

**LEVNİ'NİN TSM H.2164 NO.LU ALBÜMÜNDE KULLANILAN  
NATÜRALİST ÇİÇEKLERE DAİR  
NATURALIST FLOWER USED IN LEVNI'S ALBUM NO. TSM  
H.2164<sup>1</sup>**

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**Özet:**

Osmanlı'nın kitaplarda rağbet ettiği Türk sanatlarından olan minyatür, çoğunlukla tarihsel olayları betimlemek üzerine inşa edilmiştir (tasarlanmıştır). Sultanların tahta çıkışları (cülus), cenazeleri, seferleri, savaşları, kazandıkları zaferler, avcılıktaki hünerler, İstanbul'da sarayda toplantılar, elçileri karşılama ve devletin gücünü anlatan minyatürler, 15. yüzyıl ve sonrasında en çok çalışılan konulardır. Levni, 18. yüzyılda, Lale Devri'nin ünlü minyatür sanatçısıdır. Minyatürlerinde, döneminden önceki nakkaşlardan farklı yaklaşımlar ve yenilikler bulunmaktadır. Bu farklılıklar arasında, kompozisyon içinden dışarıdaki izleyiciye doğru bakan meraklı gözler, kendi aralarında sohbet eden figürler, üçüncü boyut arayışları, kendisini minyatürleri içinde resmetmesi vb. yer almaktadır. 42 varakta, figürlerin tek tek resmedildiği, Topkapı Sarayı Müze Kütüphanesi'nde bulunan H.2164 numaralı albüm, minyatür çalışmaları arasında önemli bir yer tutar. Bu çalışma (makale) kapsamında, bu albümde yer alan kadınların ve erkeklerin bulunduğu minyatürlü sayfalarda, her bir kadın ve erkeğin, ellerinde ve resmedildikleri zeminde bulunan natüralist üslupta çalışılmış çiçekler incelenecek; Türk kültürü ve sanatında çiçeğin öneminden bahsedilecektir

**Anahtar kelimeler:** Levni, minyatür, albüm, natüralist style, figür

**Summary:**

The Turkish art miniature which is one of our ornamentation arts liked by the Ottomans in the books was mostly constructed upon characterizing the historical events. The miniatures telling enthronement of the Sultans (*cülus*), their funerals, military expeditions, victories, their abilities on hunting, palace meetings in Istanbul,

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welcoming ambassadors and power of the State were the most worked subjects during and after 15<sup>th</sup> century. Levni was the famous miniature craftsman of the Tulip Age in 18<sup>th</sup> century. There were more different approach and innovations at his miniatures than previous muralists from his period. Some of such differences were curious eyes looking towards audience outside from the composition, figures talking each other, seeking third-dimension, painting himself on the miniatures, etc. The album numbered H.2164 in the Museum Library of Topkapı Palace where in 42 pages figures were painted individually takes an important place among the miniature workings. In scope of our article, on the miniaturized pages in this album, the flowers on each woman's and man's hands and the painted ground to study of naturalist style will be examined; mentioned from flowers at the Turkish culture and art.

**Keywords:** Levni, miniature, album, naturalist style, figure

## INTRODUCTION

Levni (Abdülcelil Çelebi)<sup>2</sup> had lived in the Tulip Age (in 18th Century); come to Istanbul from Edirne; entered into making the sedge style illumination at the palace muralist house and then known with his miniatures under the influence of the illustration art developed in the great interest (İrepoğlu, 1999, p.37). It is seen that there was a Turkish painting school other than Arabic, Iranian and Indian illustration schools during his period. Subjects used on his artworks (daily life, costumes, festival and ceremony, etc.) were more realist than other illustration schools mentioned (Erdenen, 2003 p.92). Levni, with its brave and different designs, had exhibited a different understanding than the previous muralists. While a two-dimensioned surface expression was dominant at the miniature art during the previous periods, perspective, light and shade had entered into the Levni's characteristics; the meaningful faces and eyes looking at the viewers out from the frame had started dominant on his figures. The 18th century was a time when a change was also seen at the art world together with the West world. It was thought that Levni had shared the same ambiance with Jean Baptiste Vanmour, the Flemish illustrator or some other foreign craftsmen and they had consulted with them about their arts and artworks. Some precursor changes on his miniatures might be as result of such or similar

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2 Knowledge about Levni Çelebi is short information written by Hafız Hüseyin Ayyansarayı between 1765-1787 at Mecmu'a-i Tevarih (a magazine). "Levni Abdülcelil Çelebi had come to Istanbul from Edirne and was a muralist student and then a master on his art in the muralist house, was a sedge style illuminator, he had made a kind of illuminations up to enthronement of Sultan Mahmud Han-ı Gazi. He had died in 1145(1732-1733) and had been buried at Otakçılar Mosque in the alignment of Aktürbe against Sa'diler Tekyesi. He had poems and artworks."..... Kantemir had told about Levni as "the Chief Illustrator of the Palace" at his book named Rising and Collapse History of the Ottoman Empire" .....

interactions. It is possible to understand from the Levni's miniature designs produced under the traditional structure as well as examples came to nowadays which he had drawn the individuals singly, the craftsman had an efficient, attentive and inquisitive structure.

It is seen that he had used a specific color scale instead of vivid main colors used in the classical period Ottoman miniature and the natural colors reflecting moderate air of the period were in a deep harmony with his artistic style (İlden, 2011, p. 1273). The costumes that used vivid colours (eggplant purple, light green, light pink, onion pink, yellow, red, orange, light purple, etc.) and their different tones instead of the colours used at classic periods of the Ottoman book arts were reflected to the persons' clothes suited to Levni's observations and pleasures of the period.

The portrait tradition on the Ottoman miniature art had started during Mehmet the Conqueror's period; continued in specific shapes in progress of time; also during Suleiman the Magnificent, traditional limits had been pushed and kept up to 19th century pursuant to shaping pleasures of the period. The most important representatives of the portrait tradition were Sinan Bey and Şiblizade Ahmed in 15th century and Muralist Osman during Sultan II. Murad and Ahmet Nakşi and Hüseyin İstanbuli in 17th century. Representatives of this tradition in 18th century were Levni and Refail, in 19th century was also Kapıdağlı Konstantin.

The miniature art was structured on documenting of events being of importance for the empire and prevalent generally in the historical process. Sultan, statesmen, sultan's sons, enthronement of the Sultans, their funerals, military expeditions, festivals, circumcision feasts were in such documenting. The main element for structural assembly of the miniatures was the Sultan who drawn with all his solemnity and the biggest one among all figures. Other persons had taken place in a two-dimensioned site in order of priorities by minimizing. Among the examples that can be reached and extant; we know that women were not mostly used as figures. The only female figure seen as of 17th century is usually a documentary character on albums (İnankur, 2014, p. 202). In this respect, the album no. H. 2164 (24,5x15 cm. 24 leaves, 42 miniatures) (Çağman, 1979, p.71) in Treasury Library of the Topkapı Palace Museum documenting fashion pleasure of the period and allowing to see artworks together that Levni had illustrated

ordinary people, 42 miniatures (İrepoğlu, 1997, s. 105)<sup>3</sup> which all pages had been worked as single figure other than the armourer and the treasurer on 2a leaf and the musicians group on the 17b leaf can be evaluated as an important sources in this sense. Within this album, only Young Osman (Sultan 2nd Osman) on the 1b leaf was an example for the Sultans' portraits as non-ordinary person among the ordinary persons.

In scope of this study, on relevant leaves of the album; 7 single women miniatures and 10 single men miniatures will be considered and naturalist style flowers in the said figures' hands and on background of the miniatures and drawn in detailed and vivid as much as can compete with natural examples will be classified. Using of single figures on the album no. H. 2164 could be deemed that it had been worked in order to paint some story heros and be visualized easily such story heros by the Sultan. It was understood upon short explanations on these miniatures that such persons were partly Persian, European and from Bursa. Each women and men on this album were characterized according to their physical features. Different expressions, smiles on the faces, details on the clothes can make think that the muralist had examined such characters very well and deeply, even had illustrated the known and met persons (İlden, 2011, p. 1273) (İrepoğlu, 1999, p.168-170)<sup>4</sup>. It is seen that Levni had written names and professions of such persons exhibiting types and living of the period and illustrated them similarly from ¾ profile on the same leaf (İrepoğlu, 1997, p. 105).

#### **Naturalist Flowers at Album no.H.2164**

Background of this album had been worked carefully, meticulously and gracefully as well as their figures. In addition, a part of figures had roses, violets, tulips or cloves in their hands. Each page had been illustrated when they were walking or sitting the flower garden as if they were posing to a camera and the ground had been decorated with tulips, cloves, aquilegia, wild flowers or trees. For classification of flowers worked within naturalist style making the mark to 18th century in this special album at the Topkapı Palace Library, flowers around hands and feet of women and men tall

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<sup>3</sup> “Gül İrepoğlu said that 41 portraits signed by Levni were used at the album no.2164 in Treasury Library of Topkapı Palace Museum.” It was mentioned that number of miniatures were 46 at Filiz Çağman and Zeren Tanındı's “İslam Miniatures book”, number of miniatures were 46 at Süheyl Ünver's study called “Illustrator Levni's Illustrations and Explanations” and such miniatures were framed singly and exhibited at the Gallery of Topkapı Palace. If it is considered that there were 42 miniatures at Gül İrepoğlu's study, it is thought that other miniature leaves remained out of the album.”

<sup>4</sup> “..... Levni had benefitted from the figures of Isfahan Rıza Abbasi ecole of 17th Century which were in the collection of Topkapı Palace Museum Library for some portraits of Iranian persons .....”

portraits<sup>5</sup> and were examined and determined 6 types. Such flowers are as following according to their leaf numbers.

**1. Tulip (Istanbul tulip) :**

**a. Single tulip:** 8a Persian Dürsaz Beg , 10a Kıymetli Civanı, the Treasurer of Persian Shah, 20a Man Smelling Tulip

**b. Double tulip:** 11a Woman Spinning Yarn

**2. Rose:** 5a Young Man Holding Sword and Smelling Rose (Güllü's design), 6a Yusuf Bey from Bursa, 10b Young Man Smelling Rose, 15b Woman in Green, 20b Woman with Rose and Clove

**3. Clove:**

**a. Single clove:** 4b Persian Bride, 7a Violet *Tuti*,

**b. Clove together with its Flower Bud:** 6b Mehmet Shah One of Young Men from Bursa, 8b Dader Banu, 19a Woman with Clove and Handkerchief

**c. Double clove:** 15b Woman in Green, 20b Woman with Rose and Clove

**4. Violet:** 18b Ruffian

**5. Aquilegia:** 4a Şahi Orhan who was Tahmes' Lover

**6. Spring Branches:** 5a Young Man Holding Sword and Smelling Rose (Güllü's design), 7a Violet *Tuti*, 13a Young Man Untieing his Imamah

There were tulips, roses, cloves (single, flower bud, double clove) and spring branches in the hands of 7 women on the tall portraits and on the ground and their costumes. One, two, six and one of flowers were tulip, rose, clove and spring branch, respectively and had been painted by using yellow-red colours and worked in red or pink and pink tones other than tulip. On the 10 men portraits, the flowers excluding trees with spring branches are in men's hands. They are rose, clove with its flowered bud, tulip, violet, aquilegia and spring branch. Three, three, one, one and two of such flowers are tulips,

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<sup>5</sup> Names of portraits were used by sticking to the names in Gül Irepoğlu's book called "Levni Embroidery, Poem, Colour" (Same tall portraits were called with different names at "Süheyl Ünver's study called *Illustrator Levni's Illustrations and Explanations*".)

roses, clove, violet and spring branches, respectively. The flowers other than violet and yellow-red tulip on 10a leaf were worked in red or pink and pink tones. Women and men figures on the tall portraits of other leaves are excluded from this classification because of there are not naturalist style flowers around their hands and feet.

### **Symbolic Meanings of Flowers at the Album**

Due to the flowers in the album have sufistic and symbolic meanings in the same time, to mentioned about this subject will be suitable even if it is a few lines.

It is considered that the tulip word is derived from *la'l* (red) word. Its entrance to the Turkish art may be dated to 12th century upon its sighting on the artworks of Anatolian Seljuks. The motifs used on many materials such as stone, tile, mine, wood, fabric, etc. were worked in many colours. In addition to being a flower gives its name to an age, upon its grace and reflection of the God concept and word on its shape and its name, the tulip was used to decorate different surfaces. It was thought that the tulip was identified with the Sultanate (İrepoğlu, 2012, p.9).

Rose is in a different and privileged place with the meanings expressed in Islam and in its sects. It symbolizes divine beauty in Sufism. It represents our prophet Mohammad. When Abraham was thrown into the fire, turning the fire into the rose garden, being the flower of garden of Eden, accepting it rose garden of sufism people's soul represent value given to rose. It is known that rosebud represents unity and flowered rose also represents plurality in mysticism (İrepoğlu, 2014, p. 21-22).

Clove is a flower which we see on tiles, Stones and fabrics as from 16th century. It is known that it was not used in the book arts as much as rose and tulip (Demiriz, 1986, p.355.). As seen from Ali Üsküdarî's cloves examples, the cloves drawn as undoubled at its first examples had been started to draw as multifoil.

Even if the motif named as a flowered fruit tree or spring branch is called as flowered ones of cherry, apple, plum, almond, peach trees, it is difficult to say exactly that the motif belonged to which tree. It was seen that it was started to use frequently on glazing tile, illumination and miniatures in the Turkish art as from second half of 16th century (Demiriz, 2005, p. 274).

### **Flower Muralists**

Figure and figured ornament under the influence of Islam had been used limitedly in the Turkish art; the flower was one of irreplaceable factors. Flowers is on an important position everytime in cultural, daily and

economic life of the Turkish society. It is also known that the flower drawn lovely in the Turkish art has mystic and symbolic values.

Naturalist flower muralists before Levni, in the Levni's age and after Levni had started to a exclusive renewal for the Turkish decoration art. Looking these craftsmen and their artworks; to acquaint with practices made during and after preparation period of the naturalist flower picture will be suitable for our subject. After middle of 16th century, upon usage of veridical plant motifs on the Ottoman decoration art, many flowers had been begun to illustrate as original flowers. At the same time in the West, under the influence of the realism movement in the art, the flowers were illustrating in full detail (Demiriz, 2005, p.6). *Halkar* (ornament made with only gold) designed by Muralist Karamemi after 1550 and used on edge of pages and first workings about the nature seen on the seat illustrations in intervals of the texts, the Sultan's garden flowers (Duran, 2008, p. 18) such as semi-stylized freesia, clove and daffodil may be called as early period examples of the naturalist style. First violet examples at the Turkish ornamentation art might be seen on the *Muhibbi Divanı* (poems written by Suleiman the Magnificent under name of *Muhibbi*) prepared by Karamemi for Suleiman the Magnificent (Demiriz, 1989, p. 47-48).

The innovation brought by Karamemi with the semi-stylized flowers to the illustration art had gained a specific character to be called as *şükufe* in 17<sup>th</sup> century and written by painting miscellaneous flowers (Duran, 2008, p. 21). Such flowers which may be characterized as flower miniatures were semi-stylized garden flowers had been formed by bringing together individually or different from each other and placed on first or last pages of manuscripts, interior covers of books and *murakka* (Derman, 2002, p.295).

In 17th century, it was determined that 26 different flowers had been used on the book arts. It is encountered lily, violet and spring motifs at the middle of 18<sup>th</sup> century and primrose at the starting of 17<sup>th</sup> century and also encountered *Buhur'u Meryem* (cyclamen) on the glazing tiles produced in the same period. Gillyflower, reverse tulip and wild pansy used during 17<sup>th</sup> century and up to the end of 18<sup>th</sup> century are important examples of naturalist flowers. First examples of some flowers such as redbud, crowflower, rose periwinkle were seen on Ali Üsküdarı's artworks who was *Rugani* master after the first half of 18<sup>th</sup> century (Erdenen, 2003 p. 112-113). It was understood that the craftsman who was Yusuf Mısri's student had taken his

teacher as an example in terms of the used motif and design. He had also adopted Şahkulu style from his sedge style workings. The flower pictures in *Ali Üsküdarî's Mecmua-i Gazeliyyat* (IÜK, T. 5650) which had an importance place in the Turkish Rococo were a nice examples to his success for the flower painting (Duran, 2008, p. 18-21).

Levni had performed his art at a time when the interaction with the West began in the 18th century and the innovations with this interaction started to enter the Ottoman world. It was inevitable that these innovations had taken place in art. The 'tulip' giving its name to the age had caused to an incredible tulip madness, especially in the Netherlands. In order to sell the tulips, the tulip albums covering many types of tulips had been began to draw. These albums also contain naturalistic drawing samples which left from that time.

While flowers such as tulip, clove, rose, hyacinth, etc. which were in the Ottoman decoration arts were worked as mostly two-dimensioned; they had been started to use with their naturalist styles in each fields of the ornamentation arts at the starting of the Tulip Age in the period of Sultan III. Ahmet. Flowers were engraved on marbles at the Square fountains (III. Ahmet Fountain which is in entrance of Topkapı Palace, Tophane, Üsküdar, Kabataş, Perşembe Pazarı, etc.), street fountains (for example in Üsküdar). III. Ahmet's circumcision room in the Topkapı Palace was one of the most important examples of flower bouquets worked by using hand-carved technique. If we take a glance at the tiled examples, although they are not fully naturalist examples, the spring branches, fruit trees, flowers in vase or taking out earth (tulip, clove, rose, hyacinth, colchicum, narcissus, violet) were flowers used mostly. As from 16<sup>th</sup> century, they had been seen on panels, borders and *evani* groups, etc. (Demiriz, 2002, p.355). It was possible to see many examples which was applied in style of *şükufe* of tulip, rose, clove, hyacinth, etc. singly or in bouquets with or without vase on lacquer binders of 18<sup>th</sup> and 19<sup>th</sup> centuries (Balkanal, Ankara, 2002, p. 342).

The fact that Levni who was the representative of miniature art and Abdullah Buhari (Çağman, 1979, p.73) who was known as continued Levni's ecole had not moved away from traditional techniques showed also the dependence to old formulas in Turkish art. Firstly, because of Abdullah Buhari who was known as a miniature craftsman had worked flowers as elegant and in detailed had showed that he was a strong flower painter (Demirsar, 1999, p.259) at the same time, thus In terms of common characteristic of the period (18th century) seen on flower illustrations of the period (18th century) was illustrated the flower type clearly and naturally, they were important examples (Demiriz, 1989, p. 50). It was possible to see



that Buhari had observed the nature very well, drawn structural features of the plants in details as well as he had exaggerated features of flowers while he was drawing them, for example; while he was drawing a tulip, he had twisted its angular ends too much and he had turned into a twisted tulip such as yarn on his well-known tulip painting (Library of Topkapı Palace H. 2155).

### **Assessment and Conclusion**

If it is deemed the portrait tradition had started during period of Mehmet the Conqueror with Sinan Bey; we know that the single figures (if there is no a different example in the archives) were special persons such as Sultan or Prophet in the albums of *Siyer-i Nebi*, *silsilename* and sultan made by muralist lived in periods and centuries before Levni. Levni had started a movement other than this tradition on his album no. H. 2164 which would be thought as continuation of the portrait tradition at first appearance and worked mostly single figures. It had been placed ordinary persons on all figures excluding Sultan 2nd Osman's figures. This album which was handled with the personal characteristics of the people whose figures were drawn had completely a different feature exactly in this respect from similar albums made before him. There is only a very important similarity at this album and other albums illustrated important persons such as Sultans, viziers, etc. It is also the timeless flower sympathy. It is indisputable truth that place of the flower in the Turkish art and decoration is indispensable. The Turks gave importance to the flower in every period; love of flowers comes to the forefront every time. As from early times, flowers are placed as stylized, semi-stylized or naturalistic in ornamentation elements. On miniature manuscripts that the muralist had drawn Sultans as single figure; it was possible to see examples that illustrated with one each flower on their hands. However, it was a remarkable matter that flowers were in ordinary peoples' hands at the album no.2164.

Levni had not given up to use the flowers as design at the nature, in hand and fabrics on his album. Flowers such as tulip must be considered together with debauchery, entertainment, peace and luster as feature of the period. All figures in the album had been illustrated on the backgrounds where stylized, semi-stylized and naturalist flowers had taken part, nearly within flowers gardens. At this study; because of the naturalist flowers in the

album were handled, other flowers were excluded from the scope upon they would be researched within another study.

It was determined that the flowers which had been worked in naturalist style on hand, kerchief and ground of the miniatures where there were women and men tall portraits in the album kept at the Topkapı Palace Library were tulip (single and double tulip), rose, clove (single and flower pud cloves), violet, aquilegia and spring branch and they were classified in 6 parts. In spite of some tulips and cloves were used as double, violets and roses were worked as single. When such flowers are compared; it is seen that the flowers other than violets and tulips were worked in red, pink and their tones. Foils of such naturalist floqers, persons, flower types used on the figures, places of the flowers are as following.

**4a.** Şahi Orhan who was Tahmes' Lover: 2 ea. full flower 1 ea. red aquilegia, (on the ground)

**5a.** Young Man Holding Sword and Smelling Rose: 1 ea. multifoil pink rose, (in his hand), 1 ea. tree with pink spring branch (on the ground)

**6a.** Yusuf Bey from Bursa: 1ea. multifoil pink rose (in his hand)

**6b.** Mehmet Shah One of Young Men from Bursa: 1 ea. single flower bud pink clove (in his hand)

**7a** Menekşe Tuti: 1 ea. pink spring branch (in her hand), 1 ea. pink clove (on the ground)

**8a.** Persian Dürşaz Beg: 1 ea. Red tulip (in his hand)

**8b** Dader Banu: 1 ea. pink clove with single bud (in her hand)

**10a.** Kıymetli Civanı, the Treasurer of Persian Shah: 1 ea. yellow-red tulip (in his hand)

**10b.** Young Man Smelling Rose: 1 ea. multifoil pink rose (in his hand)

**11a** Woman Spinning Yarn: 2 ea. red pink variegated tulip (kerchief)

**13a.** Young Man Untieing his Imamah: 1 ea. tree with pink spring branch (pink) (on the ground)

**15b.** Women in Green: 1 ea. multifoil pink rose (in her hand)

**18b.** Ruffian: 1 ea. violet (in his hand)

**19a** Woman with Clove and Handkerchief: 1 ea. single flower bud pink clove (in her hand)

**20a.** Man Smelling Tulip: 1 ea. yellow-red tulip (in his hand)

**20b.** Woman with Rose and Clove: 1 ea. red rose (in her right hand) and 2 ea. Red multifoil clove (in her left hand)

On the album no.H.2164, Levni had worked 4 roses in hand, 3 tulips in hand, 1 tulip on kerchief, 6 cloves in hand, 1 violet in hand, 2 spring branch on ground, 1 aquiliegia on ground. 3 of roses were in men's hands, 5

of cloves were in women's hands, 3 of tulips were in men's hands. When it is looked at this situation; it was not possible to make a classification as the flowers were in certain persons' hands under certain reasons. Thus, in our opinion; we could think that the craftsman had used the flowers on foils of the figures in accordance with his regard.

On one hand, while researchers and craftsmen were continuing to research all kind of factors including flowers, for example some esteemed researchers such as Yıldız Demiriz and Gül İrepoğlu written publications and sizable books and published them. We know that there were flower painters such as Matrakçı Nasuh and Levni, even if just a drop, other than the craftsmen such as Karamemi, Ali Üsküdarı, Abdullah Buhari who were known as the flower painters. In spite of Levni was known as a miniature craftsman, he was a craftsman entered into the palace muralist house in order to make sedge style illustration. The illumination factors used by Levni on the miniatures revealed his illuminator specialty. Levni had used miscellaneous flower drawings on many miniatures such as *surname* and *şenlikname* excluding the album no.H 2164 and he had presented sections from flowers of the period when he had lived. In the same time, with this album, Levni had reflected his muralist-illuminator character with illumination factors used on Surname-i Vehbi miniatures, as the miniatures on other manuscripts worked in the palace muralist house.

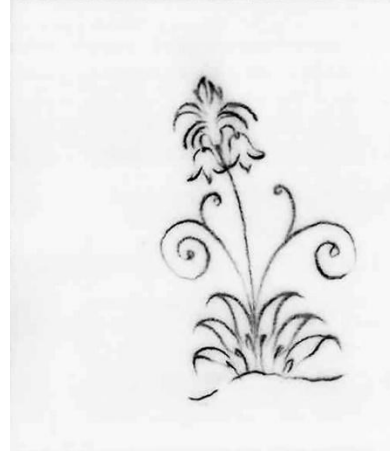
Usage of flowers in an widespread manner on his artworks requires a brief comparison with artworks of craftsmen who had worked with flowers before and after himself. Kara Memi, as lived before Levni and the most famous chief-muralist of 16<sup>th</sup> century was one of illuminators who had worked the earliest stylized flower examples. He had made artworks with semi-stylized flowers by illustrating many flowers from the nature and with very different working style from Şahkulu, his teacher on the *Muhibbi Divanı* at an early period such as 16<sup>th</sup> century. The flowers on the nature had cheered pages in the form of colorful flower gardens. Ali Üsküdarı who was representatives of the Turkish Rococo was the most important flower illustrator leaving his mark on the 18th century. He had caused to bring the finest examples of naturalist style flowers on the Ottoman decoration art to nowadays by working many flowers from the nature in detail with all features. At the first half of 19<sup>th</sup> century, Ali en-Nakşibendi er- Rakım was

one of illuminators as a late example with naturalist style flowers drawn in detail for the flower painting as Ali Üsküdarî.

Of course, it was not possible to say for Levni that he was not a flower painter exactly. However, naturalist style flowers which was seen among ornamentation factors that he had used on his miniatures were more detailed than the illuminators before him and attentive and exhaustive as much as the flower painters after him.

If it is required to gather and classify all flower drawings; it would not be an exaggeration to say that it is possible to collect as much data as a botanical garden inventory. At the same time, on presentations, researches and detailed inspections made and to be made on flowers, some areas such as tombstones, stone workmanship, fabrics, wood, etc. must also participate in the research areas and be evaluated. From these surveys, it will be possible to compile flower varieties that will clear up many studies and expand inventories. It must be continued to researches for flowers which still waiting to be discovered and examined in the archives and for taking place of the flower which is the indispensable material of individuals interested in traditional arts at our tradition memory in all its together.

#### **Naturalist style flowers used in the album and their usage places**



4a Şahi Orhan who was Tahmes' Lover



4b Persian Bride

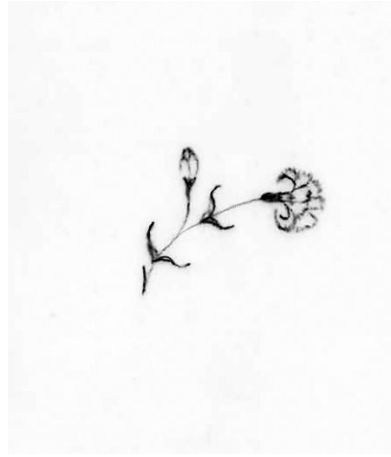
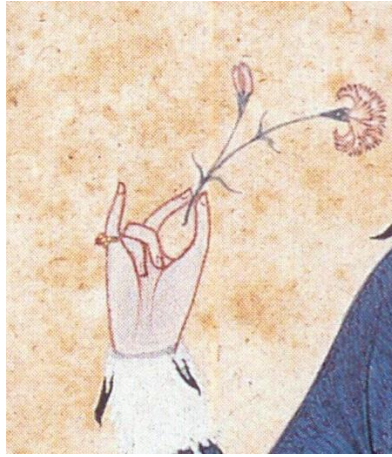


5a Young Man Holding Sword and Smelling Rose

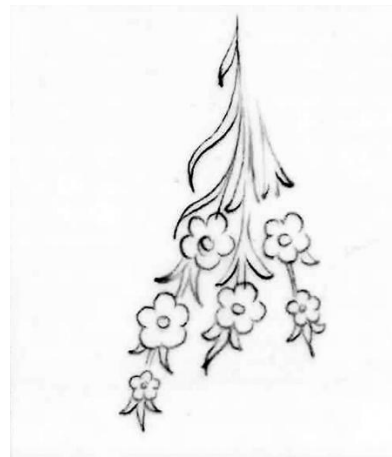
Mesude Hülya (Şanes) Doğru  
Levni'nin Tsm H.2164 No.Lu Albümünde Kullanılan Natüralist Çiçeklere Dair  
Naturalist Flower Usage On Levni's Album No. Tsm H.2164



6a Yusuf Bey from Bursa



6b Mehmet Shah One of Young Men from Bursa



7a Violet Tuti



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8a Persian Dürsaz Beg



8b Dader Banu





10a Kıymetli Civanı, the Treasurer of Persian Shah



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10b Young Man Smelling Rose



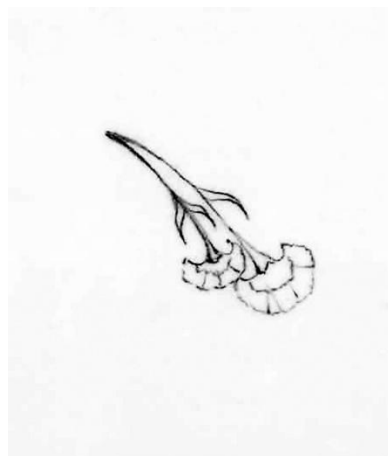
11a Woman Spinning Yarn



13a Young Man Untieing his Imamah



15b Woman in Green

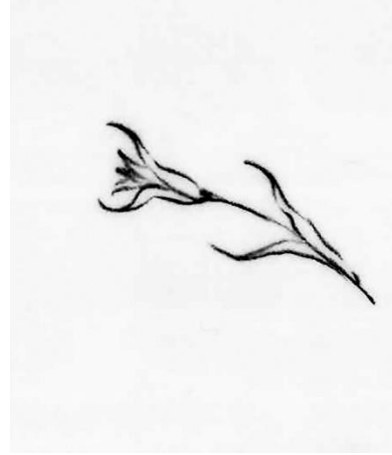
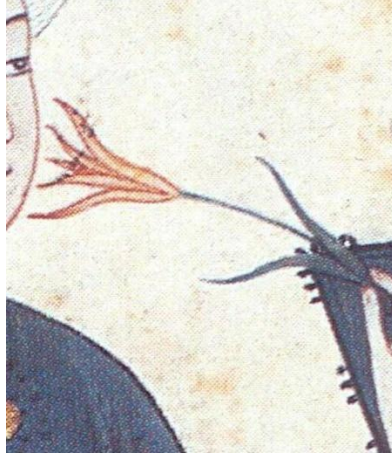


Mesude Hülya (Şanes) Doğru  
Levni'nin Tsm H.2164 No.Lu Albümünde Kullanılan Natüralist Çiçeklere Dair  
Naturalist Flower Usage On Levni's Album No. Tsm H.2164

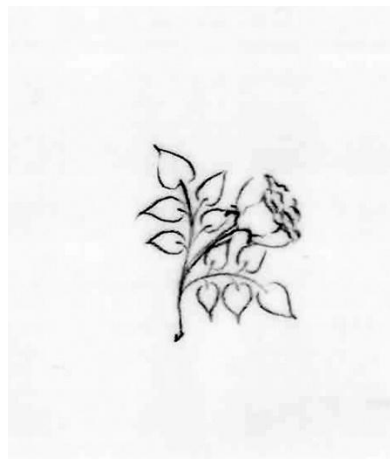
15b Women in Green



18b Ruffian



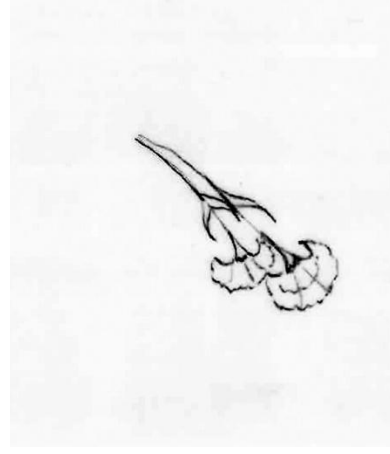
20a Man Smelling Tulip



20b Women with Rose and Clove



Mesude Hülya (Şanes) Doğru  
Levni'nin Tsm H.2164 No.Lu Albümünde Kullanılan Natüralist Çiçeklere Dair  
Naturalist Flower Usage On Levni's Album No. Tsm H.2164



20b Woman with Rose and Clove

Drawings were performed by Research Assistant Emsele Bal from SAU. STMF. GTSB.

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