Hieroglyphs and symbols appear on the covers, each couple being of a different style but the whole of one metre.

The art of 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 2000 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 eighteenth century or learnt them from the Chinese prisoners who were taken captive by a local commander in the Talas War in 751. This information is provided in the book titled "The Book of Strange and Amusing Information" written by a local historian Abdal Malik Al Tariq Alis, 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 Al-Rashid. 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 ream of paper consists of 100 pages. The word "ream" comes from the Old French word "ramee," 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-sheets paper.

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 Tahir (819–893), who was a teacher, a writer and a distributor of paper, had settled in "Seghal-Yarrakin" (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-Jahiz would rent the books in those shops daily in order to read them. Another famous sta-
tioner, Abu' l-Fazl Muhammad bin Ishak (born in 995, known also as Ibn Abu Yakub), wrote down "Fihrist," an encyclopedia containing vast information on the books and writings of the Middle Ages, with his vast knowledge on the subject.

With the becoming widespread of paper, several innovations were made in architecture as in many other arts. In the first seven ages of Islam, the construction plans were mentioned very little. Construction would be performed mostly, according to the information, description and experience transferred verbally from other masters. Beginning from the fourteenth century, the Muslim architects started to make use of plans and drawings increasingly in addition to the traditional methods. This cultural change contributed to standardisation on a certain extent and enabled the architects to design a building in a city to which he never went. The clearest example of this is seen after the conquest of Istanbul by the Ottoman Empire in 1453. In this period, the chief palaces residing in Istanbul were responsible for the designs of the buildings, bridges, aqueducts and mosques constructed by the local masters throughout the empire. Thus the Ottoman architects formed an impressive standard. The presence of the Ottomans in a region could be felt at once with the lead coated domes and finely shaped elegant minarets. Even Fatih Sultan Mehmed Han had Leonard Da Vinci devise a plan for the Bosphorus Bridge.

The becoming widespread of paper and paper production in the Islamic world starting from the eighteenth century led to a conceptual revolution whose effects in many fields such as literature, mathematics, trade and particularly art are still felt.

It is very important to understand the essence of the Islamic arts and the mood of the Muslim artists with respect to the art of marbleing and the history of art.

The Islamic arts are essentially marked with a "search of divine beauty"; in other words, depend on sulfur (tannin). And sulfur is a way of behaving which aims at performing Islam with moods, tayfa (Fear of Allah) and faith and worshipping in a state of love and ecstasy (vecd) (with love of Allah to the extent of losing oneself in rapture). Perfection of a life of a Muslim who performs his religious requisites with sulfur leads him to the love of Allah, the highest of spiritual levels.

Sulfur removes the spiritual diseases (arrogance, conceit, untruthfulness, jealousy, rancour, hatred, etc.). It helps man to know himself and Allah by way of fighting with unclean enemies (self and Satan). For the soul to get rid of such spiritual diseases, to be embellished with a good disposition and to find tranquillity, remembering Allah abundantly is required. There are countless ways of understanding Allah. Of these, an important one is to try to imitate the beauties created by Allah, i.e. to be engaged in art.

"...Now surely by Allah's remembrance are the hearts set at rest" (Holy Koran, the Thunder 10/10)

The aim of a Muslim artist is to catch beauty in its origin, to search for the divine beauty beyond the matter (things), i.e. the love of Allah, through his art.

All of the Ottoman artists set out for a search of a concept of atheros; which would be appropriate to Allah with such feelings and faiths. For this purpose, many tekteks were turned into art workshops. Numerous art masterpieces produced in these places were not designated due to modesty and humility acquired through devotional training; since the purpose of the artist is to be closer to the love of Allah. The first rule in this endeavor is to get rid of one's own self, ego. In these places, art is not performed for fame, reputation, money and material gains (No work of great genius Mimar Sinan contains his signature).

The "Tekke of the Uzbek", one of the rare Ottoman tekkes which survived up to our time, is very important for the art of marbleing and the survival of this art up to today.

It was an old tradition for the Uzbek and other Muslims who were on the way to pilgrimage to visit Istanbul before going to Mecca. The Uzbek would come every year and erect their tents which were made up of silk and animal hairs and which were peculiar to them in Sultanate at the back of Üsküdar. In the 18th century, the sultan of the time saw these tents as he was wandering in Câmilca. He approached to the camp area in disguise. The Uzbek welcomed him with a sincere hospitality. Very content with this hospitality, the Sultan promised the Naksband Sheikh leading the Uzbek that he would have a devotional convent be constructed here. Subsequently, a foundation was established and the Uzbek Sheikh was assigned as the head of the foundation.

In the mid-eighteenth century, the tektek was constructed in timber upon the order by Mustafa III. The tekteke is composed of haremlik sections, a mosque, a sema, and a kitchen and a cistern which were built of stone, with a courtyard surrounded by structures.

The tekteke, which acted as fortress of the Nationalist Forces during the War of Independence, has functioned a school in which many arts and craft were performed and taught throughout history as well. The rooms below the mosque were used as workshops for various activities by the sheiks.

It is known that Sheikh Sadık Efendi, who died in 1846 according to the tomb inscription (kitabe) in the dervish lodge, learnt the art of marbleing in Bokhara and taught it to his sons, Ethem Efendi and Nazif Efendi (Türk Sanatında Ebru — M. Ufuk Derman).

The reputation of Ibrahîm Ethem Efendi, who was distinguished with the title of Hızırên, in the field of marbleing as well as his other skills reached to the Palace and the Sultan of the time was impressed by his works. During this period, the tekteque virtually turned into a school and raised great masters such as Necmeddin Oktay, Sami Efendi and Abdulkadir Efendi. Also numerous masters of marbleing whose names we do not know passed by. One of them is Bekir Efendi. We manage to find information about him in the notebook no. 765 donated by Süheyli Ünver in Suleyman Library. This distinguished doctor has narrated the following:

Ebru Bekiname

1321 in Rumi calendar, i.e. 1905. Since we are in 1962 now, our master Hızırên Necmeddin Efendi was only at the age of 25-37 years ago. His light brown beard was sprouting yet. He was magnificently agile. His body was slender and delicately
rely built. He was attempting to learn all skills in calligraphy types, marbling, shooting arrows, bookbinding, etc.

During those times, he was taking classes from Sami Efendi. He was learning "calligraphy (Persian style)" calligraphy. At the same time, this blessed youth had heard that Edhem Efendi, the sheikh of the Uzeks, in Uskudar knew everything. Therefore, he was also taking lessons from him. Finally, he learnt the art of marbling.

One day he selected a number of his most beautiful works and decided to take them as a gift to the house of Sami Efendi near Sarachane in Harbor rise. He had to pass through Bayezid in order to go there. There is the person named Bekir Efendi, who manufactured and sold ink and "batal" (oversize) marbling at the turning point leading to Veznice, at the opposite of Zeyneb Hanım Konagi, i.e., today the Faculty of Letters, in front of Mihrioglu Han. He stopped by to see him. Bekir Efendi had a Tatar apprentice. They met each other.

During those times, the only person who produced and sold marbled papers was Bekir Efendi. He was the last representative of this market (also Mustafa, who still worked as a aktar in the bazaar in Uskudar, and who was the successor of Necmeddin Efendi in the field of bookbinding and marbling, were selling the marbled papers he produced in his shop in return for one lira each). They were producing "batal" marbled papers and they were selling these in large numbers, since the official departments were buying these in large numbers. The practice of covering the bindings with cloth had become more common. They were sticking the official notebooks with these. The ink of flaxseed soot he sold was well-known.

He kissed the hand of Bekir Efendi and then sat down. Bekir Efendi said, "I think you have something to show me." He showed the marbled papers he produced in line with the description of Edhem Efendi. When the apprentice told his master, "Is it him who produced these marbles papers?" Bekir Efendi said, "Yes, they are the apprentices of the Sheikh, they can produce such marbled papers."

Bekir Efendi saw all of his works in "hatip" marbling and appreciated them. And the apprentice said, "Master, let us produce "hatip" marbled papers like them." It seemed that he got bored with producing "batal" marbled papers. Bekir Efendi told him, "O son, I have produced so much of them and there are still lots of them to be sold, so why should I produce new ones. I don't think that I can produce them again." No information is available about Bekir Efendi other than above-mentioned text and samples of his marbles papers. I am pleased to commemorate him.

Bekir Efendi is a person who worked hard and earned his living from what he learnt. It seems that his efforts are not wasted; since I am glad to mention about him today.

Today I am happy, O Stile. I say that Bekir, one of your friends, is remembered. May Allah have mercy on him; may he rest in Paradise.

20/III/1962 Dr. Süheyl Ünver

Like his master Edhem Efendi, Necmeddin Okay (1883 – 1976), one of the most eminent last Ottoman masters of marbling, was talented in many skills (shooting arrows, ink producing, drawing, calligraphy, bookbinding, row producing, ...) and was known with the title of Hezaretin. He was the first who practised the marbled papers with flowers. He started to teach the art of marbling in Medrese-i Hattatim and continued his profession in the Academy of Fine Arts until 1948. His life and works are so rich to fill many books. He taught the art of marbling to his sons, Sami (1910 – 1993) and Sanci (1915 – 1998), and his nephew, Mustafa Düzgünman (1920 – 1990).

Another disciple of Edhem Efendi, Sheikh Aşik Efendi (1871 – 1934), continued his works of marbling as an amateur.

Sami Efendi (1838 – 1912), one of the most well-known masters of calligraphy of the time, was a friend of Hezaretin Edhem Efendi. Sami Efendi learnt the art of marbling from Edhem Efendi, but did not adopt it as craft.

Sheikh Sâdık Efendi (… – 1846), the father of Edhem Efendi, is the first ring of the chain reaching up to our time.

One of the well-known eminent masters of marbling in our history of marbling is Hatip Mehmed Efendi (… – 1773). He is called "Hatip" since he mostly employed the type of marbling, which is today called "Hatip" and which is regarded as the forerunner on the marbles papers with flowers.

The foremost marbling master in our history of marbling as far as determined until now is Mehmed Efendi, known with the nickname of Şebek. In the book titled "Turk Sanatinda Ebru" by Uğur Demir, his name is mentioned in the document named "Terribi-i Ebru," which describes the production of marbled papers and combinations and which is the oldest document in this respect, and he is commemo-rated with the prayer: "May Allah have mercy on him." His date of death is unknown. The samples in this pamphlet written in 1017 in the Muslim calendar (1608 in the Gregorian calendar) and the other samples of that era seem to be highly perfected. However, when the current level of perfection is considered, it is reasonable to assert that his field of art should have a past of several ages. Indeed, the recent findings show that this art can be traced back to the eleventh century.

During the years in which "Terribi-i Risale-i Ebru" was written (1608), the European travellers discovered the existence of marbling and published short descriptions about it. On the top corner of the cover engraving of the book titled "What Courses or a Travel Which Started in 1610 BC" by George Sandys (first edition in 1615) was written in Latin "Realities of Istanbul." On the 72nd page of this book, the writer mentions about the Turks: "They decorate papers in a strange way. These papers are painted with curved patterns and spots. This is done through a trick of immersing papers into water." This information is regarded as the first information about the art of marbling in England.

In the book titled "Sylva Sylvarum" by Francis Bacon published in 1627, it is said: "The Turks had a sui generis art of paper patterning. They employ oil paints in different colour, pour them on water in veins, then stir the water very softly, with a paper of a certain thickness, and thus the paper is painted and patterned with veins like a marble."

The description provided by Arzimanlar Kirche in this writing published in Rume in 1946 (Arz Malign Lord undiscovered, Rome-Pars II, Fal. 814/15) and the description and instructions by Evelin in his book (Register Book of the Royal Society-British Museum Sloane 243 Bl. 96/98) in 1662 is almost the same as with the traditional marbling technique which we still employ in Turkey. Evelin mentioned about tragacanth, oxen gall and the natural colours in detail. Again, Sir Thomas Herbert describes marbled papers in his book titled "Iran da Yolculuklar" (1627 – 1629).

The oldest name on marbling in English is titled "The full process of production of marbled
"Tiles in the Early Ottoman Empire"

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Early Ottoman architecture is a period in which many novelties and experiments in the history of art materialised. After Bursa became the capital of the Ottomans following the first center, Iznik, intense construction activity started in the new settlement (1326). In these construction works, done in a style increasingly Ottomanized and different from the multi-dimensional, rich Seljuk architecture developed in Anatolia, a new kind of architectural decoration started to appear. Particularly in religious architecture, pen-painting on plaster, the plaster itself, the tile plaques and tiles made with the colored glass paste technique (cuerda seca) and with the under-glaze technique known as "blue-white" are used in lieu of the Seljuk work decorated with reliefs, glazed bricks and tile mosaics in interior spaces. Depending on the work of Anatolian principalities as they were in competition with each other, the new search of Western Anatolian principalities which were not taken previously under the sovereignty and settled on the territories of the Seljukids has led to the creation of this new style.

Tile decoration seen in the works of Iznik, Bursa, Kütahya and Edirne in the 14th and 13th centuries not only reflects the influence of the Timurid period, which extended to Tabriz, Samarkand and Bukhara, but also displays the influence on Anatolian tiles of the porcelains of the rich Yozan and Ming dynasties, which were delivered by trade caravans extending from China to Bursa via the Silk Road.

The most important historical event of time was Bayezid II's loss of the Battle of Ankara against Tamerlane's armies. The arrival at Ankara of the skillful Iranian tile-makers (from Tabriz) who escaped from Tamerlane's military forces and the activity of skilled tile-makers who returned to Anatolia, after previously being taken by Tamerlane to Samarkand from Anatolia, brought new breath to Ottoman tile art.

Notwithstanding the new currents, one can also observe the influence of the Seljuk tile tradition on some works, though this influence remained insignificant. For instance, glazed bricks decorating the I of the Yeşil İmaret in Erzurum (1378) and...