

**RELATION OF THE WAQWAQ STYLE TO THE WAQWAQ TREE
AND USE IN ILLUMINATION ART**

**VAKVAK ÜSLUBUNUN VAKVAK AĞACI İLE İLİŞKİSİ
VE TEZHİP SANATINDA KULLANIMI**

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ABSTRACT

Waqwaq Style, origins of which could be traced back as early as early 1000s, is illumination style that was utilized on a vast geography and different societies. The figures of this style are the product of a surrealistic point of view and a very strong descriptive talent, and consist of heads of humans, animals, fictitious animals, and hands. Despite the original thought that figures in general do not have a place in Turkish decorative arts, the highly original figures of this style are a by product of the strong power of imagination caused by the rich cultural environment. The motifs of the Waqwaq Style are consist of heads of humans, animals, fictitious animals, whose motifs depicted semi-stylized, then reconstructed with only their heads, and were placed on a scroll. The imaginary motifs are depicted from the points of frontal, profile and bird's-eye view. Since the inclusion of style in a helix makes it possible to create various patterns by adapting to classical illuminate composition rules. The vaqvaq style motifs which is utilized in the book illumination, especially literary and scientific manuscripts, is in close similarity with the fruits of the WaqWaq Tree. This close relationship strengthens the idea that style is derived from this tree. The pattern and motif analysis of the various works decorated with VaqVaq style, which are in many museums, libraries and private collections, are the most important sources for

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finding the relationship of Waqwaq Style with Waqwaq Tree.

Key words: Waqwaq Style; Waqwaq Tree; Waqwaq Island; the motifs of Waqwaq Style; the motifs of animal head, fictitious animal head, human head and hand motifs

ÖZET

Vakvak Üslubu, en eski örneği 1000'li yıllara dayanan, geniş bir coğrafya ve farklı toplumlarda yüzyıllarca kullanılmış tezyini bir üsluptur. İnsan, hayvan, hayali yaratık başları ve elden oluşan bu üslubun motifleri, gerçeküstü bir bakış açısının ve zengin bir tasvir gücünün ürünüdür. Genel olarak figürlerin Türk süsleme sanatlarında bir yeri olmadığı yönündeki düşünceye rağmen, bu üslubun son derece özgün figürleri, minyatür ve tezhip sanatının üstün anlatım yeteneğini sergiler. Vakvak Üslubu, yarı üsluplaştırılarak tasvir edilen figürlerin sadece başlarının ele alınmasıyla tekrar stilize edilip, bir helezon üzerine motif olarak yerleştirildiği bir tezhip üslubudur. Cepheden, profilden ve kuşbakışı tasvir edilen bu motiflerin bir helezona dahil olması klasik tezhip kompozisyon kurallarına uygun hale gelerek çeşitli desenlerin oluşturulmasına olanak sağlar. Edebi ve ilmi eserlerin tezyinatında kullanılan motiflerin, efsanevi vakvak ağacının meyveleri ile birebir aynı olması üslûbun bu ağaçtan türemiş olduğu fikrini güçlendirir. Çeşitli müze ve kütüphanelerdeki vakvak üslubu ile tezyin edilmiş eserlerin desen ve motif analizleri, bize Vakvak Ağacı ve Vakvak üslubu ilişkisini anlatan en güzel kaynaklardır.

Anahtar Kelimeler: Vakvak Üslubu; Vakvak Ağacı; Vakvak Adası; Vakvak üslubunun motifleri; hayvan başı, hayali yaratık başı, insan başı ve el motifleri

I. INTRODUCTION

Waqwaq style is one of the decorative styles that shows the heads of human, animal, fictitious creature figures and hand figures on the scroll. The most important feature of the style is that these motifs are placed on the scroll without showing separately (Atila, 2015, 5). These stylistic motifs, which were brought to the decorative arts through the inspiration of the Waqwaq Tree and called "Waqwaq" or "Waq" (Yazar, 2007, 1), are the products of a surreal understanding.

Waqwaq (وقواق) literally means in dictionaries as so: "It is a legendary tree, whose fruits are said to be in human form" (Pakalin, 1993, 581; Cengiz, 1993, 37, 38; Yazar, 11; Sakaoğlu, 1994, 358; Kubbealtı Lugatı, 2005, 3293; Develioğlu, 1984, 1365; Çağbayır, 2007, 5085; Hayat, 1969-70, 1216). It has been mentioned on the *Burhān-i Qāṭi'* that Waqwaq means *Wâq* (واق) and it is the name of a tree. "It is green and fresh every morning and turns yellow every evening. The fruits of this tree are in the form of human and some animals, they speak. They call that tree as *vakvak* and *vekvak*. According to some people, *vak* is a forest name. There are gold mines and silver mines in this forest and around of that. However, because apes are eternal, it is not dared to go there." (Cengiz, 38; Asım Efendi, 2009, 802).

The name of the Waqwaq tree is seen in a lot of literary and scientific works, such as Cahiz's *Kitabü'l-Hayewan* (Görgün, 2002, 106,107; Bayraktar, 1998, 89), Qazwini's *Cosmography* (İzgi, 2002, 160; Baltrusaitis, 2001,139,140) and *Ajâ'ib al-makhlûqât* (Kut, 1988, 315), Kalender Pasha's *Falnama* (Uzun, 1995, 141; Yazar, 15), Sadi's *Bustan* and *Gulistan*, Jami's *Diwan*. Firdawsî's *Shahname* is the most well-known work between these works. The researches mostly introduce the illuminations made with waqwaq style, under the titles "Talking Tree", "Waqwaq Tree", "The meeting scene of Alexander and Waqwaq Tree " (Yazar, 13; Titley, 1983, 234; Welch, 2008, 92, 93, figure. 70; Wright, 2009, 183). This legendary tree, which is mentioned in the life story of Alexander the Great, in the Iranian legend *Shahname* written by Firdawsî in the early 11th century, is the largest tree in the world. The waqwaq tree, which has two trunks as male and female, foretells the future (Yazar, 13). The fruits of the female trunks are represented by women heads and the fruits of the male trunks by men heads in the miniatures. However, the fruits of the Waqwaq Tree are not formed only from the human heads. There are depictions, which used the heads of human, animal and imaginary creatures. The hand figures, that hold the branches of the tree, are seen in some miniatures.

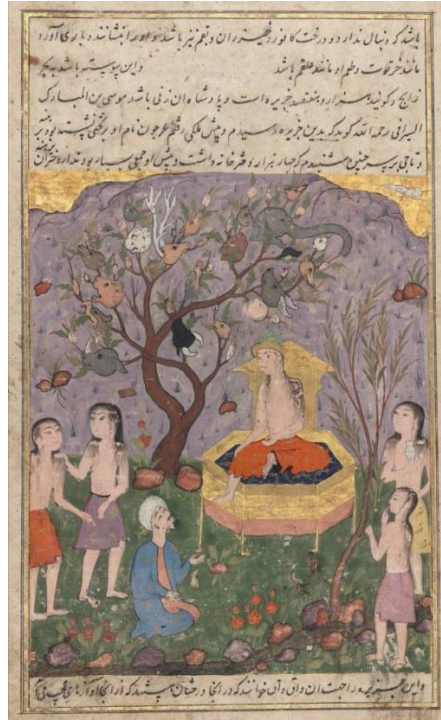


Figure 1: "The visiting of Mosa detail, ibn-Muhakkak to the Waqwaq Island", 14.598a-b, 16th century, Safevîd period, Iran, Museum of Fine Arts Boston



Figure 2: Waqwaq Tree, (drawing by Oya Atila)

2. WAQWAQ ISLAND

Islamic historians and geographers give long information about this legendary tree. The legendary tree is on the Waqwaq Island, but there is no consensus about where this island is located on. Authors, such as Qazwinî, declare that the number of these islands is more than a thousand. They also give information about population, animals, and plants. Apart from this information based on the sources, a number of mythical creatures are mentioned here. For instance, there are creatures like giant fish, giant tortoise, flying scorpion, semendel that does not burn when it flies into the fire (And, 1998, 291). Their lands are planted and the towns are big. They make gold woven shirts, big ships and floating houses. There is plenty of gold here. Their lands are planted and the towns are big. Some of their people are black. They make gold woven shirts, big ships and floating

houses. There's plenty of gold here. The chains or the collars for dogs and monkeys, the horse bridles, and the equipments of other domestic animals are golden. They built castles and houses with the golden bricks that had been made by their leader. The ruler of the Waqwaq Islands, which can be reached by looking at the stars, is a queen. She sits naked on the throne with a gold crown at her head and with four thousand virgin young slaves around her. Her name is Damhara. elephant, lion, tiger, wolf, lamb, rabbit, deer, probably ram. There are eighteen animal heads in total. In addition, there are about ten hands holding the tree branches. The heads of dragons and simurgs are depicted as biting a leaf (figure 2, Atila, 180, 183).

Kitabü'l-Bulhan written by famous astrologer and mathematician Ebu Ma'sher el-Belhi (787-886) is a manuscript with miniatures and gives information about astronomy, astrology and prophecy (Carboni, 2003, 22; Carboni and Kennedy, 2007, 295). Because of the request of the Ottoman Sultan Murad III (1574-95), two copies of the manuscripts were written for his daughters Ayşe and Fatma Sultan (Carboni, 25; Atila, 146). The researcher Stefano Carboni mentioned for the miniature entitled "Waqwaq Tree" that the famous Waqwaq Island, which was reported to be in Chinese sea by medieval geographers, was ruled by a queen. There are only female services of the queen on the island. They are shown in the miniatures of the manuscript belonging to Qazwinî. The Waqwaq Tree represents the creation of the female servants. Thus, women were able to generate themselves. The fruits of the tree grow as female figures. When the fruits grow ripe, they fall down and make "waq" sound (Carboni, 33, 34). The copy of the manuscript, dated 1390-1450 and numbered as MS. Bold. Or.133, is protecting in the Bodleian Library. On the miniature of Waqwaq Tree, where on the folio 41b in the 176 pages book, there are eight female figures. The birth of the female figures is described step by step as the same as the production of fruits, which come out of the calixes divided into two.

Waq-waq style was used to decorate many branches of art such as weaving, glassware, tiling, metalware, wood decoration, carving from manuscripts to architectural stone decorations. It is important that Waqwaq Style is seen in three books from 16th century and takes place in other ornamental styles. Sadiqi Beg from the Safavid Palace, was a poet, historian and painter, reported the styles of the 16th century as "islîmi, hatâyî, ebr, vaq, nilufar, farangi, band-î rumî" in his work called Kanun al-süvar (1597). According to Sadik'i Beg, "Waq" was a kind of style (Yazar, 23; Porter, 2000, 113; Yamanlar, 1989, 97,116). The oldest resources about the seven styles were Risale-i dar Tarikh-i Khatt, written by Qutb al-Din Muhammed Qissakhvan and dedicated to Shah Tahmasp in 1556-1557, and a manuscript called Nakkashi (Porter, 110; Yamanlar, 97, 116). The seven principles are

defined in the manuscript as “islami, hatâyi, farangi, fassali, ebr, vaq, girih”, moreover it was listed as “islîmi, hatâyi, farangi, fassali, ebr, vaq, girih” (Kummi, 1597, 132, Porter, 113) in *Gülistân-ı Hunar*, written by Qadı Ahmad between 1596 and 1606 (Porter, 110).

The earliest usage of the Waqwaq style is seen in two works dated to the 11th century. One of them is a rectangular marbel panel, carved on both sides, located in Ghazni. To describe the pattern on the marble, which is protected by UNESCO, the expression "motifs of the Waqwaq Tree" was used. The pattern of the panel, has ½ symmetrical composition, created with Rumi motifs, Waqwaq motifs and imaginary creature figures on the same scroll. The developed figures show us that earlier samples of this style might have also existed.

two silver belt-buckles, immersed in gold. The another example dated to the 11th century are belt-buckles were dug up from the tomb of Kok Turks, where the coins dated 707-709 CE were found, on the T'ien-shan Mountains² in Konçgar (Esin, 1978, 341, figure XLIX/d). The belt-buckles that were decorated with only the motifs of Waqwaq Style are exhibited in the State Hermitage. One of the belt-buckles formed rectangularly and the upper part of it is oval (Esin, 341). There was no information given about their size. Both patterns have a ½ symmetrical composition characteristic. There are animal figures on the top and bottom of the rectangular belt-buckle and it should be a lion on the top, a dog on the bottom. The Waqwaq motifs, depicted from the profile at the end of the branch, are not fully identified. Nevertheless, from bottom to top there are a bird (or eagle or simurg), a ram, a duck, and a horse (ox or another animal) head. On the axis of symmetry, the frontal motifs are the heads of a monkey and a rabbit. (Otto-Dorn, 137, picture 5). It is difficult to describe the figures, used on the belt-buckle, except the head of a dragon, which seen with an open mouth and tongue is out. (Otto-Dorn, 138,139, picture 6).

3. THE DERIVATION OF WAQWAQ STYLE FROM WAQWAQ TREE

Within the book art we can see two beautiful describing samples, that give information about the developing the Waqwaq Style from the Waqwaq Tree. The earliest of them dates back to between the late 12th and early 13th centuries and seen in two miniatures of the manuscript of *Kitab Gara's el-funun ve mulah el-uyun*. The book, which is considered to be an extremely

² Tanri M., Tien-Shan, ancient Turkic تەڭرى تاغ Tengri tag, Uighur Tengri Tagh are mountain ranges forming one of the great mountain systems found in Central Asia.

important work especially for the history of science in astronomy and cartography, was probably written in Egypt. The text in Arabic. In that book, on the folio 26b, the Waqwaq Tree was pictured with its branches drawn like a scroll and animal figures placed on their ends (figure 3).

Likewise, at the end of the branches of the Waqwaq tree, on the folio 27a, there are also human figures (figure 4). It is remarkable that the sprouting of branches was drawn not to be from the tree trunk, but from the soil. The manuscript is a replica of an anonymous work compiled in Egypt in the first half of the 11th century. Therefore, that the depictions of the Waqwaq Tree should be made earlier.

We can see another sample in the works of Muhammed b. Mahmud b. Ahmad Tusi Salmani, which were named *Acâ'ib al-mahlûqât* dated March 10, 1388 and *Garâ'ib al-mevcûdat* or 'Acayib-Nama (figure 5).



Figure 3: Kitab Gara'ib el-funun ve mulah el-uyun, MS.Arab.C.90, Bodleian Library, v.26b



Figure 4: Kitab Gara'ib el-funun ve mulah el-uyun, MS.Arab.C.90, Bodleian Library, v.27a

The text is Persian. In the 249-page-work, one folio is illuminated and approximately 216 folios are decorated with miniatures. Miniatures are placed between texts with or without a frame. On the folio 160b, the author wrote about the Waqwaq Tree, that there were human and animal faces on every branch. seeds in one's hand and each seed was like a head Thus, a mysterious voice was heard. He saw a few samples of a certain creature. He

wrote that he had seen this very amazing tree (Atila, 129). The tree branches are the scroll here, and they are not different from the Waqwaq scroll used in the art of illumination. At the end of those scroll,



Figure 5: Acâ'ibü'l-mahlûkât
Garâ'ibü'l-mevcûdat, 1388,
folio 160b, BNF

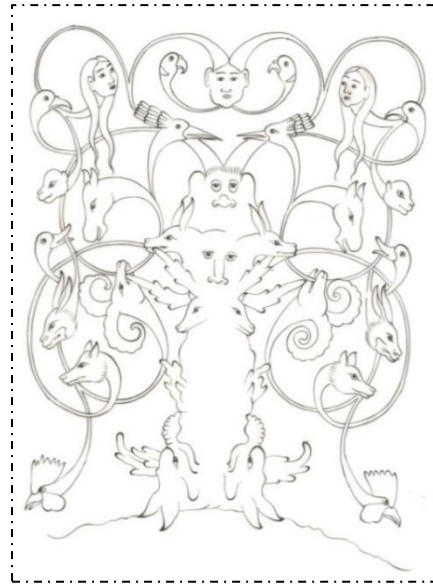


Figure 6: Vakvak tree, ½ pattern
(drawing by Oya Atila)

there is a head figure for every branche. The tree is designed according to ½ symmetrical compositional characteristic. The spirals were placed to decorate the rectangular area, which was separated from the text. The symmetrical motifs were preferred, when the motifs fell to the the axis of symmetry (figure 6).

4. WAQWAQ STYLE IN ILLUMINATION ART

The earliest illustration that can be reached in the art of illumination is a Persian compilation consisting of 23 works dated 1410-11. Waqwaq Style was used on the eight folio of the book that is protected at the British Library with the inventory number Add.MS.27261. Three of them are in a triangle form, which we call “mosqa”. The other four were used on the border and last page. On the mosqa illustration, which is on the folio 10b, there are head motifs of bird, horse, rabbit and deer on a scroll (figure 7,8).

The waqwaq composition on the folio 20a consists of the heads of two birds and a horse. On the folio 28a, there are also a pattern on mosqa consisting of a bird and two horses.



Figure 7: Add. MS. 2726, folio 10b,
1410-1411, British Library

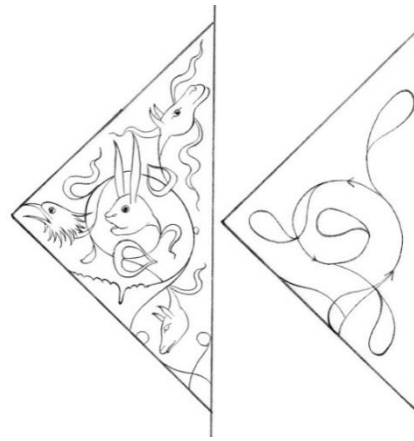


Figure 8: Composition analysis
(drawing by Oya Atila)

The diversity of motifs in the works is striking. Thanks to the motifs such as Hatayi, Rumi, Waqwaq, Cloud motif groups and especially free figures like animal, human, angel, the manuscript has earned the character of an important document which emphasizes the existence of the Waqwaq Style.

The most important feature of the Waqwaq Style is that the human, animal and the imaginary creature heads were placed on a scroll. The motifs were incorporated into the scroll system, taking into consideration certain rules. On folio 100b of the copy of Hamse-i Nizami (1475-1481) with number H.762 in the Topkapı Palace Museum Library, the base of the style is seen clearly in the unvan (heading) illumination (Karatay, 1961, 147; Atila, 243,251). In the symmetry axes of the composition, the symmetrical motifs in the form of circles have been drawn from the front. The motifs were located at the same directions on the scroll, on the dividing and ending points. The progress of the scroll is seen first through the neck of the motif, and then the top of its head. There are oval shape motifs on tip of branch, which reminds the leaf, were drawn from the profile. The drawing of the main motifs in the composition, which is larger than others, indicates that there is balance in the pattern and a kind of classification between the motifs.

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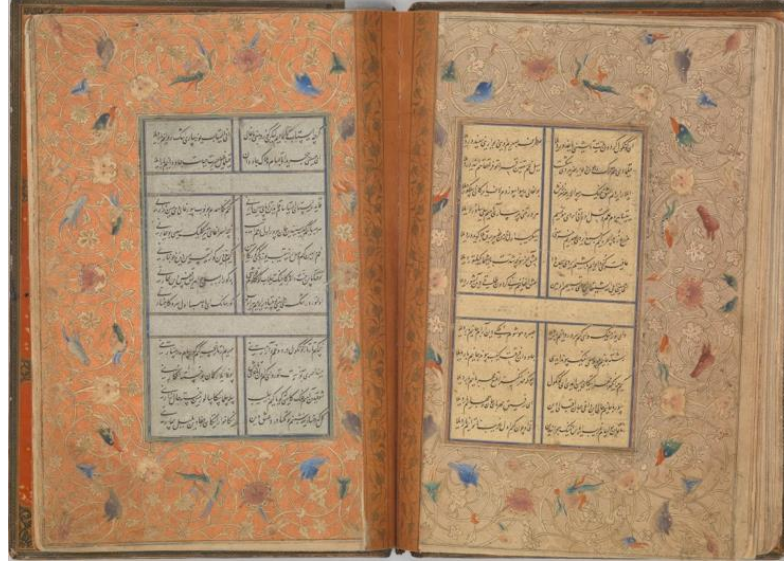


Figure 9: Divan of Sultan Husayn Baiqara, 1500, folio. 34b, 35a, env.no.1982.120.1, Metropolitan Museum of Art



Figure 10: detail, 1982.120.1, Metropolitan Museum of Art

The Waqwaq motif-groups are also illustrated on the scroll of the Hatayi or Rumi groups. Waqwaq style was used bordure on the heading ornament of the manuscript *Mihr-i Müşteri*, placed in the Topkapı Palace Museum Library with the number H.831. This manuscript was copied in Shiraz in the period of Akkoyunlu in 1500 and the Waqwaq motif on the work is a female head that is noticed when looked carefully.

The female head, placed on the Hatayi scroll, has been drawn like looking at us from the front. In the composition, there are twentyfour female head motifs, and they are identical. When the unit pattern is examined, it is seen that the composition placed on the axis of symmetry. (Atila, 266, 269, picture 99).

Divan of Sultan Husayn Baiqara, with number 1982.120.1 at the Metropolitan Museum of Art, has borders, where Hatayî and Waqwaq group motifs were used with their own scrolls (figure 9, 10). The Timurid ruler, a statesman, a protector of art and literature, and a famous poet Hüseyin Baykara (1438-1506) wrote the work on Chagatai language. This copy of the work completed in Herat in 1500 (Welch,92). The border of the manuscript is a good sample, showing the position of the Vakvak motifs on the helix, and their effect to the composition (figure 11, 12). The motifs of the heads of female and lion, placed on the symmetry axis of the pattern, have $\frac{1}{2}$ symmetry in itself and drawn from the front. The remaining motifs are placed on the scroll, at the dividing points and ends. Lion, giant, kilin (ch'i-lin), human (frontal), dragon (evren), simurg (anka, zümürd-i anka), rabbit, wolf, deer, duck head motifs are drawn from the profile. The monkey head motif, portrayed as $\frac{2}{3}$ of his face from frontage, differs from the others. It is important that the motifs have been placed in a suitable position for the direction of the scroll. The Hatayî pattern paralleling with the Waqwaq scroll was used to fill the gaps in the composition and to provide balance (figure 11,12).

An instance of using Waqwaq style on the art of book binding is the cover of manuscript, which named *Fatiha al-Sabab* or *Divan-ı Avval* (1520 – 1530), numbered Supplement Persan 552, in Bibliothèque Nationale France. The cover of the work has the same lower and upper designs. The part between the shemse (sunburst design) and the brackets are remarkable with the gold ground colour and the large patterns on it. The Waqwaq group and Hatayî group motifs were used on their own scrolls in the composition. The scrolls and the original motifs of these two groups were arranged with a very successful way. The branch thicknesses of both scrolls are the same, but their colors are different. The leaf motif does not appear on the scroll. The

simple small motifs, such as agraffe, knots, cochlearia were used in order to fill the gaps. The

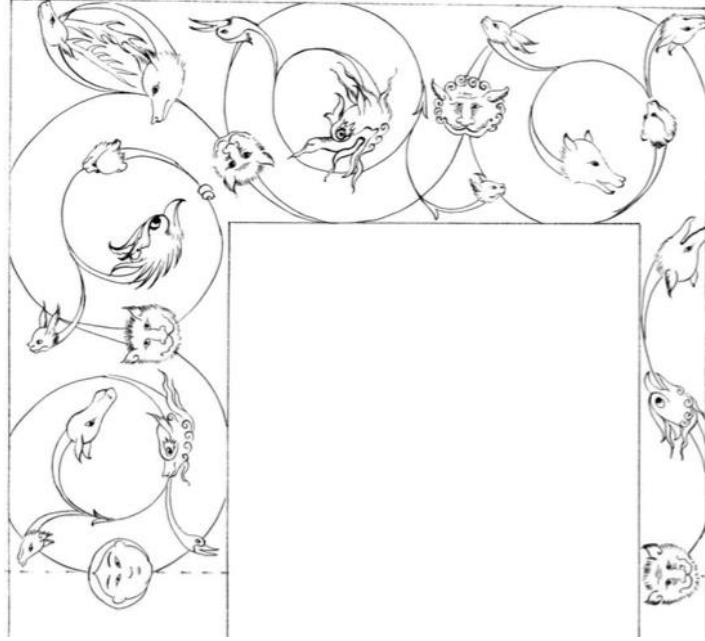


Figure 11: *Composition analysis (drawing by Oya Atila)*

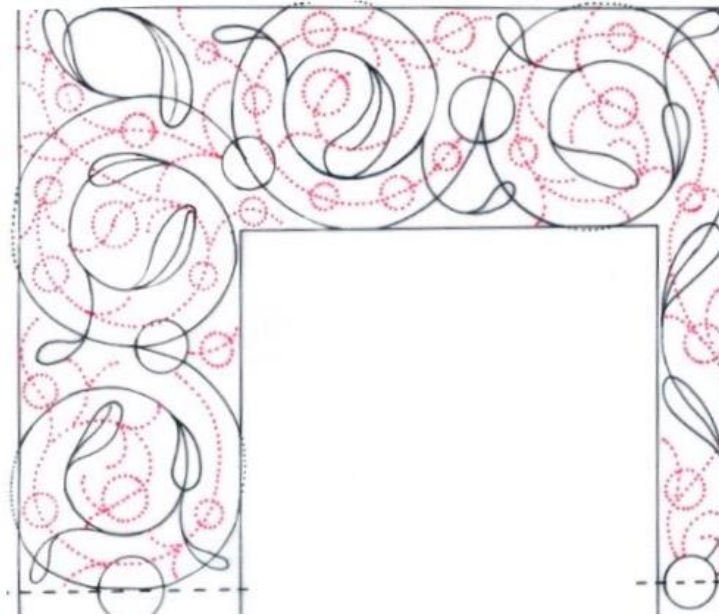


Figure 12: Composition analysis (drawing by Oya Atila)

pattern shows $\frac{1}{4}$ symmetrical composition characteristic. The human and giant head placed in symmetry axes are depicted from the frontage, the other heads on the scroll from the profile. There are head motifs of giant, dragon, simurg and pars, elephant, duck, in addition a fox or deer, which we can define because of its thin feature. Simurg and duck heads are placed on the end of the scroll, other head motifs are placed on the scroll. Two human heads are probably female, the first one drawn in front of symmetry axis, then the second is on a branch and $\frac{2}{3}$ of her face can be seen. The base of each motif painted with different colours to express the human or animal figures. Like making miniature, the motif details performed elegantly and sensitively on the ground coat. It is admirable that even small details are shown us skillfully within this performance. But cracks and spills on the surface make difficult to see the motifs clearly.

5. MOTIFS OF THE WAQWAQ STYLE

Since the stylized motifs has been used, it can be difficult to identify what figure belongs to what animal. In this case, some factors such as wearing off over the time, motifs in small size, interpretation of stylist, and

the mastery of artist, play a role. They are often handled in detail, like a miniature element. In this form, they are like the heads of human, animal or fictitious creatures cut from a miniature. When they are colourized, it is often remarkable that the realistic colors are used. Fictitious creatures are mostly in the shades of blue, pink, purple, green, orange.

The motifs of the Waqwaq style are divided into four groups, which are human, animal, imaginary creature and hand. Human motifs are one of the important motifs in the composition. It has $\frac{1}{2}$ symmetry in itself, like the Hatayî motif, depicted in the frontal view. They are seen on the axis of symmetry or at the dividing points of the scroll. It has a circle form. There is not much detail about the neck on the helix. Generally, human heads, placed at the ends of the tree-branches, are depicted the way that $\frac{2}{3}$ of their faces are visible. The motifs, coming out from the tree-branches, are described by showing of the neck. It is also seen in some samples the lack of detail about the neck. Their forms are oval. They are seen as male or female.

The hair of women, usually influenced by Central Asia style, is drawn as the black hair, which was separated from the middle. Their hair is tied up both in form of a topknot and a bun below the ears. There are also those who have not tied hair up. They have finely shaped eyebrows, almond-eyes and small-mouth. Their skin color was colorized in a realistic sense and some of the cheeks are pink colored. There are also women who have beauty spots, between their two eyebrows or on their cheeks. The beauty spots were depicted with black spots. There are motifs, we imagine to be pearl, framing their faces from the chin to their hair and also the jewellery were used here.

The male heads are generally with black hair, finely shaped eyebrows, almond-eyes. There are also depicted head motifs with a beard, with a moustache, with long hair, with curly hair and even bald. The male heads, drawn from the profile, described usually bald and with underpart of the chin. The necks of the figures are attached to the scroll.

The main animal motifs used in Waqwaq style are the heads of lion, tiger, pars, wolf, bird, rabbit, deer, ram, ox, goat, monkey, camel, horse, duck, fish, elephant, etc. The fish motif is depicted on the branch not only with its head but also with its body. The ability to shape in accordance with the helical system allows the whole body to be drawn on the branch. In the same way, in some samples, the bird motif is drawn as the whole body and connected to the branch from its tail.

The lion, the tiger, the pars are the animal head motifs drawn from the front. These three big cat species are important motifs as well as human head motifs. The composition usually starts with the branches of this motif coming out of the mouth, over the head, or under the chin. They are placed

in such a way as to close the axis of symmetry and the dividing points. The motifs, depicted at the position looking at us, are usually in shades of yellow and brown. The speckled pars and the striped tiger are easily recognizable because of their patterns. In some samples, lions are male and female in two genders. Moreover, the animals, depicted from the profile position, those are on the scroll have their mouth closed but those are at the end of the branch have their mouths open, their teeth are visible with a brutal expression.

Other animal head motifs were drawn from the profile. They are used on the scroll, at the dividing points and top of branches. They are seen to be come out with their necks. However, in some patterns, they are placed on the branch without neck details.

The fictitious creatures, shown in Waqwaq style, are simurg, dragon, kilin, giant and/or djinn. The giant and/or djinn are depicted from the frontal, while the simurg, the dragon and kilin are depicted from the profile. In the composition, if there are both simurg and dragon, they are placed as opposing motifs, usually at the end of the scroll, facing each other.

However; it is impossible to distinguish giant and/or djinn head motifs each other. It is enough to examine the giant and/or djinn figures in detail and determine the differences between these two creatures. It should be considered that the figures we call giant, djinn, are possible to be creatures like afrit, devil, satan and so on. Nevertheless, in the examples we have reached, these figures are not exactly defined, and both are called "demons". Therefore, it is very difficult for us to make this distinction. It is necessary to carry out extensive research on this subject, in order to be able to identify exactly and name these fictitious creatures.

In addition to the head motifs, the motifs we see are hand motifs. The hand, the operator of mind and one of our most important builder and destroyer organ (Aldoğan, 1988, 83), used as small motifs filling long branches or covering the dividing points. Because of its small size, it appears at first glance as a simple rounded motif. The hand, like a punch, is depicted as holding a tree branch. When looked at carefully, five fingers are also drawn clearly. It has a circle-form and it is flesh-coloured, as well as, composed simply by the finger illustrations.

6. CONCLUSION

Waqwaq Style, the product of a rich imagination, is a kind of decoration style that semi-stylized human, animal, fictitious creatures and hand motifs stylized again and placed on a scroll. Motifs with this characteristic are like taken from a miniature without their bodies. The

strong similarity between the fruits of Waqwaq Tree we saw in the miniatures and the motifs used in ornaments is a proof that the style is derived from this legendary tree. The only difference is that the tree trunk and branches sprouting from the soil were stylized as a scroll. Waq-waq style was used only in the ornamentation of literary and scientific works; because of their motifs, they were not preferred in religious works. The style, has a group of motifs that the artist could be inspired by various poetic themes and thoughts and reflect his imagination. The stylized motifs give us opportunity to identify the ability of artist to reach an expression level with a few simple lines.

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