Manuscript production in the Ottoman Palace workshop by Zeren Tanindı*

Interest in the art of manuscript illustration during the Ottoman period began in the 14th century among the rulers of the Anatolian Emirates. These rulers, being unfamiliar with both Arabic and Persian, the major literary and scientific languages of the time, encouraged the translation of works into Turkish, as well as commissioning original works in that language.1

The rulers of three emirates in particular, namely the Karaman, Germiyani and Kastomoune emirates, were notable for their patronage in this area, a patronage which continued into the second half of the 14th century. Towards the end of the century, the powers of the patronage passed largely from their hands into those of the Ottoman court and to the metropolis in which the Ottoman crown princes were based. We may illustrate this transfer of patronage by reference to several philosophers and poets who had worked under the patronage of the emirates, e.g., Ahmedi, Ahmed Dai and Şeyhi, who worked for the Germiyani emirs, and Darir, who worked under Karamanli patronage. Ahmedi, Ahmed Dai and Şeyhi also prepared works for the first Ottoman sultans, while Darir spent several years in Karaman after returning from Egypt where he had presented his Turkish manuscript work, the Siyer-i Nebi, to Sultan Barqiq for whom it had been written in Egypt.2 This was during a time when relations between the Germiyans, Karamans and Ottomans were extremely close, with marital ties being formed which cemented the relationship.3 Darir’s two works, the Siyer-i Nebi and the Futuh es-Şam, must have attracted the attention of the emirs with literary inclinations. I believe that both of these works must have entered the library of Timurtaş Paşa, governor of Kütahya and Beylerbeyi of Anatolia,4 who was renowned for his wealth, as both appear in the inventory of manuscripts bequeathed by his son, Umur Bey.5 The wealth of Timurtaş Paşa passed to his sons, who were the military commanders of the early Ottoman sultans, and who built a number of mosques, medreses and similar public buildings in Bursa and throughout western Anatolia, establishing foundations for their maintenance.6 Umur Bey was an important statesman who served under several Ottoman sultans in Bursa, namely Emir Süleyman, Çelebi Sultan Mehmed and Murad II. He played an important role in channeling the interest of the sultans under whom he served towards the arts and sciences. One document cites certain volumes in Arabic donated by Umur Bey in Zilkade 843/April 1440 to a medrese built by him in Bergama and 33 Turkish manuscripts which he donated to a mosque in Bursa built under his patronage. The Arabic works were to be used as text books in the medrese, while the Turkish manuscripts were for the use of the general public who had no knowledge of Arabic or Persian.8 According to a document dated 857/1453, Umur Bey donated his library of 60 manuscripts to the İmaret Mescid in Bursa, of which his father had been the founder. The document lists each volume by name.9 In a foundation document dated Muharram 859 / December 1454, a total of 300 titles are cited as forming the library donated by Umur Bey in Bursa.10 In all, the documents relating to the libraries of Umur Bey, details of the upkeep of the library and of those who were to be responsible for execution of the foundation are stipulated.

A close scrutiny of the Bursa libraries has uncovered only very few of the works donated by Umur Bey. Despite the small number of surviving works, however, their fine, elaborately decorated bindings suggest that the first organized workshops in which original illuminated Turkish manuscripts were produced were established in Bursa. In any case, we are discussing material of considerable importance for the Turkish manuscript arts of the first half of the 15th century. This material is particularly important for the information it provides concerning the art of binding and the binders of that period. We may say that Umur Bey, founder of the first inventorized library of the Ottoman period, was the initiator of organized manuscript production under the Ottomans.11

We know that manuscript production of good quality was under the exclusive patronage of the Ottoman court by the second half of the 15th century, for example the works prepared for Mehmed II and his vizier Mahmud Paşa. After Bursa ceased to be the Ottoman capital, the production of manuscripts continued in the workshops of Edirne and later İstanbul. Among the manuscripts emerging from these workshops are some inscribed by master craftsmen and
elaborately bound. They consist of several scientific works, all dedicated to Mehmed II14 (figs. 1, 2), three illustrated manuscripts15, and three Qur'ans. One of these was written in Edirne and donated by Mahmud Paşa to the Mevlana Tomb in Konya16. The second is dedicated to Mehmed II, and is now in a private collection in Italy, while the third is in the Museum of Turkish and Islamic Arts in Istanbul17. These are known to be the products of the workshops of the Mehmed II period.

Information about the workings and organization of manuscript production at the court is beginning to come to light with the emergence of such documents as the Ehl-i Hıref register, or accounts of the wages paid to those artists on the court payroll as part of the Ottoman state bureaucracy.

Little is known of the organization of the manuscript workshops of the Seljuks, Abbasids, Ilkhanids, Timurids, Akkoyunlu and Karakoyunlu Turkmen, the Jalairids, Safavids, Mamluks and Mughals, whereas for the Ottomans, regional governmental and local accounts. Kadi Siçili documents dating from the 15th century to the early 20th century. endowments (Vakfiyye), the little published Ehl-i Hıref register, and other related accounts are important sources of information for the cultural structure of the court and the organization of art production at the court during the Ottoman period.

Among these documents are account books showing the expenditure incurred during the preparation of an illustrated manuscript, which furnish us with the names of the artists involved and their assistants, as well as those of the bookbinders and their associates. One section of the Ehl-i Hıref register, now published in chronological order, gives the names of all those involved in manuscript production, citing their origins (Persian, Georgian, Hungarian, etc.), sometimes their provenance and the date of their entry into the court service, details of their successor, their monthly wages and deaths18. These documents do not, however, indicate the specific manuscripts for which these binders or artists were responsible. Lists of gifts presented by master craftsmen to the sultan on special feast days, which works were prepared by which teams, a number of account books dating to the 16th century and relating to unidentified manuscripts have also been uncovered, but it is as yet too early to draw any conclusions from these until more definitive evidence is established.

One of the most original products of the Ottoman palace workshop, in terms of illustrated manuscripts, is the Şahname of the Ottoman sultans. One of the reasons for this is the establishment of the post of official court chronicler or Şahnameci during the 15th century and the relative importance of that post within the bureaucratic organization. One of the most important holders of this office was Arifi, the author of the five-volume Tarihi-i Al-i Osman, an illustrated manuscript dating from the reign of Sultan Süleyman the Magnificent24.

The foreword to the Şahname-i Selim Han written by Seyyid Lokman, which relates the history of Sultan Selim II, is evidence of the importance of the post of Şahnameci at the Ottoman court; it also supplies valuable documentation concerning the various stages of preparation of an illustrated manuscript. This foreword was published by Dr. Filiz Çağman in 197325. Soon after his appointment as Şahnameci (Şevval 976 / March 1569), Seyyid Lokman, having read the Zigevar Tarıhi of Nişancı Feridun Bey, with which he was greatly impressed26 (fig. 3), rewrote that work in şahname mode, renaming it Zafername. The 987/1579-80 illustrated version of this work is the History of Suleyman27 (fig. 4). Lokman was sent with the Zafername manuscript to Şemseddin Ahmed Karabag, one of the leading scholars of the time, by Şeyh Ebu Said. Şemseddin Ahmed Karabag expressed his admiration
for the work, having studied it closely, and later summoned the team of artists and scribes working under Lokman. Showing Lokman, in their presence, his notes on the history of the reign of Sultan Selim II, he requested him to use them. At first Lokman refused, saying that he had doubts about being able to carry out the work successfully. But on the insistence and praise of the scholar and others present, he agreed to write the work under the title *Sahname-i Selim Han*. After completing part of the work he showed some of it to the Grand Vizier Sokollu Mehmed Paşa, who summoned a well-known Ottoman artist and scribe from the court workshop to illustrate and copy out the work (fig. 5). The artist later executed an exemplary drawing showing Sultan Selim II seated in the Tower of Justice, shooting an arrow at a target suspended from the dome, expressing justice and sovereignty (fig. 6). The master calligrapher inscribed an accompanying couplet from under the painting. The text, the illustration, and the script were then presented to the Sultan by the Grand Vizier. They were then studied by the Sultan and various scholars at some length before the imperial decree was given for the completion of the work. Lokman was summoned to the court together with the artist and the calligrapher. The Sultan expressed his approval of the work. At this point the final text could be written and the illustrations begun.

The draft texts of the *Sahname-i Selim Han* are known. One of the drafts has some notes on the margin. These indicate the locations of the illustrations, such as 'mahalli tasvir', or there is a sentence referring to a certain Musa who is to draw the frame of the pages (fig. 7). Another draft copy of *Sahname-i Selim Han* exists which only contains a few pages. That copy also has some open spaces for the miniatures. The third copy is illustrated. It was probably a trial piece in which the text gives part of the beginning and foreword.

All these documents suffice to show the care taken in the preparation of manuscripts, particularly illustrated histories in the court workshop.

Material for Arifi's *Süleymanname* and volume II of *Hünername* prepared either for imperial approval, or as a draft for the finished texts, have survived (fig. 8).

With the establishment of the post of *Sahnameci* at the Ottoman court, the *Sahname* of Firdevsi was established as the prototype for the *Sahnanes* of the Ottoman Sultans. In the above-mentioned foreword to the *Sahname-i Selim Han*, Seyyid Lokman expresses his admiration for Firdevsi and his work, the *Sahname*, saying that he, Lokman, was more fortunate than Firdevsi in being author of the dynastic chronicles of the Ottoman Sultans. A general view of the manuscripts illustrated in the Ottoman court school during its prolific period reveals that well-known court painters of successive eras executed the illustrations for Turkish translations of Firdevsi's *Sahname*. Two of the painters of Arifi's *Süleymanname*, whose names are not yet fully established, illustrated a Turkish translation of Firdevsi's *Sahname* (figs. 9-12). Osman, master illustrator during the reign of Murad III, executed a Turkish translation of Firdevsi's *Sahname* (figs. 5, 6, 13). Hasan, master illustrator for Mehmed III, painted a Turkish *Sahname* (figs. 14, 15). Finally, Nakşî, who was Sultan Osman II's master illustrator, also illustrated a translation of Firdevsi's work. (figs. 16, 17). These above-mentioned *Sahname* manuscripts are of nearly the same size as the Ottoman Sultans' *Sahnanes*.

This would seem to suggest that such illustrations were tests of skill executed by master artists at court, the Firdevsi *Sahname* being chosen as subject-matter for artists who were candidates for the post of illustrator of the Ottoman Imperial *Sahname*.

During the period in which illustrated *Sahnanes* were *en vogue*, there was close cooperation between the official court poet-chroniclers, the *sahnanečis*, and the master artist at court (fig. 18). This cooperation was particularly effective during the reign of Murad III when the manuscript workshop was both creative and prolific in its production. It was a system of cooperation which included the scribe, the illuminator and the bookbinder. During the reign of Süleyman I this team consisted of the *Sahnameci* Arifi and a group of painters, whose names are not yet fully established (figs. 9, 11, 19). Another artist who is responsible for manuscript production with these painters is Mehmed Çelebi, the bookbinder, and his family (fig. 20). The names and works of a small group of painters in Sultan Süleyman the Magnificent's period are known, although their contributions to the art of painting of *Sahname* and the degree of cooperation between *Sahnameci* and painters have not yet been clarified. These are: Nigari, Şahkulu and Matrakçı Nasuh. On the other hand, Kara Memi, the illuminator, played an important role in the illumination of the Ottoman Sultans' *Sahnanes*. The collaboration of the illuminator Kara Memi, the calligraphers Ahmed Karahisari and Hasan Çelebi, and the bookbinder Mehmed Çelebi and his family, working together harmoniously and enthusiastically, led to the production of several religious manuscripts in the reign of Sultan Süleyman the Magnificent.

During the reign of Sultan Selim II and Murad III the *Sahnameci* Seyyid Lokman combined his talents with those of artists Osman, Ali, and Velican and the binder Abdü b. Şaban (fig. 21). During the reign of Mehmed III the *Sahnameci* was Talikizade, the painter Hasan, and the binder Kara Mehmed. Under Sultan Osman II *Sahnameci* Nadiri joined forces with the artist Nakşî and the binder Kara Mehmed (fig. 22).

The binders were an important part of the team of artists engaged in the preparation of a manuscript. During the early 16th century one of the most promi-
nent names was that of the binder Mehmed Çelebi. He was, together with his son and brothers, among the foremost binders of the palace school of the day. Mehmed Çelebi was the creator of the composition still employed by leading contemporary binders, consisting of a stamped central medallion and spin-drels embellished with 'saz'-style decoration. Such bindings were employed particularly on the covers of illustrated histories and Qur'ans throughout the 17th century.

As fig. 23 indicates, for the design of manuscripts of imperial quality, the binders followed certain basic standards. Three categories of manuscripts emerged from the workshop of Mehmed Çelebi. Group 1: Mss. measuring 35 x 25 cm. This group includes the Süleymanname43, and the Qur'an and Qur'an sections44 thought to have been made for Rüstem Paşa, vizier to Süleyman I, as well as an Album45. Group 2: A Qur'an measuring 44.5 x 31 cm46. Group 3: The Vâkıfiye of Hurrem Sultan47, some religious works48, and a group of literary texts49, measuring 25.5 x 16 cm. In most literary works, lacquer and leatherwork are used together. Particularly worthy of note are the harmoniously designed works of the binder Mehmed Çelebi, the painter Şahkulu, and the illuminator Kara Memi.

During the second half of the 16th century, the team of binders alongside that of the manuscript painters underwent some changes. Mehmed Çelebi's brother Mustafa was chief binder until 158150, and thereafter his place was taken by Abdi b. Şaban. Abdi b. Şaban used as a model for the various kinds of manuscripts prepared by him and his team the type of binding employed in the first group of Mehmed Çelebi's works cited above. The Mss. produced in his workshop, prepared by the binder Kara Mehmed and others under the patronage of Murad III, include the illustrated histories of the court school, royal albums51 and the Divan of Murad III52. For the second illustrated group of histories produced by the workshop of Abdi b. Şaban the model, as in vols. I and II of the Hünerneme53, for the size of the binding was the Süleymaniye Library Qur'an of Mehmed Çelebi. In his Zâbdet üt-Tevrah54 and the Qur'an inscribed by Karahisari55, Abdi b. Şaban used a larger binding, 62 x 41 cm, rendering these manuscripts monumental in stature. Throughout the first half of the 17th century, the chief binder at the palace school was Kara Mehmed, who had been a member of Abdi b. Şaban's team. The bindings of the imperial manuscripts of Kara Mehmed's team, namely illustrated histories56, Qur'ans57 and albums58, follow the model of Abdi b. Şaban's Hünernames in scale.

During the second half of the 15th century Ottoman manuscript production came under the patronage of the court, and its control, during the second half of the 15th century and prospered, reaching its peak during the reign of Murad III, always under the patronage and guidance of one person. Towards the mid-17th century no illustrated sahnames were prepared even though there were notable military successes for the Ottoman Empire; although such manuscripts had once been greatly favoured there was no subject-matter for them.

Fine manuscripts dating from the mid-17th to the mid-19th century suffice with their bindings, illustrations, and illuminations suffice to indicate the quality and level of Turkish manuscript production during that period (figures 24, 25). They include illustrations of a contemporary type, alongside illuminations and decorative bindings which sometimes include both contemporary and traditional elements in the same work (fig. 26). In the 19th century in particular, some illuminators were also accomplished binders59.

Despite the introduction of the printing press during the 19th century, Qur'ans, prayerbook, anthologies, etc., continued to be written by famous calligraphers. One such work is the magnificent early 20th-century Qur'an, dated 1330 1911, written by the calligrapher Hasan Rıza, and illuminated and most probably bound by Bahadeddin Efendi60 (fig. 27).

An overall view of the fine quality manuscript production of the 18th and 19th centuries indicates that such manuscripts were without question products of the court workshop. At the same time it is clear that manuscript production at the court school was not executed with the same discipline as had existed during the 16th century, and that we cannot talk of an organization anything like as extensive as that which existed during the earlier period. The centrally administrated organization had declined in proportion to the economic and political strength of the state.

NOTES


3 Uzunçarşı 1937, pp. 10-11.

4 I.H. Uzunçarşı, Kütahya Sehri, İstanbul, 1932, pp. 49, 55.

5 Uzunçarşı 1947, pp. 300-302.


9 The Imaret Mescid in Bursa, which also bears the
name of Timurtaş Paşa, is now generally accepted as having been built in the early 15th century. Adjacent to the building is the minaret of Timurtaş Paşa and bath, both built separately from the mosque. The walls of the main room of this large bath are known to have originally been revetted with hexagonal, square and rectangular tiles which were, however, later removed. From fragments still in place it appears that these were probably late 15th-century Ottoman underglaze tiles painted in blue, purple and turquoise on a white background. Traces of stucco wall decoration in the form of geometrical and foliate motifs are also to be found.

This record is to be found in a manuscript from the bequest of Umur Bey (Bursa, İnebef Kütüphanesi, Ulu Cami, 436), which was first brought to light by N. Karatay in ‘Bursa’da Umur Bey Vakıfnamesi ve Yeni Bulunan Mühim Bir Vesika’, Uludağ, sayı:35 (Mayıs 1941), pp. 15-20. The same document is later referred to by M. Yüksel in ‘Umur Bey’in Bursa’da Vakfettigi Kitaplar’, Türk Dünyası Araştırmaları, sayı:31 (Agustos 1984), pp. 137-140; and Erünsal 1985, p. 752 and Erünsal 1988, p. 10. Among the manuscripts mentioned in the document are a one-volume Futuh es-Şam and a six-volume Sâyer-i Levî, both in Turkish, copies of which are now known. The author of neither work is given in this document. I believe, however, that the author of both manuscripts was Erzurumlu Darîr, and indeed that the manuscripts mentioned in the source were the originals, perhaps even in the hand of the author himself.

Erünsal 1985, p. 753; Erünsal 1988, p. 11.


İstanbul, Türk ve İslam Eserleri Müzesi, no. T. 448.


Ahmed Feridun Bey (d. 1583) entered the service of Grand Vizier Sokullu Mehmed Paşa as a clerk in 1552-53, later becoming clerk of the Imperial Council. He was noted for his bravery during the Zigevet campaign. Brought to the post of ‘nişaneci’ in 1573 by Selim II, he remained in that post largely till his death, with some interruptions to his term. Feridun Bey compiled all correspondence to the imperial throne as well as all the texts of imperial author-ship written up to that time in the manuscript entitled the Miîsearî Selânî, for which work he became renowned. The author was also responsible for a work describing the Zigevet campaign of Süleyman I, the death of the sultan during the siege of Zigevet, Selim II’s enthronement and the early years of his reign. The work was inscribed in honour of Sokullu Mehmed Paşa. An illustrated copy of this work, mentioned in the foreword of the Şahname-i Selim Han of Seyyid Lokman, şahnameces to the court of Selim II and Murad III, is to be found in the Topkapı Sarayı Müzesi Kütüphanesi, No. H. 1339. This manuscript, inscribed in Çorlu on 13 Receb 976/2 January 1569, contains twenty miniatures. The subject of the manuscript is a series of events taking place in the lifetime of the author, and witnessed by Feridun Bey himself, and a chronicle of the life of Sokullu Mehmed Paşa, a statesman whose role in those events was considerable. It is the first illustrated manuscript of its kind. This was the kind of manuscript that began to emerge after 1570 as the result of the formation of a new team of manuscript artists. The miniatures of this manuscript are the first to clearly express the character typical of Ottoman historical miniatures, in their simplicity, formality, ceremonial expression, grandeur and realism. For complete references see: F. Çagman, ‘Ottoman Art’, The Anatolian Civilization III, İstanbul 1983, E. 172.
nuation of the Şuleymanname begun by Arifi, which is an account of the reign of Şuleyman I up to 1558.


29 Ibid., p. 412.


31 Ankara Dil ve Tarih Coğrafya Fakültesi Kütüphanesi, list I, No. 84. See A.S. Levent, Gazavatname ve Milhaloglu Ali Bey'in Gazavatnamesi, Ankara 1956, p. 31.

32 T. Öz, 'Hünername ve Minyatürleri', Gicel Sanatlar I, pp. 3-16.


38 Çağman 1973, pp. 431-435, figs. 2-7.

39 Topkapı Sarayı Müzesi Kütüphanesi, H. 1522. See: Atri 1980, fig. 76; Atri 1986, p. 42, fig. 16.


43 Uppsala University Library, Ms. Celsius No 1. For complete references see: Ibid.

Fig. 1. Illuminated frontispiece, from the *Hikmet el-Iṣrāk*, c. 1478. Topkapı Sarayi Müzesi, A. 3183, fol. 1a.

Fig. 2. See below, p. 76.
Fig. 3a. Army marching with Sultan Süleyman’s coffin, from the Nuzhet el-Esrar al-Ahbar der Sefer-i Sigetvar of Ahmed Feridun Paşa, dated 13 Reçeb 976 / 2 January 1569. Topkapı Sarayı Müzesi, H. 1339, fol. 104a.
Fig. 3b. Army marching with Sultan Süleyman’s coffin, from the Nuzhet el-Esrar al-Ahbar der Sefer-i Sigetvar of Ahmed Feridun Paşa, dated 13 Receb 976 / 2 January 1569. Topkapı Sarayı Müzesi, H. 1339, fol. 103b.
Fig. 2. Leather filigree doublures, from the *Gurar el-Ahkam* of Muhammed Tarsusi, dated Zilkade 878 / March 1474. Topkapı Sarayı Müzesi, A. 1032.
Fig. 4. Army marching with Sultan Süleyman's coffin, from the Tarih-i Sultan Süleyman of Lokman, dated 987/1579-80. Dublin, Chester Beatty Library, Ms. 413, fols. 113b-114a.

Fig. 5. Scholar Şemseddin Ahmed Karabaği, Seyyid Lokman, illustrator and scribe, from the Şahname-i Selim Han of Lokman, dated 6 Zilhicce 988 / 7 January 1581. Topkapı Sarayı Müzesi, A. 3595, fol. 9a
Fig. 6. Sultan Selim II seated in the Tower of Justice, shooting an arrow at a target suspended from the dome, from the Şahname-i Selim Han of Lokman, dated 6 Zilhicce 988 / 7 January 1581. Topkapı Sarayi Müzesi, A. 3595, fol. 11a.
Fig. 7. A page from the draft copy of *Şahname-i Selim Han* of Lokman. Topkapı Sarayı Müzesi, R. 1537, fol. 45a.
Fig. 8. A page from the draft copy of the Hünernane, vol. II, of Lokman, dated Safer 996 / February 1588. Topkapı Sarayı Müzesi, unclassified document.
Fig. 9. Sultan Süleyman I hunting with prince Selim, from the Süleymanname of Arif, dated Ramazan 965 / July 1558. Topkapı Sarayı Müzesi, H. 1517, fol. 462b.
Fig. 10. Rustem rescuing Bizhan from the pit, from the *Tercüme-i Şahname* of Firdevsi, dated 952/1545-46. Topkapı Sarayı Müzesi, H. 1520, fol. 280b.
Fig. 11. Sultan Süleyman I marching with the army, from the Süleymanname of Arifi, dated Ramazan 965 / July 1558. Topkapı Sarayı Müzesi, H. 1517, fol. 592a.
Fig. 12. The enthronement of Keyhusrev, from the Tercüme-İ Şahname of Firdevsi, c. 1530. Topkapı Sarayı Müzesi, H. 1116, fol. 169a.
Fig. 13. The enthronement of Iskender, from the Tercüme-i Şahname of Firdevsi, c. 1560-65, Topkapı Sarayı Müzesi, H. 1522, fol. 367b.

Fig. 14. Sultan Mehmed III is returning from the Eğri campaign, from the Eğri Fetihnamesi of Talikizade, c. 1603, Topkapı Sarayı Müzesi, H. 1609, fols. 68b-69a.
Fig. 15. Rustem fights with the White Demon of Mazanderan, from the Tercüme-i Şahname of Firdevsi, c. 1590. London, British Library, Or. 7204, fol. 104a.
Fig. 16. Feridun going to war against Zahhak, from the Tercüme-i Şahname of Firdevsi, dated 1029/1620. Uppsala University Library, Celsius, I, fol. 69b.
Fig. 17a. Sultan Osman II and his army marching through Hotin from the Şahname-i Nadiri, c. 1622. Topkapı Sarayi Müzesi, H. 1124, fol. 54a.
Fig. 17b. Sultan Osman II and his army marching through Hotin from the Şahname-i Nadiri, c. 1622. Topkapı Sarayı Müzesi, H. 1124, fol. 53b.

Fig. 18. See above, p. 72.
Fig. 19. Circumcision festival of princes Bayezid and Cihangir, from the Süleymannname of Arif, dated Ramazan 965 / July 1558. Topkapı Sarayı Müzesi, H. 1517, fol. 412a.
Fig. 20. Stamped and gilded leather binding of mücetlid Mehmed Çelebi, from the Süleymannname of Arifi, dated Ramazan 965 / July 1558. Topkapı Sarayi Müzesi, H. 1517.
Fig. 21. Stamped and gilded leather binding of mücellid Abdi b. Şaban, from the Hünername, vol. II, dated Safer 996 / February 1588. Topkapı Sarayı Müzesi, H. 1524. The detached binding is kept in the collection of the Gulbenkian Foundation in Lisbon.
Fig. 22. Stamped and gilded leather binding, probably the work of mücellid Kara Mehmed, from the Şahname-i Nadiri, c. 1622. Topkapı Sarayı Müzesi, H. 1124.
Fig. 23. The standards of imperial bindings, early-16th to early-17th centuries.
Fig. 24. Gilded leather binding from the *Risale*, transcribed by Mehmed Şevki, dated 1288/1871. Topkapı Sarayı Müzesi, M.R. 276.
Fig. 25. Illuminated page from the *Elifba*, transcribed by Mustafa Vasif, dated first half of the 19th century. Topkapı Sarayi Müzesi, E.H. 425, fol. 7a
Fig. 26. Tooled and gilded leather binding of the *En'am*, dated 1160/1747. Topkapı Sarayı Müzesi, EH 419.
Fig. 27. Illuminated *serlevha*, from a Qur’an, transcribed by Hasan Riza, illuminated and probably bound by Bahaeddin Efendi, dated 1330/1911. Topkapı Sarayi Müzesi, Y.Y. 325, fol. 1b.