

A STUDY ON THE TRACES OF THE HORSE IMAGE IN THE OTTOMAN MINIATURE ART TRADITION AND THE SEARCH FOR INNOVATION

OSMANLI MİNYATÜR SANATI GELENEĞİNDE AT İMGESİNİN İZLERİ VE YENİLİK ARAYIŞI ÜZERİNE BİR ÇALIŞMA

Hanife Mine Egemen¹ & Yücel Yazgın²

¹Yakın Doğu Üniversitesi, Güzel Sanatlar ve Tasarım Fakültesi, minehanife@gmail.com, ORCID ID: <http://orcid.org/0000-0002-0156-9106>

²Assoc. Prof. Dr. Yakın Doğu Üniversitesi, Güzel Sanatlar ve Tasarım Fakültesi, Plastik Sanatlar Bölümü, yucel.yazgin@neu.edu.tr, ORCID ID: <http://orcid.org/0000-0003-3489-771X>

ÖZET

At, geçmişten günümüze Osmanlı duygu ve düşüncelerini ifade eden minyatürlerde önemli bir yere sahiptir. Dönemin sanatçıları tarafından kullanımı her zaman bir zevk unsuru olarak görülen at imgesi, hak ettiği sevgi ve değerle ele alınmıştır. Osmanlı minyatür sanatını örnek alarak günümüze taşınan çağdaş Türk minyatür sanatının, üslup özellikleri açısından bozulmadan gelecek nesillere aktarılması önemlidir. Geleneksel formun tekrar edilmesi, kopyalanması ve taklit edilmesi yoluyla, minyatür sanatının genel prensiplerinin yorumlanarak orijinal eserler üreten sanatçıların özgünlük ve yenilik çabalarının çağdaş sanatçılar tarafından sürdürülmesi gerekmektedir. Araştırma, kültürel hazinelerimizden biri olan minyatür sanatının yerel-küreselleşme ve küresel-yerelleşme ilişkisiyle bu sanata etkilerini keşfetmeyi amaçlamaktadır.

Anahtar Kelimeler: Osmanlı, Minyatür, At İmgesi, Küreselleşme, Kültürel Emperyalizm

ABSTRACT

The horse has a significant place as an image in miniatures expressing Ottoman feelings and thoughts from the past to the present. Horse imagery, which has always been considered as a pleasure to use by Ottoman artists, deserve the affection and values attached to it. It is important to pass on the contemporary Turkish miniature art that emulates Ottoman miniature art to the future generations without degeneration in terms of its stylistic characteristics. The efforts for originality and innovation of the artists who produce original works should be continued by contemporary artists by interpretation of the general principles of miniature art and by repeating, copying and emulating the traditional form with an aim to prevent its' destruction and degeneration. The research seeks to explore the relationship between local-globalization and global-localization and their effects on miniature art as one of our cultural treasures.

Keywords: Ottoman, Miniature, Horse image, Globalization, Cultural Imperialism

INTRODUCTION

A nation's perspective on art also has a very important place among its values. The arts, which are influenced by other societies and adapted to their own taste and culture, are traditional arts. The traditional painting art of the Turks is "Miniature". The horse, which has become the symbol of superiority and wealth in the Turkish cultural life, which lived in Central Asia and influenced other communities during its spread, has also been interpreted as a symbol of elegance, nobility and resistance.

The "Horse Image", which has an important place in Turkish culture and has been depicted in traditional Turkish plastic arts from Central Asia to the present day, has been an important source of inspiration in wall paintings in the cave period, Ottoman miniatures, art of the Renaissance period and many other cultures. While Europe was experiencing the renaissance, miniature paintings were made in the East and the Ottoman Empire. These paintings, which are documents of the important events of the period, are composed of the descriptions of important subjects. For many years, pictures could not

be made in Eastern societies due to belief and social structure. But we understand from Ottoman miniatures that the horse has a very important place in society. The horse pervades every aspect of social, cultural and artistic life. The "Horse Image", which is an art object, has a very important place in Ottoman miniatures due to the needs arising from aesthetics, necessity and belief. Ottoman Miniature Artists (Miniaturist/ Nakkaş in Turkish), who brought a new expression to miniature, often used the "Horse Image" while reflecting current issues related to the palace environment, magnificent ceremonies, wars and expeditions. In the 19th century the Turkish painting experienced enlightenment and modernization. In this process, innovative artists who went to various parts of Europe to receive painting and art education were also influenced by the miniature art and reflected this on their paintings. Miniature art also inspired 20th century western painting painters Matisse, Dufy, Klee, Kandisky and Mondrian, who were the representatives of the "Fauve".

Research Problem

The problem of this research is to examine how the horse image, which is an interesting theme in the works of art of every society, develops and its reflections in contemporary Turkish painting, by drawing attention to its place and importance in Turkish traditional miniature painting art. It is to investigate the relationship between the depiction of subjects, which are documents of important and historical events in the Ottoman period, in miniature and the horse image. It is to investigate how the horse image is reflected and developed in contemporary Turkish painting and miniature art.

Purpose of the Research

From past to present, the horse image has a very important place in miniatures, one of the cultural treasures in which the Ottomans expressed their feelings and thoughts. To find out by examining the ways and to what extent the horse image meets the artistic, aesthetic and spiritual needs of the Turkish people; It is aimed to be explored by researching its reflection on the art of painting and the meaning it symbolizes.

Importance of Research

It is important to investigate the development of the horse image, which is an important source of inspiration in Ottoman miniatures and many other cultures and which feeds the artist in the art of painting technically, in a unique style in all aspects, in order to find answers to the questions determined in the problem.

Limitations

The subject of this research is limited to the historical traces of the horse image and the search for innovation in Turkish culture and art. How artists interpret the horse figure in Turkish painting, determination of its similar and different aspects, their works, color, form, balance, pattern and expressions in their compositions, interpretations in terms of aesthetic and plastic concepts, paintings that were inspired by Anatolian themes and miniature art and contains the image of horse that was produced with the local sense of western painting are the limitations. In this research, while making comments and evaluations on the artists, the formation of the social, political and cultural conditions that allow the artistic efforts and the effects of these formations on the artists were also taken into consideration.

Method, Universe and Sample

The research is an applied study in the case study pattern, which is one of the qualitative research methods. The universe of the research is the images and applications produced in miniature art and contemporary painting in the context of horse image in Turkish culture and painting. The sample, on the other hand, will include examples of contemporary painting, starting from the Ottoman miniature art tradition, chronologically from various art movements to the present day. The images included in the sample were analyzed by composition analysis method.

A study on the Traces of the Horse Image in the Ottoman miniature art tradition and the search for innovation

The horse has been an image that takes place in the dreams of man, in various human works symbolized the various facts, has repressed to be wealthy and noble with his grace and power and has been the most important assistant and comrade of journeys taken place in different times and places throughout the history (Binark, 1966). Turks of ancient Turks Central Asia, undoubtedly geography having a rich culture is included in the history books. This geography, which Westerners called Central Asia Turks Turkestan, has also been the home of an important painter in history. The history of miniature art in the Turks dates back to the period in which they entered the stage of history in Central Asia. Archaeologists and Art historian have revealed that miniature art is a Central Asian Turkish since the second half of the nineteenth century, as a result of the excavations and researches on the Central Asian lands, which is the main Turkish homeland (Binark, 1966).

There is a lot of information in Chinese history and documents about the oldest paintings of the Turks in Central Asia, and when Göktürk's were mentioned, they stated that they constructed a building on the tombs of the great Turks and adorned the walls of the buildings with pictures of various events in the life of the deceased.

The steppe art, which is expressed as an animal style among the Turkish tribes who live as horsemen as a life style, is common. In the wall paintings (fresco) of the Uighur Turks who adopted the settled life style, the subject was generally chosen from daily life and religious issues. The images of related religious rituals of the Turks, who accepted Buddha and Manichaeism, were painted on the walls. The miniature art that was regarded highly by Uighurs in Central Asia before Islam were transferred to Anatolia in different ways after Islam.

The miniature (picture of the book), which shows similarity to the wall paintings and developed with Manichaeism effect, has been the source of the Turkish-source or Turk-Islamic miniatures. The first paintings were applied to the walls of the cave, and the latter were mostly applied onto the book pages and covers. Although the figures are symmetrically processed, the colours are quite vivid, although there is no depth.



Figure-1: *The image of horse in Uighur Turks: The traces of Turkish Buddhism and Bogomil.* Retrieved from <https://ankaenstitusu.com>, (02.12.2017)

Turkish miniature art dating back to the Uighurs (VII. Century), had a very important place in the art of

eastern painting from the 17th to the 18th century. The Turks, who accepted Islam in the X. century, carried the miniature style that they developed in Turkistan to the west (Şahin, 2006).

Eastern mysticism, which aims to establish a coherent relationship with the universe and its environment as an individual, benefits from the possibilities of art in order to realize this. Eastern artists go directly to abstraction according to their own understanding of art. In addition to the efforts of eastern artists to get rid of religious pressures, western artists have been in the world of imagination limited to social issues. Eastern art has evolved from the very beginning as ‘conceptual art, concept painting’.

The colours used in this period were bright and lively. While the nature was not totally imitated, all details with the finest points were depicted. The perspective rule was not observed in this period miniature. The proximity distance or the location of the people or animals in the space was shown according to their importance. As in Uygur wall paintings, the linear feature was not lost and the light shade effect was not included. In Karahanli, Gazneli and Seljuk miniatures, typical schematic features and elements of miniature features of Central Asian Turks before Islam were found. In the depictions of figures, the Uyghur art in clothes and types became clear (Çoruhlu, 2000).

It has led to the adoption of miniature by pushing the art of the meaning of the Eastern societies to the reality against a realistic abstract and stylized trend. Contemporary Turkish painting art, rising above the rooted tradition of Anatolian folk art, calligraphy and miniature art nourished by the world view of Eastern mysticism; provided the opportunity to develop itself in the eastern mystical teachings.

The example that best represents the art of miniature art in the Anatolian Seljuk period is the manuscript of Varka and Gülshah, who narrated a love story with dramatic events. The work written in Persian and as a verse is in the library of Topkapı Palace Museum. Varka and Gülshah miniatures are a historical document depicting the life of the Anatolian Seljuk palace and nomadic tents (Egitim, 1969).

The miniature art, which evolved during the period of the Great Seljuks, continued during the time of the Anatolian Seljuks, but its works did not survive until today. The miniatures of Varka and Gülshah are the oldest and the only examples of the Seljuk school. The Seljuk school is a preparation for the style of classical Ottoman miniatures (Egitim, 1969).

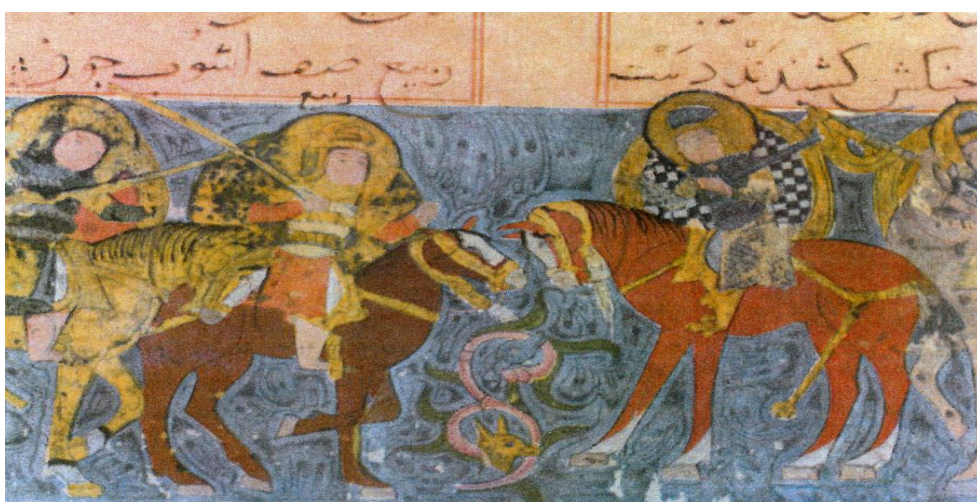


Figure-2: The miniatures of Varka and Gülshah

The oldest examples of the Seljuk miniature school are in the prose ‘Varka and Gülshah registered in the Treasury 841 at the Topkapı Palace Museum Library. There is a war scene and warriors in the foil, and on the

ground are curved branches and animal heads placed between them.

There has been a great change in the Turks with the acceptance of Islam. The culture of life, which makes it felt in political and social sense, has continued to grow in all the regions where Turks live. Islam, which

constitutes a large part of the Turkish way of life, has influenced Turks in cultural and artistic terms. At the beginning of this, the art of rock painting (petroglyph), the art of painting with the steppe art, gained a different dimension with Islam and were enriched with wall decoration and miniature art.

Turkish painting history, with the influence of the social structure and belief system, continued until 18th century as a miniature painting. Miniature pictures were first made onto the pages of the book to make the text more clear. Miniature is a type of painting that focuses on superficial compositions and portraits that reject the perspective rules that turn away from natural colours. In miniature painting, portraits are not made by looking at the model, scenes of war and festivity, and other subjects are depicted in a masterly manner. Colours are not the natural colours of people and objects; the colours are the ones required by the body and harmony. In the miniatures made over the centuries, the social structure and important events of the period were depicted and these miniatures became important like a document (Renda and Erol, 1980).

In the Seljuk period of Anatolia, the art of painting developed mainly in the form of miniature with the support of the members of the ruling class. Miniature Art developed with the influence of Artukids until the first quarter of the 18th century. The characteristics of the miniature, where cultural activities are intensively processed, are included in the sources of libraries both in Turkey and abroad. The figures of human, animal and inanimate objects in these paintings were first coloured and then surrounded by black lines. The majority of the miniatures that survived throughout the Ottoman period have a horse figure. In these miniatures, the horse figure took place in almost all as the subjects were war, heroism, and social events (Tanındı, 1996).



Figure-3: Kudabab Palace, Karatay Madrasah, Konya. Retrieved from <http://www.habitat.org.tr/insanverlesimleri/restorasyon/564-kudabad-sarayi-cinileri.html>, (02.12.2017)

The image of horse has become an indispensable motif in miniature art by the Turks. During the Seljuk period, this art conception showed itself in the stone reliefs on the walls of the Kubadabad palace and created magnificent works.

The Horse Image in Ottoman Miniature

The use of the horse image in the miniatures reached the highest level during the Ottoman period. The fact that the depiction of human beings as a result of fatwas given as a consequence of the effect of the religion of Islam and imported religious scholars contributed to the development of miniature. The first examples of Ottoman miniature art were seen in the years after the Ottoman capital moved from Bursa to Edirne in 15th

century.

Each of the Ottoman miniatures is a historical document, and it is about making researches about the past and the way of life; it has an important place in answering some questions. These miniatures, which describe the life of the Ottoman palace, portraits, historical issues and the events of the muhasara and war are not only a historical document but also a feature of art.

Ottoman miniature art, which is not known by the Western artists, was supported well when Fatih Sultan Mehmet invited famous artists and asked them to paint the walls of the palace. In the Ottoman period, the period of Fatih became a turning point for Ottoman miniature art, especially in 1453, when Istanbul was conquered and became the capital. The country gained prosperity not only in economy but also in art. Western art historians and researchers gathered information about Baghdad, Herat, Tabriz style and schools of Islamic miniature art, either ignored the Turkish miniature or just saw few, mentioned a limited number of Works with a few words and often did not hesitate to relate it to foreign elements.

Some of the most beautiful examples of Turkish miniature art are found in the pages of the handwritten books today, and some of the works that explain the text of the books are in the Istanbul University in Istanbul Topkapı Palace Museum, the Fatih University (Provincial Public) libraries, the Bibliothèque Nationale in Paris and the British Museum in London (Owens¹⁹⁶⁹). As a result of the studies on these works, it has been determined that most of the works are from Fatih period and after. The depiction of books on history is the main feature of Ottoman miniature. In the Ottoman-Turkish miniature, historical subjects, portrait painting, the life of the palace, pictures of the combat and the survivors were discussed. Miniature is a lively transformation of poetry and history, story and life. A miniature is a reflection of its artist who revealed the work of his time in this life philosophy, traditions and customs, dress style, moral order, historical events, a certain type of art which brought all to the present day.

In the Turkish miniature art, which has its own characteristics, the line, colour and composition were given the utmost importance in the style. In this way, the figures took place in the background were made small and as a result losing their colour and pattern richness were prevented. As a result of a world and art vision, the events and nature of Miniature were drawn with pure and comfortable lines, pure colour comfort, instead of a romantic exaggeration. In the Ottoman period Turkish miniature, brown, earth red, red, blue, green, orange, pink and purple colours were used as in Central Asian wall paintings. Ottoman Turkish miniature art is examined in four periods called early, classical, late and westernization period:

Early Ottoman Miniature

Early examples of the search for the Ottoman miniature art were seen in the second half 15th century. It was quite natural for Fatih, the hero of the event that ended the middle Ages, to be interested in this universal movement when he was developing a new culture and art centre in Istanbul. Thus, a cosmopolitan art environment was formed in the Ottoman palace. This environment led to the emergence of a different style of Ottoman painting among Islamic Miniatures, which reflected Western influences.

Fatih Sultan Mehmet brought a number of artists from Italy, including Gentile Bellini. The broad-minded military genius had a great interest in science and art. He painted oil paint portraits of Bellini, and he built the

medallions on Costanzo da Ferrara with his bust and his horse portrait. Many of the works of these artists in the Istanbul Palace have not survived until today. The well-known miniature artist of this period was Sinan Bey. He portrayed the Sultan's portrait. The impact of the artists who introduced Western painting art to the workshops in Istanbul was the first step in forming the style of miniature art in the early Ottoman period with the Eastern tradition (<http://www.istanbul.edu.tr>, 2018). <http://www.istanbul.edu.tr/Bolumler/guzelsanat/minyatur.html>

15th century's oil paintings, which were encouraged by European painters who came to Fatih's palace, turned into miniature portraiture in the hands of Ottoman artists. For example, the portrait, which was attributed to the painter Sinan Bey, who was understood to have worked during the reign of Fatih, was in the portrait found in the Topkapı Palace and has a European Renaissance style $\frac{3}{4}$ front profile. However, Sultan sitting cross-legged, as well as the preservation of Islamic-specific lineism in the painting, makes this portrait an interesting example where Western and Eastern painting traditions are integrated. What is important is that during this period the sultan's portrait became a prominent form of Ottoman miniature until the XIX century. By expanding the eastern borders of the Ottoman Empire, the number of Eastern artists participating in the palace workshops increased (Renda, 1997). This work reflects the eastern-western synthesis and is therefore a good example of Ottoman miniature style.

Although the life and identity of the master Mehmet Siyah Kalem is not known exactly, some sources show him as a very important master who lived in the 15th century and is known for his miniatures. Central Asia had one of the most interesting examples of painting and visual arts. The mysterious world of the east, the charm of this mystery, as well as its own unique satirical world, which attracted the attention of researchers for many years, before and after the unknown Mehmed Siyah Kalem is an important cause of the agenda today.

The interest of the science World today in the albums waiting on the shelves of The Library of Treasure in Topkapı Palace Museum started with the 1910 Munich Exhibition of the Ottoman Empire when four-volume albums were sent and displayed there (Yörükan, 1984,p.36).

While some Western artists say that the style of Siyah Kalem is Iranian style, Ettinghausen notes that the soft expression in Iranian art is not in these paintings, it is asserted that that dressing style was only seen in Central Asian Turks (Ettinghausen, 1987, p.226).

Today's Turkish art history writers agree with Ettinghausen (İpsiroğlu, 1985, p.12). Another reason for attracting the attention of the researches on these miniatures is the absence of a manuscript of the period and the pictures.

'These miniatures, whose craftsmen, their works, schools, regions and periods, and even their relations with them, are not even known, must be at least certain time and place in order to be able to express themselves in terms of art history. We are deprived of the help of history documents. The only source we can endure is the miniatures itself. As is known, every artwork takes place in an environment with natural, historical and social characteristics. Therefore, it is possible to find the character of a cultural environment in each work. The work to be done then first establishes the relations between the miniatures and the characteristics of the cultural environment they reflect; then, to try to evaluate these features within a certain time and space frame (Yörükan, 1984, p.33)

Beyhan Karamagralı stated that the style of clothing of the figures in the paintings which were the subject of the albums examined, were in the steppe climate where the temperature differences between the day and night were high, and they took into consideration the sticks they carry, after making the interpretation that they were nomadic, they showed the Turkistan region as geography. As the date of the paintings, it is the second half of the 14th century and the 15th century' (Yörükan, 1984, p.39).

For Mehmet Siyah Kalem, the direction of view in horse figures is not important. Using his imagination in horses he observed with great delicacy, he showed the unseen parts of the horse. In doing so, we see

deformation and shape distortions. While the horse on the left was simply stylized, the muscle structure of the horse on the right was inflated, making the feet of the horses down the ground, which was impossible.



Figure-4: Blackpea Miniature-Nomad Camp (Yörükân, 1984, p.103)

The art horse figures in the painting, which gives the impression of being made by folk painter, are not like the miniature art ones, which is far from the Palace Book Painter. It will be wrong to connect the horse figures in this painting with the horse figures in Ottoman miniatures, which is called 'Yörük Camp' by Siyah Kalem. The work called 'Yörük Camp' was made in the fifteenth century. The effects of Chinese art are intensely felt and the figures in the works of the artist have a certain volume and value. It was found that some of the pictures made using dark and few colours were roll pieces. Some of the pictures were made of silk and some of them were made of coarse Chinese paper. These paintings, in which they agree that scientists reflect the world of camouflage, were dominated by a strong influence of Chinese art. However, the anatomical details of the superficial figures and the horses in these works are interesting (<http://www.istanbul.edu.tr>, 2018).

The horse figures of the Siyah Kalem surprised art historians. In this picture, two grazing horses are depicted on the ground. The body structures of animals were exaggerated and deformed. We see one of the horses standing from the back and the other from the front. However, the artist was not satisfied with this, all the parts of the animals were tried to show in all directions. That's why we encounter unusual distortions. Body, rump, legs, head and the extremely long neck is an abstract motif seen in the art of Scythian.



Figure-5: The men and the horse looking for food (26.4 x 16.7 cm), Treasure 2153 no album, p.113a. Retrieved from <https://topkapisaravi.gov.tr/tr/koleksiyon>, (11.10.2017)

We can see that the effort of showing the figures in some of the paintings of Siyah Kalem with various aspects leads to exaggerated form distortions. The work of the Siyah Kalem, which makes us recall cubism, succeeded in opening the gates of contemporary art to Western artists with Eastern art. In the works of Picasso, which stylizes nature completely with mind researches and which reaches the beauty of art, it is seen that it has deformations and distortions, which are not very different from the Siyah Kalem's understanding. Picasso also put the figure on the canvas with the viewpoints he wanted and as far as he deemed necessary, he applied to deformation and stylization. The ear and neck structure of the horse figure in the Picasso's 'Guernica' is similar to the chin, head and the horse figure in Siyah Kalem's work on the left.

The uniqueness of the art of Siyah Kalem lies not only in the portrayal of supernatural creatures but also human and everyday life. The demons of Siyah Kalem represent the opposite side of human existence, which reigns between earth and sky. It is the focus of the balance of reality that distinguishes between good and evil from Black Pen miniatures. Although the Siyah Kalem, considered to be the artist of the Fatih Sultan Mehmed period, produced works in the miniature field, the painting in the western sense was recognized by the artists invited by the sultan to the Ottoman Empire.

Classical Ottoman Miniature

The immutable features of Ottoman miniatures were simple and open narratives hierarchical ceremonial arrangements, topographic details, pink, green and pastel tones used in nature and architectural details, red, orange and brown in clothing. Starting from the time of Suleiman the Magnificent, sea battles, fortresses, defeats, such as the famous battles to show the famous works were done. His miniatures on his history are a genre that gained great importance during the Kanuni period and formed the most unique branch of Ottoman miniature art for centuries. The image of the horse was dominant in these miniatures, especially in combat scenes. The period of Suleiman the Magnificent was a period of many innovations in Ottoman miniature art. Among these innovations, it is seen that the understanding of determining historical events became a formal duty with the name of 'shahabeh'. In this understanding, historical events are recorded as writing and are illustrated. In addition to important events such as wars in the east and west of the state, conquests and expeditions, boarding passages, acceptance of foreign envoys, feast celebrations, sometimes only one expedition of the sultan was considered.

Miniaturist Nigari is a well-known artist of the Kanuni period. He was known for his portraits. Miniaturist Osman and his school were the direction of the classicization of Ottoman miniature. The horses in the miniatures of Miniaturist Osman were simple and realistic. He was a master of composition; He was able to give the appreciation of the Ottoman palace and the documentary he envisaged with a pictorial narration in a complete form and content. In Hünername's work, the fund was handled with care in the foreground. In his works, the blue horses, which he dealt with his own colours, attracted the attention of Levni and applied them in his works (Başbuğ, 1990, p 123-124).

In the miniatures depicting the powerful Ottoman army during the expedition, all the figures that formed the military organization were placed in parallel with each other or behind the hills and in the surroundings of the sultan. In these miniatures, the horses of the Ottoman army are seen to be splendid in a Great War discipline.



Figure-6: *The horse in the passengers staying overnight miniature (Second half of the 17th century).* Retrieved from <https://topkapisarayi.gov.tr/tr/koleksiyon>, (02.12.207)

The political and economic relations with the European countries also influenced the cultural environment. With the Tulip Period, the picture books that entered the palace affected the miniature. Then miniature included new topics. The painting named 'Passengers Staying Overnight' which is in the Topkapı library, shows the trees scattered between the back and backed colourful hills. The sensitivity of the place is clearly seen. Each one of the figures placed in the room has a different movement.

Miniaturist depicts horse racing in Osman Hünername miniature. On a light blue ground, between the five horses and the two hills on the lower edge, there are groups following the race from the horses.

The energy that the horses spend on passing each other, the tension of their bodies and the back opening are expertly illustrated. All of them have two feet behind. The feet are not pressed on the ground and are flying with power off the ground. The queues are activated by adapting to the running, the yachts are flying, and the heads are stretching forward. To increase the tension of these horses running fast, Miniaturist Osman had the bodylines faded. In the background, the other horsemen who are at the top of the miniature are identified with clearer lines.

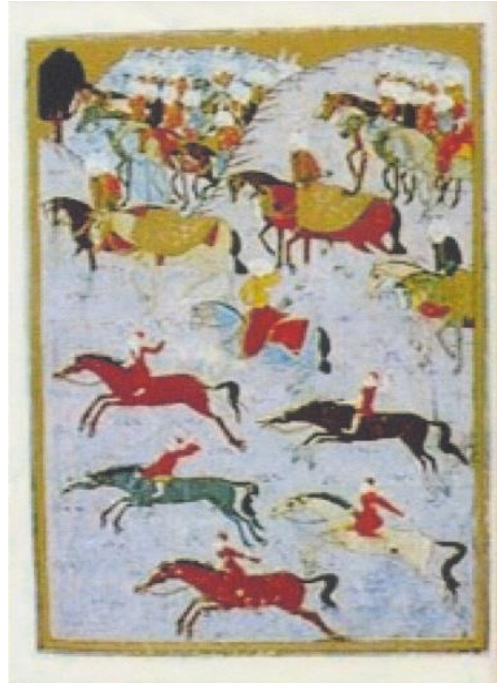


Figure-7: Miniaturist Osman miniature (Ökmen, 1969)

Besides the natural colours of the horses, the artist brought innovation to miniature art by painting blue and green. He gave importance to colour harmony in all. In Hünernâme's work, the fund was handled with care in the foreground. In his works, the blue horses, which he dealt with his own colours, attracted the attention of Levni and applied them in his works (Başbuğ, 1990, 123-124). Miniaturist Osman depicts the Sultan in the upper miniature, which is larger and more remarkable than the furs on the other horse.

Miniature art, as it progresses on the classical line, is also an art-loving sultan, III. Murat reached the time. In terms of miniature art of this period, the most important and rich work is the Surname. One of the most important manuscripts of the importance of Murad is the miniature prepared Hünernâme, (<http://www.istanbul.edu.tr>).

When we compare the miniatures of Miniaturist Osman with the miniatures of Mehmet Siyah Kalem, both artists have brought minor innovations to Ottoman miniature. The style of the artist reaches beyond the surface embroidery of the Greek and Renaissance in his geography. In this pictorial development, the artist reached the volume with the concern of giving the movement. The volume of motion has led to the formation of the volume and the curvature of the bodies, which encircling the bodies with the knuckle, is based on the shaping force of a fluid line.

Miniaturist Osman made the colours of horses away from the realist approach and made blue and green. When we look at the miniatures before this artist's miniatures, blue and green horse is not seen.

This innovation started with Miniaturist Osman and was later used by Levni. The artist included more deformation and stylization than Siyah Kalem. In his works, he tried to destroy the figure of the stereotyped horse and it was observed that he went to composition and colour experiments. Horse colours are strengthened with blue, green, right colours and colour-toned instead of superficial painting.

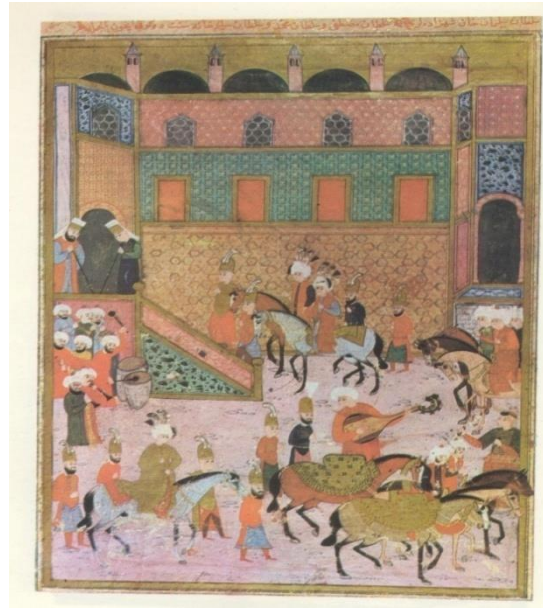


Figure-8: Miniaturist Osman and his team: Topkapı Palace I. Garden, Hünernâme – The circumcision of Kanuni Sultan Süleyman's sons. Retrieved from <https://topkapisarayi.gov.tr/>, (02.12.2017).

Late Period in Ottoman Miniature Art

In the first half of the 18th century, it was observed that the miniature art entered a new revival, and that the Tulip Era (especially III.Ahmed and the Grand Vizier Damad Ibrahim Pasha) was a period of revival and renewal for the art of miniature.

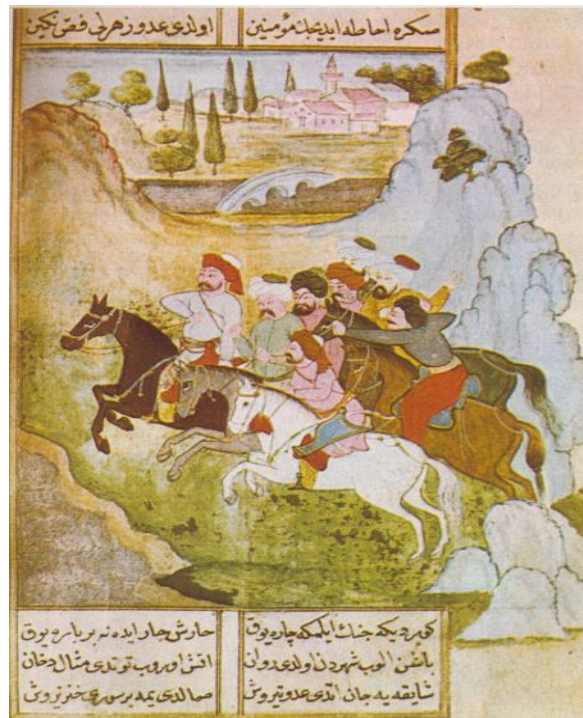


Figure-9: Shaykh Baba's war against bandits: Hamse-i Atai (1728), Topkapı Palace Museum Library. Retrieved from <https://topkapisarayi.gov.tr/>, (02.12.2017)

The famous poet Levni and her team brought innovation to miniature art. The artist developed a new space arrangement, placing the figure communities in large spaces in the form of diagonal or curled strings, not in parallel or in mutual rows, as in the classical miniatures. The appearance of nature was the harbinger of a new style. The buildings and gardens were placed behind the walls and a new dimension was added to the composition, and the shadows of the green painted trees were reduced to the ground, very different from the previous miniatures. The pink, orange cliffs were replaced by soft, streaked soil cliffs, and the sky reached natural blues. The artist kept the horizon lines high on the floor and created different planes with the figure groups moving on top of each other. The nature sections added to her compositions are full of innovations; for example, the trees shadowed by the high hills, the trees shadowed by the shadows and the birds flying in the sky gave the composition a different sense of depth. Levni studied foreign ideas such as light, shade and colour values (Renda, 1997, p 1268-1368).

Levni revived Ottoman miniature art that stopped in the 17th century and brought innovations in terms of depth and painting techniques. Levni's style influenced many 18th-century miniature masters. Levni (Abdülcelil Çelebi), who was the greatest poet of the Tulip Period, was a very efficient and creative artist. In miniature, it led to a new understanding of painting.



Figure-10: *Miniature of Levni Min Mehter.* Retrieved from <http://userpages.umbc.edu/~signell/Princeton2010/MehterParadePalace.html>, (14.12.2010)

The three-dimensional miniature paintings, which began with Mehmet Siyahkalem, went a step further with the painting of Miniaturist Osman's horses outside of their natural colours and gained a new dimension with Levni's perspective and depth experiments. Huge figures, large figures, the background was often shown in detail, depth effect, often lack of ground line which was the main characteristics of Levni's style.

The Ottoman Sultans brought many artists from Europe, especially from France. One of the painters who

came to Istanbul was the painter Jean Baptiste Vanmour who came to Istanbul with the French ambassador Ferriolile. In spite of everything, we see that there was no influence when we compare the works of Levni and Vanmour, who did not want to break off from the miniature art, in the same period (Arseven, 1983, p.123)

Levni, who was not dependent on the horse's depictions of his predecessors; In his miniatures, he placed the image of horse in the composition by shaping the subject as he desired. The artist found all of the horses to draw in different movements and they were objective so he was a pioneer in the transition to landscape painting.

Westernization Period in Ottoman Miniature

Some political events that took place in the 18th and 19th centuries made the Ottoman Empire obliged to make trade agreements with the Europeans and made them dependent on their policies. In that period, the French who seized trade began to spread throughout the Ottoman Empire and started to be effective on social life. The ability to watch theatre and ballet representations in the French embassy was a clear indication of curiosity in western form.

In this early period of the period of collapse with the attempt to gain its power by getting closer to Europeans, Turkish Painting Art was subject to tradition, with a kind of realistic attitude, with a subject, composition and always-basic characteristic. After the second half of the 18th century, when miniaturized writing was gradually reduced by the arrival of Matba, the traditional miniature technique painted with glue paints and non-overlapping surfaces was replaced by watercolour paintings featuring light and shade. In this period, a new approach was developed from a different view and evaluation of objects. Struggling with tighter cultural relations with Europe led to changes in taste and behaviour, which was the mean in the emergence of the new style.

Miniature art, at the end of the 18th century, as a result of the search for a new third dimension and looking for a perspective, it continued with the paintings on the walls and landscapes that emerged as a new type of painting.

As a result of the Westernization trend, at the end of the 18th century, Ottoman miniature, which lost its traditional identity to canvas paintings that gave wall paintings and first samples with portraits of Sultan from the end of the 19th century (Mahir, 2005).

The pattern was very weak and had no importance. The horse and the man on the top were drawn randomly, with no emphasis on the pattern. The artists who tried to save the pattern from the surface, used thick contour lines. These mural paintings of the mansions were not clear and the artists were portrayed in an anonymous manner.

Republic Period

The traditional miniature art was transformed into a unique branch of art in line with its own worldview, aesthetics, and pleasure by dissolving it in a cultural pot with the effects it received from other nations in the beginning of the Ottoman period.

The miniature art, which began to lose its traditional patterns from the second half of the 19th century, turned into a painting in the Western understanding called Contemporary Turkish Painting. Military, political, economic and cultural relations with the West influenced this.

The consciousness of seeking identity manifested itself in the Turkish art of painting, and after the 1940s, a bridge between the past and the present was established through new techniques. In the Turkish painting, the phenomenon of localization, the movement towards Anatolia started the understanding of identity in Turkish painting. This dream, which was an important step towards nationalism, nationality and universality, was

widely accepted among the historians, politicians, thinkers, art historians and artists of the time. The idea of directing Turkish painting art to universal values with a unique identity was spreading more than the aesthetic values of traditional arts formed by the accumulation of centuries.

In the Late 19th and at the beginning of 20th centuries., westernization of art and technology in the development of the old miniature art made with glue paints began to be made using watercolour technique and miniature in the search for a new third dimension and new values, miniatures turned away from the landscape paintings to wall paintings, the search for light - colour and colour values continued. In the 19th century, the first canvas paintings can be seen in Turkish Painting. Nature paintings were preferred in the 18th and 19th century.

After the foundation of the Republic, a new approach to the art of Turkish art emerged which emulated the concept of western art. There were important developments in the art of painting in this period. The parallel approaches of the contemporary art of European painting were seen in the mixed and single exhibitions of painters gathered under various groups. The painters of the Republican period showed an affinity and interest to the people of Anatolia.

The social renewal process that started in the political, economic and cultural fields after the foundation of the Republic, created a great movement in Turkish Painting with the revolutions that were realized one after another.

In contemporary art, the figure of the horse was used mostly by the painters of 1914 and later generations. The horse figure was depicted in the war theme until the 1950s. After that date, the artists considered the image of the horse as a stand-alone subject and tried to explain this figure as nobility, love, peace, freedom, aesthetics, resistance and all their feelings and thoughts. The image of the horse was also used in contemporary art without a human figure. In traditional miniature art, the horse, which was a comrade of the human, was with him.

Before 1950, there were many artists who used the horse figure. These are Ali Cemal, Sami Yetik, Ruhi Arel, Ali Sami Boyer, Ibrahim Calli, Avni Lifij, Namik Ismail, Cemal Tollu, Cevat Dereli, Nazmi Ziya Guran, Ali Avni Celebi, Turgut Zaim, Suriri Taylan, Hikmet Onat, Mehmet Pesen, Orhan Peker, Bedri Rahmi Eyüpoğlu, Şemsettin Başkurt, Turan Erol, Erol Akyavaş names.

The artists who used the horse figure after the 1950s, Mehmet Basbug, Suleyman Saim Tekcan, Mustafa Khorasan, Onay Akbas, Muharrem Pire, Altan Celen, Yuksel Arslan, Fevzi Karakoc, Ercan Akcetin, Dogan Paksoy, Gulay Sevsevil, Eser Guray, Bilal Oguz Erol Demeç, Aksel Zeydan, Irmak İnan, Mehmet Uygün, Gülgün Başarır, Hasan Mirza, Yavuz Tanyeli, Turgay President, Hüseyin Şahbudak, Kayıhan Keskinok, Durmuş Ali Akça and Kadir Şişkinoglu.

From the Westernization period of miniature art to the present, the artists who used the image of the Horse, were inspired by the Anatolian themes and the artists inspired by this art. Turgut Zaim has gained a reputation among these artists for his influences on the themes of Anatolia with his local greeting and the effects of Western painting. Turgut Zaim is known for his works in which a schematic figure narration is dominant. The painter Oya is the father of Katoğlu. Turgut Zaim, who describes the living and working lifestyles of the people of the village in the places of his Anatolian appearance, has developed a rhythm that reminds us of miniature paintings in places and folk paintings in places and can be considered realistic. In addition to the great figurative compositions between 1944 and 1946, he also realized works where impressionist colour sensitivities were observed in places (Giray, 1960).

Bedri Rahmi Eyüboğlu; He is known for the works he used traditional Turkish texts.

The colours used by Bedri Rahmi who want to make pictures inspired by them and carry the vitality of the examples of regional folk art they chose. In spite of all the influences, the folk scenes in his paintings are not copied exactly. His goal is to bring the richness of form and colour into a synthesis by using contemporary techniques (Dal, 1997).



Figure-11: *Lovers on the horse* [Oil painting, 93 cm x 170 cm, S312]. (Eyüboğlu,2017)

In his paintings, Bedri Rahmi Eyüboğlu, who touches on local issues with his own point of view in the Turkish art, and handles these works in a socialist-realistic manner, dominates the Anatolian landscape such as village landscapes, village coffeehouses, horse-drawn carriages with carriages, and brides wearing spindle branches. He sought new forms of expression based on folk art. Inspired by miniatures. Eyüboğlu often depicted horse depiction in his paintings. In his book 'On the Horses', he reminds us of this work of dotism, in which he depicts local folkloric elements and brush strokes depicted as mosaic in colours. Inspired by miniatures, mosaic-patterned mosaic-patterned oil painting on the table looks like a chaste.

Mehmet Pesen is known for his paintings, which interpret the traditional folk dances, bridal ceremonies, Black Sea fishermen, tea collectors, horse depictions and various city views of Anatolia. In order to make Turkish painting art unique and to reach universal dimensions, he has grown in an environment where traditional Turkish motifs have been used (Giray, 1997, p.1456).

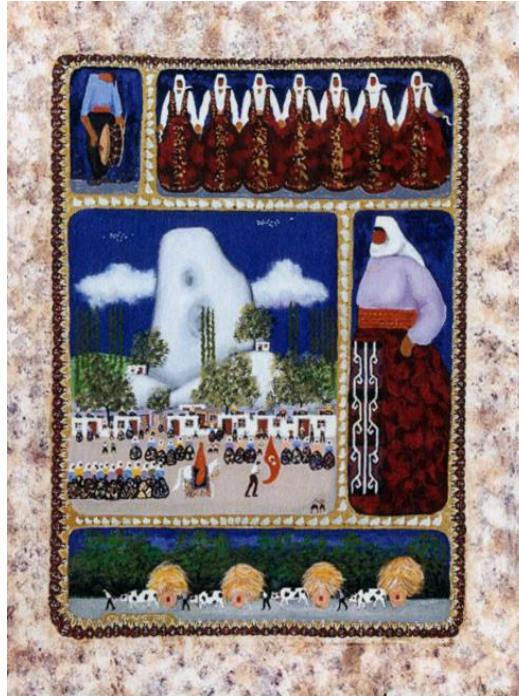


Figure-12: *Wedding Regiment* [Painting, 60 x 50 cm] (Pesen, 1999)

In his two works, which he called 'The Bride', he has a horse figure carrying his bride. In the composition of the village wedding procession, the figures are stacked sequentially and the hills and trees are used to fill the remaining spaces in the fund. Stacking the figures, composition, painting the hills in different shades of solid colours, placing the trees and village houses in the hills is the miniature art style.

The horse portraits of Pesen were painted in plain white and there was no volume search and colour gradation in the body. Saddle cover and women's skirts are embroidered with Anatolian motifs. Both feet of the horses are walking and the other two feet are not seen. Perspectives are not used in the pictures. Due to his passion for local arts he found a way out of miniature. With a contemporary and national concern, and it contains a sincere, narrative and poetic interpretation within universal dimensions.

Orhan Peker, inspired by the art of miniature art Peker's horse's smells of Anatolia. The ring in the harness, colourful beads, saddle ornaments reflect the Anatolian culture. The artist is a member of the group of 10s to adapt local subjects to contemporary painting; He succeeded by using horse figures depicted in miniature.



Figure-13: *Horse figures*. Retrieved from <http://www.leblebitozu.com/turk-ressamlarin-fircasindan-15-buyuleyici-at-resmi/>

Erol Akyavaş is known for his abstract (Abstract Art) works bearing the traces of HAT and MINIATURE arts. The art of calligraphy entered the paintings of Akyavaş in the mid-1980s. In 1984, the artist took his place in the series ald 'Kimya-i Saadet, diluted powdered paints and gilding, samples of miniatures, calligraphy samples, clouds, etc. taking into account the spatial relations and stacked in graphic layout. The artist's interest in the East-West composition becomes apparent with these works. Akyavaş began to be deeply interested in the Sufi philosophy in his 'Hallac-ı Mansur 'series (1988), which he realized in the late 1980s; it was followed by 'Miraçname' (1988) stone prints in which traditional species such as calligraphy, miniature and marbling were constructed in an abstract order (Arslan and Rona, 1997, p49-50).



Figure-14: *Miraçname* [Lithography, 65 x 55 cm, T.R.M.E. Collection] (Akyavaş, 1987)



Figure-15: *Gravur*, [54x 79cm., 2014], (Tekcan, S, Süleyman, 2009)

He is an original Turkish print artist. He is known for his original prints with a wide variety of techniques. In his series 'Horses and Lines', produced by Tekcan, who produced many series during his artistic life, his figures, which reminded him of miniature art, were accompanied by line sequences. Tekcan expresses that his calligraphy is composed of beautiful words about non-religious and daily life and he uses colours freely. Emphasizing that each colour has a unique charm, the engraving artist keeps the place of turquoise and red. In his writings that accompany horses, he uses the inscriptions of Anatolian civilizations, tombstones and examples of Ottoman calligraphy.

In the late 1980s, Suleyman Saim Tekcan showed a great interest in the subject of horses which had an important place in Turkish culture and which has been handled in the traditional Turkish plastic arts from Central Asia to the present day. 'For me the horse is more beautiful. I have always come across with the horse in the dunar paintings of the cave period, in Ottoman miniatures, in the Renaissance period wall paintings. The horse is inevitably a source of inspiration for many artists' said Tekcan and he went to Halim Pasha Farm in Istanbul and used the stylization language of miniature art to reach unique interpretations (Elmas, 2000, p.145).

Tekcan touched upon the similarity of horse figures to those depicted in miniature art and stated that 'Maybe there is a miniature in its infrastructure, because human thought is based on culture. It can be said that we were influenced by the miniature because I am someone who knows miniature. But my horses are not exactly miniatures' (www. Süleyman Saim Tekcan.Com).

Fevzi Karakoç, Turkish original print artist and painter, especially based on the figure. Inspired by Ottoman miniatures, the artist used horses and equestrian figures in his works and used colour spots to support the rhythmic construct of this image. The artist usually uses a horse figure in his paintings and his figures are very different. The stacking used in miniature art is also seen in his paintings (Rona, 1997, p.951).



Figure-16: *Far Future* (Karakoç, 1996)

Fevzi Karakoç is one of the artists fed by traditional painting, like the members of the 10s group, including Bedri Rahmi. He did not use space, volume and perspective in Western painting. His paintings are completely superficial. As in miniature, there is no relation between figure, space and volume. The figures are glued to the surface by collage technique. Just like in miniatures, there is a stacking concept. Elementary abstraction is seen in the sets of figurines. The composition is formed in the subject-form relation and divided into abstract figures that form like equal or independent forms.

Some of the horse motifs do not have riders and they remind the motifs of the carpet of khan. Horses that do not have riders in this carpet are going in row. The artist interpreted miniature art with a contemporary design and used two contrasting colours like green and red as fearless in miniature.

In his works, while he was inspired by miniatures, he achieved a contemporary interpretation, but his language was western. His studies are like a bridge between different cultures and stories. The image of the horse in Fevzi Karakoç's paintings is a reference to the history of paintings and miniatures in the Ottoman Empire with his two-dimensional presentation from the Ottoman Empire. For this reason, even though the subjects of his paintings are related to the eastern language, they can be seen as a bridge between east and west affected by the west.

The Horses, riders, fruits in my canvasses serve as a bridge between the way they used in the composition and the cultures and stories. Referring to the history of painting and miniature art in the Ottoman Empire with two-dimensional horse and rider figures, the artist forms the subject of his works and reflects the West with his expressions inspired from the East. His recent works, which contain figurative elements, add dynamism and aesthetics to his works in a successively shaped sequence. In figure 16, the artist uses fewer details in these works, black, like white or grey colours (Karakoç, 1996).

Hüseyin Şahbudak, who has adopted and inspired the Anatolian culture and miniature style art, has successfully portrayed the horse figure in the canvases he adorns with local motifs.

Oya Katoğlu, born in Istanbul in 1940, is the father of Oya Katoğlu, the painter Turgut Zaim. Usually it is like a Turkish carpet, like embroidery with old Anatolian towns, old streets and inspirations from traditional arts. Some of her paintings are influenced by Mehmet Siyahkalem and she has been inspired by miniature art.

Nowadays Miniature Art has begun to leave its place to contemporary painting in the sense that we know slowly. Poptan hyper - all kinds of Western-style artworks were produced for realism and acrylic. The interest in traditional arts (hüsn-i hat, tezhip, ebru) increased with the encouragement of Turgut Özal. After several centuries of disruption, the works of miniature art, which emerged again in the world by the efforts of Prof.Dr. Süheyl Ünver, continue to exist as a traditional art, and are performed by many young artists. In contemporary Turkey, during the Republican era the artists such as Prof. Dr. Süheyl Ünver, Mihriban Sözer, Cahide Keskiner, Dürdane Ünver, Gülbün Mesara, Azade Akar, İnci Birol, Canan Şenol, Günseli Kato, Nusret Çolpan, Gülçin Anmaç, Ömür Koç have been trying to maintain the Ottoman miniature tradition. These artists do not have a horse image that attracts attention in their works.

Ömür Koç draws attention from contemporary Turkish miniature artists in terms of design knowledge, subject specificity and general soundness, emulates Ottoman miniature art and reflects the effects of Ottoman miniature art tradition and the quest for innovation. Ömür Koç does not have a horse figure that attracts attention in his works.

As a result, the horse figure, which was previously seen together with the people in the Turkish art of painting (used by the artists at all times), is also used today.

The 'Horsers and Riders', which have an important place in Turkish culture and have been handled in the traditional Turkish plastic arts from Central Asia to the present day, have been an important source of inspiration in the wall paintings of the cave period, Ottoman miniatures in Renaissance art and many other cultures.

The necessities arising from the need for faith and aesthetic need made the horse a spontaneous art object. While living in the European Renaissance, miniature paintings are made in the east and in the Ottoman Empire. These paintings, which are the documents of important events of the period, consist of the depiction of important issues. Due to the necessity of faith and social structure in Eastern societies, pictures could not be made for many years. But in Ottoman Turkish miniatures, we see that horse has a very important place in society and has spread to every area of social, cultural and artistic life.

In the 18th century, the industrialization tendency that started in the West enabled many social and cultural innovations. This trend has influenced the Turkish art world and thus an enlightenment and modernization has taken place. In this process, many artists went to various parts of Europe and studied painting and art. Some of these artists have created new works by blending the influence of the Western art understanding they have received in their return and the values of the culture they live in. At the beginning of these values, miniatures with many successful examples inspired some artists. The horse figure, which is frequently used in miniatures, is sometimes portrayed sometimes alone, sometimes together with the driver.

Although the developments in Turkish art have created works in many different styles and styles; the traditional horse figure has never lost its popularity. Miniature art was replaced with Western painting, and Turkish painters were introduced to oil painting techniques. In the paintings of World War 1 and the (Kurtuluş War) War of Independence, horse figure was frequently used. The horse, which was with the man in battle, is of course portrayed by the painters who portrayed the subject, usually with people. When we examine the produced samples of miniature art today, it is noteworthy that Ottoman miniature art tradition is continued by some artists. When the relations of Turkish art with the West are evaluated, it is seen that Turkish art influenced Western art and since 18th century Western art has had a wide effect on Turkish art.

Cultural imperialism can lead to breaks and disagreements within societies. In our age, in which cultural imperialism is experienced, unfortunately, art has its share of this globalization. As a result, one type of artization is made in art. Today, globalization has a great impact on local cultures. It homogenizes the cultures of countries. This leads cultures to uniformity and identity. The universalization of the local and the localization of the universal bring about globalization. This interaction encourages the strengthening of local cultures and develops in response to the global homogenization of culture. As a result of this powerful influence of cultural imperialism, it reveals the need for men localization effect on of globalization. Nowadays, when local cultures dissolve with the effect of localization; what makes Turkish painting different is its effective use of thousands of years of cultural heritage. This will be in the form of one-to-one and interpreted with a contemporary understanding of plastic art language and it is thought that the globalization will contribute to the formation of contemporary Turkish painting language. But societies with their own culture and art can be protected from the threat of globalization.

Of course, the share of art in cultural development is great; therefore, it is necessary to integrate the world with universal and contemporary values. In order to survive the melting effect of the globalization of culture, it is always true to be a cultural being, protection of the heritage (tangible or abstract), keeping alive, national unity and solidarity.

It is the works of art of the period that best describe a period. A combination of local culture elements and miniature, combined with the universal language of art, should aim at artistic works that respect the original,

local past where the universal form meets local. However, in this way, it is thought that local cultures will be able to resist the threat of possible extinction and change of face. Miniature art is a live translation of Turkish painting into history. As such, the value of miniatures, which are considered as vesicles of this historical past, is also increasing. For the conservation, development and globalization of Miniature Art, which is one of the cultural heritages, the societies need to be conscious about this in order to prevent the change and interaction in art and culture. All societies in the world have inevitably affected each other; In addition, the art has also affected the art.

Nations without the dignity of the local and national art can also have a say in the universal world. In addition, the issue of documenting and archiving cultural assets is very important. These studies are incomplete and inadequate, there is no protection measure of existing archives. This issue should be brought to the agenda quickly and carefully, and necessary measures should be taken. It is necessary to understand the importance of having knowledge about Miniature Art of new generation and to develop policies in this direction. First of all, the sensitivity towards this subject should be increased in the institutions providing plastic arts education. Artists working in all areas of art have a very important role in increasing this sensitivity.

The sum of all values produced by man is culture. Different cultures emerge in separate geographies. The diversity of these cultures makes the relationship between art and culture dynamic. The search for art forces the boundaries of culture; extends the limits of inward coercion of life outward. This leads to the globalization of the local. Especially in contemporary societies, art with a variety of cultures is in a constant and dynamic relationship.

In order to prevent cultural degeneration, art must become widespread and have to protect its own self. Today, these sensitivities should be increased and we have to carry our cultural values from our past with a rich cultural heritage to the future. In this way, we can create healthy societies that look forward to the confident future.

Art; can contribute to cultural development with the necessary interests and knowledge, and even play a leading role. Art can pioneer social change as it grows with the cultural development, the loving, the understanding, the knowledge, the viewer, the listener. In this context, it is necessary to interpret the traditional form and contribute with innovations by making an academic effort. When the relations between Turkish art and the West are evaluated, it is seen that Turkish art initially influenced Western art, but since the 18th century, Western art has influenced the Turkish art in a wide range of way. By producing works, global degeneration can be prevented. Undoubtedly the artist's creations must reflect and reflect the traces of his own self and the society in which he lives; Modernist understanding that emerged and developed with the enlightenment movement of the French Revolution; pioneered the social change of art. Introducing the Mexican mural to the world and bringing this movement to an international level as a contemporary painting movement with its form and content, Diego Maria Rivera is one of the best-known artists in her country. Not only did Diego Maria Rivera's history reveal her faith in Mexican culture, but also her commitment and formal understanding of the content on the other; the birth of the family more universal issues such as processing, has been adopted outside the country. Colombian artist Fernando Botero is one of the well-known names who have universalized his local art.

It is known that Turkish art was influential on Western art in the period when the Ottoman Empire lived its golden age in political, economic and cultural terms. Artists like Rembrant, Göethe, Abrecht Dürer, Hans Holbein shows this effect reflecting in their work (Heinrch Gluck., 'Turks Art', Old Turkish Art and its effect on Europe, Ankara, p162).

In the 19 century, Western artists changed their perspective to the East. Many artists seeked innovation in the East where originality could lead to a whole new issue. XX. At the beginning of the 19th century, it is a known fact that the Western painters studied the art of Miniature very well and brought them to different interpretations. Today, when the Western art is evaluated, it is seen that many western artists have gained a place in the history of world painting with their paintings that carry the inspirations from traditional Turkish

arts. Among them are artists such as Paul Klee, Van Diebbsur, Kandisky, Mathieu, Juan Miro and Hans Hartung, who are influenced by miniature and calligraphy. Oriental miniatures, such as Japanese aesthetics, based on the power of expression and embroidery, were very popular among these artists. They made this real innovation of painting art by assimilating the aesthetics of miniature. In France, the miniature influences of Favismi (Fauvisme) artists such as Derain, Vlaminck, Braque and Dufy gathered around Henri Matisse began to be seen. Fovistlerin the perspective of the idea of not to use colours, the use of colours as desired, avoiding imitations of the idea of art, and the art of the ideas of a great mastery of the resolution. The ships that awaken the impression that they were hanging on a blue ground at the top reflect the composition and colour understanding of miniature. A number of Western artists who have established a place in the history of world art have proved that some of the features of traditional Turkish arts can be put into their own works and that miniature can be put forward in a contemporary interpretation.

Although horse figure is the most used figure in miniature, it is not preferred today. The miniature art in Turkish culture is surrounded by walls of civilization and is a vast ocean that will not be easily demolished. One of the important stones of such a great civilization is horse culture. Despite the modern life, the image of the horse we consider in miniature art should be transferred to the next generations by reflecting the modern techniques. A horse is the meaning of power, splendour, and authority beyond a carriage. In miniature, poetry, history, a vivid narrative of the story is an art that carries the way of life of that person to our day. While using the artistic style of miniature, the art of the future, it is necessary to formally evolve the imagination of the horse.

The concern of globalization in Turkish painting continues from 1940s until today. Some artists such as Süleyman Saim Tekcan, Erol Akyavaş, who were influenced by Anatolia and miniature art, focused on horse series. By using a horse, they have attempted to create an individual language by combining love, peace, power, freedom and all sorts of concepts with this image, and they have established a modern bridge to the harmonious coexistence of traditional and contemporary from past to present with an original synthesis. In miniature art, the image of the horse has been able to combine the image of the horse in harmony within the past and today's culture. In contemporary Turkish painting, it is necessary to blend the image of horse with a subjective understanding and universal art language in miniature art and to convey our cultural treasure to large masses.

FINDINGS AND CONCLUSION

The horse image, which was previously seen together with humans (which artists always used with admiration) in Turkish painting, is also used alone today. It is the belief and aesthetic needs that make the horse an art object by itself. While Europe was experiencing the Renaissance, miniature paintings were made in the East and the Ottoman Empire. These paintings, which are the documents of the important events of the period, are composed of the description of important subjects. In Eastern societies, painting could not be made for many years due to belief and social structure. But we see in Ottoman Turkish miniatures that the horse has a very important place in social life. It has spread to all areas of social, cultural, sportive and artistic life. Although the developments in Turkish painting art have led to the creation of works in very different trend and styles, the horse image, which is considered a traditional subject, has never lost its value at all times and in every period, and miniatures with many successful examples have been an important source of inspiration for some artists. The horse image, which is frequently used in miniatures, is sometimes depicted alone, sometimes sequentially, and sometimes together with its rider. When the miniature art was replaced by the western understanding, Turkish painters became acquainted with the oil painting technique. The horse figure is often used in paintings about the First World War and the War of Independence. Of course, the horse, which was with the human in the battle, was usually depicted together with the human by the painters who portrayed this subject.

When the examples of miniature art produced today are examined, it is noteworthy that the tradition of Ottoman miniature art is continued by some artists. Cultural imperialism also leads to

fractures and divisions within societies. In our age of cultural imperialism, unfortunately, art is also affected by this globalization. As a result of this, there is a tendency towards uniformization in art.

The thing that best describes an era is the works of art of that era. The unity of miniature, which is one of the local cultural elements, blended with the universal language of art and original artistic works where the universal form combines with the local should be targeted. However, it is thought that in this way local cultures can resist possible extinction threats. Miniature art is also a living translation of Turkish painting into history. In this context, the value of miniatures, which are considered as documents of the historical past, is increasing as well. In order to protect, develop and globalize the miniature art, which is one of the Ottoman cultural heritages, and to prevent unilateral change and interaction in art and culture, societies should be conscious of this issue.

With the necessary interest and knowledge, art can contribute to cultural development and even play a leading role. Art can lead to cultural development and social change. In this context, it is necessary to make an academic effort to interpret the traditional form and to contribute with innovations. It is recommended that the traditional and innovative form pursue cultural and artistic research with an integrative approach. Global corruption can be prevented by producing original works by interpreting the form that today's miniature artist has internalized in terms of general principles rather than repeating, copying or emulating. Undoubtedly, the creations of the artist should reflect the traces of his own self and the society he lives in. It is recommended to be aware of the universal aesthetic perception level of that age while reflecting.

Although the horse image was the most used figure in the past, it is not preferred today. One of the important stones of a great civilization like Turkish Culture is horse culture. Despite the modern life, the horse image, which we have discussed in Turkish culture and art, should be transferred to future generations by reflecting modern techniques today. Horse is the meaning of power, magnificence and authority beyond a mount. Miniature, on the other hand, is poetry, history, a vivid expression of the story, an art that carries the way of life of the people of that era to the present day. While using the artistic style and art of the miniature, it is necessary to formally evolve the horse image with the dreams of the future.

The concern for global localization in Turkish painting has continued from the 1940s to the present. Some artists, such as Süleyman Saim Tekcan, who were influenced by Anatolian and miniature art, focused on the horse series. By using the horse figure, they tried to create an individual style by associating love, peace, power, freedom and all kinds of concepts with this image. In this way, they have built a modern bridge to the harmonious union of the traditional and the contemporary, from the past to the present, with an original synthesis. They were able to combine the horse image harmoniously in the past and present culture. It will be an important contribution for the artists to carry the influence they get from this point to the future in many works of art in their own richness of style. In today's contemporary Turkish painting, blending the miniature art with a subjective understanding with the universal art language and ensuring that it reaches large masses will accelerate the evolution.

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