

incelene

Erođlu, Süreyya. "Surname-i Hümayun ve Surname-i Vehbi bağlamında Nakkaş Osman ve Nakkaş Levni." Yüksek Lisans Tezi. İstanbul Teknik Üniversitesi, 2000. 132y. (Danışman: Prof. Dr. Semra Ögel) (Sanat Tarihi)

7.2 AGUSTOS 2008

NAKKAŞ OSMAN
IN SIXTEENTH CENTURY DOCUMENTS
AND LITERATURE

Filiz ÇAĞMAN

The celebrated Ottoman miniature painter Nakkaş Osman's works, unique style and creativity have been extensively treated in the literature. However, the object of this paper is to investigate what is known about Nakkaş Osman himself, the environment in which he worked and his position in the palace which employed him as an artist, as revealed by contemporary references in 16th century documents and literature. Nakkaş Osman's career coincides with the second half of the 16th century, but precisely when he entered the company of palace craftsmen, known as the *ehl-i hiref teşkilatı* is unknown as his name does not appear in the payroll of palace painters for the year 1558. ¹ The next surviving payroll is dated 974 Masar (July-September 1566), and for the first time we encounter the name of Osman, employed at six *akçe* per day. ² This register confirms the fact that Nakkaş Osman was in the palace employ during the last year of the reign of Sultan Süleyman the Magnificent. Tanındı has noted that miniatures in a style heralding that of Nakkaş Osman occur amongst those in the *Süleymanname* (Topkapı Palace Museum Libr.; H.1517) of 1558 written by Arifi, the royal chronicler. ³ We might conclude from this, that Osman studied under the anonymous miniaturist who illustrated the *Süleymanname*, and who probably came from the western lands of the Ottoman Empire. Osman, himself, almost certainly entered the palace painting studio between 1559 and 1565.

Nuzhet el-esrar el ahbar der sefer-i Sigetvar (Topkapı Palace Museum Libr., H.1339) was probably the first manuscript illustrated by Nakkaş Osman. ⁴ This account of Sultan Süleyman the Magnificent's Szigetvár Cam-

1. Topkapı Sarayı Müzesi Arşivi, D. 9612; Rifki Melâl MERIC, *Türk Nakış San'atı Tarihi Araştırmaları, I Vesikalar*, Ankara, 1953, p. 7.

2. Başbakanlık Arşivi Maliyeden Müdevver 6196, p. 155; E. ATIL, *The Age of Sultan Süleyman the Magnificent*, New York, 1986, p. 296.

3. Z. AKALAY (Tanındı), "The Forerunners of Classical Turkish Miniature Painting", *Fifth International Congress of Turkish Art*, Budapest, 1978, p. 31-47; see for the Mss. *Süleymanname*, E. ATIL, *Süleymanname: The Illustrated History of Süleyman the Magnificent*, New York, 1986.

4. See for all references, E. ATIL, *op. cit.* [n. 2], no. 42 a-b; J.M. ROGERS and R.M. WARD, *Süleyman The Magnificent*, London, 1988, no. 46 a-b.

Frauen, Bilder und Gelehrte

Studien zu Gesellschaft und Künsten
im Osmanischen Reich

Arts, Women and Scholars

Studies in Ottoman Society and Culture

Festschrift Hans Georg Majer

herausgegeben von • edited by

Sabine Prätör

&

Christoph K. Neumann

Band • Volume 2



İstanbul, 2002

396.35607
FAR.3

İSAM DN: 94851



Ill. 12: „Kabıya Kadın“ mit „Cariye“s aus dem Palast.
Kostümalbum von Fenerci Mehmet, Sammlung der Koç-Stiftung.

An Iranian Epic and an Ottoman Painter

Nakkaş Osman's "New" Visual Interpretation
of the *Shâhnâmâh**

SERPİL BAĞCI

HACETTEPE ÜNİVERSİTESİ, ANKARA

The *Shâhnâmâh* of Firdausi, a mythical and 'historical' account of the legendary and 'real' kings of pre-Islamic Persia and of those heroes who remained loyal to them, modelled an image, for imperial dynasties reigning over the lands of Islam, of the ideal ruler. Gradually and almost inexorably, this image came to furnish the would-be and actual Islamic rulers with a model which they all aspired to replicate dutifully. Most of these rulers' aspirations and achievements were thereby expected to be understood and evaluated with reference to those of the kings of the *Shâhnâmâh*. The fame and reputation acquired over time and commanded by these mythical/historical kings and heroes of *Shâhnâmâh* allowed the epic to be considered and treated as a quasi-historical text. Although it narrated the lives and times of the (infidel) kings of pre-Islamic times – the wise, just, and conqueror kings of the celebrated Persian empire, to be precise – this idealistic history also served as a historical text-book for Islamic royal dynasties and had a salient influence on the literary historiographic tradition of the world of Islam. Almost all the bibliophile royal patrons of the Islamic world¹ hence commissioned an illustrated copy

* I would like to extend my thanks to Faruk Tabak for his help in translating this article.

¹ Mention should be made of the fact that illustrated *Shâhnâmâhs* which were given a privileged place in royal libraries were mostly patronized by dynasties who reigned in the Persianate regions of the Islamic countries, since they regarded themselves as inheritors of an Iranian past.