

A GROUP OF İZNIK CERAMICS FROM THE EXCAVATION AT EDİRNE PALACE (SARÂ-Y-I CEDÎD-İ ÂMİRE)



EDİRNE SARAYI (SARÂ-Y-I CEDÎD-İ ÂMİRE) KAZISI'NDAN BİR GRUP İZNIK SERAMİĞİ

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Abstract

The ceramics found at the palace, which is in a different position with its function in the urban pattern of Edirne within this identity, show chronological continuity from the first half of the 15th century to the early 20th century. The İznik ceramics that spread over a period of about 150 years and that were decorated with a single decoration technique but in different styles within this continuity make up the content of this study. The majority of the blue and white plates qualify as the copies of Chinese porcelains. However, the polychrome painted plates are completely distinguished from the blue and white examples by their sizes and decorations. In this manuscript, a group of İznik ceramics discovered during the excavation at the New Palace in Edirne was examined in terms of material, shape, color, and decoration technique in detail by supporting them with drawings and photographs and it was intended to determine its importance within the period.

Keywords: *Edirne Palace, İznik, blue and white, ceramic, Islamic pottery,*

Öz

Osmanlı döneminde önemli bir konuma sahip Edirne’de, kısmen ya da sağlam ulaşabilmiş kültürel varlıklar kentin tarihsel kimliğini pekiştirmesi bakımından dikkat çekicidir. Bu kimlik içerisinde, Edirne kent dokusunda işleviyle farklı konumdaki sarayda bulunmuş seramikler kronolojik olarak 15. yüzyıl ilk yarısından, 20. yüzyıl başlarına kadar süreklilik göstermektedir. Bu süreklilik içerisinde, yaklaşık 150 yıllık bir döneme yayılan, tek bezeme tekniğiyle fakat farklı üsluplarla bezenmiş İznik seramikleri bu çalışmanın içeriğini oluşturmaktadır. Mavi beyaz tabakların çoğunluğu Çin porselenlerinin kopyası niteliğindedir. Çok renk boyalı tabaklar ise boyutları ve bezemeleri açısından mavi beyaz örneklerden tamamen ayrılır. Bu yazıda, Edirne Sarayı’nda bulunmuş bir gurup İznik seramiği malzeme, biçim, renk ve bezeme tekniği açısından fotoğraf ve çizimlerle desteklenerek bu seramiklerin dönem içindeki yeri saptanmaya çalışılmıştır.

Anahtar Kelimeler: *Edirne Sarayı, İznik, mavi beyaz, seramik, İslam seramiği,*

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I. Introduction

The ceramics made of clay and in different shapes are among the portable cultural properties which document the productivity of the Ottoman society, its skill and technical level in this productivity, and the tastes of the society, as in the other societies. Although vessels of use resemble in terms of the diversity of shapes in societies, the ornaments consisting of the unique motifs of a society may create differences on the interior face among open vessels but on the exterior face among restricted vessels. Those motifs, and even compositions, which create differences may be carried to other geographies through trade and appreciated by the society that they have been carried to and this appreciation may cause some confusion about origins for researchers centuries later.

Edirne was conquered in 1361; the construction of a palace was launched at the city center soon afterwards; and this construction was completed in 1368¹. About 80 years after its construction, the process of construction of a new palace was initiated by the Tundzha River in the reign of Murad II for such reasons as the fact that it remained within the city and failed to meet the needs². Even though there were slowdowns in the construction of the palace in the period concerned, the process of construction was accelerated as of the reign of Mehmed II. Besides the inclusion of new buildings in the palace, the previously-constructed buildings were restored in the reigns of the successor sultans³. The preference for Edirne instead of İstanbul in the second half of the 17th century by Mehmed IV influenced this new palace, constructed by the Tundzha River, to experience its heyday⁴. Although various restorations were carried out at the palace, which was not used by the Ottoman sultans after Ahmed III, the palace was considerably disfavored and began to be used as an arsenal as of the early 19th century. The palace entered a radical destruction process following the blowing up of the arsenal in order to prevent it from being captured in the Russo-Ottoman War of 1877-1878⁵. Excavations were launched at Cihannüma Pavilion and Kum Pavilion under the advisership of Tahsin Öz about 80 years later in 1956⁶. The second stage of the studies carried on at intervals was performed under the advisership of Prof. Dr. Gönül Cantay. Excavations were carried out at Matbah-ı Amire (the Palace Kitchen) and Kum Pavilion in and after 1999⁷. The 3rd period of the excavations covers the year 2009 and afterwards. Archaeological excavations were carried on in different areas together with Matbah-ı Amire in the studies presided by Prof. Dr. Mustafa Özer⁸.

1 Ri'fat Osman, 1957, 16.

2 Tufan, 2003, 2.

3 Ri'fat Osman, 1957, 20; for further information on the restoration in 1529, see Sezgin, 2007, 397-407.

4 Kocaaslan and Arslantürk, 2012, 5.

5 Ri'fat Osman, 1957, 41-52.

6 Öz, 1965, 220-221.

7 For information on the excavations carried out in these areas, see Cantay, 2001a, 439-448; Cantay, 2002a, 29-40; Cantay, 2003, 29-38.

8 For further information on these excavations and the palace, see Özer, 2012, 615-626; Özer,

In this paper, it was intended to make an overall evaluation of a group of İznik ceramics found during the excavations at Edirne Palace⁹. The overwhelming majority of the ceramics under evaluation (P4-12) were discovered during the excavations carried out at Matbah-ı Amire in 2011-2012. To classify the decoration program on the plates, it was aimed to determine the place of İznik ceramics among the palace ceramics encompassing examples from a period of about 450 years by making use of the examples found in the previous periods as well (P1-3)¹⁰.

II. Ceramics

İznik ceramics do not outnumber the red-paste glazed and unglazed ceramics and the imported ceramics among the excavation finds. The archaeological excavations were carried on in very few areas within the palace complex and predominantly in the building remains within these areas, which can be shown as a factor for the scarcity of these numerical data. Although the appointment of İstanbul as the capital city soon after the commencement of its construction reduced the new palace outside the city center of Edirne to a secondary position in terms of functioning, the future of this palace did not turn out like that of the old palace at the city center. It is certain that broken or old-fashioned ceramics would not have been thrown into the buildings during the palace complex, which was further developed in the classical period, as well as during the active use of this complex. Hence, the limited number of finds also preferred¹¹ by the European elite apart from the Ottomans, used at the Ottoman Palace, and intended to be evaluated considering their shapes and stylistic features below are quite important in terms of the history of art.

The ceramics produced in İznik among the finds from the excavation at Edirne Palace are comprised of plates, bowls, and an inkwell according to their shapes. All white-paste finds are monochrome and polychrome decorated in underglaze technique.

Two types are seen when the body and mouth shapes are taken into consideration in the İznik-style *plates* with transparent, achromatic underglaze, and monochrome or polychrome decorations. They are *flat plates with a hollow body and an everted and round rim* (P3, P4, P14, P15) and *flat plates with a hollow body and an everted and foliate rim* (P5-P12). Whilst the bases and the body shapes display common characteristics in both types, the basic difference between these two groups is whether the rim has a foliate or round profile. Two different positions are seen at the everted rims of the plates too.

2013a; Özer, 2013b; Özer, 2014.

9 This paper was summarized from the doctoral (PhD) study entitled “Edirne Yeni Saray Kazısı Seramikleri (Ceramics from the Excavation at the New Palace in Edirne)”. See Uçar, 2014.

10 These ceramics and some of the glazed and unglazed ceramics introduced in the thesis were discovered during the excavations carried out at and around Matbah-ı Amire under the advisership of Prof. Dr. Gönül Cantay. For further information on these ceramics, see Cantay, 2001b; 2002c, Cantay, 2006.

11 For further information, see Carrol, 2002, 171.

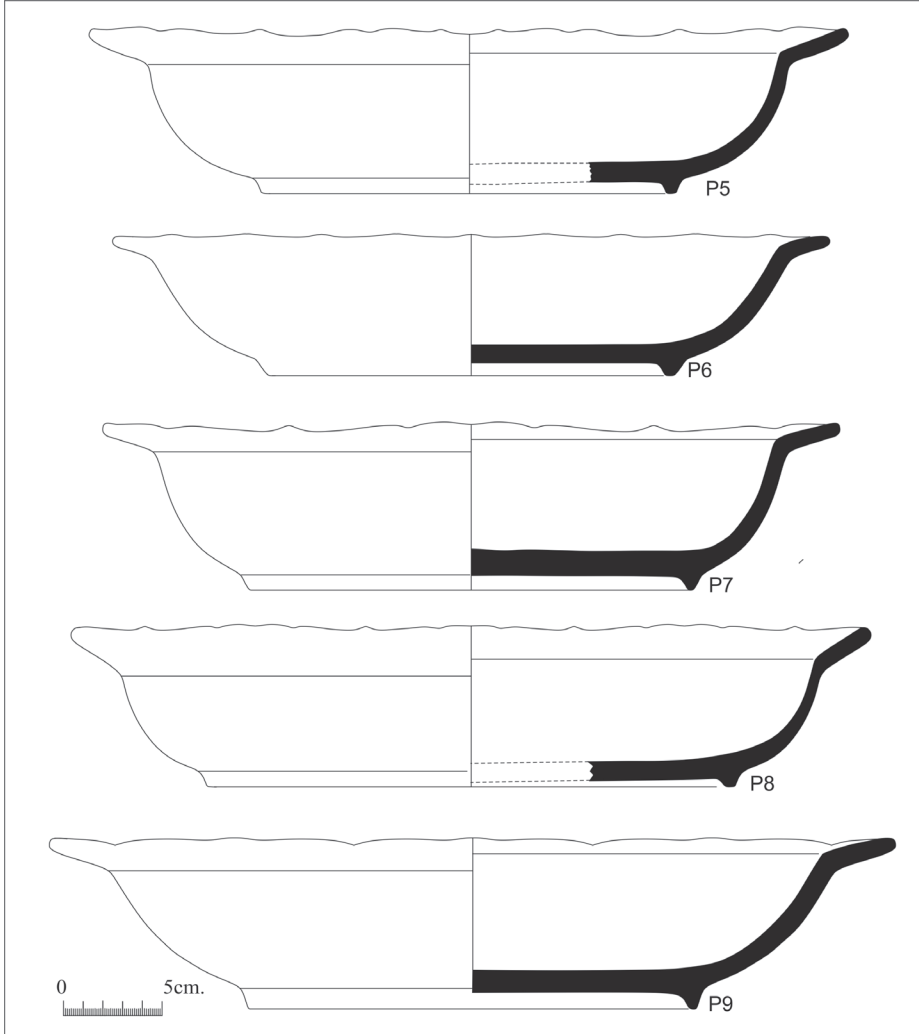


Fig.1: Blue and white plates.

In these types, the everted rim was shaped to be either in parallel with the body or more right-angled. When generally evaluated in terms of shape, it is seen that they maintain the shapes in Miletus-style plates¹².

Also being an ornamental element, the foliate rim began to be used as a mouth shape in the reign of Mehmed the Conqueror (Sultan Mehmed II) and this use was

¹² For information about the shapes on Miletus-style plates, see Polat, 2016, 218-223.

frequently preferred in İznik ceramics after the 1520s¹³. This application was repeated in almost all blue and white ceramics dated to the second quarter of the 16th century, produced under the influence of Chinese porcelains, and found during the excavation at Edirne Palace¹⁴. On the other hand, the rim shape is observed to have changed on the examples dated to the 17th century. Just as in the local-style ceramics which are dated to the early 16th century and on which the Chinese influence is not felt intensively, the rims were mostly terminated in a round shape. We often encounter this application on İznik plates after the second half of the 16th century¹⁵. On İznik plates, the foliate rim is not a shape which merely emphasizes the rim. The identical shapes of the lines bordering the borders at the center, on the body, and at the everted rim display some harmony from the outermost to the innermost areas at the stage of ornamenting the interior face of the plate¹⁶. The lines on the body and at the everted rim are also foliate on the blue and white plates from the excavation at the palace that were terminated in a foliate rim. Hence, the shape of the rim directly affected the shapes of the lines bordering the decorations on the interior face. This standard application, which we encounter on the interior faces of the plates found at Edirne Palace, is not a rule and may vary in İznik ceramics. The border line close to the foliate rim may be foliate, whereas the other lines on the interior face may be straight¹⁷.

The standard body shapes of the plates caused the mouth diameters to have similar sizes too. Doubtlessly, the effect of the template used in decoration is also quite essential for the standard sizes. The fact that a previously-prepared template would also be used on other plates affected the production of shapes with sizes suitable for the template. The mouth diameters of the white-paste and underglaze blue painted finds from the excavation at the palace range from 35 cm to 44 cm. The mouth diameters of the blue and white plates are larger than those of the polychrome plates. When compared with the examples found at other excavation sites and in museums, it is understood that the sizes of the plates were gradually reduced following the blue and white style.

Some of the bases of the İznik plates discovered during the excavation at Edirne Palace have been able to survive in good condition and all of them are of ring base type. The bases predominantly display a perpendicular position, whereas their heights vary between 0.5 cm and 0.9 cm.

13 Atasoy and Raby, 1989, 104.

14 For several examples of the plates with foliate rims, see Atasoy and Raby, 1989, 78, Phot.7.58; Altun, 1991, 22, İ. 11.

15 For an example, see Altun, 1991, 23, İ. 14; Atasoy and Raby, 1989, 78, Phot.57; for several examples of the 17th century, see Altun, 1991, 30, İ. 32; Bilgi, 2009, 426, Cat. 270.

16 Atasoy and Raby, 1989, Phot. 307; Aslanapa, Yetkin and Altun, 1989, 120; Williams and Zervos, 1992, Plates 44-41.

17 Altun and Demirsar Arlı, 2007, 328, İma. 9.

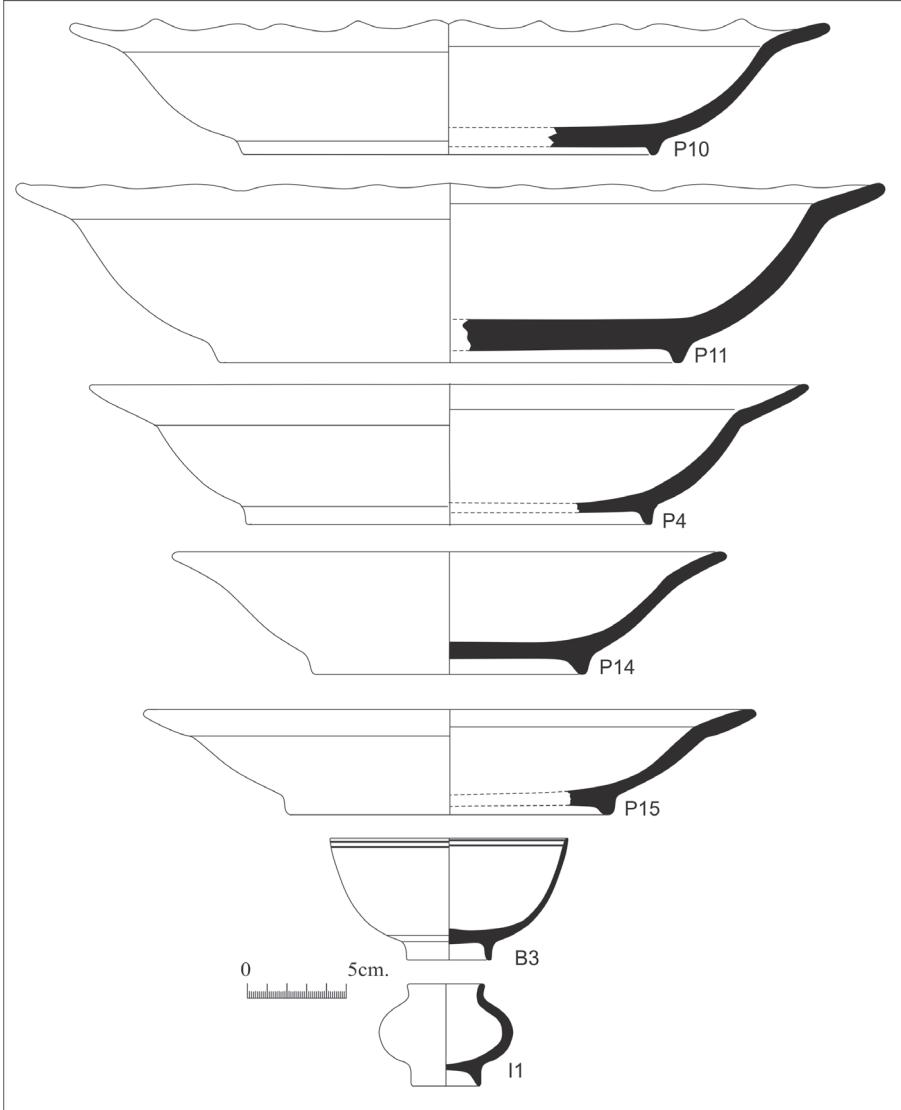


Fig.2: Blue and white plates; The polychrome decorated ceramics (P14, P15,B3,H1)

The finds also include an almost complete *bowl* produced in İznik and base sherds likely to have belonged to bowls (B1-4). The bowl that has been able to survive in partially good condition has a hemispherical body. The bases with differing diameters are moderately high. They resemble the plates by this feature of theirs. Differences are seen in the positions of the bases, with them being either incurving or excurving.

An *inkwell* (I1) is one of the most striking examples considering its decoration, although its analogues in terms of shape are common among the white-paste ceramics produced in İznik. This inkwell has a low height, an everted ring base, an oblate spherical body, a very short conical neck, and an everted round rim.

III. Decoration

Of the ceramics produced in İznik, the plates and the bowls were decorated in the technique of monochrome and polychrome painting under the transparent and achromatic glaze. The paints preferred in the monochrome decoration are cobalt blue (P1-P12, B1, and B2) and black (B4 and I1). While black and cobalt blue were used together in B3, such paints as coral red, tile red, and green are seen in the decorations of the other plates (P13-P15). Geometric, floral and figured ornaments are available on these monochrome or polychrome decorated ceramics. Whilst geometric and floral decorations are considerable on the blue and white ceramics, a figured decoration is also available within the composition on a polychrome decorated example.

The blue and white plates whose shapes can be understood entirely among the ceramics under examination generally resemble in terms of their shapes, paste structures, and the material used in the formation of the decoration. Although differences are seen in motifs, the compositions generally created within the repetition system further consolidate the analogy. On the interior faces of the blue and white plates is a triple arrangement which results from the placement of the ornament in three sections. Given the plates in good condition as well, it is seen that this arrangement was adapted to the blue and white İznik ceramics without differing from the blue and white Chinese ceramics that were taken as examples. Three different decoration areas which were independent from each other were created at the center, on the body, and at the wide rims. On the other hand, two polychrome painted examples whose shapes can be determined differ in composition set-up (P14-P15). There is generally an arrangement with two sections on the interior face depending on the change in the decoration style and the reduction in the vessel size. The decoration starting from the ground was terminated at the beginning of the everted rim without being interrupted on the body.

Of the bowls, which are deeper vessels as compared with the plates, only one has been able to survive in partially good condition (B3). When the decorations on the base sherds are also evaluated, it is seen that what they have in common is the presence of decorations within the circular area on the ground, just as on the grounds of blue and white plates. Depending on the vessel depth, a decoration is available at the center, while the body was left empty. A single decoration area was created on the body on the exterior face in this type, which displays a more vertical shape.

Even though the composition on an inkwell among the restricted vessels is not a rule, it shows that the triple decoration set-up was frequently preferred in these shapes as well (I1). The triple arrangement, which is important in that it clarifies the sections of

the shape as on the ground, on the body, and at the rims on the blue and white plates, was numerically repeated on the inkwell, with it being wide in the middle but narrower on the sides¹⁸.

III. 1. Geometric Decoration:

The circular straight or foliate lines seen on the underglaze monochrome and polychrome painted ceramics generally occur as a type which borders the floral decoration or which clarifies the base and the rim. Although they take up less room than the floral decoration in terms of density, they can easily be distinguished among the floral ornaments when their sizes are considered.

The border bands on the blue and white plates from the excavation at the palace are in the form of double lines. There is some consistency between these bands, which were treated as foliate (P5-P12) and straight (P1-P3, P4, P14, and P15). If the rim was foliate on the interior face, the lines bordering the decorations were also designed as foliate, while if the rim was round, the lines were also designed as round. On the other hand, there was no standard for the shape and number of lines on the exterior faces and the design rule was mostly departed from. The lines separating the decorations at the everted rim, on the body, and at the center from each other are double on the monochrome decorated plates, while the difference on the polychrome decorated plates is striking. At the rim, the outermost border line is single, but the border line close to the body is double. The treatment of the floral motifs in small sizes on the blue and white plates in İznik ceramics in general clarifies the lines with approximately the same thickness, while the markedness of the border lines decreased rather well in the polychrome decoration as the motifs of different types grew larger¹⁹. This feature is also repeated on the polychrome decorated plates among the finds from the palace (P14 and 15).

A different application seen on one of the palace plates is the bordering of the floral arrangement at the center with an equilateral quadrangular form (P16). The plate on which this application, which differs from the classical circular lines that clarify the center on plates and bowls and which is uncommon, is seen has a special place among the palace plates and the other polychrome decorated plates²⁰. The striking feature on the İznik-style inkwell is that the bands flawlessly drawn on the İznik ceramics with other shapes were provided amateurishly (II). This careless appearance of the lines contradicts with the professionalism of İznik ceramics.

The double lines found at the centers of the blue and white plates are also available at the centers of four bowls. The decorations within the circles differed and the outer lines

18 For several inkwells with an analogous arrangement, see Carswell, 1987, Plate III, Fig.1.2; Tóth, 2010, 157, Fig.1; Demirsar Arlı, 2011, 63, İma.12.

19 For an example, see Bilgi, 2009, 491, Phot.327.

20 For the example on which the floral decorations are bordered by a hexagon on the surface of the plate, see Rogers and Ward, 1988, 222, Phot.159.

were enlivened with dots at different densities (B1-B4). Although they are distinguished from the blue and white plates found at the palace by this feature, we usually encounter an analogous arrangement on the ceramics produced in İznik²¹. Another example on which the geometric decoration is striking is also available among the bowls. On this İznik-style bowl (B1), the inside of the medallion was partitioned by double-contoured diagonal lines with a different application, thereby forming a chessboard pattern view²². On the other hand, the ground and the rim are clarified with a double line on the other bowl that has been able to survive in partially good condition. Unlike the blue and white plates, stylized leaves were randomly included in the outer line (B3).

Although the circular foliate and straight bands are the most highlighting motifs of the geometric decoration, it is clear that the floral decoration sandwiched between these motifs was also planned within the geometry system. The best example that emphasizes this among the finds is P1. At the center is a nonagon with a concave profile that comprises 9 intertwined circular spirals with rumi patterns which encircle the flower that is in the form of a nine-arm star.

The fish scale motif which generally had a feature of decorating the figure's surface in figured decorations was available as a decoration motif on ceramic surfaces without figures as well. Having preserved its continuity as a motif whose form has perhaps never changed at all in a style where monochrome painting between contours predominates, this motif is a pattern which was fondly used on İznik ceramics as well. The fish-shaped flask is one of the examples on which this pattern is perhaps most strongly emphasized among İznik ceramics²³. In the example concerned, the whole surface was decorated with this pattern and the insides of the patterns were clarified with dots. An analogous decoration application also draws attention in the fish motif on the plate found during the excavation at Edirne Palace and dated to the 16th century (P14). Another example on which this motif predominates on the surface of the vessel is the inkwell (I1). The inside of the wide border created on the body was decorated with this motif.

III. 2. Floral Decoration:

The geometric shapes created with the circular lines and hatching inevitably occurring due to the shape of the vessel on the monochrome and polychrome decorated ceramics produced in İznik were treated in harmony with the floral decorations.

The difference in the floral compositions in the blue and white style that are considerably seen on İznik-style plates can be explained with two factors. The first one is the "Baba Nakkaş" style. The style in which such floral motifs as rumi and hatayi

21 For several examples, see Öney, 2009, 91, Cat.No.1; Bilgi, 2009, 101, Cat.33.

22 For the examples with an analogous arrangement, see Özkul Fındık, 2001, 173, Phot.179; Aslanapa, Yetkin and Altun, 1989, 148.

23 Atasoy and Raby, 1989, 107, Phot.124. For another plate on whose ground the fish scale pattern is intensively seen, see Altun and Demirsar Arlı, 2001, 396, Ima.11.

patterns were frequently used in decoration had been influential until the first quarter of the 16th century. The other one is that the Ottomans met Chinese ceramics, which had already been available in its nearby geography, and that Chinese ceramics consequently began to be copied intensively at the workshops in İznik as of the first quarter of the 16th century. Chinese porcelains, which were expensive and valuable in the 15th and 16th centuries, were also accepted by the Islamic countries. Ceramics which substantially resembled these considerably popular porcelains in terms of shape and decoration were produced at the workshops in İznik²⁴. So, the oriental motifs began to get established well in the Ottoman decoration repertoire under the pioneership of Ming porcelains (Öney, 1976, 125-16). Although the shapes and the composition order remained fixed, the floral ornaments predominating on the plates were reinterpreted by the masters of İznik and the influence of the Ottoman nakkashane also appeared on the plates²⁵. The floral composition understanding on the ceramics intensively produced in the Period of Principalities and called the Miletus style gradually ended as a result of these two factors.

The floral decoration repertoire contains curved branches, leaves connected with, or independent from, these branches, and bunches of grapes on the monochrome painted plates but various flower motifs such as tulips, roses, and hyacinths on the polychrome painted plates.

The curved branches and the floral motifs where these branches are terminated in flowers on the blue and white plates occur as indispensable decoration elements on the İznik-style blue and white ceramics found at and outside the palace. The curved branches on the rim borders of the plates discovered during the excavation at the palace were placed in two different ways. These flowers were provided with their views from one direction. When evaluated in general, two different applications draw attention at the everted rims. In the first one, the motifs were left in the background color; decoration was made with the flowers from the hatayi group; and the surroundings of the decoration were filled with blue (P2²⁶ and P3). In this negative view arrangement, flowers were placed at the tips of the branches with concave and convex shapes and an undulating composition was created within the border by directing these flowers towards the mouth and the body with the method of inverse symmetry, thereby providing the continuity of the decoration²⁷. In

24 Deny, 1974, 80-81.

25 Deny, 1974, 81; Atıl, 1987, 243.

26 The motif on the rim border of this plate was identified as an opium poppy within the scope of the doctoral (PhD) study. Given the leaves which enfold the body, it seems more logical that this motif be a hatayi motif rather than a pomegranate or an opium poppy. Different forms of this motif were also available in decoration on tiles and called opium poppies or pomegranates. For information, see Demiriz, 1999, 168; Doğanay, 2003, 46. In addition, for the drawings of the pomegranate motifs frequently encountered in various handicrafts in the Turkish-Islamic art, see Çağlıtütüncügil, 2013, 66-67.

27 For analogous examples, see Harrison and Fıratlı, 1966, fig.21; Atasoy and Raby, 1989, Phot.279.

the second application, however, the flowers at both tips of the “S-shaped” horizontal cobalt blue branches in the positive order were placed to face the same direction and the background was left white²⁸ (P4 and P12). An analogue of this arrangement is also available on the wide border created on the body of a bichrome decorated bowl. The decoration was created with the curved branches and hatayi patterns drawn to be larger than those at the plate rims (B3). Even though the floral motif which draws attention on the rim borders of the plates with a center decorated with curved branches is perceived as an unidentified flower at first glance, its analogues on Chinese examples are called “**Lingzhi Fungus**” and acknowledged as the symbol of immortality²⁹ (P6-P8). Again in the second application, the aster flowers on the rim borders of the plates with bunches of grapes were treated with their views on Chinese porcelains³⁰ without undergoing much change in their views (P8-P11). Providing the flowers on the rim borders from one direction is not a rule in İznik ceramics. It is also remarkable that diversity in compositions was achieved by treating a single flower or two different flowers at different angles³¹.

Given the floral decorations at the center, it is discovered that the curved branches and the descriptions in which these curved branches terminate in such flowers as chrysanthemum and peony are identical in style (P6-P8). This composition order, which was common on the grounds of the blue and white plates at the second quarter of the 16th century, resembles that of the Chinese porcelains of the 15th century³². Even though an analogous composition order under the Chinese influence is common on the other İznik plates³³, as on the plates of Edirne Palace, there are also examples on which the curved branches are not terminated in flowers³⁴. Such a composition order is not seen on the plates of Edirne Palace.

Another group of plates where the decoration at the center differs although the rim borders and the body arrangements resemble those of the plates with curved branches

28 For the examples, see Atasoy and Raby, 1989, phot.338.

29 Cited from Mudge by Lally, 2016, 181.

30 For the blue and white Chinese porcelain example of the 14th century, where the rim border of the plate with a foliate rim was decorated with analogously-shaped flowers and spiral branches, see Carswell, 1979, Pl.7; Deny, 2004, 125.

31 For an example, see Atasoy and Raby, 1989, Phot.339.

32 For several examples seen on Chinese porcelains, see Pope, 1956, Plates 34-36; for a comparative example, see Deny, 1974, 79, Phot.4-5.

33 For the examples of İznik plates which were discovered at the excavation of İznik Tile Kilns; whose rim borders were decorated with curved branches; whose body borders were decorated with bouquets of flowers; and whose centers were decorated with spirally-curved branches and flowers, see Aslanapa, 1985, 645, Ima.6; Aslanapa, 1992, 453, Image 9; Altun and Demirsar Arlı, 2007, 104, Ima.12; Altun and Demirsar Arlı, 2008, 34, Ima.7.

34 For the example which contains a leaf at the center and on which the curved branches encircling this leaf are not terminated in any flower, unlike the examples with a center containing curved branches, see Bikic, 2007, 517, Fig.2.

is the plates with bunches of grapes (P9-P11). The grape leaves and bunches of grapes frequently used on Chinese porcelains as of the 15th century were the dual motif fondly used on İznik ceramics until the mid-17th century³⁵. Generally provided in the form of three bunches between grape leaves and sprouts, the grapes were suspended downwards from one direction of the plate and described quite similarly to their states in nature. When the motif and the composition order on this group of plates are examined carefully, it is seen that the composition resembles those of the plates with bunches of grapes and grape leaves that belong to the Ming period³⁶.

The decorations on the palace plates produced in İznik are seen to have been simplified as of the early 16th century. The copying of the decorations on Chinese porcelains and their transfer onto the ceramic surface in İznik ceramics maximized this simplification. Whilst the symmetrical floral arrangement with rumi patterns, hatayi patterns, and curved branches that was seen in the local style led to the excessive pattern density and the pressure of blue, the copied new compositions with sparser patterns at the same time further clarified the white background color. Especially one of the primary motifs which provide simplification of the border on the body is the bouquets of flowers. The basic feature of the identical or different type of bouquets located on the body on the interior and exterior faces of the plates with a center containing bunches of grapes and curved branches is their location on the interior and exterior faces on the body independently of each other according to the fundamental principle of symmetry. These bouquets also manifest themselves in the red-paste ceramics called Miletus-style, although differences are seen in their shapes³⁷. The flowers in the form of a bouquet were available on the body borders either in a single type³⁸ or in more than one type. Palmettes (P8 and 11³⁹), rumi patterns (P9) and soft-edged leaves (P7, 9, and 12) can scatter around from the palmette-like flowers which ascend from the root⁴⁰. Even though it cannot be fully understood to which flower species the flowers in the bouquets belong, it can be easily comprehended that the peony-type flowers again at the centers of the same plates were treated with different views on the bouquets on the plates with curved branches (P5-P8). When the bouquets on the plates with bunches of grapes are examined in detail,

35 For further information, see Şefren, 2008, 81-82.

36 For an analogous example, see Deny, 2004, 125.

37 For the photograph and information, see Yılmaz, 2009, 37, Cat.16; for the decoration consisting of the leaves in the form of a bouquet around a bird at the center, see Aslanapa, 1965, Ima.27.

38 For the example containing a single type of bouquet although there appears a difference in the flowers opening around on the interior and exterior faces, see Gök, 2009, 62, Tab.9.

39 The same bouquet as the bouquets located on the exterior and interior faces of the body on this plate and as the bouquets located on the interior face on P13 is also available on the plate again with bunches of grapes that is dated to 1525-1535. For the photograph, see Atasoy and Raby, 1989, phot.313.

40 Such independent bouquets of flowers are seen on the interior and exterior faces of a high-footed plate with monochrome decoration. For information and the photograph, see Hayes, 1992, 252, Cat.45, Pl.36, phot.45.

it is seen that the flower species completely changed in this group, although they were identical with those in the other group in terms of their orders of placement. The *Lingzhi Fungus* motifs on the rim borders of the plates with a center containing curved branches draw attention in the selection of flowers on the border on the body. Provided in small sizes on the rim borders, this motif was highlighted by providing it in a larger size. These examples are quite important in that they emphasize the connection between the plates with curved branches and the plates with bunches of grapes.

The placement of the bouquet on the body border of one of the plates with bunches of grapes also provides information on the formation of the template that forms the composition. It is known that the decoration was prepared on the basis of the fundamental principle of symmetry on such plates. The bouquets were alternately placed in the examples containing two different bouquets. Although an analogous system is seen in this example as well, the bouquets of an identical type come side by side at both ends of the half of the plate, which indicates that the template was prepared in the ½ order (P9).

Even though such decorations are understood to have been influenced by the Chinese ceramics of the 15th century⁴¹, the local motifs were available within the same composition as on the plate found in a private museum besides/next to the copies of the blue and white porcelains of the Ming period⁴². Also given the bouquet at the center of the İznik-style bowl sherd, it is understood that although it resembled Chinese bouquets in terms of design, the Chinese sharp lines were completely quit in terms of providing the flowers and the leaves (B4).

The rumi motif seen as leaves in the bouquets on the interior and exterior faces of the body and in the helical branches at the center is seen on the intertwined spirals on one of the examples. The rumi motifs in whose shapes differences are seen completely predominated in the composition⁴³ (P1).

The polychrome decorated plates on which naturalistic-style flower motifs were frequently seen as of the second half of the 16th century were discovered in smaller numbers and in fragments during the excavation at Edirne Palace as compared with the blue and white examples (P13-P16). The motif and the composition order completely changed on these plates as compared with the blue and white examples. The rose motif, which is common on the plates of this period, is acknowledged as the symbol of the Prophet Muhammad and it is one of the common motifs in the Ottoman decoration art⁴⁴. Although the rose motif is seen in many branches of art of the Ottoman Classical Period⁴⁵,

41 For information and photographs, see Atasoy and Raby, 1989, 121-123.

42 Atasoy and Raby, 1989, Phot.339.

43 For the example on which an analogous arrangement was created with the rumi patterns in different shapes, see Edit, 2002, Kep./Ima.37/2.

44 Demiriz, 1986, 346.

45 For several examples in the book art, see Demiriz, 1986, Imag.111-115.

it was generally treated exactly frontally on İznik tiles, whereas this depiction was mostly performed with their views in profile on the plates⁴⁶. It is understood that the roses and their leaves on the example from Edirne Palace did not differ from the other İznik ceramics by their period⁴⁷. Another motif used together with the roses and their leaves in polychrome decoration is the hyacinth. The way this flower was treated is also identical with those of the other İznik examples (P13). We encounter the tulip motif – one of the most popular motifs in the Ottoman decoration art – on the interior face of a polychrome decorated plate. Triple tulip motifs in bunches were described on a branch ascending between the leaves that opened towards both sides⁴⁸. While the shapes of the tulip motifs are standard on this plate, the interesting point is that the bunch of tulips was not provided within a circular area but a square area (P16).

When compared with the blue and white plates, the section where the change is clearly seen on the polychrome examples is the wide rims of the plates. The curved branch style seen on the rim borders of the blue and white plates in the first half of the 16th century and the circumstantiality of the style disappeared completely. Stylized leaf motifs and zigzags were created on the rim border and their centers were emphasized with half flowers alternately⁴⁹ (P14 and P15). The zigzag motifs created on the rim borders with the leaf motifs that were also treated with different techniques in Seljuk ceramics began to be available again in the composition in İznik ceramics, which departed – with these features – from the surrounding cultures as well as from the traditions under the Chinese influences in the 16th century⁵⁰.

III. 3. Figured Decoration:

Figured decoration is rather limited among the monochrome and polychrome decorated ceramics from the excavation at Edirne Palace⁵¹. The fish figure is partly visible on a polychrome decorated plate. Considering the available sherd, it can be understood that this figure predominated in the composition within the floral decoration and that decoration was made with red scales (P14).

46 Demiriz, 1996, 49; Demiriz, 1999, 175.

47 For one of the plates containing a rose motif in an analogous shape, see The Metropolitan Museum of Art Bulletin, 1968, 207.

48 For the plate containing analogously-treated tulip motifs, see Atasoy and Raby, 1989, Ima.660.

49 There is also a view that the figured plates with such a decoration were produced in Kütahya. For further information, see Öney, 2013.

50 For several examples from Seljuk Palace in Alanya, see Bilici, 2002, 146-147, fig.9,11; for the example in Akşehir Museum, see Gök Gürhan 2007, 136, Photo.101; for the example from the excavation at Hasankeyf, see Çeken, 2005, Cat.394, Photo, 514; for the example from Ahlat, see Karamağaralı, 2011, 381, Phot.56; for several examples from İznik, see Pasinli and Balaman, 1992, 56; Bilgi, 2009, 474, Cat.310; 449, Cat.289.

51 For further information on the İznik ceramic sherds from the excavation at Edirne Palace, which were not included in the scope of this paper and which were created by making use of Chinese clouds, see Cantay, 2002b.

III. 4. Other Decorations:

Besides the geometric, floral, and figured decorations seen on the İznik ceramics found at Edirne Palace, the motifs that are not included in these three groups were also used as ornamental elements. One of them is the *Chinese cloud*, which is common on the blue and white plates. It is thought that this motif, whose origin is reduced⁵² to China, resembles the Chinese dragon motifs; was shaped by being inspired by them; and passed to the Ottoman Art from the Timurids⁵³. In light of the available inscriptions with definitely known dates, it is understood that this motif began to be seen in the Ottoman State as of the 1450s⁵⁴. Being common on the tiles⁵⁵ produced in İznik as well, this motif also took its part in the composition on the plates discovered during the excavation at the palace. Chinese clouds predominate in the decorations within the borders on the interior and exterior faces (P4). The floral decorations on the plates with bunches of grapes and curved branches were replaced by the cloud motifs in an identical shape that were decorated within the repetition system without altering the main design. In spite of the predominance of cloud motifs on the borders in terms of size, opposite floral motifs adjoining the lines were placed between them⁵⁶.

Another motif likely to be shown in this group of decorations is the *drop motif*. The black brush touches⁵⁷ at the mouth of the turquoise-glazed inkwell all but represent the letting of the extra ink on the dip pen immersed in the inkwell flow (I1). Even though they had a simple view, they were provided in groups of 5, 6, and 7 in three different areas on the brim. Besides decoration, this motif might have been used to emphasize the inkwell function of the inkwell shape with very different functions⁵⁸ through a symbolic depiction.

52 Birol and Derman, 2008, 153.

53 Doğanay, 1999, 225.

54 Doğanay, 1999, 231.

55 For several examples on the tiles, see Altun, 1991, 36, 148-37, 150. For the composition containing cloud motifs on the tiles dated 1528-1529, arranged more simply within the floral motifs, and thought to have probably been the first blue and white tiles produced in Kütahya, see Yetkin, 1981-1982, 84,96, İma. 1.

56 For information and a photograph of the plate on which the floral and cloud motifs of the border on the interior face of the body differed but were decorated in an analogous order and dated to the first half of the 16th century, see Bilgi, 2009, 62, cat.9; descriptions which were very similar to the plants placed opposite each other on both sides of the independent cloud motifs on the surface of the border were also used as the background decoration element in miniatures. For several of them, see Beyan-ı Menazil-i Sefer-i İrakeyn, 1976, 44a-43b.

57 For one of the vessels in different shapes on which such an application was seen, see Katalin, 2007, 247, 9. Kep./İma.

58 Except for putting ink in it, preservation of spices and liquids like medicine was also shown among its functions. Atasoy and Raby, 1989, 47. The purchase of inkwells at the Ottoman palace in the 17th century was carried out by çinici. Bilgin, 2004, 118.

Conclusion

The blue painting on the white background, the examples of which are also seen on the Miletus-style red-paste ware produced in the 15th century, was also maintained on the white-paste blue and white ware as of the last quarter of the 15th century and became an indispensable style in the ceramic art of the Ottoman Period. The discovery of a group of İznik plates – with centers containing bunches of grapes and curved branches – found during the excavations in 2012 in the same space qualifies as a further emphasis on the bulk purchase in the years concerned. Given the composition and motif characteristics, it appears that these ceramics, qualifying as copies of blue and white Chinese porcelains, did not differ much from the examples produced at the workshops in İznik and published. Even though the monochrome description used in decoration on these plates, where two different arrangements in the blue and white style are seen, indicates a single type of production, the differences in the motifs both on the body borders and at the everted rims indicate the use of more than one template on whose main theme analogies were observed but on whose details differences were observed.

The plates on which polychrome applications were seen were encountered in a small number among İznik ceramics. It is understood that the naturalistic-style decorations dated to the second half of the 16th century and the 17th century on these sherds, which were in small fragments as compared with the blue and white plates, were not very different from those of the ceramics found elsewhere.

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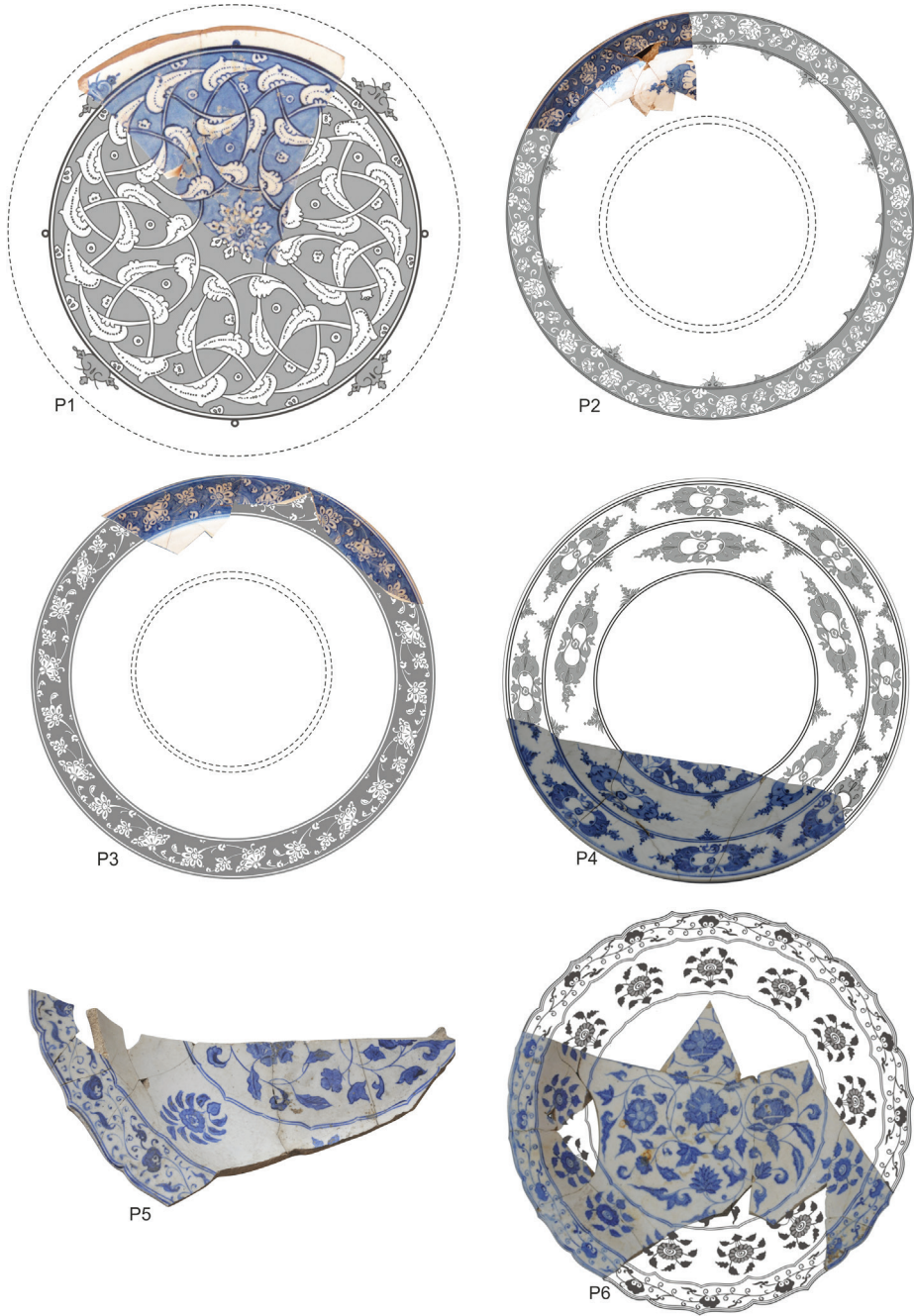


Fig. 3: Blue and white plates. Circa 1500-1530.



Fig.4: Blue and white plates. Circa 1500-1530.

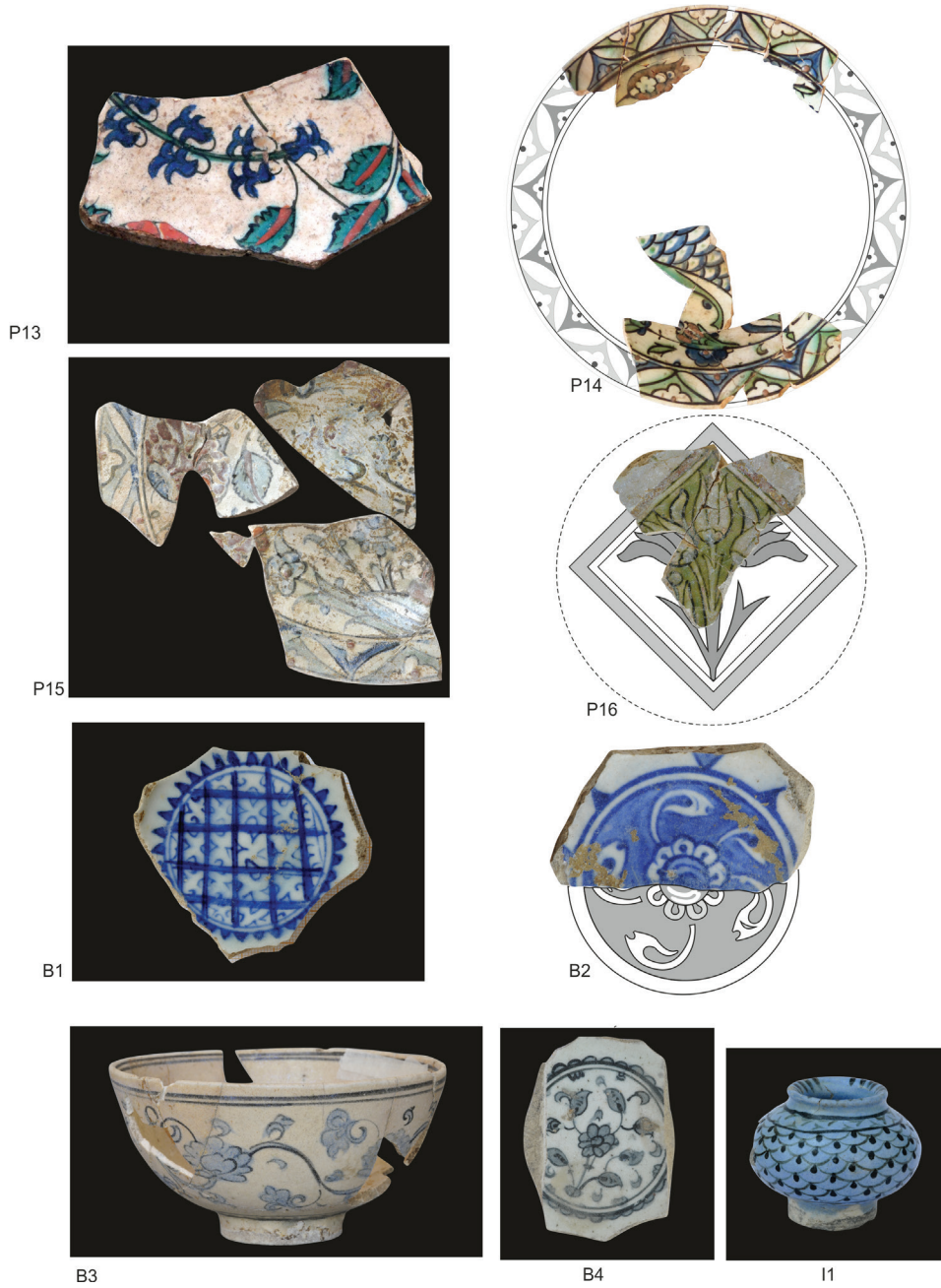


Fig.5: The polychrome decorated ceramics. Circa 1550-1650

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