


The Ottoman miniature painting was a new development in Anatolia preceded both by the Uighur and Seljuk styles, and the Akköyunlu and Karaçoyunlus miniature style which is also called the Turkish 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 an unnamed artist, handwritten by a scribe with the name of İvâne. Three out of the twenty miniatures inscribed in it are original. The miniature representing the reception and conversation scene 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 artists 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 Fereydün Abdurrahman 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, Şerefeddin known as Sahancuğlu, the head doctor of the Amasya lunatic asylum, wrote a medical book on surgery, Cevâhiyye-i İmatnos 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 Ali Emir Library in Eski-Istanbul.  

The period of Mohammed II experienced a significant development concerning portraiture. In 1465, Mauro di Pasti from Rimini set out on his Istanbul journey upon the request of Mohammed II. But on his way to Istanbul, he was captured and imprisoned by Venetians in Crete who were concerned about rivalry, and turned back to Rimini in the following year. Between 1478-1481 Constanzo di Perra came to Istanbul and worked for the sultan. On more than a hundred medallions prepared by these painters, the-
King Solomon in seven years; whereas the second miniature shows figures of the Queen of Sheba in six rows.

The face of the Prophet Mohammed (peace be upon him), who sits at the top of the miniature to the right to the vaults is covered with a veil. The horizontal arrangement is an ancient Turkish form of composition going back to the Uighurs. The slightly matte and vivid colours differ greatly from the Iranian pictures of those times. The styles of these two miniatures, which to some degree reflect the miniature art employed in the palace of Sultan Mohammed II, are more select and more refined than later Ottoman miniatures. But they are far from being as realistic as the later miniatures. The slight perspective view of the dome of Solomon's residence may imply a European influence.

As a result of the influential developments experienced under the first years of Sultan Selim I, classical Ottoman miniature painting reached its peak and produced a large number of works, one of which was Şahriş Selimnamesi (1520-25), a Turkish writing with 24 miniatures and written in the style of Meiner, narrating the conquests of Sultan Selim I. The facial expressions are schematic, the dress almost realistic. While the designs and architectural ornaments of the clothes and garments are painted in a detailed fashion, the overall composition implies the hesitancy of a preparatory phase. The master of these miniatures which are different from Iranian miniatures, and prepared with matte colours in a unified style, is unknown.

The lavish miniature manuscripts dating from the second half of that century and representing figureless cities, castles and port scenes, mostly with astonishing correctness, are ascribed to the artist Nasuh el-Silahli el Şehri bir Matracli. The first and most considerable of these miniature manuscripts is the one written and inscribed by Nasuh el Silahli, the Bayat-i Mazand-i Safi-i Irak, now at the Istanbul University Library. In 128 miniatures, Nasuh describes the lines located on the way from Istanbul to Tabriz and from Iraq back to Istanbul which he encountered during the 1534-35 Iran and Iraq expeditions of Sultan Suleiman I. Big cities like Istanbul, Tabriz, Baghdad, Aleppo and Diyarbakir are skilfully painted in accordance with their former aspect. So do some stations and important centres which they passed by quickly have been drawn in simple plates. The style of the architectural works, walls, castles and the characteristic features of the cities are quite colourful. Mountains, trees, and animals like rabbit, roe deer, deer and duck painted with vivid colours and a passion for nature give a festive, cheerful atmosphere to the miniatures. The other two manuscripts are the Tarhi-i Sultan Bâyezid and Sülâymanname (Tarhib-i Feth-i ŞikbeyEstevec, Ustani Belgrade). These miniatures resemble maps and are concerned only with the most necessary and important details. The Tarhib-i Sultan Bâyezid is an 82 pages long manuscript with 10 miniatures representing the struggles between Sultan Bâyezid II and Prince Cem sultan, as well as the forts and ports of Göleki, Lepanto and Modon. The manuscript was composed in the middle of the sixteenth century, between 1540 and 1545. The miniatures schematically display the essential parts of the forts and ports through energetic designs. (Tarhib-i Feth-i Şikbey, Estevec, Ustani Belgrade) (1545-1550).

The Sülâymanname shows in 32 miniatures both the Hungarian expedition of Suleiman I in 1543, and the cities, castles and ports during the Mediterranean expeditions of Barbaros Hayrettin Pasha. There are four maps included in the work. The first part which deals with the Mediterranean expedition, depicts Nis, Toulon and Genoa dominated by ships, whereas the second part, representing Budapest, Estevec and Ustani-Belgrade with their forts and buildings is enriched by fine details like the interior stations, inns, trees, flowers and hills. The figureless miniatures of these manuscripts are portrayed in blue, green, yellow, orange, red, and occasional gilding where these colours now and then form contrasts with the shapes. With its ports of Nis, Kron, Mudon and Gereoa, the Piri Reis Atlas (Kitab-i Bahriye, dating from 1525-36) registered in the Topkaps Museum is the forerunner of such semi-map miniatures with respect to composition and topography.

Piri Reis composed his great work Kitab-i Bahriye in 1525-26 and presented it to the Sultan Süleyman I. This work, which in English is called the "Sea Pilot" or "Sailing Direction", describes the Mediterranean world in all respects and is now to be found in the Topkaps Library (642). Piri Reis' map on gæzel leather was found in 1929 by the General Director of Museums, Hald Ettem (Eltem) during the inventory work at the Topkaps Palace when it became a museum. M. Kemal Aratuk was notified about this finding and he was very concerned about it. He ordered an examination of the map, and then had colour copies made for publication. The map was copied by the Institute of History and met a world-wide reception. The map exactly matches pictures of the world taken from outer space. This map, drawn and used by Piri Reis, had been prepared in Gallipoli in 1533 and presented to Sultan Selim I in 1517 in Cairo during his Egypt expedition. The map is fastidiously drawn on gæzel leather (61x67 cm). Besides pictures of ships, fishes, people, birds and animals, the directions of all the winds were also inscribed on the margins of the map and explained in Turkish, but using the old script. Piri Reis
states that he made use of about twenty maps while preparing this one. In fact, the map used to display the whole world, but most of the parts are lost. Turkish scenes and Pir Reis himself called the American continent Aniliya. Likewise, Naüsh el Silahl probably drew the inns, stations and castles encountered during the military expeditions in which he did not participate, using the available sources. We assume that other artisans working for him assisted Silahl in the drawing of some miniatures for the miniatures of the last two manuscripts whose dates, writers and designers are not indicated differ much in quality, even though these are in the style of Silahl. The firm composition and the realistic description of the architectural works, castles and bastions in the Ottoman miniatures which now dealt with historical issues, are based on the realism of the miniature style that began with Silahl.

The Süleymanname (daring from 1558) is a major work composed by an Azerbajani calligrapher called Şirvanlı Ali bin Emir Bey and written in the 15th century. The 39 miniatures represent the events of the Seljuk I period, scenes of his reception, hunting and amusement. The rich miniatures created by local and foreign designers in several styles, together with their original binding and gilding predict the rise of the Ottoman miniature painting. Various effects originating from East and West have been skilfully worked into the forceful style of realism. There have been efforts towards elaborating the most suitable shapes within the compositions through bright and creative experiments. The detailed description of the garments and weapons of the Hungarians, Iranians and Turks, which in different scenes are seen collectively are based on detailed observation. The depiction of the Battle of Mohaç where Sultan Süleyman I and a prince were present, displays a very realistic manner in regard to armour, flags, weapons and garments, a battle composition which was subsequently continued in the following miniatures. The confrontation of the heavily armoured Hungarian cavalrymen with the unarmed, light Ottoman cavalrymen is very vivid. The active, complex composition of the hunting scene where hunters and animals are involved in a struggle reflects the exciting atmosphere in a colourful fashion. Later miniatures followed the pattern of carefully employing the richness of old Turkish geometric decoration in the detailed palace scenes of reception and amusement. The amusement scenes were dominated by an artificial atmosphere far from realistic, and poor and unremarkable in comparison to the excellent compositions in the Sarmaše. That Hungarian and Iranian designers worked in studios under the management of Turkish artists and in accordance with their compositions is obvious from the dominant style and from several details throughout the manuscripts.

We see that this style became more vivid during the last years of Süleyman I. The twenty miniatures in the Nizākat l-Abbar dar Sefi-ı Sigirtâr, written in 1568-69 in Turkish by Ahmed Feridun Pasha on behalf of Sokollu Mehmet Pasha following the death of the sultan, and the miniatures in the Şahname-i Firdosî, again written in Turkish, show that the master designers trained under Süleyman I were highly qualified to continue this style until the end of that century. Thus, they provided the unity of the Ottoman miniature style.

The improvement of the original peinture under Süleyman I is ascribed to only one artist. Haydar Reis, known as Nigar, born in Istanbul and having died in 1572 in his eighties, was actually a seaman. His large-sized miniatures (30x5 cm) at the Topkapi Palace are painted on a very dark background, where the powerful head and facial expressions with their resemblance to portraits are quite astonishing. The miniature which represents Süleyman the Magnificent in his aged years is one of his most characteristic works. Here, the sultan strolls in the garden with two Janissaries guarding him. He depicted High Admiral Hayreddin Pasha, the terror of the entire Mediterranean world, with an energetic expression. His bow has turned gray, he holds in one hand the valuable staff presented by the sultan, and in the other he smells a carnation. Even though the last portrait miniature which illustrates Sultan Selim II as he shoots arrows with a Janissary guard behind him and a chief falconer holding a target in front, employed a richer and brighter style, yet its representational power is weaker. Nigar's original and peculiar style is different from the miniature manuscripts in his period.

The classical historical miniature style is established through the miniatures in the Nizâkat l-Abbar dar Sefi-ı Sigirtar, which depict Sultan Süleyman's last expedition and the conquest of Szigetvár. There is a moderate relation and a harmonious proportion between the figures and the environment in the miniatures which are mostly full page, and sometimes double page miniatures. It is also possible to observe now and then figureless scenes which remind us of Marraki's style within miniatures where figures are fewer in number, but fulfill a certain function. The scene of Süleyman's accepting the King of Erdel has later become the compositional scheme for the accession scenes. The garments, big tents and banners of that scene have been worked on in a detailed fashion. The geometric ornaments on the ground and on the throne are noticeable, since they derive from old Turkish architecture. These geometric architectural ornaments greatly diversify in the scene where Sultan Selim II accepts the Iranian envoy in his palace.

The 25 miniatures in the Süleymanname (Dublin, Chester Beatty Library) written by Lokman in 1579, represent scenes like the last years of Sultan Süleyman I, or the conquest of Szigetvár. The two miniatures among them composed of the Janissaries and the Cavalrymen (Sipahs) participating in the funeral of the sultan, perfectly reveal the mourning owing to their schematic composition and relatively plain style. The colophon of the Şehnâme-i Selîme Han, a work with 45 miniatures illustrating the battles and the conquered forts under Selim II, written by Lokman bin Seyyid Hüseyin el-Asuni el-Urmavi is dated 1581. The work is written in the Mevlevi style in Persian and demonstrates the stylistic progress. The figures in the full page miniatures have become smaller in size, whereas the miniatures are filled with galloons, sea and architectural shapes. There are also full-page miniatures depicting the mosques of Haga Sophia and Selimiye. The different styles of the miniatures imply that two different designers worked on these manuscripts. An archive document certifies that this work was composed by Nâbit Îzzet Han and several other designers. The miniatures in Lokman's third work dated 1581, Şehnâme-i İstanbul (Istanbul University Library) which illustrates the events of the Sultan Murad III period, is a successor to the classical historical miniature style. Since none of these historical miniatures give the names of the designers, it is therefore difficult to follow the stylistic development.

But the situation changes with the Hünername, another work written by Şehnâme-i Seyyid Lokman. The best miniatures in this and some other
works are ascribed to Nakhşabğa Osman about whose personality we are poorly informed, and to his studio. Even though there is a general stylistic unity among the 700 miniatures of the following chronological works, the quality of the miniatures are very dissimilar: Surname: about Murad III 1582, Hünernâme I 1584, Mustafa-i Saadet 1582 (Astrology, horoscopes, Paris Bibliothèque Nationale), Hünernâme II 1587, Şehzadehname 1592.

But the historical miniatures created by Nakhşabğa Osman and his studio gave rise to the best works as this art suddenly revived. The first volume of the Hünernâme deals in 45 miniatures with the lives and wars of the Ottoman sovereigns from Osman Ghazi up to the death of Sultan Selim I. The second volume with 95 miniatures is dedicated only to Suleyman the Magnificent. The Surname and the Şehzadehname are two other works, of which the former narrates the circumcision ceremony of Sultan Murad III's son Prince Mehmed in 357 miniatures, whereas the latter deals with the period of Murad III in 136 miniatures in two volumes (I. Vol. Istanbul Univ. Lib.). Furthermore, the 68 miniatures in Muhammed el-Saadi's manuscript, Mutaṣa al saada ta'ayyalâl al Sayyida (Fortune and Astrology), that was presented to Murad III's daughter Fatima Sultan should also be included. The writer of this work belongs to a noble Sayyid family, that is, he is Anatolian. This work is now at the Paris Bibliothèque Nationale, with a Turkish translation available.

Some examples from the Hünernâme may give us an idea about the style of its miniatures. The first of these represents Sultan Murad II demonstrating his archery skills before the envoy. While the spectators and the palace members are situated behind the hill, on their horses, the middle section is left free for the sultan who at full gallop shoots his arrow at a small target hanging on a high pole. This kind of composition, which separates the surfaces and immediately directs the attention of the viewer to the desired point, was widespread in Iran.

We see that the accession scenes always repeat a certain plan, but change their figures. The accession of the sovereign was formerly drawn with a special care. Thus, the accession of Sultan Selim I to the throne for instance, is represented by a pompous atmosphere with a circle of viziers and palace members.

Another miniature representing Sultan Selim I while hunting a leopards in the land of Zâlkhâr (the regions of Manag, Elbistan, Malatya, and Haput), creates a very restless and dynamic scene by neglecting any kind of scheme. The galloping sultan pursues a leopards that runs always from him, whereas white and black hounds are chasing other game. The falconer with birds of prey on their hands, watches behind the hills. On the right side, there flows a river. The chase scene is worked through with a realistic aspect and austerity which Iranian miniatures lack. By placing the figures on the border, they kept nature in the centre. Both the landscape, and the animal movements are perfectly studied.

Employing a completely natural composition, the siege and battle scenes in the second volume of the Hünernâme constitute historical illustrations due to their realistic depictions of structures and tents, and the siege methods of that period. One of these miniatures demonstrates siege of the Vienna by of Sultan Suleyman I with an inscription stating that, "after having captured the suburbs of the city, he turned back because of the hindering winter."

The Imperial tent, the cannons, fortified towers and buildings are appropriate with their authentic aspect and depictions the war techniques. The great battle where Sultan Suleyman I triumphed over the Hungarian king on the Mohac plateau is depicted by a composition far different from these miniatures. This miniature tries to reflect the confused, tumultuous and terrible atmosphere of the battle as it was. The mountains and hills are completely covered with Janissaries, cavalrymen and cannons. The sultan, sitting on his horse in the middle of the page is painted larger in proportion to the others.

One of these miniatures which represent Sultan Suleyman's life is the one where the Sultan, who became ill on the way to the Zigetvar expedition, gets off his horse with the help of the Grand vizier Sokullu Mehmed Pasha to get on the carriage. The army which followed the sultan from triumph to triumph deeply mourn his illness. They salute their sovereign who until his last breath did not leave his army, in pious reverence. The mourning atmosphere full of love and reverence is excellently reflected with a simple composition and slight head moves.

We see that Nakhşabğa Osman has treated the miniatures of the Surname without restraint and considered separate compositions for each group which he then arranged competently. These miniatures reflect the life and skill of these artists with great appropriateness.

These miniatures, which were arranged in double pages, display the demonstrations of several artistic guilds for the feasts and entertainments organized in Sultan Ahmet square on the occasion of a circumcision ceremony which lasted 40 days. The Ibrahim Pasha Palace in the background where the lodgings of the sultan and and the palace members were located takes place at each scene. By representing the former daily life of Istanbul, the way artisans worked and the appearance of their garments, Nakhşabğa Osman created for the first time a new style with these miniatures. Scenes of craftsmen who manufacture coloured window glass, sieve-makers, glass-workers blowing borrels, all these perfectly reflect the ceremonies and the demonstrations, but they display their characteristic features through different compositions. It is as if we relive the cheerful and festive atmosphere of the parade when looking at these miniatures.

The Şehzadehname, a manuscript with 95 miniatures in two volumes, continues the historical miniature style until the end of the century. The first volume (found in the Istanbul University Library) depicts the period of Sultan Murad III and the circumcision ceremony of Prince Mehmed in 42 miniatures, which follow the style of the Surname miniatures. These miniatures must have been produced at the studio of Nakhşabğa Osman. The other miniatures skilfully represent the campaigns and the battles of the Ottoman army by employing crowds, but small figures on the ground and across the fort. The horoscope and astrology book, Mutaṣa al saada dating from 1582 and now in the Paris Bibliothèque Nationale Supp. Tier, is a manuscript with 68 miniatures prepared for the daughter of Murad III, Fatima sultan.

The portrait of Murad III and the 12 basion figures are regarded as careful and advanced mini-
atures drawn by Nakkah Osman himself. The technique of the miniatures, where seven figures stand in line in four columns, is perhaps simple, but very fine. The arrangement of these miniatures is based on an amazing, humorous invention, which, beginning with the planets, sultans and beys, demonstrates much artistic skill by inscribing their professions on the side. It is obvious that these miniatures, too, were creative products originating from the studio of Nakkah Osman. However, there are also miniatures within the same manuscript which are low in quality and drawn in a simpler style.

Another manuscript of historical Turkish miniatures of the late sixteenth century, the Namazgah-ı Nuri dated 1585, represents in 41 miniatures the Georgians and Azerbaijani expeditions of Lala Mustafa Pasha, conqueror of Cyprus. A full-page miniature shows the historian Mustafa Ali, who recorded the events with their exact dates, presenting his work to Lala Mustafa Pasha. At the bottom the musician and mystic Melviş participating in the semi-whirling ceremony are depicted, and the picture displays again geometric architectural ornaments.

The Sahname of Asaf Pasha (Istanbul University Library), dating from 1586, which in 77 miniatures deals both with the Iranian expedition of Özerdemirgulu Osman Pasha, and the Turkish-Russian war, is a Turkish manuscript prepared by designers of historical Turkish miniatures which possess different qualities and styles.

Fethullah Pasha’s work Gecmeci Fath-i Genis which narrates the Kınıkabød expedition, is a manuscript with 20 miniatures dated 1589, where the generously gilded miniatures exhibit fine workmanship beside a stylistic unity obviously designed by only one hand. The manuscript called Tarikh-i Fath-i Yemâni (Istanbul University Library) which deals with the Arabian and Tunisian expeditions of Sinan Pasha was prepared under Selim II, and completed under Murad III in 1654/5, It manifests in 104 equally generously gilded and refined miniatures that the historical miniature style of the palace studio lost nothing of its power. The single miniature in the Gazzavat-ı Osman Pasha, a manuscript narrating in Turkish the Reya expedition of Özerdemirgulu Osman Pasha, belongs to the same category of style.

Another designer, Hasan Pasha appeared at the beginning of the seventeenth century. Even though the four miniatures of which three are arranged in double pages in the Eger Fetihnamesi of Sultan Mehmed III (dating from about 1600) are related to the realistic style of the palace studio, they display a decline in regard to composition and colours. The portrait figures of Mehmed III are quite colourful.

While the classical historical miniature style still continued in the depictions of the army’s movement, castles and cities in the Hotin Fetihnamesi, written in Turkish in the Manvel style, which through 20 full page miniatures, most of which are double pages, relates the 1621-22 Hotin expedition of Sultan Osman II, there are some changes with respect to color and composition. The Divan of Naderi (actual name Mehmed bin Abdülbaki b. Emirşah, died 1626) who was the writer of the Hotin Fetihnamesi, also includes 9 miniatures which show the events under Mehmed III and Osman II. Besides possessing a classical historical style, these miniatures also suggest realistic details, several perspectives, and some successful novelties in regard to colour and architectural shapes.

Another important manuscript with miniatures dating from the first half of the seventeenth century is the Paşanâme in the London British Museum. The work consists of Kalkanderi Tuhun İbrahim Pasha’s poems and numerous miniatures. The poems were written to honour the establishment of public order in the Rumelian provinces by Keman Pasha, who went from there to Crimea. The last section of the poems narrates the sea triumph of Keman Pasha over the Kazakh pirates in the Black Sea. Most of the miniatures in the Paşanâme composed in 1630 due to moisture; only two of them remained unspoiled. The first of these two miniatures depicts the galleons of Keman Pasha and the pirate war in the Black Sea. It is delicately drawn with refined details and different colours, and is an important document to give us an idea about the navigation of those times.

However, there is another manuscript with miniatures also prepared in the same period. Taqkörpuzâde’s Şahkâh-ı Namüsevi Teşküm, which Ahmet Mustafa known as Nakji, furnished with 49 fictitious miniatures representing the lives of prominent Turks, sheikhs and scientists and their relations with the Ottoman sovereigns was composed under Osman II. The miniature figures of different colours and simple composition are worked on with a plain, but careful style. The architectural shapes which display an interesting perspective, resemble the Dinâm-Nadirî, whose miniatures we may assume were drawn by Nakji as well.

Levent, the chief designer of Sultan Ahmet III, became very famous during the eighteenth century. The real name of Levent, originating from Edirne and having died in 1732, is AbdüllelCelbi. Unlike other designers, he also composed single page miniatures. His major works are the 157 miniatures which decorate the Surname written by the poet Yehhi for the circumcision ceremony of Prince Sîleyman, the son of Ahmet III.

Although Levent drew both Sultan Ahmet III and the figures of his period like a photographer, still they lack a stylistic features or artistic skill. Furthermore, the facial expressions of his single page miniatures were all alike, except for the always changing garbemess.

The miniature of the woman playing an instrument has a warmer and more sincere expression. It is also possible to get some idea from this miniature about the instruments used by women in those times. The miniature gives us the impression that we will immediately hear a light and merry song, where the girl’s dancing perfectly suits the music. Striking the bells in her hand together, she dances with swift motions. The expression on her face is cool and calm.

The nineteenth century picture representing Selim III together with his vizier Koca Yusuf Pasha has already lost its miniature character, by appropriating the perspective of Western pictures. Developments thenceforth advanced in accordance with European pictures.

Ottoman miniature painting created characteristic works by composing not only scenes concerning historical subjects and the palace, but also scenery of battles and bearings of cities and castles. Even though these miniatures partially follow their in compositional scheme and background scenery some of the Iranian traditions, they are actually composed with a realistic point of view. Despite their inadequate means, the artists tried to represent real events by way of pictures as much as possible. Astonishingly realistic descriptions of nature are in particular succeeded by scenes of beloved horse races and struggles. The creation and improvement of the figures was not feasible, since they represented historical events only once. Furthermore, there was no significant style within Ottoman miniature painting. These miniatures possess a joyful atmosphere through bright, brisk colors dominated by red, as well as a sarcastic expression resembling now and then the art of caricature.

BIBLIOGRAPHY


imari Sinan University, Faculty of Fine Arts marbling is defined as "one of the oldest Turkish paper decoration arts."

While the art of marbling always existed as a paper decoration art throughout history, it has various uses today. First, let us review the interesting adventure of paper in time.

In 20th BC, the Minister of Agriculture of China ordered the production of paper for the first time in history by using the remnant fish nets consisting of plant fibers and other fibers. The secrets of paper production were concealed by the Chinese for about 10 ages. Yet the Turks either rediscovered these secrets in the eleventh century or learnt them from the Chinese prisoners who were taken captive by Arab Commander Ziyad Ibn Salih in the Tlas War in 751. This information is provided in the book titled "The Book of Strange and Amusing Information" written by Arab Historian Abdal Malik Al Thu' Alish, who lived in the eleventh century.

In the eighteenth century, there were many paper manufacturers in Samarkand. The Turks developed further the production of paper as well as colour paper and paper decoration arts. Making use of different plant and flower leaves, they produced papers with silver or golden sheets depending on the purposes and the people. Possibly, the art of marbling developed during those years.

In 794, the first paper plant was established in Baghdad in the time of Caliph Harun Reşid. This information was conveyed to Syria, Egypt and the North African countries in the subsequent years and to Spain in the beginning of the twelfth century. The most distinctive rule here is the principle that even today a team of paper consists of 500 pages. The word "reem" comes from the Old French word "raime," which is in turn derived from the Spanish word "reema." All these words are originated from the Arabic word "rizmah" which means bale or bundle and which is used to denote a ream of 500-page sheets.

Before long the paper production and the stationery business became the most popular professions in Baghdad and this continued until the fifteenth century. Ahmed Ibn Abu Tahar (819 – 893), who was a teacher, a writer and a distributor of paper, had settled in "Suayl-Varrakin" (Stationary Market), a street populated with more than 100 paper and book shops. Baghdad was functioning as if it were a special research library. It is said that in the ninth century Al-Jabir would read the books in these shops daily in order to read them. Another famous sta-