

The Ceramic Objects Seen in the Miniature Art During Ottoman Period

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Abstract

Miniatures are important documents that portray historical events, convey the lifestyle, attitudes, behaviors, customs and traditions of the period. The wares used seen in the miniatures of the Ottoman period that belong to daily life and used in the special days, give important clues about the products of the handicrafts of that period. The subjects reflecting social life such as the accession of sultan to the throne, circumcision ceremonies, ambassador acceptance, feasts, weddings, festivals, religious ceremonies are depicted.

Daily and private use wares that are made of wood, glass, mine, ceramic, tile, porcelain, textile, stone and so on, take part in the miniatures.

The purpose of the study is to examine and classify the ceramic objects reflecting the living of that period in the miniatures made in the Ottoman period.

Keywords: ottoman, miniature, handicraft, ornamentation, ceramics

Definition of Miniature Art

The word miniature, which refers to a small example of an object in western languages, has become a term used for painting books over time. Manuscripts in medieval Europe were decorated with initials painted in red. For this work, lead oxide, which gives a red color and has the Latin name "minium", is used. Here comes the miniature word. (Binark, 1978: 4).

The word miniature comes from the Italian *miniatura*, which originated in the minaret, which means painting in Latin red, and into the French and then the Turkic. The miniature is an explanatory picture that puts manuscripts in a broader sense to illuminate the text (Renda, 1997: 1262). A unique perspective approach has been used in the miniatures. This art, which possesses its own unique characteristics, has made a great contribution to the formation of the art of Turkish painting dating back to the 18th century. The Turkish miniature, which received its original religion from Islam, developed in the protection of strong palace circles since the 12th century and created its own rules like other art branches. General characteristics of miniature art; Subject, composition, line, perspective.

Miniature Production Techniques

For the beginning of miniature art, it is possible to say that it is a product of art of painting. The miniature, which is the beginning of the art of painting, is a completely different style of painting. The pictures made in this way are especially made in the size of the page and in the small continents since they are dedicated to painting books (Arseven, 1973: 11). Using miniature construction technique as a characteristic of miniature construction technique, it is possible to arrange the figures in miniature so that they do not close each other, to determine the size of the figures according to their importance, to process the constructed environment up to fine details and to use colors without looking for light and shadow elements. In addition to the construction technique, the material used is also big. For miniature, it was used in paper called Indian paper made of cotton and another paper made of silk called silk paper called parchment. Starch, egg whites, nicotine, yogurt, gum arabic, daubes were the main ones (Binark, 1975: 162). In miniature, the lines are thin because of the brush made by the cat's hair that the *nakkaşçın* used. The subject was never sketched directly before it was sketched. The subject

to be made is drawn with a paint of tile color called uhra. Sometimes the top of the paper is covered with a gold layer to ensure that the backing is gummed or the paint is brighter.

1.2.3. Historical Development of Miniature Art

In the art of painting, the Turks, Manichaeism, Buddhism and Islam have brought the works of art around three different religions. Thus, the old Turkish painting is one of the oldest arts in the world with a history exceeding one thousand years from the 7th century to the 19th century. Few of these paintings have been preserved. In the second half of the nineteenth century, the western archeologists and art historians were in the other branches of Turkish decorative arts as a result of the excavations they carried out in Central Asia, and the roots of miniature art extended to the Manichaean wall paintings made by Uighur Turks (Koç, 1994: 5). Büyük Selçuklu Sultanlığı'nın Irak ve Suriye de, Bağdat, Musul, Halep, Şam gibi merkezlerinde de 12. ve 13. yüzyıllarda aynı gelenek madenleri, keramik ve minyatür sanatı devam etmiştir (Aslanapa, 1993: 195). Before Islam, the painting art of Uighur Turks in Central Asia did not stop from Islam and passed to Anatolia with various channels (Binark, 1970: 33). When we look at the miniatures of the Anatolian Seljuks, the Uygur influence is clearly visible. Kubadabad Palace is similar to the Turkish figures seen in Uygur paintings. The similarity of the miniatures in Varka and Gülşah Mesnevisi with the Turkish types reproduced in the Great Seljuk pottery is clear (Aslanapa, 1993: 195). The most characteristic period in which Turkish miniature art developed independently is the time of the Ottoman Empire.

Ottoman Miniature Art

Where the Turks ruled for centuries, they brought their arts and civilizations there, influencing the local adornment and causing different styles to emerge and the development of subjects that had not been implemented until then. The Ottomans brought a new narrative and subject variety to the miniature, they made a kind of history documentation while reflecting the wars, expeditions and splendid ceremonies that resulted in successful portrayals of the Ottoman Empire, besides literary subjects seen in other Islamic circles. This tendency was the most important feature of the Turkish miniature product (Koç, 1994: 287). As a result, the book official tradition was born in the Ottoman picture, reflecting the specific characteristics of the region. In the 18th century, the Ottoman miniature was brought up in a classical style that lasted until that time. II. Selim and III. With the support of monarchs like Murat, this art has developed more. II. Nakkas Osman is the most well known minaret of Selim period. The artist has made twenty miniatures for Nüzhet al Ahbâr Der Sefer-i Sığetvar. These miniatures show all the features of Turkish miniature art. (Yardımcı, İrdelp, IASSR, 2016)

2.1. Overview of Ottoman Ceramic Art

The style of Ottoman tile art begins with the Green Mosque and the tomb in Bursa. Ottoman Chinese in the first period is more rich in color. İznik, which has made a great contribution to the development of tile making, is an important center (Sözen and Güner, 1998: 60). The innovation that the Ottomans brought to the art of tiles is the blue-white china made with the technique of the sidekick beside the colorful glaze technique called "lâkâbî" in the meaningless meaning. In the first half of the 16th century, hexagonal plates were made using the submissive technique. In the middle of the 16th century, the examples that began to be seen in the period after the addition of the firuzen to the blue and white beauties, as well as the misty purple and the green, were called "şam işi". (Arılı and Altun, 2008: 25). It is seen that the middle of the 17th century lost the productivity of tile and ceramic production. As a result of the conflicts in the mud and the mystery, the secrets are mature, the motifs are clear, and the contours are thickened. In the 17th century, İznik leaves its place as a center of ceramics and ceramics to Kütahya. Starting from the 18th century, the motifs of sailing, fish, birds, flowers, ships and architecture in the red mud of Çanakkale jobs are striking at the beginning of the Kütahya works, which were made using blue, red, green, yellow and purple colors in the early periods.

2.1.2. Some Ceramic Objects in Ottoman Miniatures

In addition to taking their place in history as a work of art, miniatures have historical document characteristics that express the history, economic and social life of the Ottoman period.



Picture 1: Süsnâme-i Hümayun miniature from 1582. III. Murat Surnamesi. [TSM: H: 1344], (Süleyman Demirel University Fine Arts Faculty Hakemli Magazine Art-e May 2011-07)

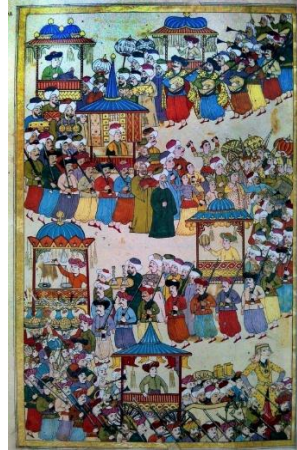
In the miniature depicted, a ceramic master was depicted while working. There is a ceramic kiln burning with wood, ceramic pots prepared to cook, an apprentice who helps the craftsman, and a figure who watches the craftsman carefully while shaping the master mud wheel.



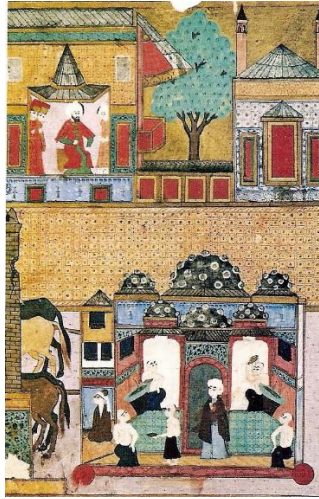
Picture 2: Janissaries to the banquet (TSM III. Ahmet Library, A3593, 24a) Levni ' (Sword, Hosna 2015. Graduate thesis)



Picture 3: Banquet Given to Kazasker and Kadi (TSM III. Ahmet Library, A3593, 44a) Levni' (Sword, Husna. 2015. Master's thesis)



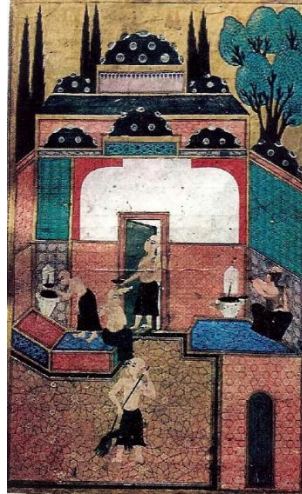
Picture 4: Tradesman's Tradition (TSM, Ahmet III, A3593, 108a) 'Levni'
(Kılıç, Hüsna. 2015. Yüksek Lisans tezi)



Picture 5: Hammers' regiment "Surname" 1582. TSMK. H. 1344; S 377a.

Gülsün Parlar, "Türk Minyatür Resminde Hamam Kültürüne Dayalı Örnekler ve Batılılaşmaya Yönelik İlk Denemelerde Plastik Yaklaşımlar", Acta Turcica Çevrimiçi Tematik Türkoloji Dergisi, II/2, "KültürTarihimize Hamam", 169-184.

It is the "Surname" manuscript which is found in Topkapı Palace Museum Library which is one of the most important examples of Ottoman miniature art in terms of documentity. The sultan of the period III. The circumcision wedding of Murad's son, Prince Mehmet, is described. The paintings of Surname document the social structure and lifestyle of that period Istanbul. In the example of the bathing regiment from these descriptions; Line, color, light-dark values were used as means of artistic expression. The movements of the figures in the bath are remarkable. (Gülsün Parlar, "Türk Minyatür Resminde Hamam Kültürüne Dayalı Örnekler ve Batılılaşmaya Yönelik İlk Denemelerde Plastik Yaklaşımlar", Acta Turcica Çevrimiçi Tematik Türkoloji Dergisi, II/2, "Kültür Tarihimize Hamam", 169-184.)



Picture 6: A hammam in the Topkapı Palace (Lokmanin Hünernamesi Vol. II, 1588. TSMH 1524

Gülsün Parlar, "Türk Minyatür Resminde Hamam Kültürüne Dayalı Örnekler ve Batılılaşmaya Yönel İlk Denemelerde Plastik Yaklaşımlar", Acta Turcica Çevrimiçi Tematik Türkoloji Dergisi, II/2, "Kültür Tarihimize Hamam", 169-184. (Gülsün Parlar, "Türk Minyatür Resminde Hamam Kültürüne Dayalı Örnekler ve Batılılaşmaya Yönel İlk Denemelerde Plastik Yaklaşımlar", Acta Turcica Çevrimiçi Tematik Türkoloji Dergisi, II/2, "Kültür Tarihimize Hamam", 169-184.)



Picture 7: The main woman and the clothes that offer the coffee to the Turkish baths. (Fazıl Hüseyin'in Zenannamesinden Detay) Gülsün Parlar, "Türk Minyatür Resminde Hamam Kültürüne Dayalı Örnekler ve Batılılaşmaya Yönelik İlk Denemelerde Plastik Yaklaşımlar", Acta Turcica Çevrimiçi Tematik Türkoloji Dergisi, II/2, "Kültür Tarihimize Hamam", 169-184.

It is known that a main woman in charge at the bath and her servants are in charge. The figures reflect movement, color, texture, light and hamam cultures and the main woman's garment feature. However, the coffee cup and the plate that he holds in his hand are particularly striking.



Picture 8: Cafe Topkapı Palace Museum Library,

Minyatürlerin sanat tarihi eğitiminde kullanılması: Topkapı Sarayı Müzesi'ndeki Surname-I Hümayun Örneği, Kadriye Tezcan Akmehmet, Turkish Studies International Periodical for the Languages, Literature and History of Turkish or Turkic Volume 10/14 Fall 2015, p. 719-752 DOI Number: <http://dx.doi.org/10.7827/TurkishStudies.8647> ISSN: 1308-2140, Ankara-Turkey.

Other events from the events that can be shown in the Sulrâmeler and which can show the participation of the people in the festival are the "Dish of the Bowl" and "The Golden Ring of the Sultan". Thus, the Sultan, his authority, generosity and richness are exhibited to the sultan's servants and invitations. In the miniature painting seen, the bowl was depicted.

RESULT

Ottoman miniatures have been inspired by the Turkish picture as well as creating visual documents benefiting from many researches done in history, sociology, cultural history and other fields. As a result of the study, various decorative ornamental elements used in the miniatures have been documented in the period of hand art samples. Ceramics, one of the handicrafts depicted, took place in Ottoman miniatures. They describe the colors, forms, patterns, styles and techniques of gore. In addition to the handicraft products made for the palace, even the goods used in everyday life are subjected to great care and fine craftsmanship. Miniature art, which has a very important place in the Ottoman period, continues to be an inspiration to today's ceramic art and artists.

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