



Art-Sanat

Başvuru: 11.05.2024
Revizyon Talebi: 06.06.2024
Son Revizyon: 24.06.2024
Kabul: 24.07.2024

ARAŞTIRMA MAKALESİ / RESEARCH ARTICLE

Minyatür / Miniature

Reproduction of Warqa wa Gulshah Miniatures in a Basic Design Workshop*

Varka ve Gülşah Minyatürlerinin Temel Tasarım Atölyesinde Yeniden Üretimi

Sara ÇEBİ**

Abstract

This research examines a study where 10 first-year students from the Painting Department at Trabzon University's Faculty of Fine Arts and Design collaborated during the 2023-2024 academic year to create 10 artworks as part of their basic art workshop course. The students were introduced to the story and history of the *Warqa wa Gulshah* epic written by Ayyukî in the 11th century, which is part of the Republic of Turkey Presidency of the National Palaces Administration Manuscript and Printed Works Collection, inventory number 841. They studied the miniatures alongside the narrative, then learned about artistic reproduction and reevaluated selected miniatures from the epic using basic art elements and Gestalt theory. Analyzing their reproduced works with contemporary integration and comparing chosen miniatures provided a robust platform for thorough examination and analysis of artworks. The study aimed to cultivate students' interest in art history and enhance their skills in comprehensive artwork analysis. Beginning with analyzing the *Warqa wa Gulshah* miniatures, it proceeded to examine students' works using basic art elements and Gestalt theory principles. Applications inspired by these miniatures helped students understand artwork structures and assess aesthetic merits, focusing on integrating visual elements into compositions.

Keywords: Miniature, Seljuk Art, *Warqa wa Gulshah* Epic, Reproduction, Basic Design, Gestalt Theory

Öz

Bu araştırma, Trabzon Üniversitesi Güzel Sanatlar ve Tasarım Fakültesi Resim Bölümü'nde 2023-2024 eğitim öğretim yılında birinci sınıf öğrencisi olan 10 öğrencinin, temel sanat atölyesi dersi kapsamında bir araya gelerek 10 eser ortaya koyduğu bir çalışmayı incelemektedir. Öğrencilere, Türkiye Cumhuriyeti Cumhurbaşkanlığı Millî Saraylar İdaresi Yazma ve Matbu Eserler Koleksiyonu'na ait 841 envanter numarasıyla kayıtlı Ayyukî tarafından 11. yüzyılda yazılmış *Varka ve Gülşah* mesnevisinin hikâyesi ve tarihi tanıtılmıştır. Öğrenciler, bu hikâye ile birlikte minyatürleri incelemiş, ardından sanatsal yeniden üretim kavramını öğrenmiş ve mesneviden seçtikleri minyatürleri temel sanat unsurları ve Gestalt kuramıyla yeniden değerlendirmişlerdir. Çağdaş olaylarla bütünleştirerek çoğalttıkları eserlerini analiz etmiş ve seçtikleri minyatürleri karşılaştırmışlardır. Bu yöntem, öğrencilere eserleri detaylı olarak inceleme ve analiz etme için sağlam bir platform sunmuştur. Çalışma, öğrencilerin sanat tarihine olan ilgilerini geliştirmeyi ve kapsamlı bir sanat eseri analizi becerisi kazanmalarını amaçlamıştır. *Varka ve Gülşah* minyatürlerini incelemekle başlayan çalışma, öğrencilerin eserlerini temel sanat unsurları ve Gestalt kuramı prensipleri doğrultusunda incelemiştir. Bu minyatürlerden ilham alan uygulamalar, öğrencilerin sanat eserlerinin yapısını anlamalarına ve estetik değerlerini değerlendirmelerine yardımcı olmuş, görsel unsurların kompozisyonlara entegrasyonuna odaklanmıştır.

Anahtar Kelimeler: Minyatür, Selçuklu Sanatı, Varka ve Gülşah Mesnevi, Yeniden Üretim, Temel Tasarım, Gestalt Kuramı

* The article has been prepared under national and international research and publication ethics. The student works used in the study comply with the ethical rules according to the decision numbered 2024-5/3.21 dated 31.05.2024 by the Trabzon University Social Sciences and Humanities Scientific Research and Publication Ethics Committee. Additionally, the necessary permission for the use of 10 miniature artworks (3b, 13b, 17b, 20a, 21b, 33b, 37b, 42a, 46a, and 68a) from the manuscript registered with inventory number H.841 in the Collection of Manuscripts and Printed Works of the National Palaces Administration of the Presidency of the Republic of Turkey was obtained on 04.06.2024.

** **Sorumlu Yazar:** Sara Çebi (Asst. Prof.), Trabzon University, Faculty of Fine Arts and Design, Painting, Trabzon, Turkey, e-mail: saracebi@trabzon.edu.tr ORCID: 0000-0002-3566-0717

Atf: Çebi, Sare. "Reproduction of Warqa wa Gulshah Miniatures in a Basic Design Workshop." *Art-Sanat*, 22(2024): 435-466. <https://doi.org/10.26650/artsanat.2024.22.1482465>



Genişletilmiş Özet

Tasarım, geçmişten günümüze sanat eserleri ile kültürel mirasa olan ilgiyi ve etkiyi yansıtan önemli bir disiplindir. Günümüzde, tasarımcılar, geçmişin sanat eserlerinden ilham alarak yeni ve yenilikçi tasarımlar ortaya koymaktadır. Tasarım eylemi, belirli bir sonuca ulaşmak için tanımlanan bir süreçtir ve aynı zamanda yaratıcı, yenilikçi, katılımcı ve eleştirel bir yaklaşımı hedeflemektedir. Tasarım eğitimi, öğrencilere problem çözme tekniklerini öğretmeyi ve çok yönlü düşünme becerilerini geliştirmeyi amaçlayan teorik bir çerçeveye dayanmaktadır. Sanat eğitimi, diğer disiplinlerden belirgin bir şekilde ayrılmış ve özgün bir pedagojik yaklaşım geliştirmiştir. Bu da tasarım atölyelerinin öğrenci ile öğretmen arasındaki diyalog ve değerlendirme türlerine odaklanmasını sağlamıştır. Öğrenciler, sanat atölyelerinde belirsizlikle ve öğrenme süreciyle karşılaşırken çevre ile kurdukları kavramsal ilişkiyi farklı seviyelere taşımak ve yeni eğitim ortamının gereksinimlerini karşılayacak şekilde dönüştürmek için çaba gösterirler. Sanat eğitimi, soyut düşünme ve kavram üretme üzerine odaklanan tasarım dersleri tarafından oluşturulmakta ve yaratıcılığın gelişimine olanak tanımaktadır. Ayrıca, sanat dersleri, problem çözme ve öğrencilere değerlendirme yapma sürecinde de önemli bir rol oynamaktadır. Atölyeler, öğrencilere tasarım hakkında öğrenme ve tasarım eylemi hakkında bilgi edinme fırsatı sunmaktadır. Sanat eğitim süreci ilerledikçe, öğrenciler tasarım süreci ve entelektüel hareketlerle ilgili yöntemleri öğrenmeye çalışmaktadır. Temel sanat eğitimi, öğrencilere sanatın temel prensiplerini, tekniklerini ve kavramlarını öğreten kapsamlı bir eğitim programıdır. Bu program, resim, heykel, grafik tasarım, fotoğrafçılık, seramik ve tekstil sanatları gibi çeşitli sanat disiplinlerini ihtiva etmektedir. Ayrıca, temel sanat eğitimi, sanat tarihini, sanat teorisini, felsefeyi, estetik kavramları ile beraber sanat eleştirisini de kapsamaktadır. Bu eğitim, öğrencilerin yaratıcı düşünme becerilerini, problem çözme yeteneklerini ve özgüvenlerini geliştirmelerine yardımcı olmaktadır. Temel sanat eğitimi, öğrencilere sanatın farklı yönlerini tanıtarak onların sanatsal ifadelerini ve yeteneklerini genişletmeyi amaçlamaktadır.

Bu makale, Trabzon Üniversitesi Güzel Sanatlar ve Tasarım Fakültesi'nde 2023-2024 eğitim öğretim yılında Resim Bölümü'nde verilen temel sanat eğitimi dersinde, Selçuklu Dönemi eseri olan *Varka ve Gülşah* mesnevisinin minyatürlerinin kulanımını ele almaktadır. Bu minyatürler, öğrencilere temel tasarım öğelerini anlamaları ve Gestalt kuramlarını uygulamaları için zengin bir kaynak sunmaktadır. Öğrenciler, bu tarihî eserleri analiz ederek ve yeniden üreterek hem Selçuklu sanatının estetik değerlerini hem de kendi yaratıcılıklarını geliştirme fırsatı bulmuşlardır. Öğrencilerin çalışmaları genel olarak çeşitli tarzları ve teknikleri içermektedir. Çalışmalar detaylara ve gerçekçi dokulara önem vererek doğanın güzelliklerini yakalamış, soyut düşünce ve duygulara yönlendirmiştir. Aynı zamanda hikâyeye anlatımı ve karakter gelişimi açısından da dikkat çekmiştir. Öğrencilerin çalışmalarındaki çeşitlilik, sanatın farklı

yönlerini anlamalarına ve kişisel tarzlarını geliştirmelerine yardımcı olmuştur. Her bir öğrencinin kendine özgü bir yaklaşımı ve ifade tarzı olduğu gözlemlenmiştir. Genel olarak, öğrencilerin çalışmaları yaratıcı ve çeşitli bir perspektif sunmaktadır.

Selçuklu Dönemi resim sanatı, İslam Öncesi Dönem ile Orta Asya'ya özgü sanat formlarıyla ilişkilidir. Selçuklu okulu, İran'da Selçukluların hâkimiyet döneminde ortaya çıkan bir resim akımının parçasıdır ve aynı zamanda insan figürleri ile çiçekler gibi unsurların sıkça kullanımı ile bilinmektedir. Renklerin yoğun ve dikkat çekici kullanımı, özellikle kırmızının hâkimiyeti, bu sanat akımının en belirgin özelliklerindedir. Abdü'l-Mü'min İbn Muhammed El-Hoyi gibi önemli sanatçılar, *Varka ve Gülşah* gibi klasik eserleri resmetmişlerdir. Hoyi'nin eserleri, Anadolu Selçuklu Dönemi'nin özelliklerini taşıyan canlı renkleri ve detaylı işçilikleriyle dikkat çekmektedir. Ayyukî, 11. yüzyılın başlarında yaşamıştır ve ünü, aşk temasını ele aldığı *Varka ve Gülşah* adlı mesnevisiyle duyulmuştur. *Varka ve Gülşah*, Farsça bir aşk mesnevisi olup yaklaşık iki bin beyitten meydana gelmiştir. Bu eser, Fars edebiyatındaki ilk hikâyeye manzumelerinden biridir ve 10. yüzyılın sonları ile 11. yüzyılın başları arasında yazılmıştır. Hikâyeye Arapça kaynaklardan esinlenmiş olup Ferhad ve Şirin gibi aşk hikâyelerine de benzemektedir. Eserde, aşık ve sevgilinin hikâyesi basit ve sade bir dille anlatılmıştır.

Trabzon Üniversitesinde gerçekleştirilen eğitim sürecinde, birinci sınıf resim bölümü öğrencileri, Selçuklu Dönemi minyatürlerini inceleyerek ve yeniden üreterek sanatsal becerilerini geliştirme fırsatı bulmuşlardır. Öğrencilere ders kapsamında, *Varka ve Gülşah* mesnevisinin hikâyesi ile tarihi anlatılmış ve minyatürler detaylı bir şekilde incelenmiştir. Daha sonra, yeniden üretim kavramı örneklerle açıklanmış ve öğrenciler bu minyatürlerden ilham alarak kendi eserlerini oluşturmuşlardır. Bu süreçte, öğrenciler temel sanat öğeleri (nokta, çizgi, renk, biçim, yön, ölçü, aralık ve doku) ve Gestalt kuramlarını (yakınlık, tamamlama, benzerlik, süreklilik ve şekil-zemin) aktif bir şekilde kullanarak minyatürleri yeniden ele almışlardır. Bu süreçte öğrenciler, günümüz olaylarıyla harmanlayarak yeniden ürettikleri eserleri analiz etmişlerdir. Öğrencilerin ortaya koymuş oldukları eserleri yan yana koymak suretiyle yapılan analizlerde, minyatürlerin sağladığı görsel öğelerin kullanımı ve kompozisyon üzerindeki etkisi derinlemesine incelenmiştir. Öğrencilerin yapmış oldukları çalışmalar, çeşitli tarzları ve teknikleri içermesiyle dikkat çekmektedir. Her öğrenci, sanatın farklı yönlerini anlamak ve kişisel tarzını geliştirmek için farklı yaklaşımlar benimsemiştir. Bu çalışmalar hem teknik hem de estetik açıdan zengin bir çeşitlilik sunmaktadır. Her bir öğrencinin kendine özgü yaklaşımı ve ifade tarzı olduğu gözlemlenmiş olup bu da çalışmaların bireysel yaratıcılığı ve özgünlüğünü vurgulamaktadır. Genel olarak, öğrencilerin eserleri, yaratıcı bir perspektif sunmakla kalmayıp sanatın çok yönlü doğasını da sergilemektedir. Bu çeşitlilik, öğrencilerin sanatsal ifadelerini genişletirken, onların özgüvenlerini ve problem çözme yeteneklerini geliştirmelerine de katkı sağlamıştır.

Her bir çalışma, öğrencilerin Selçuklu Dönemi minyatürlerinden ilham alarak yarattığı yeni eserleri tanımlamaktadır. Temel bileşenler, kullanılan renk paleti, kompozisyon elemanları ve semboller gibi detaylar her çalışmada belirtilmiştir. Bu açıklamalar, öğrencilerin sanatsal süreçlerini ve tercihlerini daha iyi anlamamıza yardımcı olmaktadır. Öğrencilerin sanatsal tercihleri ve yaratıcı yaklaşımları, eserlerin özgünlüğünü vurgulamaktadır. Minyatürlerin temel unsurlarını ve kompozisyonlarını anlamak için farklı yaklaşımlar kullanılmıştır: Çalışmalarda kullanılan semboller ve figürler, zengin anlam katmanları sunmaktadır. Örneğin, nar ağacının dalları bereketi ve yaşamın devamlılığını simgelerken farklı renklerdeki atlar tutku, güç, cesaret, dinginlik ve sakinliği temsil etmektedir. Kuşlar özgürlüğü, ruhsal yükselişi ve huzuru; yeşil ağaç figürü doğayla olan bağlantıyı, büyümeyi ve yenilenmeyi simgelemektedir. Ayrıca, çadır ve cenaze töreni gibi sahneler, soyutlama ve semboller aracılığıyla yeniden yorumlanarak derin anlamlar kazanmıştır. Öğrenciler, geometrik şekiller ve soyut figürlerle minyatürlerden ilham alarak yeni kompozisyonlar oluşturmuşlardır. Bu çalışmalarda, renk paletlerinin genişliği dikkat çekmektedir. Lacivert, kırmızı, pembe, sarı, turuncu, yeşil, mavi ve altın gibi renkler, eserlerde canlılık ve dinamizm sağlamıştır. Renklerin sembolik anlamları da çalışmalarda önemli bir rol oynamıştır. Kırmızı genellikle tutku ve enerjiyi; mavi dinginlik ve derinliği; yeşil doğayı ve yaşamı; sarı neşe ve iyimserliği temsil etmektedir. Bu sembolik renkler, eserlerdeki duygusal ve tematik katmanları zenginleştirmiştir. Gestalt prensipleri, öğrenci çalışmalarında önemli bir rol oynamaktadır. Şekil-zemin ilişkisi kullanılarak kompozisyonlara derinlik ve bütünlük kazandırılmıştır. Özellikle üst üste binme ve çevre kapanması teknikleri, figürler ve unsurlar arasında görsel bir ilişki kurarak eserin anlatmak istediği duygusal ve sembolik mesajları güçlendirmiştir. Öğrenci çalışmalarında doku, kompozisyona derinlik ve gerçekçilik katmak için önemli bir unsur olarak kullanılmıştır. Lacivert boya (lapis lazuli) gibi değerli malzemeler zemin kaplamasında tercih edilmiştir. Mat dokular, izleyicinin eseri daha yakından hissetmesine olanak tanımaktadır. Fırça darbeleriyle zemine doku hissi verilmiş ve bu şekilde şekil-zemin ilişkisi vurgulanmıştır. Çalışmalarda hem yatay hem de dikey yönlerin baskın olduğu görülmektedir. Dikey yönlerin baskın olduğu eserlerde, figürler ve diğer unsurlar yukarı doğru hareket hissi verirken yatay yönlerin baskın olduğu çalışmalarda denge ve düzen hissi ön plandadır. Simetri, öğrenci çalışmalarında sıkça kullanılan bir öğedir. Kompozisyonlarda simetrik düzenlemeler, denge ve uyum hissi yaratmaktadır. Simetrik biçimlerin kullanımı, esere estetik bir bütünlük kazandırırken, izleyicinin dikkatini merkezi noktalara çekmektedir.

Trabzon Üniversitesi öğrencilerinin aldığı temel sanat eğitimi dersleri, Selçuklu sanatını analiz etmek ve çağdaş sanatın temel kavramlarına değinmek açısından önemli bir katkı sağlamıştır. Bu dersler, öğrencilere sanatın evrensel dilini kullanma ve anlama becerilerini geliştirme fırsatı sunmuştur. Ayrıca, kültürel mirasın ve sanatın evrenselliğinin önemini vurgulamış ve öğrencilere benzersiz bir bakış açısı kazan-

dırmıştır. Bu makale, öğrencilerin sanat yoluyla öğrenmeyi temel alan bir öğretme/ öğrenme modeliyle yeni bir yaklaşım getirdiğini ve bu yaklaşımın Selçuklu sanatını uluslararası alanda tanıtmak için önemli bir araç olduğunu belirtmektedir.

Öğrencilerin yeniden kompozisyon yapma ve değerlendirme süreçlerinde minyatürler temel bir kaynak olarak kullanılmış olup eserlerinde özgünlük ve yaratıcılık ön planda tutulmuştur. Minyatürlerden esinlenerek ortaya koydukları yeni eserlerle, sanatın evrensel dili aracılığıyla toplumsal bağlar kurulmuş ve kültürel mirasa olan katkılar açıkça ortaya konmuştur. Bu süreç, öğrencilerin estetik değerlendirme becerilerini geliştirmelerine yardımcı olmuş ve yeniden üretim yöntemi, ikili karşıtlıkları kullanarak anlamı sorgulamanın önemli bir aracı olarak ele alınmıştır. Bu yaklaşım, öğrencilerin sanatı anlama ve ifade etme yeteneklerini geliştirirken kültürel mirasın ve sanatın evrensel niteliğini vurgulamaktadır.

Yeniden üretim, metin malzemelerine dayanarak geliştirilen bir taktiktir ve ege-men anlamın var olmadığını savunmaktadır. Bu süreç, kültürel ürünlerin ve sanat eserlerinin mekanik yeniden üretimin etkisi altında nasıl değiştiğini ve yayıldığını vurgulamaktadır. Bu bağlamda, yeniden üretim, orijinal eserlerin otantikliğini ve eşsizliğini sorgularken aynı zamanda sanatın ve kültürün demokratikleşmesine katkıda bulunmaktadır. Mekanik yeniden üretim, sanat eserlerini daha geniş kitlelere ulaştırarak onların erişilebilirliğini arttırmaktadır. Ancak bu durum, eserin orijinal bağlamından koparılmasına ve anlamının dönüşmesine de sebep olabilir. Bu dinamik, kültürel ürünlerin sürekli bir dönüşüm ve yeniden yorumlama sürecine tabi olduğunu ve tek bir doğru veya egemen anlamın var olamayacağını göstermektedir. Bu sebeple yeniden üretim süreci hem sanatın hem de kültürel ürünlerin evrimine ve yayılımına dair önemli içgörüler sunmaktadır. Yeniden üretim, bilgiyi tersine çevirme amacıyla kullanılmakta ve anlamı sorgulamanın bir aracı olmaktadır. Bu makale, resim eğitiminde yeniden üretimin önemini vurgulamakta ve Trabzon Üniversitesinde gerçekleştirilen “Temel Sanat Selçuklu” atölyesinde yapılan çalışmalara odaklanmaktadır. Bu çalışmalar, Selçuklu sanatını bir araç olarak kullanmakta, yeniden üretim yöntemini benimseyerek çizgi, biçim, yönelim, doku, renk ve Gestalt kuramı gibi konuları sorgulamaktadır. Öğrenciler, verilen ikili karşıtlıklar aracılığıyla benzersiz sonuçlar ortaya koymuştur. Tasarım aracı olarak Selçuklu sanatı kullanılarak *Varka ve Gülşah* minyatürleri soyut terimlerde yaratıcı eserler olarak yeniden tasarlanmıştır. Her bir öğrencinin eseri, benzersiz bir hikâye anlatımını ve sanatsal ifadeyi temsil etmektedir. Bu temsil aynı zamanda sanat eğitiminin Temel Sanat Dersi için özel olarak uygulanan yeni bir bakış açısı sunabileceğini göstermektedir. Verilen problemler aracılığıyla üretilen eserlerin çeşitliliği, öğrencilerin entelektüel becerilerini geliştirdiğini ve kendilerini daha rahat ifade edebileceklerini göstermektedir. Öğrencilerin bu temel sanat eğitimi dersleri, sadece Selçuklu Dönemi sanatına değil, aynı zamanda çağdaş sanatın temel kavramlarına da değerli bir katkı sağlamaktadır.

Sonuç olarak, sanatı tasarım sürecinde bir araç olarak görmek ve ondan yararlanmak, sanat eğitimi açısından büyük önem taşımaktadır. Temel Sanat Dersleri, sanat yoluyla öğrenmeyi temel alan öğretme/öğrenme modeli sayesinde öğrencilerin yaratıcı düşünme becerilerini, estetik duyarlılıklarını ve teknik yeteneklerini geliştirmelerine olanak tanımaktadır. Bu yaklaşım, sadece bireysel yaratıcılığı teşvik etmekle kalmaz, aynı zamanda öğrencilere benzersiz ve yerel değerlere yeni bir bakış açısı kazandırmaktadır. Bu yeni eğitim modeli, Selçuklu sanatının derinlemesine analiz edilmesi ve uluslararası alanda tanıtımının yapılması açısından da büyük önem taşımaktadır. Selçuklu sanatının estetik ve kültürel mirasını günümüz sanat pratiğine entegre etmek hem tarihsel farkındalığı arttırmakta hem de bu mirası çağdaş sanatla buluşturarak yeni ve ilham verici perspektifler sunmaktadır. Böylelikle, sanat eğitimi yalnızca geçmişin bir yansıması olmaktan çıkmakta aynı zamanda da geleceğin sanatsal ve kültürel biçimlerini şekillendiren dinamik bir süreç hâline gelmektedir.

Introduction

During the 11th and 12th centuries, the Seljuks, a Turkmen tribe, inhabited the Khorasan deserts, resided along the Caspian Sea's shores, and expanded beyond the Jeyhun River. They exerted their influence and dominance over Nishapur and the entire Khurasan, gradually expanding their dominion as far as Baghdad. Consequently, the Seljuks established their dominion over regions including Iran, Iraq, Anatolia, and Syria. The era of Seljuk painting is characterized by its connections to pre-Islamic, predominantly Sasanian, art forms, as well as those unique to Central Asia.¹ The Seljuk school is a part of a painting movement that emerged during the Seljuk rule in Iran. In this school, human figures and flowers are commonly used, backgrounds are painted, and colors are often red. The intensive use of Islamic motifs is also notable. One of the prominent artists of this period is Abdü'l-Mü'min İbn Muhammed El-Hoyi, who illustrated the book *Warqa wa Gulshah*.² The Seljuk style is distinguished by its integration of Sassanian and Far Eastern influences, setting it apart from the Abbasid school. Typically, figures in this style are portrayed with disproportionately large heads, often surrounded by halos, and their arms are usually enveloped in garments.³

The book *Warqa wa Gulshah* is one of the significant miniature works of the Seljuk period. These pieces are distinguished by their intricate details, vivid colors, and fine artisanship. Today, reevaluating these esteemed works through a contemporary lens and reinterpreting them with a modern design sensibility offers a significant chance for students to cultivate their creativity and appreciation for aesthetics.⁴

Design is an important discipline that reflects the interest in and impact of art and cultural heritage from the past to the present. Today, designers create new and innovative designs by drawing inspiration from artworks of the past. Seljuk miniature art has also been an important source of inspiration for designers.⁵

- 1 Andrew CS Peacock, *Early Seljuq History: A New Interpretation* (London: Routledge Publishing, 2013), 12.
- 2 The identity of the artist who illustrated the miniatures of the Persian epic *Warqa wa Gulshah* by Ayyukî and the commissioner of the work remains uncertain. However, it is known that a Turk named Abdü'l-Mü'min İbn Muhammed El-Hoyi, who lived in Hoy, Azerbaijan in the mid-11th century was involved. The pre-Ottoman binding of the work and the typical Anatolian Seljuk Nesih script (Nesih script is a style or script of writing that is frequently used in official and religious documents in the Ottoman Empire and the Islamic world, characterized by its neat, symmetrical, and aesthetic appearance. This style has been widely employed, especially in official and religious documents, in the Ottoman Empire). indicate that it is an Anatolian Seljuk work. Similarities to Uyghur-style miniatures can also be found in Seljuk manuscripts and ceramics. The mention of Abdü'l-Mü'min İbn Muhammed El-Hoyi's name in the endowment deed of the Karatay Madrasa in Konya, dated 651 (1253), carrying the title "eş-şeyh" which suggests he was elderly at that time, indicates that he may be the same person as Sheikh Abdü'l-Mü'min İbn Muhammed El-Hoyi (Kemal Özerin, "Selçuklu Sanatçısı Nakkaş Abdülmü'min el-Hoyi Hakkında," *Belleten Dergisi* 34 (1970), 219.
- 3 Yahya Abdullahi and Rashid Embi Mohamed, "Evolution of Abstract Vegetal Ornaments in Islamic Architecture," *Archnet-IJAR: International Journal of Architectural Research* 9 (2015), 31.
- 4 Ahmed Ateş, "Varka ve Gülşah Mesnevisinin Kaynakları," *Türk Dili ve Edebiyat Dergisi* 2 (2012), 19-20.
- 5 Serap Durmuş Öztürk, Asu Beşgen and Nilgün Kuloğlu, "Rethinking Basic Design Education: Deconstruction of Anatolian Carpets." *Art-Sanat* 9 (2018), 463.

The act of design is a defined process aimed at achieving a specific outcome, emphasizing a creative, innovative, participatory, and critical approach.⁶ Design education rests on a theoretical foundation that focuses on imparting problem-solving methods to students and fostering their ability to think in multiple dimensions. Art education has uniquely distinguished itself from other fields by establishing a unique teaching methodology. This methodology emphasizes the types of dialogue and evaluation that occur between students and instructors in design workshops.⁷ Students strive to elevate their conceptual relationship with their environment and transform it to meet the requirements of the new educational environment as they encounter uncertainty and the learning process in art workshops. Art education is shaped by design courses focusing on abstract thinking and concept generation, facilitating the development of creativity. Moreover, art courses are instrumental in facilitating problem-solving and steering students through evaluative procedures. Workshops provide a platform for students to explore design concepts and participate actively in the design journey. As the journey of art education advances, students strive to master techniques associated with the design process and various intellectual trends.⁸

Basic design education is an instructional program that teaches students the fundamental principles, techniques, and concepts of art. This form of education spans a range of artistic disciplines such as painting, sculpture, graphic design, photography, ceramics, textile arts, and more. Fundamental design education also covers elements of art history, theory, philosophy, aesthetics, and criticism. Additionally, it helps students develop creative thinking skills, problem-solving abilities, and self-confidence.⁹

The value of basic design education in fine arts faculties is highly significant because it provides students with the opportunity to explore and express the depths of art. Through such educational experiences, students uncover their artistic talents by delving into diverse art forms. Furthermore, their study of art history and theory enriches their comprehension of the art world's evolution and current state. Basic design education in fine arts faculties also teaches students about the personal and societal importance of art.¹⁰ Art plays many roles in expressing people's emotions, sharing thoughts and ideals, addressing societal issues, and preserving cultural heritage. Basic design education not only fosters personal growth but also professional advancement,

6 Donald A. Schön, *The Design Studio: An Exploration of Its Traditions and Potentials* (London: Riba Publications Limited, 1985), 61.

7 Donald A. Schön, *The Reflective Practitioner: How Professionals Think in Action* (London: Basic Books, 1991), 88.

8 Donald A. Schön, "Toward a Marriage of Artistry & Applied Science in the Architectural Design Studio," *Journal of Architectural Education* 4 (1988), 4.

9 Christian Gilles Boucharenc and Takanao Saiki, "International Comparative Research on Basic Design," *Design Research Association* 29 (2002), 20.

10 Alex W. White, *The Elements of Graphic Design: Space, Unity, Page Architecture and Type* (New York: Skyhorse Publishing, Inc., 2011), 3.

offering students a chance to delve into and grasp the diverse dimensions of art. This education significantly contributes to enhancing students' creative thinking skills, understanding of artistic expression, and acquiring the ability to evaluate art.¹¹

The purpose of this article is to embark on a journey into the depths of Seljuk period painting, to unveil the unique aesthetic and historical values of the *Warqa wa Gulshah* manuscript, and to convey the mystical and visual narratives these works have carried from the past to the present. By examining how design education nurtures individual creativity, how art integrates into the social fabric, and its contributions to cultural heritage, this study tries to increase interest in art history and shed light on the process of building the future by tracing the marks of the past. Emphasizing the fact that art enriches humanity's common heritage through its universal language, the article combines aesthetic sensitivity and historical depth to reveal the unique power and societal impact of art. The study of important works such as *Warqa wa Gulshah* offers valuable insights into the art of the Seljuk period, while also shedding light on the core principles that underpin modern art. This analysis bridges historical artistry with contemporary artistic concepts, enriching our comprehension of art's evolution. In pursuit of this fundamental aim the following questions have been explored:

- What are the characteristic features of Seljuk period painting art and which periods influence these features?
- Why is the book of *Warqa wa Gulshah* considered valuable as significant miniature works of the Seljuk period, and what features make them stand out?
- What skills does design education aim to impart to students, and how does it contribute to the development of these skills?
- What subjects do art education and design studios focus on for students, and what pedagogical approach do they adopt?
- What challenges may students encounter during the process of art education, and what can be said about overcoming these challenges?

During this educational journey, students gain a deeper understanding of art theories and refine their artistic abilities. They are motivated to express their creative processes verbally and in writing. This approach to articulation has empowered them to effectively communicate their ideas. Moreover, try to create a profile of students who can manage individual and group work, enhance their discussion and practical skills, think quickly, and generate original and creative projects. Encouraging learners and teachers to understand each other has promoted expressing their talents and gai-

11 James Jerome Gibson, *The Senses Considered as Perceptual Systems* (London: George Allen and Unwin Ltd., 1966), 4.

ning a broader perspective. Design education is inevitable for enhancing individuals' abilities to think, define, relate, apply, and perform tasks in a changing environment.

This article incorporates quotations from various academic sources to provide a detailed analysis of miniature art and examines the works of significant artists in the field. Additionally, it presents diverse perspectives on the tradition's influence on contemporary art and interpretations of miniature art. In this context, Hüsna Kılıç in her master's thesis titled "16-18. Yy Osmanlı Minyatürlerinin Tasarım İlkeleri Açısından Değerlendirilmesi ve Çağdaş Yorumları" conducts an extensive analysis of Ottoman miniatures. After establishing the purpose and significance of the subject matter, Kılıç selects and examines miniatures through necessary source reviews. She systematically abstracts and stylizes the chosen miniatures, followed by interpreting them in a contemporary context based on design elements and principles.¹² Meanwhile, Mustafa Cevat Atalay, in his article "Türk Minyatür Sanatının Tasarım Öğelerinin, Türk Resminde Varlık Bulması" underscores the meticulous and detailed nature of miniature art, emphasizing its role in illustrating subjects in books. He scrutinizes the presence of miniature art in contemporary Turkish painting by analyzing the works of artists such as Ergin İnan, Erol Akyavaş, and Devrim Erbil, who draw inspiration from their birthplaces and cultural backgrounds, reflecting the influence of miniature art on modern Turkish painting.¹³ Emre Şen, in his article "Zamanın Ötesinde Geleneksellik ve Çağdaşlık Üzerine" explores the wide-ranging scope of tradition, cautioning against narrow interpretations and advocating for a more nuanced evaluation of its structural characteristics. Through the examination of works by Turkish artists and foreign counterparts like Judy Chicago and Takashi Murakami, Şen delves into the multifaceted aspects of tradition, emphasizing its significance in contemporary art.¹⁴ Ebru Kızılırmak's book "Minyatürleri ve Açıklamalarıyla Varka ve Gülşah:(Ayyûki)" presents her unique approach to miniature art and showcases her works, reflecting her interpretation and aesthetic understanding based on the tradition and techniques of miniature art. By providing explanations alongside the artworks, the book offers insights into Kızılırmak's innovative approach and the themes she explores.¹⁵ Gülşah Köseoğlu's master's thesis "Varka ve Gülşah mesnevisi minyatürlerinde renk biçim ve kompozisyon" examines the evolution of miniature art within Traditional Turkish Islamic Arts and its influence on painting over time. By analyzing the miniatures of the *Warga wa Gulshah* epic were from the 13th century, Köseoğlu sheds light on the

12 Hüsna Kılıç, "16-18. yy. Osmanlı Minyatürlerinin Tasarım İlkeleri Açısından Değerlendirilmesi ve Çağdaş Yorumları" (Master's Thesis, Selcuk University, 2015), 79

13 Mustafa Cevat Atalay, "Türk Minyatür Sanatının Tasarım Öğelerinin Türk Resminde Varlık Bulması." *Akdeniz Sanat Dergisi* 5 (2012), 79.

14 Emre Şen, "Zamanın Ötesinde Geleneksellik ve Çağdaşlık Üzerine." *İnsan ve Toplum Bilimleri Araştırmaları Dergisi* 12 (2023), 867.

15 Ebru Kızılırmak, *Minyatürleri ve Açıklamalarıyla Varka ve Gülşah: Ayyûki* (İlke Publishing House, 2021), 61.

material, technical, stylistic, and sociocultural aspects of the era. The thesis delves into the figurative, color, and motif analyses of miniatures, as well as their abstract and symbolic messages, offering inspiration to artists and researchers in traditional arts.¹⁶

The distinguishing feature of this article is its exploration of the *Warga wa Gulshah* miniatures not only in terms of their aesthetic and historical value but also through the lens of design education, examining their societal and cultural contexts. This study not only educates students in the universal language of art but also motivates them to follow the legacy of history and contribute to shaping the future. Drawing inspiration from Walter Benjamin's philosophy, the article emphasizes art's social influence and aesthetic awareness. Conducted at the Trabzon University Faculty of Fine Arts and Design, the study provides students with the opportunity to create ten artworks in a basic art workshop. Students analyze selected miniatures according to basic art elements and Gestalt theory, reinterpreting them by incorporating contemporary events. This process not only enhances students' deep interest in art history but also improves their skills in detailed artwork analysis. The modern art workshops' reproduction of the *Warga wa Gulshah* miniatures distinguishes this study. It enhances the comprehension of Seljuk-era art and illuminates the core principles of contemporary art, thereby allowing students to more fully understand the universal language of art.

1. Methodology

This research encompasses a collaborative project where 10 first-year students from the Painting Department at Trabzon University's Faculty of Fine Arts and Design joined forces during the 2023-2024 academic year. Together, they produced 10 unique artworks as part of their basic art workshop course, fostering a creative and educational synergy. At this stage, the story and history of the *Warga wa Gulshah* epic was told to the students, and the miniatures of these works were examined. Then, the concept of artistic reproduction was explained to the students with examples. The epic, consisting of a total of 71 works, was presented in 10-piece subgroups, each consisting of unique and different works, for each student. This allowed each student to have the opportunity to work with 7 different miniature works from which they could choose. The miniature chosen by the student was re-examined in line with the basic design elements (point, line, shape, direction, color and texture) and Gestalt theory (proximity, closure, similarity, continuity, and figure-ground). Throughout this process, the students examined 10 miniature artworks (catalogued as numbers 3b, 13b, 17b, 20a, 21b, 33b, 37b, 42a, 46a, and 68a) from the manuscript with inventory number 841, part of the Collection of Manuscript and Printed Works of the Presidency of the Republic of Turkey's Directorate of National Palaces. They integrated these

16 Gülşah Köseoğlu, "Varka ve Gülşah Mesnevisi Minyatürlerinde Renk Biçim ve Kompozisyon." (Master's Thesis, Necmettin Erbakan University, 2019), 112.

miniatures with contemporary events. The analytical comparison was performed by juxtaposing the miniatures selected by the students. This method provided a suitable platform for students to examine and analyze the works in detail. Throughout this process, the method of the study was meticulously explained using academic language, aiming for students to deepen their interest in art history and develop their ability to analyze artworks in detail. The miniatures of the *Warga wa Gulshah* epic serve as a fundamental source for students to reinterpret and evaluate compositions. In this section, works referred to as “ Student Artwork 1” “ Student Artwork 2” etc., are examined to analyze the relationship between miniatures and their reinterpretations. Initially, the analysis of the original miniatures is followed by explanations of the students’ applications, focusing on fundamental design elements such as line, form, texture, direction, and color, as well as which principles of Gestalt theory should be emphasized. The projects undertaken by the students, drawing inspiration from these miniatures, enabled them to comprehend the composition of the artworks and evaluate their artistic merit. Throughout this process, a detailed analysis is conducted on how the visual elements provided by the miniatures are utilized in students’ works and their impact on composition.

2. *Warga wa Gulshah*

Ayyuki, the poet credited with authoring *Warga wa Gulshah*, resided in the early 11th century. Regrettably, comprehensive details about his life remain elusive. He devoted his epic to Sultan Mahmud, addressing him as “Ebu’l-Kasım” and bestowing upon him the honorific “Gazi Sultan.” Ahmed Ataş notes that Ayyuki composed *Warga wa Gulshah*, in the springtime, offering it as a festive gift to Sultan Mahmud. Ayyuki’s fame began with his epic, *Warga wa Gulshah*, which revolves around the theme of love. In *Warga wa Gulshah*, Ayyuki contemplates the shortcomings of his romantic endeavors and voices grievances regarding the moral decay prevalent in his era. The work *Warga wa Gulshah*, is a Persian romantic epic, encompassing roughly two thousand couplets. It is recognized as one of the initial narrative poems within Persian literature, crafted during the transition from the 10th to the early 11th century. Ayyuki drew inspiration from Arabic tales for the story of *Warga wa Gulshah*, likening its source to the tale of Layla and Majnun. The narrative bears a resemblance to the famous ancient love story of Farhad and Shirin, as indicated by Ayyuki himself, who claimed his work to be based on the Farhad and Shirin tale. *Warga wa Gulshah*, narrates the story of lovers with a simple and unadorned style. It is considered one of the oldest epic compositions in Persian literature, initially introduced as a “lost Epic” when Ahmed Atash discovered a manuscript copy in the Istanbul library.¹⁷

17 Zehra Öztürk, “Osmanlı Döneminde Kiraat Meclislerinde Okunan Halk Kitapları,” *Türkiye Araştırmaları Literatür Dergisi* 9 (2007), 401.

The creator of the work, Nakkaş Abdu'l-Mu'min Hoyi, originates from the storied city of Hoy. Situated within the current boundaries of Iran, Hoy has historically been associated with Azerbaijan. This city has been the cradle for numerous prominent individuals, among them Nakkaş Abdu'l-Mu'min İbn Muhammed El-Hoyi. He was among those who migrated from this city to Anatolia during the Anatolian Seljuk period. *Warga wa Gulshah*, epic was formalized by Nakkaş Abdu'l-Mu'min İbn Muhammed El-Hoyi. The historical origins of the work date back to the first half of the twelfth century. The Turkish origin of the Nakkaş and the presence of Seljuk period characteristics in the work indicate its Anatolian Seljuk feature. While the exact date of the first manuscript is unknown, the text indicates that it was penned by Nakkaş Abdü'l-Mü'min İbn Muhammed El-Hoyi. Some sources also mention Muhammed El-Hoyi as the calligrapher of the work.¹⁸

The epic's narrative centers on *Warga wa Gulshah*, who share a deep love. They are the offspring of the chieftains of the Beni Sheybe tribe, Hilal and Hümam. Tragically, Gulshah is abducted by Rebi' İbni Adnan, the chieftain of a rival tribe. Warga fights to rescue Gulshah and eventually succeeds. However, Gulshah's family hesitates to give her to Warga. After enduring long struggles, Warga finds Gulshah and they both die together.¹⁹

3. Reproduction in Art

Art is perpetually in pursuit of innovation to adapt to the shifting dynamics of time and society. The value of creativity has been further enhanced by Jacques Derrida's philosophy of reproduction, which is articulated through the concept of "difference". Reproduction is essentially a tactic developed based on textual materials, advocating the absence of dominant meanings. This process highlights how cultural products and artworks have changed and spread under the influence of mechanical reproduction.²⁰

Walter Benjamin's theory of reproduction sheds light on the loss of authenticity and uniqueness in artworks due to mechanical reproduction methods. He argues that when artworks are removed from their original contexts, they lose their "aura" the unique presence and authenticity that define them.²¹ This process leads to the commercialization of artworks and their transformation into consumer objects. However, this change also brings forth a new creative potential in the fields of art and architecture. Reproduction artists have developed original and unconventional design

18 Yaşar Çoruhlu, *Erken Devir Türk Sanatının ABC'si* (İstanbul: Kabalıcı Publishing, 1998), 74.

19 Gabrielle van den Berg, "Early Persian Verse Romances in Mutaqârib: Form, Structure, Contents," *Iranian Studies* 56 (2023), 655.

20 Jacques Derrida, *Deconstruction in A Nutshell: A Conversation with Jacques Derrida, With A New Introduction*. (New York: Fordham University Press, 2020), 33.

21 Walter Benjamin, *The Work of Art in The Age of Its Technological Reproducibility, And Other Writings on Media* (Cambridge: Harvard University Press, 2008), 95.

methods to explore the new opportunities brought about by this changing paradigm. This enriches the complexity and diversity of modern artworks, inviting viewers and users to engage in deeper thought and different experiences.²² Benjamin's concept of reproduction provides an important tool for understanding the cultural changes of modern society. This concept is crucial for comprehending modern processes such as the commercialization of art and the rise of the cultural industry. Reproduction and the evolution of art are powerful concepts used together to understand the complex structure of modern society.²³

In this context, Pablo Picasso's "Las Meninas" (**F. 1**) exemplifies the reinterpretation of the renowned work by Spanish artist Diego Velázquez, also titled "Las Meninas" 1656. Velázquez's creation stands as a pivotal piece of Spanish Baroque art and a significant achievement in his body of work. Picasso, one of the most influential and innovative artists of the 20th century, made references to other artists' works in many of his pieces, and "Las Meninas" is one of those references. Picasso reinterpreted Velázquez's original painting (**F. 2**) in his own modernist and cubist style. Picasso's interpretation of "Las Meninas" was created in 1957. While preserving the essence of Velázquez's painting, Picasso's characteristic cubist style is also evident. By fragmenting and rearranging the figures from Velázquez's painting, Picasso alters perspective and perception. Alongside iconic figures, Picasso's portrait is also present in the painting. This reinterpretation is not merely a copy of Velázquez's painting but an artwork that interacts with it, reinterpreting it within a contemporary context. Picasso's painting "Las Meninas" conveys a profound message about the dialogue between different periods in art history and the ongoing evolution of art.^{24 25}

22 Peter Brunette and David Wills, *Deconstruction, and the Visual Arts: Art, Media, Architecture* (Cambridge University Press, 1994), 31.

23 Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (London: Routledge Publishing, 2018), 226.

24 John Berger, *The Success and Failure of Picasso* (New York: Vintage 10 Publishing, 1993), 159.

25 Joel Snyder and Ted Cohen, "Reflexions on Las Meninas: Paradox Lost," *Critical Inquiry* 7 (1980): 429.



F. 1: Diego Velazquez, “Las Meninas”, Oil on canvas, 318 x 276 cm, 1656, Museo del Prado. (Nayden Nikolov, “Interpretación Social-Psicológica de la Obra de Diego Velazquez Las Meninas,” 15)

F. 2: Pablo Picasso, “Las Meninas”, Oil on canvas, 194 x 269 cm, 1957, Pablo Picasso Bağışı, 1968. (Oana Serban. “Portraying the unrepresentable: The methodical eye of the early modern meta-painting,” 45)

In Francis Bacon’s “Pope X” (**F. 3**), the focus is on the Pope’s deformity, reproduction, and spiritual transformation, distinguishing it from other works with its coherent structure. Velazquez’s portrayal of the spiritual figure with tranquility is rendered indistinct and enigmatic in Bacon’s rendition (**F. 4**). The spiritual figure transforms into a screaming monster, colors change, and it is framed with a cage, pushed behind curtains. Bacon, as noted by Deleuze, depicts force. This force is related to factors like gravity and pressure, which likely contribute to the deformation of Bacon’s figures. As Deleuze expresses, reproduction is not merely redrawing a picture but the pictorial reproduction of nature, and in this context, inter-pictoriality is significant. Bacon’s choice of painting and the modifications he introduced signify a substantial shift in content, revealing that the original is not hidden behind it.²⁶

26 Gilles Deleuze, *Francis Bacon: The logic of sensation* (Minnesota: University of Minnesota Press, 2003), 53.



F. 3: Diego Velazquez, “Papa X”, Oil on canvas, 141x119cm, 1650. Doria Pamphilij Gallery. (İsmail Tetikçi, “Resim Sanatında Kopya, Taklit ve Esinlenme,” 2278)

F. 4: Francis Bacon, “Study after Velazquez’s portrait of Pope Innocent X”, Oil on canvas, 52.1x117.8cm, 1953, Des Moines Sanat Merkezi (İsmail Tetikçi, “Resim Sanatında Kopya, Taklit ve Esinlenme,” 2278)

Eugène Delacroix’s renowned work “The Liberty Leading the People” (**F. 5**) is historically celebrated as a symbolic depiction of the French Revolution. The painting powerfully captures the essence of the revolutionary fervor, the people’s resistance, and their pursuit of freedom. As a contemporary artist, Zeki Faik İzer chose a different approach when reproducing Delacroix’s work (**F. 6**). His work titled “On the Path of Revolution” was created in 1933 using the oil on canvas technique. İzer adopts a more colorful approach compared to his earlier piece “Freedom Guiding the People.” In the painting, there is a central female figure representing not Freedom anymore but the Republic, positioned atop a sturdy podium inscribed with “1923” and bearing the Turkish flag. In the painting, the pivotal role is assigned to a concrete leader, Mustafa Kemal Atatürk, who directs the path toward revolution. Rather than portraying figures from various social strata, İzer portrays a soldier brandishing a bayonet to the left of the Republic figure, and to the right of Mustafa Kemal, he includes men and women attired in contemporary fashion. In this painting, the tension between the bourgeoisie and the working class, which previously challenged aristocracy, is now replaced by a struggle characterized as progressive versus regressive. Dissenting and oppressed figures have been replaced by bearded figures trembling with fear.²⁷

27 Gül İrepoğlu, *Zeki Faik İzer* (İstanbul: Yapı Kredi Publishing, 2005), 53.



F. 5: Eugene Delacroix “Liberty Leading the People”, Oil on canvas, 260 x 325 cm, 1830, Louvre Museum. (Gilles Neret, *Delacroix*, 55)

F. 6: Zeki Faik İzer, “On the Path of Revolution”, Oil on canvas, 176 x 237 cm, 1933 (MSGU İstanbul Museum of Painting and Sculpture, <https://artdogistanbul.com/demokrasiye-isik-tutan-resim/>)

4. Analysis of the Student Works

On folio 3b of the manuscript (**F. 7**), beneath a Persian title, the text appears in red ink. The artwork is presented on a canvas partitioned into rectangles, showcasing four adjacent shops delineated by arches. Within the foremost arch, an image of a jeweler is seated cross-legged, with various elements bisecting the scene. The second arch features a depiction of a grocer; on the left side, they measure with a scale, while on the right side, there are four long cruses in different colors. In the third arch, beneath meat pieces, a butcher slaughters a sheep and is portrayed as semi-naked. In the last arch, a baker figure, with a bare upper body, places bread in the tandoor leaning into the tandoor and arranging the baked bread neatly.²⁸

“Student Artwork 1”, inspired by miniature No. 3b (**F. 8**), a new artwork has been crafted. In this piece, figures are abstractly rendered using geometric shapes and portrayed with dynamic expression. The composition is predominantly characterized by vertical orientations. The color palette is quite extensive, including navy blue, pink, red, burgundy, green, light green, yellow, orange, blue, lilac, flesh color, brown, black, white, and gold. The rectangular composition’s ground is covered with navy blue paint (lapis lazuli), making navy blue the dominant color in the composition. Halos on the heads of the figures, arches, and columns are painted in gold to make them strike. To balance the dominance of the navy-blue ground, warm colors like orange and red are regularly present in the composition, providing a warm-cold color contrast. The arch vaults are adorned in pink, with a deliberate emphasis on color tones to enhance value. Covering the arches, flat veins are meticulously arranged in yellow, red, blue, and green, lending a rhythmic visual cadence. Navy blue brushstrokes grace the gro-

28 Emel Esin, *Orta Asya’dan Osmanlıya: Türk Sanatında İkonografik Motifler* (İstanbul: Kabalcı Publishing, 2004), 132.

und, imparting texture, while the interplay between shape and ground is strategically employed to imbue the composition with depth.



F. 7: Abdü'l-Mü'min İbn Muhammed El-Hoyi, “Market Scene from the Beni Shaybah Tribe”, 18.5 x 5.5 cm, 13th century, Folio No: 841, 3b (Topkapı Palace Library, Istanbul)

F. 8: Student Artwork 1, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

In the miniature, the central plant and animal motif is intricately illustrated on a solitary branch. Two spirals adorn the branch, and at the extremities of the leaves, the heads of a dog and a fox emerge, adding to the detailed narrative of the piece. On the left side of the composition (**F. 9**), an armored and armed figure carries a globe while riding a chestnut horse, and the second figure is also mounted on a chestnut horse, holding a sword. On the right side of the central motif, a cavalryman is depicted on a bay horse, and behind him is a soldier carrying a globe on a mule. Among the colors used in the miniature are red, blue, green, black, white, pink, purple, orange, yellow, and brown. The ground is painted blue and enlivened with purple lines. The figures are placed between arches and warm colors are preferred on the cool blue ground to create a warm-cool contrast. The artist has achieved harmony in the distribution of colors and has used some colors multiple times to create harmony in the composition. Symbolic dog and fox motifs make a distinction between the soldiers on both sides.²⁹

“Student Artwork 2”, reproduction, the base of the rectangular composition is imbued with color. Abstract representations of two horses are positioned on this ground, while symmetrical shapes are arranged in pairs, extending from right to left and from left to the center, creating a harmonious balance within the artwork. In the work (**F. 10**), the dominance of angular lines and shapes is observed, and the effect of linearity creates a soft texture. The color palette consists of red, blue, white, and yellow, and considering the symbolic meanings of the colors used, red generally represents passion, power, and energy, while blue express calmness, tranquility, and depth. White symbolizes purity and cleanliness, while yellow represents joy and optimism. Purple is generally associated with luxury, mystery, and spirituality and has been extensively used in the Gestalt theory’s figure-ground relationship by using it in the ground.

²⁹ Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (Illinois: University of Illinois Press, 2023), 166.



F. 9: Abdü'l-Mü'min İbn Muhammed El-Hoyi, “Rebi’s Continuation of Battle with the Soldiers of Beni Shaybah and Challenging Warqa”, 20,5 x 8,5 cm, 13th century, Folio No: 841,13b (Topkapı Palace Library, Istanbul)

F. 10: Student Artwork 2, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

In the depiction, Warqa and Rebi Ibn Adnan are illustrated charging towards one another at full gallop (**F. 11**). Adjacent to the two characters, bird motifs are represented, symbolizing their spirits. The composition is brought into symmetrical harmony by the distinct tree motifs positioned to the right and left. The artist placed the doves behind the figures to reflect their spiritual sense. Although the birds’ wings are depicted as closed despite being in the void, indicating a preference for abstract meaning over concrete imagery.³⁰

“Student Artwork 3”, scene is centrally positioned within the composition, employing a horizontal layout and collage technique to guide the viewer’s focus directly to the center of the piece (**F. 12**). Soft drawings and shapes give a light texture to the work. The branches of pomegranate trees used on the right and left of the composition represent abundance, fertility, and the continuity of life, while the different green tree figure in the middle symbolizes the souls of the two figures. The red horse generally represents passion, power, and courage, while the light blue horse expresses calmness and serenity. Birds painted in blue usually symbolize freedom, spiritual ascent, and peace. The figure of the green tree represents the bond with nature, as well as growth and rejuvenation. The golden inscriptions on the ground, applied by Gestalt’s figure-ground principle, enhance the pattern. The symmetry of the work embodies balance, harmony, and order, maintaining the artwork’s coherence.

30 Mousavi Lor, Ashraf Sadat and Soheila Namaz Alizadeh, “Seljuk Portraiture; Continuation of Manichaean Visual Culture,” *Cultural History Studies; Journal of the Iranian History Association* 13 (2013), 105.



F. 11: Abdü'l-Mü'min İbn Muhammed El-Hoyi, “The Struggle Between Warqa and Rebi”, 17.7 x 3.8 cm, 13th century, Folio No: 841, 17b (Topkapı Palace Library, Istanbul)

F. 12: Student Artwork 3, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

In the miniature, the figures of Rebi, Warqa wa Gulshah are portrayed in a rectangular layout upon a flat surface (**F. 13**). The trio is mounted on three horses, and the composition also features a rabbit and four birds in various sections. Gulshah is on the left side, Warqa is in the middle, and Rebi İbni Adnan is on the right side. While a fighting scene is depicted between Rebi and Warqa, Gulshah is watching this scene on horseback. In the miniature, the rabbit in front of Rebi’s horse symbolizes luck in favor of Rebi. The manes of the horse in the middle are carefully braided and tied, indicating that the horse is well taken care of. Warqa ‘s horse’s bridle is depicted with a texture resembling parchment, emphasizing his wild and strong.³¹

“Student Artwork 4” (**F. 14**), Symmetry is accentuated in the artwork, with careful consideration given to the placement of the horses. The abstraction of the horses, birds, and additional symbols faithfully reflects the original miniature, particularly through the orientation of the horses facing one another toward the center, signifying the battle. Circular shapes and lines are prominent, adding dynamism to the artwork. The turquoise color used on the ground represents peace and tranquility while enhancing liveliness in the scene. The depiction of horses in brown symbolizes naturalness and strength, while the white of the birds represents purity and innocence. The use of warm colors like red and orange for the soldiers emphasizes the intensity of the battle and movement. The contrast with the ground adds depth and contrast to the artwork. The composition is oriented horizontally, which amplifies the sense of equilibrium and structure. The artwork’s matte texture accentuates its realism and authenticity. Furthermore, the interplay between shape and background, as informed by Gestalt principles, endows the piece with depth and unity.

31 Abbas Daneshvari, *Animal Symbolism in Warqa wa Gulshāh* (London: Oxford University Press, 1986), 50.



F. 13: Abdü'l-Mü'min İbn Muhammed El-Hoyi, “Gulshah Watching the Struggle Between Warqa and Rebi”, 20.2 x 9.1cm, 13th century, Folio No: 841, 20 a (Topkapı Palace Library, Istanbul)

F. 14: Student Artwork 4, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

In this miniature (**F. 15**), the depiction showcases Warqa wa Gulshah armed, even while held captive by Rebi. The illuminator has enhanced the visual appeal by weaving motifs of partridges or quails into the foundational pattern. The artist often infuses animal symbols with symbolic significance. The quail shape placed among the figures indicates Rebi hunting Warqa. However, it resembles more to a quail believed to have larger and different features. In ancient Uyghur texts, the quail is described as a medicinal herb. According to a legend in Anatolia, a prophet fleeing from infidels was revealed by a quail, hence called as the “hennaed quail” with the blood of the prophet. According to this belief, the quail might have been used to represent Rebi.³²

“Student Artwork 5” (**F. 16**), The composition’s emphasis on horizontal and vertical lines ensures its presentation on a horizontal plane. The five horse figures are symmetrically arranged, with the central horse, rendered in red as in the original miniature, occupying a position of prominence. This is because red is a potent color that symbolizes excitement. The color palette used in the work is quite diverse; tones such as red, blue, green, light green, pink, navy blue, purple, and skin color were skillfully used to add depth to the composition. In the preferred matte texture of the work, the spatial enclosure around the horses ensured the prominence and prominence of the figures. Additionally, the purple color used on the ground increased the distinction between shapes, allowing the elements to stand out more prominently. Thus, the carefully selected combination of figures and colors added dynamism and liveliness to the composition. In this work, inspired by the 22nd miniature of the *Warqa wa Gulshah* epic, a new work of art has been created.

³² Çoruhlu, *Erken Devir Türk Sanatının ABC'si*, 49.



F. 15: Abdü'l-Mü'min İbn Muhammed El-Hoyi, “Rebi Leading Captive Warqa Away”, 19.2 x 7.3 cm, 13th century, Folio No: 841, 21b (Topkapı Palace Library, Istanbul)

F. 16: Student Artwork 5, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

In the illumination (**F. 17**), the artist, conforming to the rectangular layout, has positioned an oversized tree figure centrally, a departure from earlier designs. Figures of pigeons adorn the tree, which is flanked by symmetrically arranged plants on both the right and left sides. Almost hidden at the base of the tree is a fox figure, while on the right side of the tree, Warqa wa Gulshah are discernible from their clothing. Warqa is depicted with a turban on his head and boots on his feet, while Gulshah is shown wearing a diadem, an open-necked dress, wide-legged pants, and sandals. Their facial and hair shapes are similar. Among the colors used in the miniature are light green, dark green, red, blue, pink, yellow, black, and gold. There is no decorative element in the composition. While the pigeon figure represents unity, the fox, rooster, and hen figures are symbolically placed. The rooster figure represents courage and warriors, symbolizing Warqa, while the hen figure opposite represents Gulshah.³³

“Student Artwork 6” (**F. 18**), he has masterfully fused enthralling symmetry with balance and aesthetic appeal. The splendid tree, central to the composition, commands attention with its bright and bold hues, harmoniously complementing the figures of Warqa wa Gulshah positioned alongside. Opposite these figures, the two bird figures on the left present a striking image to the viewer with their sharp lines and abstract style. The gaze of the birds is directed towards the tree in the center, emphasizing their connection to the central figures. At the bottom of the composition, the use of colors such as green, red, blue, and flesh tones along with the yellow color of the ground provides a rich visual experience. While yellow adds energy and vitality with its brightness, green and blue reflect the tranquility of nature. Red evokes passion and emotion, while the flesh tone provides a sense of naturalness and balance. The harmonious blend of these colors deepens and intensifies the artwork’s impact, and the matte texture beckons the viewer to touch it, almost as if inviting an inner experience. The aesthetic structure of the composition is supported by Gestalt principles. Symmetry, regularity, and a sense of balance give the viewer a feeling of peace and harmony. The artwork’s vertical layout conveys a feeling of ascending motion and vitality, cap-

33 Carole Hillenbrand, “Ravandi, the Seljuk Court at Konya and the Persinisation of Anatolian Cities,” *Special Issue Les Seldjoukides d’Anatolie* (2005), 25.

tivating the viewer’s attention. Furthermore, the piece’s matte texture invites tactile exploration, enriching the sensory experience and amplifying the artwork’s effect.



F. 17: Abdü'l-Mü'min İbn Muhammed El-Hoyi, “Farewell of Warqa wa Gulshah”, 18 x 13.5 cm, 13th century, Folio No: 841, 33b (Topkapı Palace Library, Istanbul)

F. 18: Student Artwork 6, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

The illustration presents a duel between Warqa and an Aden soldier in the background. On the right, Warqa is depicted fully armed on a yellow horse, donning a braided helmet. His armor extends from his chest to his waist, with a shield affixed to his back, poised to strike with his javelin. Opposite him, an unarmored soldier is perched atop a brown horse, equipped with a helmet, wielding a spear, and bearing a shield on his back. The miniature utilizes shades of purple close to pink, yellow, gold, brown, green, black, white, and blue. The purple background stands out by contrasting with the yellow color. The depiction is adorned with arabesque and rumi motifs, covering the entire ground with ornamentation (**F. 19**). The story narrates the heroic deeds of Warqa. Initially challenging and defeating soldiers one by one, he eventually triumphs over a numerically superior enemy force, as reflected in the narrative. Before heading to Yemen, the rooster figure, symbolically associated with Warqa by the artist, merges with the brave warrior Warqa as he valiantly engages in battle.³⁴

“Student Artwork 7”, she chose to represent the two horses geometrically. Faithful to the original miniature, one horse was painted brown and the other yellow. To convey balance, the student emphasized symmetry and opted for rounded, gentle lines in their artwork, giving it a soft, matte texture. The two horse figures create a balance by focusing on the center, while the blue and decorative shapes between them divide the composition into two. In this soft composition, the dominance of warm colors is particularly evident, especially manifesting itself on the pink background in adherence to the original artwork. Skillfully using Gestalt’s figure-ground relationship, the student

34 Peter Waley and Norah M. Titely, “An Illustrated Persian Text of Kalila and Dimna Dated 707/1307-8,” *The British Library Journal* 1 (1975), 42.

highlighted the primary colors to emphasize the dynamism of the shapes. The artwork showcases the use of colors like pink, green, blue, yellow, and brown. Pink represents emotionality and delicacy, while green is associated with nature and symbolizes life. Blue imparts a sense of calmness and tranquility, while yellow expresses energy and joy. Brown is associated with naturalness and reliability. Inspired by the miniature, the student recreated the artwork, infusing it with their interpretation while preserving the original's essence and aesthetic. This approach resulted in a new creation that echoes the miniature's spirit and visual appeal. (F. 20).



F. 19: Abdü'l-Mü'min İbn Muhammed El-Hoyi, "Warqa 's One-on-One Combat with the Aden Soldier", 17.7 x 7.5 cm, 13th century, Folio No: 841, 37b (Topkapı Palace Library, Istanbul)

F. 20: Student Artwork 7, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

In the miniature, within the illustrated tent, both Gulshah's mother and the elderly woman dispatched by the Shah are depicted. The mother, her head covered, appears to be speaking into the air. Opposite her stands the elderly woman, her head adorned with a long white veil, with fabrics visible within the bundles. The scene is framed by plants positioned on either side of the tent. The boots on the feet of the elderly woman may not be appropriate for the depiction, as the figure originally wears narrow-legged pants, and the boots were added later (F. 21). Gulshah's mother is depicted as young, perhaps as a deliberate choice by the artist. Depicting the mother with her head covered, despite the closed environment, could be a sign of distrust towards intermediaries.³⁵

"Student Artwork 8", the tent is abstracted and positioned at the center of the horizontal composition. This composition exudes a dynamic effect, courtesy of geometric and angular shapes. The triangles and rectangles in the tent's red section mirror the abstracted forms of the figures. These elements, along with others, direct the viewer's gaze upward through their vertical orientation, infusing the composition with a sense of movement (F. 22). This abstraction, painted with orange and yellow colors, emphasizes the excitement and impact of the conversation between the figures. The pink and green colors at the end of the tent represent nature and life, creating a sense of balance and harmony with the contrasting colors used together. The student designed the green and pink shapes abstractly representing roses and noted that the dots next to

35 Kâzım Köktekin, *Yüsus-ı Meddâh Varka ve Gülşah* (Ankara: Turkish Language Association Publishing, 2007), 122.

them give the impression of someone trying to discover what is happening inside the tent. The flesh-colored font in the background is used to highlight the figures in the foreground. The blue color in the middle symbolizes harmony and tranquility, while adding dynamism to the composition through contrast with the other warm colors. The Gestalt principle of figure-ground relationship enhances the depth of the composition, offering the viewer a more compelling experience. Additionally, the matte texture allows the viewer to feel the artwork by touch, enabling them to experience the impact of the artwork more closely.



F. 21: Abdü'l-Mü'min İbn Muhammed El-Hoyi, “The Shah of Sham Sending an Old Woman as an Intermediary to Gulshah’s Mother”, 17.5 x 8 cm, 13th century, Folio No: 841, 42a (Topkapı Palace Library, Istanbul)

F. 22: Student Artwork 8, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

In the miniature, a mound draped with a white cloth is situated at the tent’s center. Outside the tent, to the right, stands Hilal, and to the left, his wife. A harmonious blend of warm and cool colors is achieved through the use of red, blue, orange, green, light green, yellow, black, white, and gold tones. The ground is adorned in blue, and the top is also in blue, divided by Rumi spiral motifs selected to accentuate the nocturnal theme (**F. 23**). There are two symmetrically placed duck motifs on the tent, and an arabesque motif on the top of the tent. During Gulshah’s marriage to the Shah, it is narrated that Warqa was away, and upon Gulshah’s marriage and departure, he returned. Upon Warqa’s return, Hilal and his wife fabricate a lie that Gulshah has died, and the artist depicts this scene by creating a funeral-like image with the white cloth inside the tent. In the darkness of the night, Hilal and his wife wear mourning clothes for Gulshah’s death and chant fake laments. The deliberate choice of blue by the artist on the ground is to reflect mourning expressions associated with funerals and funeral homes in the Middle Ages.³⁶

“Student Artwork 9”, a novel composition inspired by Gulshah’s feigned funeral ceremony has been crafted. This abstracted composition features the tent centrally placed, with figures to its right and left rendered in formal and rectangular lines. Such an approach suggests a prominent, distinct texture throughout the piece. Symmetry is

36 Alireza Dastmalchi, “A Comparative Study of Shirin and Layla in Khamsa of Nizami Ganjavi,” *International Journal of Multicultural and Multireligious Understanding* 10 (2023), 697.

again a prominent feature in the design. The tent painted white in the center represents Gulshah's innocence and purity. Red signifies passion or danger, orange represents energy or enthusiasm, green symbolizes hope or nature, and black denotes darkness or death on the opposite side (F. 24). Yellow color is used around the composition contrasting with blue to try to provide balance. The dominant blue color in Gestalt's figure-ground expression represents the night and the funeral, while allowing other shapes to stand out, creating a sense of depth. This way, the rules of perspective are adhered to.



F. 23: Abdü'l-Mü'min İbn Muhammed El-Hoyi, "Gulshah's Parents Set Up a Fake Funeral Tent", 17.6 x 7.1 cm, 13th century, Folio No: 841, 46a (Topkapı Palace Library, Istanbul)

F. 24: Student Artwork 9, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

In the miniature (F. 25), the tomb of Warqa wa Gulshah is situated in the center, while on the right, the Shah of Damascus is depicted in a speaking position with a standard-bearer carrying the standard behind him. On the left, two male figures are portrayed in motion and conversing. The ground is painted red, while the floor of the tomb is colored blue, creating a contrast between warm and cool colors. Among the decorative elements, the motif in the Samarra style adorns the arch and roof of the tomb. The depiction of Warqa wa Gulshah, who have passed away, and the Shah's act of interring them together in a tomb, highlights their pure and untainted love. The pyramid-shaped lower part of the tomb and its conical roof with an inner dome are inspired by Anatolian Seljuk art. The practice of burying spouses or lovers together can be understood from the skeletons found in the mounds of Turkic societies.³⁷

"Student Artwork 10", the figures, tomb, and other elements are reinterpreted using a horizontal layout and geometric shapes. This contemporary rendition skillfully merges sharp angles and smooth curves to achieve a harmonious contrast. The harmonious coexistence of geometric shapes demonstrates the dynamic and attractive visual structure of the artwork. While the texture of the work exhibits striking hardness and clarity, the color palette used also contributes to the emotional and symbolic depth of the piece. Red represents internal passion and dramatization, while blue offers the viewer a sense of calming tranquility and depth. Green symbolizes the vitality

37 Maryam Aliabadi, Arezoo Paydarfard and Zeinab Niknasab, "A Study of the Illustrated Version of Warqa and Gulshah Belonging to the Seljuk School of Painting," *Journal of Islamic Archaeology Studies* (2021), 209.

of nature and hope, while black and white reflect contrast and balance, ensuring the dynamic equilibrium of the composition. Alongside the selection and use of colors, Gestalt principles are also adeptly applied. Particularly, the use of techniques like overlapping and closure augments the sense of depth, producing an enthralling effect that captivates the viewer. Through this approach, a visual connection is forged between the figures and elements, reinforcing the artwork’s emotional and symbolic resonance. This reinterpretation stands out as a modern interpretation of traditional motifs, offering the audience a contemporary artistic experience (F. 26)























F. 25: Abdü'l-Mü'min İbn Muhammed El-Hoyi, “The King ‘s Construction of a Tomb for Warqa wa Gulshah”, 17.7 x 7.5 cm, 13th century, Folio No: 841, 68a (Topkapı Palace Library, Istanbul)

F. 26: Student Artwork 10, Mixed Technique on Paper, 35x50 cm, 2024 (Personal archive)

All student works presented have been meticulously evaluated, and the results are summarized in Table 1. In this table, original miniatures are juxtaposed with reproductions created by students, along with brief information about each piece. This allows for a deeper understanding of both the original miniatures and the students’ creative processes and technical skills. Table 1 showcases the overall success of this study and highlights students’ artistic development.

Table 1: List of Students Art Works (prepared by author, 2024)

#	Original Miniature Number	Original Miniature	Student’s work number	Student Artwork	The Technique of Student Artwork
1	F. 7		F. 8		Mixed Technique on Paper
2	F. 9		F. 10		Mixed Technique on Paper

3	F. 11		F. 12		Mixed Technique on Paper
4	F. 13		F. 14		Mixed Technique on Paper
5	F. 15		F. 16		Mixed Technique on Paper
6	F. 17		F. 18		Mixed Technique on Paper
7	F. 19		F. 20		Mixed Technique on Paper
8	F. 21		F. 22		Mixed Technique on Paper
9	F. 23		F. 24		Mixed Technique on Paper
10	F. 25		F. 26		Mixed Technique on Paper

The works include comprehensive accounts of practical projects executed by students at Trabzon University’s Faculty of Fine Arts and Design, integral to their foundational design education. Each creation draws inspiration from Seljuk miniature art,

with initial sections detailing the essential aspects such as color schemes, compositional elements, and employed symbols. Following this, the distinctive attributes of each work and the students' artistic inclinations are explored. Students employ various approaches to understand the basic elements and compositions of miniatures. For instance, while some students prefer abstraction, others depict figures more realistically. The symbolic meanings of colors also play a significant role, enhancing the emotional and symbolic depth of the works. Furthermore, Gestalt principles, particularly the figure-ground relationship, are widely utilized, strengthening the perception of depth and unity in the compositions. The summary at the end of each piece underscores the enhancement of students' capacity to articulate their artistic tastes and creative flair. This progress is attributed to the significant impact of their foundational design education courses. Such an evaluation underscores the pivotal role these courses play in fostering students' comprehension and articulation of art, thereby establishing a robust groundwork for their evolution as future artists.

Conclusions

Reproduction serves to subvert established knowledge and interrogate meaning through the use of binary oppositions. These oppositions prompt a reevaluation of concepts that simultaneously contradict and corroborate each other, thus forming essential instruments for the method of reproduction. The article reviews the Basic Design Education Course as a manifestation of reproduction in the realm of painting instruction, centering on select artworks produced in the "Basic Design Seljuk" workshop at Trabzon University. By using Seljuk art as a tool and embracing the reproduction method as a methodology, this article questions topics such as line, form, orientation, texture, color, and Gestalt theory. Through given binary oppositions, students can produce unique results. Using Seljuk art as a design tool, *Warqa wa Gulshah* miniatures have been redesigned as creative works in abstract terms, and each student's work represents a unique storytelling and artistic expression. This portrayal also reveals how art education, particularly within the Basic Design Course, can provide fresh insights. The variety of creations stemming from assigned tasks indicates that students are honing their intellectual abilities and gaining confidence in self-expression. This process allows students to develop their aesthetic perceptions while understanding the importance of cultural heritage and the universal language of art. These basic design education courses at Trabzon University not only contribute to Seljuk period art but also provide a valuable contribution to the fundamental concepts of contemporary art. In conclusion, viewing art as a tool in the design process and leveraging it is important for art education. Basic Design Courses can provide a unique perspective on local values through a teaching/learning model based on learning through art. This innovative methodology is also crucial for the analysis of Seljuk art and its global presentation. The courses provide students with the chance to enhance

their expressive and interpretative skills using the universal language of art, all the while underscoring the significance of cultural heritage and the global nature of art.

Peer-review: Externally peer-reviewed.

Conflict of Interest: The author has no conflict of interest to declare.

Grant Support: The author declared that this study has received no financial support.

Acknowledgement: The author of this article would like to thank the first-year students of Trabzon University Faculty of Fine Arts and Design, Department of Painting for their outstanding performance and contributions in the Basic Art Course in the 2023-2024 academic year.

Hakem Değerlendirmesi: Dış bağımsız.

Çıkar Çatışması: Yazar çıkar çatışması bildirmemiştir.

Finansal Destek: Yazar bu çalışma için finansal destek almadığını beyan etmiştir.

Teşekkür: Bu makalenin yazarı, 2023-2024 akademik yılında Trabzon Üniversitesi Güzel Sanatlar ve Tasarım Fakültesi Resim Bölümü birinci sınıf öğrencilerine, Temel Sanat Dersi'nde göstermiş oldukları üstün performans ve derse katkılarından dolayı teşekkürlerini sunmaktadır.

References/Kaynakça

- Abdullahi, Yahya and Mohamed Rashid Embi. "Evolution Of Abstract Vegetal Ornaments in Islamic Architecture." *Archnet-IJAR: International Journal of Architectural Research* 9/1 (2015): 31-49.
- Aliabadi, Maryam, Arezoo Paydarfard and Zeinab Niknasab. "A Study of the Illustrated Version of Varqa and Gulshah Belonging to the Seljuk School of Painting." *Journal of Islamic Archaeology Studies* (2021): 209-231
- Atalay, Mustafa Cevat. "Türk Minyatür Sanatının Tasarım Ögelerinin Türk Resminde Varlık Bulması." *Akdeniz Sanat Dergisi* 5 (2012): 79-90.
- Ateş, Ahmed. "Varaka ve Gülşah Mesnevisinin Kaynakları". *Türk Dili ve Edebiyat Dergisi* 2/1-2 (1946): 18-32.
- Ateş, Ahmed. "Farsça eski bir Varka ve Gülşah mesnevisi." *Türk Dili ve Edebiyat Dergisi* 5/5 (1953): 34-50.
- Benjamin, Walter. *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*. London: Harvard University Press, 2008.
- Berger, John. *The Success and Failure of Picasso*. New York: Vintage 104 Publishing, 1993.
- Boucharenc, Christian Gilles and Takanao Saiki. "International Comparative Research on Basic Design." *Japan: Design Research Association* 29/2 (2002): 20-27.
- Brunette, Peter and David Wills. *Deconstruction and the Visual Arts: Art, Media, Architecture*. London: Cambridge University Press, 1994.
- Çoruhlu, Yaşar. *Erken Devir Türk Sanatının ABC'si*. İstanbul: Kabalıcı Publishing, 1998.
- Daneshvari, Abbas. *Animal Symbolism in Warqa wa Gulshāh*. Oxford: Oxford University Press, 1986.
- Dastmalchi, Alireza. "A Comparative Study of Shirin and Layla in Khamsa of Nizami Ganjavi." *International Journal of Multicultural and Multireligious Understanding* 10-4 (2023): 697-706.
- Deleuze, Gilles. *Francis Bacon: The Logic of Sensation*. Minneapolis: University of Minnesota Press, 2003.

- Derrida, Jacques. *Deconstruction in a Nutshell: A Conversation with Jacques Derrida, with a New Introduction*. New York: Fordham University Press, 2020.
- Durmuş Öztürk, Serap, Asu Beşgen and Nilgün Kuloğlu. "Rethinking Basic Design Education: Deconstruction of Anatolian Carpets." *Art-Sanat* 9 (2018): 463-478, <https://dergipark.org.tr/en/download/article-file/783748>
- Esin, Emel. *Orta Asya'dan Osmanlıya: Türk Sanatında İkonografik Motifler*. İstanbul: Kabalcı Publishing, 2004.
- Frye, Richard Nelson. *The Cambridge History of Iran: The Period from the Arab Invasion to the Saljuqs*. Cambridge: Cambridge University Press, 1975.
- Gibson, James Jerome. *The Senses Considered as Perceptual Systems*. London: Gerorge Allen and Unwin Ltd., 1966.
- Hillenbrand, Carole. "Ravandi, the Seljuk Court at Konya and the Persinisation of Anatolian Cities." *Special Issue Les Seldjoukides d'Anatolie* (2005): 25-26.
- Hutcheon, Linda. *A Theory of Parody: The Teachings of Twentieth-century Art Forms*. Illinois: University of Illinois Press, 2023.
- Itten, Johannes. *Design of Form: The Basic Course at the Bauhaus and Later*. New Jersey: John Wiley and Sons Publishing, 1975.
- İrepoğlu, Gül. *Zeki Faik İzer*. İstanbul: Yapı Kredi Publishing, 2005.
- Kılıç, Hüсна. "16-18. Yy Osmanlı Minyatürlerinin Tasarım İlkeleri Açısından Değerlendirilmesi ve Çağdaş Yorumları." Master's Thesis, Selcuk University, 2015.
- Kızıllırmak, Ebru. *Minyatürleri ve Açıklamalarıyla Varka ve Gülşah: Ayyükü*. İstanbul: İlke Publishing, 2021.
- Köktekin, Kâzım. *Yüsuf-ı Meddâh Varka ve Gülşah*. Ankara: Turkish Language Association Publishing, 2007.
- Köseoğlu, Gülşah. "Varka ve Gülşâh Mesnevisi Minyatürlerinde Renk Biçim ve Kompozisyon." Master's thesis, Necmettin Erbakan University, 2019.
- Mousavi Lor, Ashraf Sadat and Soheila Namaz Alizadeh. "Seljuk Portraiture: Continuation of Manichean Visual Culture." *Cultural History Studies: Journal of the Iranian History Association* 13 (2013): 105-85.
- Neret, Gilles. *Delacroix*. Germany: Taschen Publishing, 1993.
- Nikolov, Nayden. "Interpretación Social-Psicológica de la Obra de Diego Velazquez Las Meninas." *Anuario de la Universidad de Sofia San Clemente de Ojrida* 91 (1998): 3-26.
- Özgerin, Kemal. "Selçuklu Sanatçısı Nakkaş Abdülmü'min el-Hoyî Hakkında." *Belleten* 34 (1970): 219-230.
- Öztürk, Zehra. "Osmanlı Döneminde Kıraat Meclislerinde Okunan Halk Kitapları." *Türkiye Araştırmaları Literatür Dergisi* 9 (2007): 401-446.
- Peacock, Andrew Charels Spencer. *Early Seljuq History: A New Interpretation*. London: Routledge Publishing, 2013.
- Schön, Donald Alan. *The Design Studio: An Exploration of Its Traditions and Potentials*. London: Riba Publications Limited, 1985.
- Schön, Donald Alan. "Toward a Marriage of Artistry and Applied Science in the Architectural Design Studio." *Journal of Architectural Education* 41 (1988): 4-10.

- Schön, Donald Alan. *The Reflective Practitioner: How Professionals Think in Action*. London: Basic Books, 1991.
- Serban, Oana. "Portraying the Unrepresentable: The Methodical Eye of the Early Modern Meta-painting." *Analele Universitatii Bucuresti: Filosofie* 2 (2013): 39-53.
- Snyder, Joel and Ted Cohen. "Reflexions on Las Meninas: Paradox Lost." *Critical Inquiry* 7-2 (1980): 429-447.
- Şen, Emre. "Zamanın Ötesinde Geleneksellik ve Çağdaşlık Üzerine." *İnsan ve Toplum Bilimleri Araştırmaları Dergisi* 12 (2023): 867-887.
- Tetikçi, İsmail. "Resim Sanatında Kopya, Taklit ve Esinlenme." *İdil Sanat ve Dil Dergisi* 6 (2017): 2273-2290, DOI: 10.7816/idil-06-36-09.
- Van den Berg, Gabrielle. "Early Persian Verse Romances in Mutaqārib: Form, Structure, Contents." *Iranian Studies* 56-4 (2023): 655-670.
- Waley, Peter and Norah Milam Titley. "An Illustrated Persian Text of Kalīla and Dimna Dated 707/1307-8." *The British Library Journal* 1-1 (1975): 42-61.
- White, Alex. *The Elements of Graphic Design: Space, Unity, Page Architecture, And Type*. New York: Skyhorse Publishing, 2011.