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Analysis of the Miniature Arts with the Abstract Objective Dynamism of Turkish Painting, Which is a Historical Document

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Abstract

The widest application area of embroidery-painting (miniature) art has been the pages of manuscripts of different types and qualities. Among the miniature manuscripts, the oldest known example to have been produced in Anatolia is the Varka and Gülşah manuscript in the 13th century.

Nakkaş Levni's work The surnames of Murat III and Ahmet III, which are about circumcision ceremonies of 18th century Sultan's children, are carefully illustrated. Written at the end of the 16th century and illustrated in the workshop of Nakkaş Osman, the parades and entertainments of the ceremony, which lasted 52 days and is known as the longest festival in the history of the world, in the surname of Murat the 3rd, have been the subject of a series of more than 400 paintings. A similar scheme of simultaneous order was repeated over and over, altering and diversifying the interior elements, thus fitting the continuity of the ceremony into the precise simultaneous dimension.

In Hünername miniatures, sections of the valor, skill and palace life of the Ottoman sultans were handled with an epic sensitivity. One of the interesting features in the miniatures of this manuscript is the arguable contours surrounding the sections painted in yellow. In the paintings that deal with the courtyard layouts of Topkapı Palace, the value of versatile and at the same time bird's-eye perspective applications can be emphasized.

The themes in these manuscripts are handled with an up-to-date, sketchy and realistic feel. Observant and documentary care was taken to ensure that the scenes reflect a historical reality. The purpose of this research is to examine the documentary dynamism that can connect the abstract-objective, color and motif stricticity of Turkish Art with contemporary life and historical document quality.

Keywords: Turkish Art, minyature, abstract-objective, historical document.