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MINIATURES OF THE MASNAVI LEYLA AND MAJNUN IN TURKISH HISTORICAL SOCIETY LIBRARY

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ABSTRACT

This study aimed at examining the miniatures in the masnavi of Leyla and Majnun, which was written to tell about the love, devotion, and transformation of human love into divine love. Within this scope, after describing the miniatures, iconographic analyzes have been emphasized and information has been given with respect to the shapes and colors of the depictions.

The results demonstrated that these miniatures include occasions with respect to love between Leyla and Majnun. Although there are many subjects, this manuscript includes only six miniatures and the artist primarily preferred emotional scenes to be illustrated. The manuscript includes no information concerning the copy date and the author. In light of these details, the copy of Fuzuli's masnavi Leyla and Majnun might have been illustrated between XVIII-XIXth centuries. This study introduces the masnavi of Leyla and Majnun to science and art literature as it is a special version in which literature and art meets and co-exists together.

STRUCTURED ABSTRACT

This study investigated the miniatures in the masnavi of Leyla and Majnun resides in Ankara Turkish Historical Society Library. The evaluation of the manuscript with respect to motifs demonstrated that there is no ornament on its binding. Examining the manuscript revealed that there are six miniatures in Leyla and Majnun. These scenes on the miniatures are depicted as when (1) Majnun finds peace on the lap of beautiful girl (V-21a), (2) Majnun sees Leyla when he travels prairies (V-

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30a), (3) Majnun's invocation in the Kaaba (V-40a), (4) İbni Selam sees Leyla and fall in love with her (V-50b), (5) Majnun's friend Nevfel makes war with the tribe of Leyla (V-54b) and (6) Majnun enchains himself in order to see Leyla (V-58b).

The investigation of the miniatures with respect to page composition, landscape, architecture, and color characteristics demonstrated that the page layout of them were the same. One, two or three lines of couplets above and below the scenes on the miniatures were seen. In miniatures on the manuscript three pages of scenes "a" and three pages of scenes "b" were illustrated. The compositions included plain but hard lines and figures made of thick contours. Figures were depicted in elegant, thin and long forms. However, the ornaments did not include detailed crafting. The five of the miniatures contain landscape depictions. The examination of the miniatures with respect to architectural depictions revealed that they include structures like the Kaaba and three-storey palace. The colors especially used on the dresses of the figures illustrated that red, green, orange and navy-blue are preferred frequently. Plants and flowers depicted in garden scenes include the tones of green and designed in a simple manner. The four of the scenes of the miniatures on the manuscript contain sky illustrations. Blue, white and the tones of grey were utilized on the scenes containing the depictions of sky. The depictions of the scenes have a medium level crafting.

There is no information about the person who copied the manuscript written by Fuzuli. Furthermore, there was no information concerning the name of the painter that depicted the miniatures. And there was also no record revealing the date when it was copied and designed. However, when the miniatures were examined briefly it is thought that they might be pictured by a medium level painter. It was also realized that the text character and the miniatures on Leyla and Majnun were made at a lower level that could not be compared with the ones in Ottoman miniature art and classical period. When the depictions are taken into consideration, the miniatures in this manuscript might belong to XVIII-XIXth century. Furthermore it is necessary to underline the information about the dating of the manuscript and the miniatures. The miniature on V-54b shows that the cavalry uses flintlock which was used widely during XVIII-XIXth centuries. In this regard, the dating of the miniatures could not be earlier than the use of flintlock.

Keywords: Leyla and Majnun, Masnavi, Miniatures, Manuscript, Turkish Historical Society Library

TÜRK TARİH KURUMU KÜTÜPHANESİNDEKİ LEYLA İLE MECNUN MESNEVİSİ'NİN MİNYATÜRLERİ

ÖZ

Leyla ve Mecnun; her zaman için konusu itibarıyla edebiyatta çok işlenmiş aşkı ve âşıklığı, beşeri aşkın ilahi aşka dönüşünü anlatmak için yazılan hikâyelerdendir. Aşkı en güzel şekilde ifade eden şairlerin

başında gelen Fuzuli'nin Leyla ve Mecnun adlı eseri yüzlerce yıl birçok şaire ilham kaynağı olmuştur. Türk edebiyatında önemli bir yeri olduğu gibi, Türkiye'nin birçok yazma eser ve nadir eserler bölümü bulunan kütüphanelerde nüshalarının yer aldığı bilinmektedir. Bu nüshalardan biri de Türk Tarih Kurumu Kütüphanesi'ndedir. Ankara Türk Tarih Kurumu Kütüphanesi kurulduğundan bu yana arşivinde çeşitli belgeler ve kitaplar bulundurmaktadır. Kütüphanede birçok önemli kitap ve belgenin yanı sıra yaklaşık 2177 adet yazma eser bulunmaktadır. Bu yazma eserlerden Fuzuli'nin Osmanlı Türkçesi ile yazılan Leyla ve Mecnun adlı mesnevisinin müstensih nüshası olan ve XVIII-XIX. yüzyıla ait olduğu düşünülen Y/0431 envanter numaralı yazma eserin 21b, 30b, 40b, 51b, 55b, 59b varaklarında tam sayfa halinde minyatürler bulunmaktadır. Bu minyatürler, Leyla ile Mecnun arasındaki aşkı anlatan tasvirler olup eserin anlaşılabilirliğini görsel olarak güçlendirmek amacıyla yapılmışlardır. Bu minyatürlerin incelemesi yapılarak, ikonografik çözümlemeleri üzerinde durulmuş, doğadaki tasvir şekilleri ve renkleri hakkında bilgi verilmiştir. Yapılan çalışma neticesinde minyatürlerde Leyla ve Mecnun arasındaki aşkın olgularına yer verildiği görülmüştür. Leyla ile Mecnun mesnevisinde konu başlıklarının çok olmasına rağmen bu yazma eserde sadece (6) altı adet minyatüre yer verilmiştir ve sanatkâr ağırlıklı olarak duygusal sahneleri seçerek tasvir etmiştir. Sahnelerde doğa tasvirleri kullanılarak âşıklar arasındaki duygu durumunu minyatür ile resmedilmiştir. Yazma eserin ketebe sayfasında, eserin istinsahını yapan müstensih adına ve herhangi bir tarih kaydına yer verilmemiştir. Bu nedenle eserin tarihlendirilmesi daha çok yazı / hat karakteri ile minyatürlerdeki üslup, malzeme ve teknik ayrıntılar ışığında değerlendirilmeye çalışılmıştır. Çalışmaya konu olan Fuzuli'nin Leyla ile Mecnun mesnevisinin XVIII-XIX. yüzyıllara ait olabileceği düşünülmektedir. Bilim ve sanat dünyasına tanıtılmaya çalışılan bu yazma eser ve minyatürleri, edebiyat ile sanatın buluştuğu ve bir arada sunulduğu özel bir nüshadır.

Anahtar Kelimeler: Leyla ile Mecnun, Mesnevi, Minyatür, Yazma Eser, Türk Tarih Kurumu Kütüphanesi

Introduction

Throughout the centuries, hundreds of manuscripts have been written in religious, scientific and literary fields and are depicted by miniaturists. In addition to their literary quality, manuscripts are very important for book arts. Fuzuli's Leyla and Majnun, which is one of the most beautiful stories of love, has been a source of inspiration for and written by many poets for hundreds of years.

Leyla and Majnun which is especially read in many places in Anatolia and Azerbaijan and has an importance in Turkish literature was first written as an independent masnavi by the poet Şafi who is from Edirne, Turkey. Later, many poets also wrote it; including Ali Şîr Nevai (1484), Hamdullah Hamdi in XVth century, Ahmed Rıdvân, Bihistî in XVIth century, Ahmet Sinan Çelebi, Sevdâî, Hakîrî, Kadîmî, Hamidizade Celîlî, Larendeli Hamdi, Celalzade Salih, Halife, Atay'î (Azeri poet), Faizi XVIIth century; Örfî Mehmed in XVIIIth century, Andelîb and Nâkâm (Azeri poet) XIXth century. There are also poets whose masnavi of Leyla and Majnun wasn't able to reach today; for instance, Hayatî, Çakerî Sinan, Necatî, Hayalî Abdulvehhab, Arifî Fethullah, Kireççizade Sinan, Mahvî Idris, Muhyî, Zamir, Rifatî Abdülhay. In Turkish literature, the most beautiful masnavi of Leyla and Majnun was written by Fuzuli (Pala, 2003: 161).

With picturing almost hundreds of copies of masnavi Leyla and Majnun (And, 2004: 38.43.45.74.86.93), some scenes of the story distinguishing itself by losing one's self in the pursue of love and turning towards the Sufi way have gained a place in the common memory of Islamic culture. While Nizami's narration was followed in the depictions of most copies, topics were repeated themselves throughout centuries in a pattern (Bağcı et al., 2006: 188,189).

Leyla and Majnun is one of the most prevalent love stories in Turkish literature and there are many copies of it. At the same time, one of these copies resides in the Ankara Turkish Historical Society Library. There are various archive documents which belongs to Ottoman history and books from the period of the Republic of Turkey in Ankara Turkish Historical Society Library since 1931. This Library includes many archival documents through donations and purchases. The library has various manuscripts with many important books <http://www.ttk.gov.tr/kutuphane/kutuphane-tanitim/> [Access: 15 July 2018]. One of these manuscripts is Fuzuli's story about Leyla and Majnun. Considering the decoration of the work, it is seen that there are 6 miniatures. The manuscript including the story of Fuzuli's Leyla and Majnun has 6 miniatures. It has a brown leather binding and the lower cup, headband and cover of the manuscript are in good condition. The pages are 210x 145 mm in measure. The manuscript is written in Ottoman Turkish, Rikâ script and the text consists of two columns and fifteen couplets. This copy of the manuscript is designed in 110 leafs and there is no information with respect to the date and the colophon.

Even though there are diverse studies on the story of Leyla and Majnun, Muhammad Nur Doğan's great expression "... the style and expressiveness of Fuzulî in Leyla and Majnun which is the expansions of a desert anecdote enthralled the feelings of Sufism and kneading it with the expansions that shed the human spirit and made it into lyricism cascade" (Doğan, 2000: 1) emphasizes that it is a special and important literary manuscript. Many of the manuscripts Leyla and Majnun depicted miniatures, as well. The depicted miniatures describe numerous scenes of the story between the two lovers.

Figure 1. The Lower and upper cover bindings of the manuscript

The investigation of the masnavi Leyla and Majnun (Y/0431) with respect to binding characteristics reveals that there is no scatter or tearing on its binding. There is no ornament on the lower, upper, and back covers of the manuscript. When the internal characteristics are examined, a total of 6 miniatures are depicted. There are 110 folios and the miniatures on the pages of 21a, 30a, 40a, 50b, 54b and 58b.

When the depictions of the scenes on miniatures are examined, it is seen that the first miniature resides on page 21a. This miniature describes Kays's (Majnun) scene in which he finds peace on beautiful girl's lap.

Figure 2. Kays's (Majnun) scene in which he finds peace on beautiful girl's lap on miniature (V-21a)

As mentioned in the story of Leyla and Majnun, once in Arab nations there was an esteemed and loved person as the chieftain of the tribes and this person did not have a child. He traveled a lot to shrines and make a vow to be able to have a child, and even get married many times to have a child from another woman. One day the pray gets accepted, his wife becomes pregnant and they have a boy. They call the boy as "Kays" however the boy was a very sad and woeful baby. No one could make him laugh and entertain. One day when Kays's nanny shows round him, they see a beautiful girl like a fairy and she takes Kays to her lap. Kays becomes happy and peaceful on this girl's arms. Then his nanny understands the situation and the girl who is as beautiful as a fairy starts to take care of Kays. The miniature on page V-21a describes the infancy period of Kays (Majnun) and his meeting with the girl which results in his peace and happiness.

In this miniature, the baby Kays (Majnun) is depicted as wrapped around a swathe in the lap of a beautiful girl dressed in a green loose rope which is seen from the side and from the front. Six female figures are depicted just opposite of them. Among the figures there is a small crate colored in green and pink, a gold ewer that has a small five-leaf rose motif colored in red and navy blue, a basin and two red apples. At the top of the fruits, there is a rose water flask and white bowls with small motifs that lay down on a white tray. A flower with green leaves and red rosebud is designed between the women and Kays who is on the lap of beautiful girl. All the figures have black, yellow and red head scarfs. A woman wearing a zebra-patterned orange loose rope was depicted. The red shawl with blue decoration on the neck of the women figure enhances the aesthetic of the miniature. A figure wearing a yellow dress under a blue loose robe is seen. Other figures' heads standing at the back were depicted.

At the top of the figures a section which was designed as a binding part of a book was illustrated. There is also a figure in this section wearing a dress whose shoulders are gold-pointed with red color and zebra figures on the arms. A woman figure visible from the upper part of the body was depicted with her left hand stretched out towards Kays. The surface area of the scene, as in the binding part of the book, that includes figures consists of extension ornament with rosette. Within the rosette, red flowers with green leaves were depicted. Rosette is surrounded by red rosebud motifs and 4/1 ornaments with green leaves. There are corners on the four sides and green leaf figures were placed

randomly. A moderate thick border was designed imprecisely around it. A ruler was drawn with a gold moulding. Afterwards, a thick bordering with pink ground is finished by making with green leaves.

Figure 3. Miniature on Majnun's encounter with Leyla in the prairie

Due to Leyla's love Majnun experienced grief and sorrow which made his friends to worry about his situation. Majnun's friends offer him that it is the spring time and he should go to prairie instead of having grief and sorrow. In light of this suggestion, Majnun takes his friends into consideration and go to prairies. He confides in every flower and plant that he comes across and talks about his troubles. At that exact time, he sees Leyla that came to with prairies her friends.

The miniature on page V-30a is depicted to describe Majnun's emotional aspect as he sees Leyla. This miniature was designed nearly as a full page. Majnun is depicted on the upper right side of the miniature and shirtless. And Leyla wearing green loose robe whose hands are decorated with flowers is designed as sitting across Majnun. A combination of red and white colored shawl that extends from her shoulders toward the grass was illustrated. On the below of this scene, there are two young girls that raised their left hands in a joyful mood. Both of them have head scarfs colored in yellow and red. The clothes of the figures were depicted in red, white, light pink and light brown. In this scene, the figures were drawn as sitting down, and grass, cypress and palm trees were illustrated, as well.

Figure 4. Miniature on Majnun's prayer at the Kaaba (V-40a)

This miniature, which is located in the middle of the page 40a, is depicted to describe Majnun's father carry him Kaaba for recover health. As mentioned in the legend, the love of Majnun to Leyla was so incurable. In this regard, his father carries Majnun Kaaba by preparing a palanquin for healing him. His father advises him to repent and pray to God for healing. Afterwards, Majnun circumambulate and opens his heart to Kaaba sorrowfully. He begs for the increase of his love for Leyla through his praying's. This miniature describes Majnun's invocation.

There are four lines of couplet on the upper side and three lines of couplet on the lower side of the miniature which are written with Ottoman Turkish. The first couplet on the lower side includes a sentence written with red ink as the title "This Majnun touches his face on Kaaba desperately". On the upper left corner of this miniature Kaaba is depicted in a circle which is painted with yellow and green colors. A three-ribbon belt wrapping the black cover of the Kaaba is designed with two red and one gold line. At the front side of the Kaaba "Hicri İsmail" is depicted simply and colored in yellow. "Golden Groove" is illustrated as hanging down from the roof of the Kaaba. The region outside of the Kaaba is filled with red roses.

On the lower left corner of the miniature, dagger leaves are depicted spirally in a thin and narrow border. Beneath this part dagger leaves are depicted on a light pink square-shaped surface by using the appendix technique. Furthermore, red roses are designed inside of the motifs. On the right side of the miniature a form with a rectangular-shape from bottom to top was illustrated. On a green surface the depictions of Majnun sitting downside and his father sitting upside were illustrated. In this scene Majnun is depicted as sitting down on his knees and looking toward the left side. He is illustrated as shirtless, praying in a form that raises his hands upside, looking young and without beard. Furthermore, there is a red skirt on his bawdiness. The figure depicted as the father of Majnun wears a yellow vest with flower motifs on an orange dress and a yellow headdress with red ribbon which is illustrated on his head. Moreover, at the back side of the headdress there is a red cover hanging down. The corners of the miniature are finalized with a thin golden ruler. The ink is scattered around the depiction of the Kaaba in this miniature. There is also ink scattered around the face and back side of Majnun's father. There are pen drawings on this page. Due to scattered inks and doodles there have been distortions on this miniature.

Figure 5. The miniature describing the meeting of İbni Selam with Leyla and his fall in love with her (V-50b)

According to the legend of Leyla and Majnun, there was a young man amongst Arabs called İbni Selam who is respected and lived around the same period time with Leyla. Once while going to hunting the young man come across Leyla. As soon as he sees Leyla, he falls in love with her, changes his mind and goes to his house back. Afterwards, İbni Selam makes a connection with a respected person to reach Leyla's family and be able to get married with Leyla. The family of Leyla accepts the situation and İbni Selam gets engaged with Leyla. The miniature on page V-50b illustrates İbni Selam on the way of hunting and his encounter with Leyla.

The miniature is arranged in two sections. At the lower scene, two cavalry were depicted as riding brown and gray horses. The figure on the gray horse is depicted with a yellow vest and a blue salwar. There is a headdress on the head of the figure which is colored in yellow and red along with ornaments. The cavalry on the brown horse is depicted with a red, half-sleeved vest and there is a headdress colored with red and yellow. The figure wears a green salwar and there is a belt on his waist colored with red and black. The faces of the figures attract attention as they are depicted with big eyes and long brows in an arc wise form.

There are animal figures in the miniature, as well. In front of the cavalry a black, running dog is illustrated. A rug which includes red and white lines is designed on the horses that the cavalries ride. There are small flowers around the center of the rug depicted as details. Two thin and one thick border were drawn and colored with yellow, red, green and white.

At the upper scene, the moment when İbni Selam sees Leyla is illustrated. Leyla sits on the grass and wears a yellow loose rope on which there are red and green motifs. İbni Selam is depicted at the back side of purple, yellow and musty green rocks. İbni Selam is depicted in a red garment and there is a headdress on his head colored with red, yellow and green. There are colors which are scattered around the faces of Leyla and İbni Selam. Grass plant and cypress trees were also depicted simply.

Figure 6. The miniature describing the war between Majnun's friend Nevfel and Leyla's Tribe

During the period of Majnun, there was a valiant man called Nevfel. In a meeting, Nevfel listens to one of the poems of Majnun and asks about the owner of the poem to the people. They tell that the poem belongs to Majnun and he falls into deserts as a victim of his incurable love. Afterwards, Nevfel goes toward desert with several of his man to be able to find Majnun. Nevfel finds Majnun, tells him that everything will be nice and wants him to gussy up. Majnun gets convinced and relies on Nevfel with a hope that he will fulfill his dream of being together with Leyla. Nevfel sends a letter for a request to Leyla's tribe. He mentions about Majnun's yearn and love for Leyla and wishes from the tribe that they come together. However, the authorities of the tribe do not accept the request by arguing Majnun's situation. Due to this reason Nevfel makes war with the tribe but is defeated. According to the legend, Majnun stands far away from the space where the war takes place and prays for the victory of Leyla's tribe.

The miniature on page V-54b is a scene about the war between Nevfel and Leyla's tribe which was made for Majnun's love. The miniature was depicted to cover nearly the whole page. There is only one line of text below and above the miniature. The miniature is arranged in a two section format. At the upper side of the scene the figure of Majnun was depicted in a form that covers the 1/3 of the miniature. Majnun was illustrated in a position that raises his hands to pray as he did in the Kaaba. At the same time, it is depicted as looking toward left side in a shirtless form. There are numerous interventions on the contour and face of Majnun's shirtless depiction which is completed later unprofessionally. When his left hand with respect to contour was examined there are several imprecise and wavy lines. There is a belt on his waist in a form that it is depicted on yellow with orange ornament. On his salwar there are motifs on orange with blue and black ornaments.

At the bottom of the depiction of Majnun, there is a scene concerning the war between the soldiers of Nevfel and Leyla's tribe. In this scene there are four cavalry facing opposite to each other. Only one of the cavalries from the each side was depicted as bearded and the other were illustrated with long and thin moustache. However, it is thought that the warriors illustrated as bearded might be pictured later simply. On the left side two black and brown horses were drawn. On the right side there is a head of a black horse which seem behind of an ashen horse. One of the cavalries on the left side has a spear in his one hand, and a sword on the other. On one of the warrior cavalry figures on the right side, there is a flintlock which was widely used in Ottoman army in 18-19th centuries (Ayhan, 2011, p. 1) and in another cavalry a bow was depicted in a form that is ready to shoot arrows. Green, red, yellow, gray and orange colors were preferred to color the clothes of the warrior figures. The

figures have yellow, white and red colored headdress on their heads and on this scene small grass plants, cypress trees are also depicted.

Figure 7. The miniature which is describing the scene of Majnun's enchained and he sees Leyla with this pretext (V-58b)

This miniature on page 58b of the manuscript Leyla and Majnun is depicted to cover nearly the whole page. On the upper side of the miniature there are two lines of couplets and on the lower side there are three lines of couplets. Unlike other lines of couplet, the second line of the couplet residing on the upper side is written by red ink. And it is the heading that briefly summarizes the scene on the miniature. The statement of "Majnun is enchained and with this pretext he sees Leyla" was written on this miniature.

One day Majnun comes across with a man who pulls someone enchained. After a brief conversation the man tells Majnun that they are grandstanders. Furthermore, he says that the man is a murderer and to be able to pay the penalty for the homicide he was enchained. By doing so they beg whole day and share the money that they earned together. Afterwards, Majnun tells the man that he should enchain himself so that one day he may have the chance of seeing Leyla. Furthermore, Majnun tells that he will give all the money that earned from begging to him. The man who understands that it will turn out to be more profitable enchaining Majnun accepts his request. Then, he enchains Majnun and starts begging. One day, Majnun goes around Leyla's tribe and sees Leyla by chance. Majnun talks about his troubles and yearn for Leyla, and then he breaks the chains and moves away from the people. In this miniature this scene of the story of Leyla and Majnun is depicted.

Nearly the half of this miniature includes a house like a three-storey palace where Leyla is depicted as sitting down. The third floor of this house which is equipped with brick / tile material is arranged as palace or a structure known in Turkish architecture as surrounded with three-sided windows. At the highest floor this palace, there are three pointed domes. On the first and second floors there are three rounded arched windows. Toward the second and third floor of this architectural structure Leyla which is looking from the yellow window is depicted from the front side. Leyla is depicted as extending her left hand (may be a rose or purse not fully identified due to the scatterings in the painting) toward Majnun who is enchained in front of her house. Majnun is illustrated as standing above without beard and mustache. The man who enchained Majnun standing next to him is depicted with a beard and a mustache.

Majnun is depicted as wearing green loose rope, a blue belt on his waist and a blue headdress on his head. The figure who holds the chain attached to Majnun wears a blue salwar and a blue vest over it. The figure on the picture is illustrated with a dark blue vest over an orange dress. The soil has been illustrated in yellow, greenish colors, the sky and clouds have been designed in shades of gray, white and sometimes blue. There are also color scatters on this miniature.

The work of Leyla and Majnun, which is very important in the field of literature, has been the subject of different poets depending on centuries and its miniature depictions have been presented (Mahir, 2012: 98). Miniatures that reveal the characteristics of the century in which it was pictured were depicted in this copy.

Although it is known that the portrait development in the Ottoman Miniature art has a monumentally functions (Konak, 2013, 464-439), it is evident that the poor workmanship and low quality in the portals of the figures were made in the late Ottoman period. It can be seen that the miniature scenes were similar as related subjects in the scenes in the Leyla and Mecnun copies. The scenes of Majnun depicted as shirtless are also seen in the descriptions of Fuzuli's TY 716 that reside in the Istanbul University Library (Aksu, 1988: 19-62, Araç, 2014: 31-46). The work of Hamdullah Hamdi (Y39b) located in Harvard University Art Museums includes the miniatures of Majnun as he comes across with Leyla on prairie and the depiction of Leyla with her friends on prairie (Bağcı et al., 2006: 188-189), miniatures on the scenes of İbni Selam and Leyla (Uluç, 2006: 266), The scenes in Nizamî (Hamse, y. 125b) in which Majnun watches the war between the tribes (Araç, 2014: 31-46) and the scenes of the war between Nevfel and Leyla's tribe include similar depictions. It was observed that miniatures were made based on text. In a supporting manner, in a study evaluating the masnavi Leyla and Majnun in terms of the text-miniature relationship, it was stated that the important subjects that direct the story were depicted in miniatures and they were generally loyal to the text. At the same time, it was emphasized that many elements related to nomadic culture and social status (tents, animals, daily works, clothing) have been observed in miniatures (Güneş, 2018: 501-532) It is depicted with traditional iconography in miniatures. It is understood that the work of Leyla and Majnun was made by associating with the text and that the patterned scenes in illustrations were included in many copies.

Conclusion

Leyla and Majnun, one of the most beautiful masnavis of Turkish literature, was examined in terms of ornamentation. In addition to the content, manuscripts are known to be enriched by book arts such as binding, miniature, and illumination. It has been revealed many times that the miniature pictured in a manuscript has been made in line with the text.

In the ornamentation of Leyla and Majnun masnavi copy that we focused on, there is no decoration in binding. The miniatures of the manuscript involved the depictions of scenes between two lovers. It was observed that similar scenes were involved in many other copies of Leyla and Majnun manuscript. The miniatures of the current copy were described and information was provided.

In this study the miniature scenes of Leyla and Majnun were evaluated with respect to ornament style. Miniatures which are thought to be the samples of late period in the book arts are examined. To examine the miniatures and revealing their structures in the field of Turkish Arts is one of the most important aspects with respect to book arts.

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