

13th International Congress of Turkish Art

3-8 September 2007

CONGRESS PROGRAMME

Hungarian National Museum

Budapest, VIII. Múzeum krt. 14-16.

SECTION I (CEREMONIAL HALL)

Interactions III

Feyza Özgündoğdu

Studying Form and Decoration. Characteristics of Ceramics from the Ottoman Period in Hungary

Karin Rührdanz

Turkish Terra Sigillata Vessels and Their Central European Counterparts

Tûba Kurtuluş

The Heated Stamp Design Technique in Ottoman Textile Art and Its International Circulation

Elvan Anmaç – Bahadır Öztürk

The Trade in Carpets Between the Ottoman Empire and Great Britain: Anatolian and English Carpets

Nurşen Özkul Fındık

European Influences on the Development of the Ottoman Glass Industry During the Last Years of the Empire

Guzel Valeeva-Suleymanova

The Attribution of $15^{\rm th}$ – $16^{\rm th}$ -century Tatar Jewellery and Its Comparison with Turkish Models

Alison Ohta

The Relationship Between Ottoman, Mameluke and Renaissance Bindings

SECTION II (LAPIDARIUM)

Auxiliary Sciences Epigraphy

Zübeyde Cihan Özsayıner

Works of Calligraphy in the Collection of the Türk Vakıf Hat Sanatları Müzesi

Mehmet Tütüncü

Ottoman Inscriptions in Hungary and Slovakia

Bernard O'Kane

The Uses of Persian in Monumental Epigraphy in Turkey

Zeki Sönmez

Architect and Artist Inscriptions on Pre-Ottoman Defensive Structures in Anatolia

M. Cumhur Çağlarer – Evren Çağlarer

The Hasan Sezai Dervish Lodge in Edirne, Its Türbe and the Tombstones in Its Graveyard

Fevzi Gönüç

Some Thoughts on Ahmed Karahisari's Basmala Series

Zaytsev Ilya

New Inscriptions Relating to the Girays

Coffee break: 10.30 a.m. - 11 a.m.

Forms of the Ottoman Empire Period Ceramics in Hungary and Analysis of the Decor Characters

A Common World Language: Ceramic

Pottery is known as the first human made material. As it is defined in Archaic Greek, it is made of the combination four elements: soil,water,air and fire. Soil is the material that forms the Earth we live on and which can be found everywhere. It is on this account that the human kind analysed the soil he stepped on and learned how to shape it and beside he learned how to decorate it to make it more beautiful, in the course of time he also learned how to fire it so as to keep it lasting.

Although there is no scientifical evidence on where, when and how the first pottery production get started, archeology indicates the needs of the settled life about that form of production. A hunter-picker nomadic life is made up of only to hunt to survive and to find safe residences. However he learned how to feed the soil and how to feed himself from the soil along with the convenient climate conditions. With the help of the environment settled civilization made the potteries he needed to keep his food and water, plaited the branches, carved out the wood and formed the animal skin.

So the pottery came on the scene anywhere or may be some other places in the world when he realized that he can make a stable material by molding the soil with handful water and shaping it in his hands and by drying that mud. This action is a very possible instinctive creation that we can even come across it when we see a child playing with the soil in the garden

Pottery containers appear perhaps as early as 8500-8000 BC at Beldibi and Çatalhöyük in southern Turkey, whereas in Syria pottery did not ocur until about 6000-5500 BC (Rice, 1987)

Çanak çömlekler, Türkiye'nin güneyinde Beldibi ve Çatalhöyük bölgelerinde belki de milattan once 8500 – 8000 yıllarında ortaya çıkmıştır, oysa İran'da bulunan çanak çömlekler milattan once 6000 – 6500 yıllarına kadar ortaya çıkmamıştır. (Rice,1987)

These potteries are generally geometrical compositions drawn with another clay which is fired in red color on a light color mud floor or decorated with plant motives. That plastic material can be formed as wished and even very strong and stable when dried. So it was invented that the soil is the very convenient material as a solution for the most important need of the settled civilization: housing. Mud mixed with straw not only supplied a modular form style in units of bricks but also convenience, comfort and safety.

When we think about the periods of our close relation with the soil as it is summarized above, one can easily see that the ceramic material is traditionally very important, a very old experience, and a technologic and aesthetic product heritage for all civilizations which has a relation with soil. Beside being 'a common world language' it also consists 'the accents' which varies from family to family or region to region. Until the industry

period, beside being so useful, potteries which are produced to be used as kitchen material or home decoration have carried the aesthetical likes of the nations and the perfect hand work of their producers. It is used in very poor homes or in very brilliant palaces, protected safely and imported to another parts of the world as a prestige product or taken as presents just because that they are very easy and cheap to produce when compared to copper. Ceramic products which we can easily see the distinguished features of the region and the culture it was produced in, is effected by or effects other ceramic production traditions in form, decor and color styles.

The Journey of the Hungarian and the Turkish

16th and the 17th centuries are the periods of when the most developed and characterized products of ceramic art were produced during the Ottoman Empire. During that developing years of the Ottoman Empire, an interaction environment, covering a wide geographical and cultural regions where the different traditions meet with each other, was on the scene. When we examine the general ceramic products used in the homes, bazaars, palaces and which were traded, we see a wide range of variety of characteristic richness. Beside the local red pottery tradition in Anatolia, other examples of these products are: Nicea and Kutahya plate, clay and wall ceramics produced for palaces, white and thin porcelains imported from China, products from Persians and the Roman pottery models decorated with Balkanic sgafitto decors. When we examine the sources which make up the Ottoman ethnography of traditional hand work, it should be accepted that there is no possibility of only one particular style or tradition to speak about. Like the cultural aggregation of the civilizations in Anatolia before the immigration of Turks from East, believes and traditions coming from the Middle Asia with the Mesopotamian and the Caucasus cultures and the Islamic impact were the key factors of architectural, religious, social life arts and handcraft of the efficient communities.

Briskness that arise as a result of conquest activities of the Ottoman Empire from East to West had effect on channels of commerce. Many eastern commerce product might be carried to even before the conquest of scientific and methodological knowledge and art products. Like Anatolia being a bridge in the past as it is today, Hungary as the culturally rich country of the East Europe has the same bridge identity because of his position.

So as to have an idea about the Hungarian community identity, we should take a look at their journey within the history. According to the recent researches, it is said that old ethnical Hungarian groups first came into being on the eastern parts of the Ural mountains between 1000 B.C. and 500 B.C., then settled between the Middle Volga and Ural Mountains between 6th and 7th centuries A.C., and during the 8th century they lived in the country of Khazar near Volga, Don, Donets and Azov region. It is accepted that met with different ethnic groups such as the Finnish, some Turkish ethnic groups, Onogur Bulgarians and Khazars. (Fodor,1991) Hungarians migrated to Tuna region because of the Pechenek attacks coming from the east parts. Then they established Hungary on the early years of 900 but their country was conquested by the Mongolian Invasion and finally, the autonomous Hungary getting stronger in the course of time fell into the Ottoman's power on 1526. After 150 years of ruling by the Ottoman,so far, Hungary either has won his independence or he has lost it from time to time.

As being the Europe's door opening to the East, the Balkans is also a connection point of the roads going to the countries such as Austria, Italy and Romania. This situation has created a communal character which gives value and respects to the cultural differences. The Hungarian music, architecture, their special and rich language and even their cuisine culture reflect that character. The most significant reflection of this character is the museums exhibited with proud by the state, private institutions or the persons in every town or city all around the Hungary.

The Ottoman Period Ceramics in Hungary

Some years ago, during my visit to the International Ceramic Studio in Kecskemet, I had chance to watch the effect of this studio to the Modern European Ceramic Art. The modern art collection of this studio is known by its peculiarity products of ceramic artists from all around the world including Turkey come together in this studio. When I came across with the Ottoman ceramics in the Hungarian museums which were the main theme of this exhibition, as a ceramic artist, I felt like, the land I know its language came together with the accent I speak.

Contrast to the fact that the Ottoman ceramics exhibited in many of the European cities came to these museums as presents or by buying them, the exhibited potteries produced in Hungary by the Turkish artists or the Nicea and Kutahya plates produced in Anatolia but came to Hungary to be used have a very special meaning. 16th and the 17th centuries are the most powerful periods of the Ottoman Empire when he ruled Hungary. During this period, ceramic production supported by the palace class lived its most prestigious period by means of quality, aesthetic and areas of usage. Therefore, it's big chance that these products reflecting the character of this period are still protected and exhibited in Hungarian memories.

The end of the 15th and the beginning of the 16th century is a new start of Ottoman ceramic art period. During this period, Nicea, settled near Bursa which was the previous capital city of the Ottoman Empire before Istanbul, was the most important center for china production. Designs which were drawn in painter house of the Ottoman palace by the professional painters were sent to Nicea to be formed and fired. First examples of Nicea china tradition were the plates with blue decors on white floor which were created by the inspiration of Chinese porcelain. In the middle of 16th century, we see that they started to apply a more colorful style. Color palette has widened by the usage of flowers with a naturalist style in cobalt blue, turquoise, aubergine purple and cumin green.

After the second half of the 16th century, '**Red Glaze Techique**' appears on the production of Nicea china and ceramics. Within the times of Kanuni Sultan Suleyman, when the Ottoman Empire was politically and economically the most powerful, china floor coverings are the most significantly aesthetic decoration examples of the architectural products of those times. That mastery continues until the half of the 17th century, but then since political and the economical problems occur at those times, interest for the architecture and china production decreases. After this period, there is a weak quality of the color and design in Nicea china products and finally, there is no

ceramic production on this region on the 18th century. It's surprising that, after these periods, there is a bounce for ceramic production in Kutahya which is the Anatolia's second ceramic production center. Although there is an imitation of Nicea style in decor and color of china production, on the other hand other productions such as cup, vase and plate productions develop.

Within that 150 years when Hungary was ruled by the Ottoman, the most characteristic examples of Nicea ceramics are carried to this region. When the archeological evidences and products provided by the collectors are examined, we can make a classification between these ceramic products. According to Gyözü Gerö, these Turkish ceramics in Hungary can be classified in two groups as the ones carried from the East and the second group as local products. (Gyözö,1978: 347) There are foundlings discovered on the regions of Taban, nearbies of Visegrad, Pecs, Ertergom, Eger Castles and Csalogany transit. Unfortunately, since there weren't enough scientifical classification observations of these foundlings, these were defined only typologically but not historically.

Except for the Turkish chinawares carried from the East by way of trade or intended use in Hungary, there are also Persian glazed ceramic and half ceramic, white and thin porcelains produced in Chine (especially those from Ming Dynasty) and Balkans cup models decorated with scrape over colored primer. Chinese technique and aesthetic in traditional porcelain production during Ming Dynasty times between the years of 1368-1644, has effected many ceramic production methods. Four or five colored subglaze and topglaze decorson white floor and botanical or animal figured ornaments made these products very attractive. Some of the porcelains carried by way of trade from Far East to Anatolia and to Europe with Ottoman bazaars in the West, can also be seen in Hungary.

We come upon the most characteristic color and design forms on the Ottoman Nicea chinawares and Nicea style Kutahya chinawares in Hungarian museums. Nicea and Kutahya chinaware plates are exhibited at Turkish Museum in the city of Pecs on South Hungary. The motifs used for the chinawares carried at the beginning of the 16th century are generally *hatayi*, *rumi* and *bulut* style. Within this period when there was an influence of Chinese porcelain, what kind of design applied on the chinawares were the blue motifs on white glaze.

'Hatayi' style, is based on main botanical motifs in Turkish ornamental works. This style is composed of stylization of a flower by taking the vertical cross section and many motif types are also created. (an example)

'Rumi' style is a stylized type of motif within the specific rules that arise from the variety of the Classical Ottoman Period chinaware motifs about which many different claims are made about the roots of this style. (an example)

The origins of the 'Rumi' style commonly used in Turkish ornament works is believed as the lissom body of the dragon figure and the fire coming out of its mouth which is mostly used for Chinese art. That style which has curly motifs in, provides fluency in the whole composition. (an example)

After the second half of the 16th century, what is striking on the Ottoman chinaware is the 'Naturalist Style'. Tulips, carnations and the roses are the most stylized flowers. (an example) Besides, motifs like hyacind, daffodil, violet, lily, iris, ayn-i sefa, Manisa tulip and opium are also applied for the 16th century chinawares. The mastery of the painters on flower stylization of those times shows us that how good observers they used to be. (Bakır,1999)

The geometrical style that was used on one of our chinaware plates in Pecs, is mostly used specially in the Anatolian Seljuk Art with many rich motifs for ornaments. Botanical motifs started to be used in 16th century Ottoman chinaware art in the place of geometrical compositions of the early period Ottoman chinawares. Even it's so rare, we still coincide with these Anatolian geometrical motifs on surface chinawares or plates. Here on the example, you can see astar motif with 12 arms and a çark_felek in the middle of it. **Çark_I felek** comes from Hatayi style and what gave its name is the petals of the flowers following eachother by circling. You can also see other hatayi style motifs between the arms of the star.

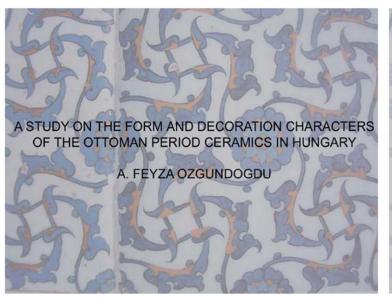
Except for the examples shown above, it is said in Gyözö Gerö's article (1975) that 'Haliç' decorated tablets which are also one of the early period Nicea chinaware motifs were only coincided among Buda Castle foundlings. Chinaware artists applied blue colored motifs on white glaze during the early period chinaware production under the influence of Chinese porcelain. This motif is composed of thin, curly spiral branches and the little flowers on these branches.

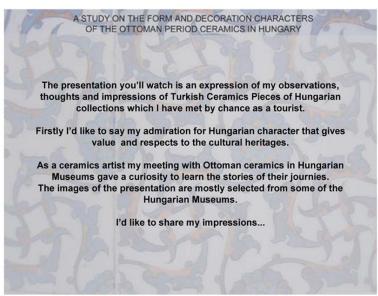
People who settled in Hungary also used to produce ceramics to require the needs of daily life beside the collections of chinaware came from Anatolia to Hungary. In their study, Geza Feher and Nandor Paradi assesses how a Turkish pottery bakery was discovered in Szenttamashegy near the city of Estergom (Feher-Paradi, 1960) As it is told in their study, these ceramics found coincidentally in this bakery around this area are exhibited in Estergom city museum.

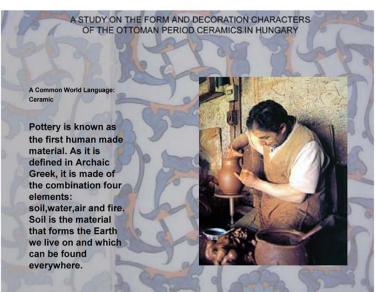
Stylistic forms of these foundlings have the characteristics of Anatolian pottery art. These footed water containers formed in the lathe and watering cans are burnished by smoothening after the lining operation. Aiming to assimilate these potteries to the copper ones, they were smoothened as it was in Anatolia and then became virtually metallic after being dyed in dark colored soil line and fired. Since the Hungarians continued and developed this technique, we know that these kind of firing methods were also applied at Mohac region and that Mohac region is famous with its virtually black metallic ceramics. These black ceramics at Kossuth Gallery in Mohac region reminds us Anatolia'a characteristics water containers. Original styles of handles and nozzles reflected from Balkans to Anatolia can also be seen on these black ceramics inMohac.

Even so rare, we know that, today's traditional Anatolian pottery methods are also used for the inner side of food containers. Beside, it's obvious that pottery artists used this method also for aesthetic purposes for the decorative products. No matter what origin it belongs to, we all know that these most characteristic black Mohac ceramics were created by the Hungarian pottery artists in the 18th and the 19th century and famous with that identity all around the world.

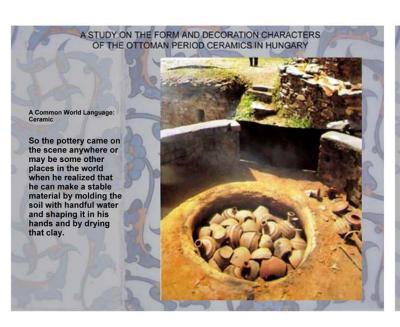
The power of communication gives us opportunities to refresh our common memories. This text can be taken as a panoramic presentation of stories of the civilizations' journeys and how these civilizations met and separated among history. Therefore, it is also a description about how similarities and the differences are there which arise from these journeys, meetings and separations to contribute to the common cultural heritage. And this study is presented with the belief that, any knowledge or any perspective set forward by scientists and art lovers with their common and active studies about history, culture and art, can be a step made for the name of civilization.

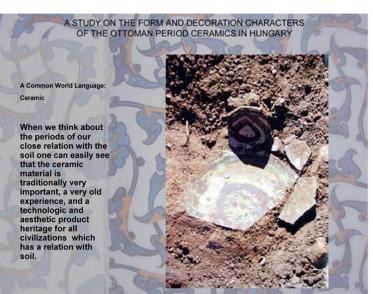


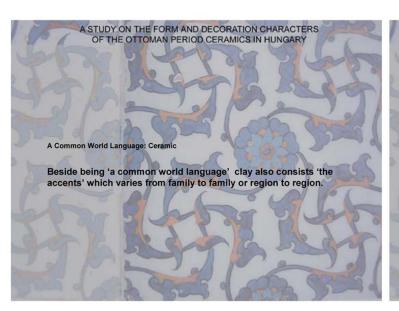




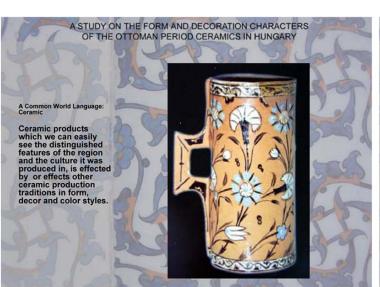


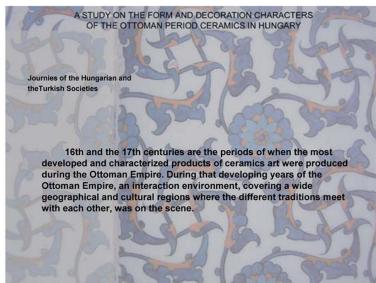


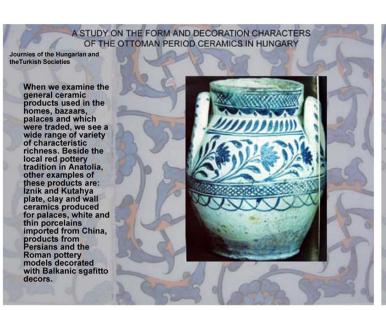














Journies of the Hungarian and the Turkish Societies

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Like Anatolia, being a bridge in the past as it is today, Hungary as the culturally rich country of the East Europe has the same bridge identity because of his position.

A STUDY ON THE FORM AND DECORATION CHARACTERS OF THE OTTOMAN PERIOD CERAMICS IN HUNGARY

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So as to have an idea about the Hungarian community identity, we should take a look at their journey within the history.

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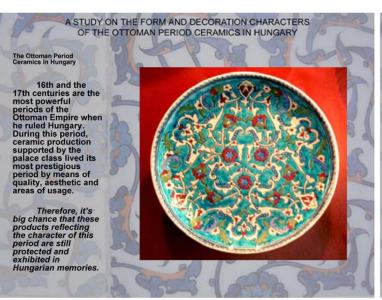
The modern art collection of this institution is worldwide known by its art works of ceramics artists from all around the world including Turkey come together in this studio.

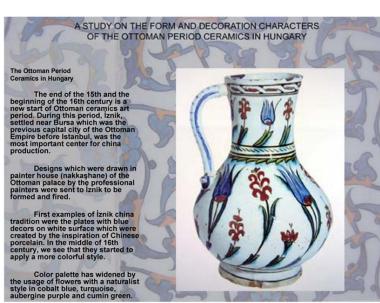
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The Ottoman Period Ceramics in Hungary

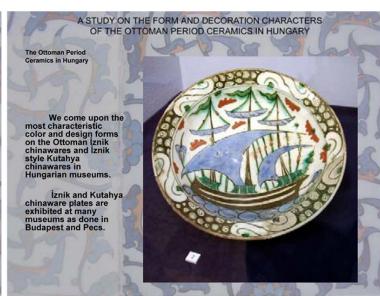
Along by my residency in Hungary and especially at my visits to Budapest and Pecs, when I came across with the Ottoman ceramics collections of the museums, as a ceramics artist, I felt like I have heard my own language together with the accent I speak.



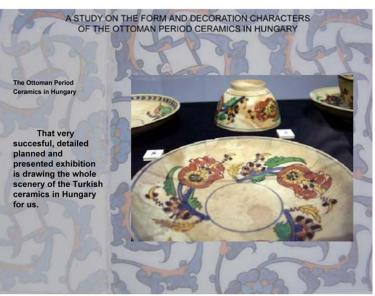












The Ottoman Period Ceramics in Hungary

At the "Windy Garden" there can be seen the pieces in groups as:

- early stages of blue-white İznik pieces (pieces are dated at beginning of16. century)
- Baba Nakkas Style (pieces are dated at mid of the16. century)
- Golden Horn or Tugrakes style (pieces are dated at mid of 16. century)
- Tiles from Sarospatak Castle
- Pieces from Museum of Applied Arts, Budapest (pieces are dated at mid of 17. century)
- Pieces which are designed by impression of Turkish Ceramics' decorations of Zsolnay Collection.
- Kutahya Ceramics (pieces are dated at 18. century)
- Rhodian Style of Iznik pottery (pieces are dated at second half of 17. century)
- Damascus Style of Iznik pottery (pieces are dated at the second half of 17. century)
- 18-19 century Turkish ceramics

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Ceramics in Hungary

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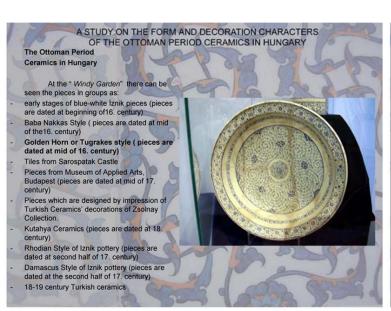
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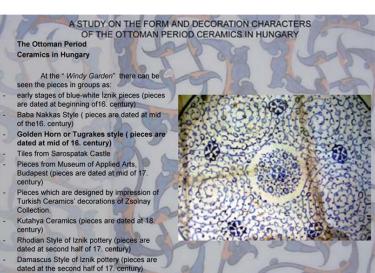
The Ottoman Period Ceramics in Hungary

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The Ottoman Period

Ceramics in Hungary

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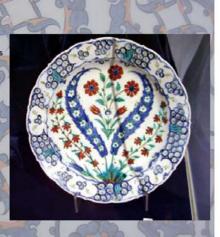
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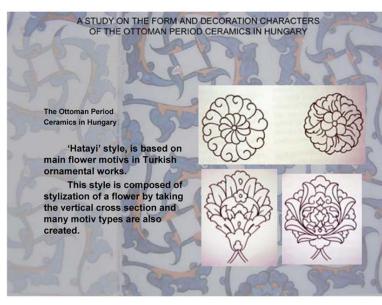
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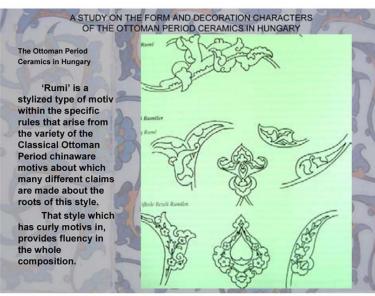
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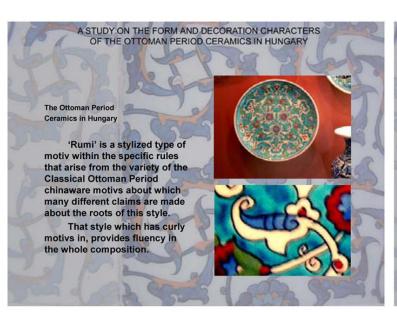


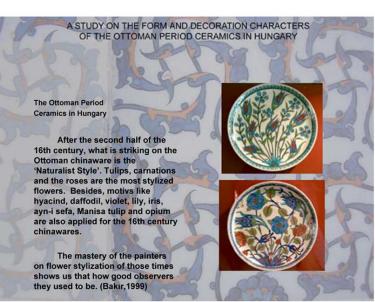


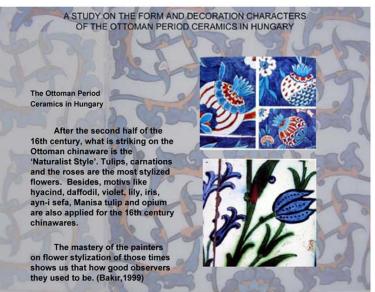


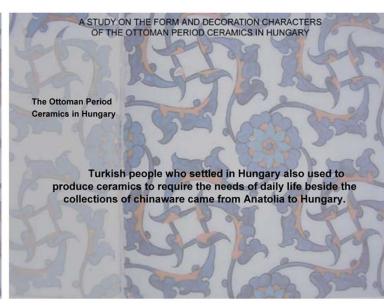


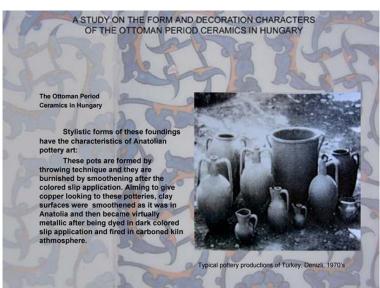


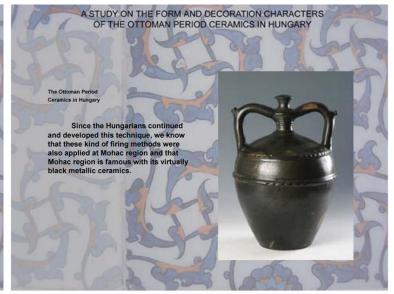


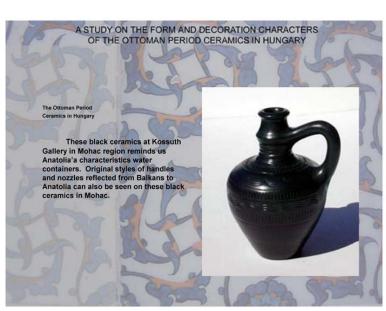


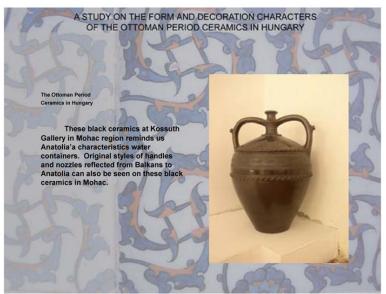


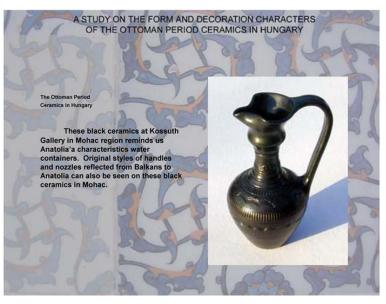


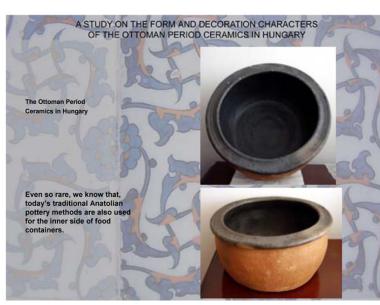


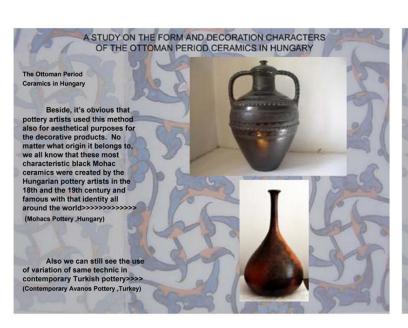


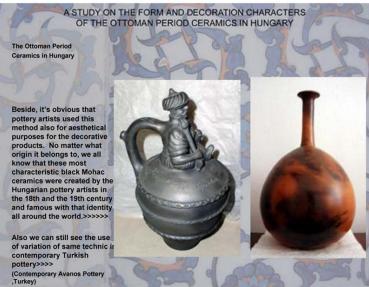












Epilogue

The power of communication gives us opportunities to refresh our common memories.

This text can be taken as a panoramic presentation of stories of the civilizations' journeys and how these civilizations met and separated among history. Therefore, it is also a description about how similarities and the differences are there which arise from these journeys, meetings and separations to contribute to the common cultural heritage.

And this study is presented with the belief that, any knowledge or any perspective set forward by scientists and artist with their common and active studies about history, culture and art, can be a step, made for the name of world civilization.

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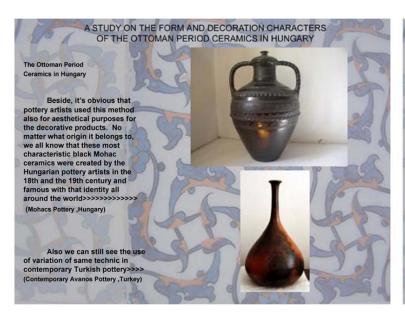
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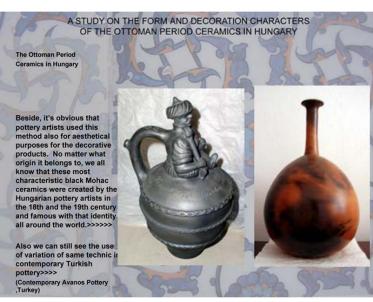
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