

*The development of early Arabic drama (1847-1900)*, London and New York 1984, 31-79; Maḥmūd Taymūr, *Talāʾiḥ al-masrah al-ʿArabī*, Cairo n.d., 11-12. (J.M. LANDAU)

**NAKKĀSH HASAN (PAŞHA)**, Ottoman painter (d. 1031/1622?).

Raised and educated in the Topkapı Sarayı, he is one of the few court painters whose names have been successfully attributed to specific manuscripts in 16th and early 17th century Ottoman ateliers. At the same time, his official political career is well documented. The first record of his career appears in a document from 989/1581, where he is identified as assigned to the *ketkhudā* of the Treasurer, ʿOthmān Agha, in the Topkapı Sarayı. He appears in palace payment records as Nakkāsh Hasan in 996/1588, 998/1590 and 1003/1594. By at least 1006/1597, Nakkāsh Hasan is listed as *agha* and again in 1012/1603 he is cited in gift and payment records as *ikinđji kapıdđi bashi* Nakkāsh Hasan Agha and again as *Yeni Cericler Aghasi* Nakkāsh Hasan Agha (Meriç, 56-7). He is said to have been made a *paşa* (Uzunçarşılı, 569, and Tanındı, *Siyer-i Nebi*, 42). His death is recorded as 1031/1622 (Uzunçarşılı, 569). This record indicates that he was a product of the *dewşirme* [q.v.], since an education as a palace page was a common route to such positions (see C.G. Fisher and A. Fisher for more detailed descriptions of palace promotion). If so, this is one of the few clues that at least some pages were trained and/or worked as painters [see NAKKĀSH-KHĀNA]. Tanındı, *Siyer-i Nebi*, 42, reports that in 1014/1605 Nakkāsh Hasan was ordered to "make the Bursa Palace ready" for a visit by Sultan Ahmed I. He also drew the plan for a *tughra* for Ahmed I, now housed in Topkapı Sarayı Müzesi, GY 1394.

The fourteen years that separate the first two dates in his recorded career are those in which specific references and several attributions are made to paintings done by him for royal manuscripts. As early as 990/1582, he is associated with the *Sür-nâme* (TSK H. 1344). He is also connected with three *Shāh-nāmes* (TSK A. 3592, R. 1300, and Türk ve İslam Eserleri Müzesi 1965). Tanındı notes the reference made to him as the painter by the calligrapher Tal'ik-zāde in the colophon of the *Eğri fethnāmesi*, otherwise known as the *Shāh-nâme* of Meḥammed III (TSK H. 1609). Finally, his name is associated with the team who produced the monumental six-volume *Siyer-i Nebi* of Murād III (TSK H. 1221, H. 1222 and H. 1223; New York Public Library, Spencer Collection 157, and Chester Beatty Library 419) and the *ʿAdjāʾib al-makhlūkāt* (TSK A. 3632). As his political career advanced, he seems to have closed his active career as a painter.

*Bibliography*: C.G. Fisher and A. Fisher, *Topkapı Sarayı in the mid-seventeenth century: Bobovi's description*, in *Archivum Ottomanicum*, x (1985 [1987]), 5-81; Carol G. Fisher, *The pictorial cycle of the "Siyer-i Nebi": a late sixteenth century manuscript of the life of Muhammad*, Ph.D. diss., Michigan State University 1981, unpubl.; Rifik Melül Meriç, *Türk nakış sanatı tarihi araştırmaları: I. Vesikalar*, Ankara 1953; Zeren Tanındı (Akalay), *Nakkāsh Hasan Paşa*, Kültür Bakanlığı, *Sanat* iii/6 (1977), 14-25; idem, *Siyer-i Nebi: İslām tasvir sanatında Hz. Muhammad'ın hayatı*, İstanbul 1984. İ.H. Uzunçarşılı, *Osmanlı tarihi*, iii/2, Ankara 1954. (CAROL G. FISHER)

**NAKKĀSH-KHĀNA** (A. and P.), the name of the Ottoman royal painting atelier.

The *nakkāsh-khāna* has been a source of curiosity for many Ottoman scholars. Although the word *nakkāsh* may be translated in several ways, including "an

artist who embellishes surfaces", "illuminator of manuscripts", "an embroiderer", "wall decorator" (Redhouse, 863), *nakkāsh-khāna* in the 16th-18th centuries seems to refer to the palace scriptorium (Rogers and Ward, 120-4).

The 16th century and later documents portray an organisation of craftsmen under state supervision of the *Ahl-i hıref*. Similar sub-organisations also existed in the provinces for provincial governors. The *Ahl-i hıref* contained workers from a variety of professions; only one of which was the *Djemā'at-i nakkāshān*, which loosely covered artisans creating designs of a variety of decorative schemes. Quarterly payroll registers for the *Ahl-i hıref* were prepared and several survive (Atıl, 30; Meriç, 1953). Registers listing holiday (*bayram*) gifts from master craftsmen to the Ottoman court survive from the 16th and 17th centuries (Meriç, 1963).

Where the *nakkāshān* plied their craft is unknown. Until recently, scholars assumed that painters assigned to royal manuscripts worked within the precincts of Topkapı Sarayı or in its provincial equivalents. Filiz Çağman suggest that this was so at least throughout the 16th century (Çağman). Now it seems likely that, at least from the 17th century, these may have served as gathering spots for commissioned works produced in various parts of the Ottoman empire (Atıl, 32). There is no evidence for the placement of a large painting atelier in the palace itself. In his extensive analysis of the palace organisation, Uzunçarşılı noted that such cultural activities as poetry, calligraphy, and music went on in the palace, but fails to mention any painting ateliers. Bobovi made no mention of such an atelier in his detailed description of the Topkapı Sarayı, although this former palace page provides much detail on virtually all rooms identified in the first three palace courtyards. Because of his exacting detail, the existence of the ateliers within the walls of the palace proper is doubtful (Fisher and Fisher, 1987, 118-20). Gülrü Necipoğlu notes that to the left of the first courtyard were extensive artisan shops which seem to have been used by artists involved in the extensive palace repairs (Necipoğlu, 251-3). Finally, Ewliyā Çelebi describes the plethora of guilds and workshops outside the palace walls that are used both by the palace officials and by the bourgeoisie of the town (*Seyāhat-nâme*, i, 607-12).

The disbursement of the workshops has led several scholars to investigate or document the connections of painting ateliers with outlying Şüfi *tekyes* (Fisher, diss., 93-7) where manuscripts were commissioned by Murād III and later transported to Topkapı Sarayı, or with provincial centres such as Bağhdād, where manuscripts were made for such patrons as Şokollu Mehmed Paşa (Milstein, 1984, 130-1, and Milstein, 1990) that may have supplemented the city guild ateliers.

*Bibliography*: E. Atıl, *The age of Sultan Suleyman the Magnificent*, New York 1987; F. Çağman, *Sanat tarihinde doğundan Batıya: Unsal Yücel anısına sempozyum bildirleri*, İstanbul 1989; S. Eldem and A. Feridun, *İsmail Hakkı Uzunçarşılı, Osmanlı saray taşkilâtı adlı eserden notlar*, İstanbul; Ewliyā Çelebi, *Seyāhat-nâme*, i, İstanbul 1896; A. Fisher and C. Fisher, *Topkapı Sarayı in the mid-seventeenth century*, in *Archivum Ottomanicum* (1987); idem, *A note*, in *Muğarnas* (1985); C. Fisher, *The pictorial cycle of the "Siyer-i Nebi"*, diss. 1981, unpubl.; R. Meriç, *Türk nakış tarihi araştırmaları: I. Vesikalar*, Ankara 1953; idem, *Bayramlarda padişahlara hediye edilen san'at eserleri ve karşılıkları*, in *Türk san'atı tarihi araştırma ve incelemeleri*, i (İstanbul 1963), 764-86; R. Milstein,