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Scientific article

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### Miniature-Style Paintings in the Kubbe-i Hadra Section of the Mevlana Museum

**Abstract.** The miniature paintings examined in this study were discovered during restoration work at the Mevlana Museum in Konya. These miniatures, which contain pictorial elements, reflect the characteristic features of the period in which they were created, as shown by the results of the study. The miniatures discovered during the restoration process depict elements such as castle walls, roads, hills, cypress trees, and spring branches in a clear composition. This study used a literature review method, drawing on both electronic and printed sources. The miniatures were evaluated from various perspectives, including aesthetic appearance, the arrangement of elements in the composition, movement, and density. The results of the study contribute to the limited literature on wall painting using miniature techniques, highlighting the use of miniatures on non-traditional surfaces beyond traditional production methods. Furthermore, this study sheds light on the stylistic continuity and transformation of miniature art as it evolved from its use in manuscripts to architectural surfaces. By analyzing these rare examples, the study highlights the interdisciplinary nature of miniature compositions, connecting art history, architecture, and cultural studies. The discovered works provide valuable insight into Ottoman visual culture, pointing to conscious choices of iconography and symbolic representations that resonate with both religious and secular themes.

**Keywords:** miniature, Kubbe-i Khadra, elements of imagery, traditional methods, calligraphic work.

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## Introduction

Miniatures are vivid interpreters of stories, poetry, and history [8]. In Turkish painting art, miniatures serve as historical documents that depict the contemporary events and texts of the period in which they were created. The "realistic view" in Turkish miniatures is proven by historical events, and it serves as a one-time depiction of historical analyses, guiding historical studies [12]. Miniatures also contain depictions of various mythological animals and nature, arranged in compositions that convey the liveliness of daily life as it is. The first examples of miniature art, considered part of Turkish painting, were produced by the Uighurs in the 8th century AD, who had embraced the Manichaeism and Buddhist religions [6]. Unlike the Islamic period's understanding of painting, the Uighurs applied their artistic practices to wall and ceiling paintings in religious spaces like temples and monasteries. In the wall paintings found in Bezeklik and Sorçuk, and in Uighur manuscripts, an advanced artistic understanding is evident (See Figure 1). The Uighur painting style was shaped by the beliefs and understanding of Manichaeism and Buddhism, manifesting in a distinct form and style, particularly in temples and monasteries [13].



**Figure 1.** Bezeklik wall paintings [23]

The Manichaeism wall and ceiling paintings found in the ruins of Hoçu, dating back to these centuries, form the oldest known examples of Turkish painting and miniatures that have survived to the present day [9]. Although the Uighur painting and miniature style gradually evolved, its core remained intact until the 15th century. The Turks carried their understanding of painting and miniatures from Central Asia to the West, using the Uighur decorative style in Gaza, Rey, Kashan, Mosul, and Anatolia. With Tuğrul Bey's ascension to the title of "Sultan" in Baghdad

in 1055, Great Seljuk art and culture began to spread. The early Great Seljuk ceramics and tiles also contain works that reflect painting style [13].

In Anatolia, the interest of beylik rulers in art contributed to the development of painting. From the 12th century onwards, during the Seljuk period, there was an interest in inscription and painting art, particularly in Konya. It is known from sources that Mevlana commissioned a portrait from the artist Aynüddeve. In the 13th century, Abdülmümin b. Muhammed Nakkaş from Hoy in Konya created miniatures for the story "Varka and Gülşah." Additionally, Abd el-Cabbar b. Ali produced botanical illustrations for a book prepared for the library of Ebu'l Fezail Muhammed, a ruler in southeastern Anatolia. In Diyarbakır, Cezeri created a work on mechanical devices. Nasd ed-Din Sivasî dedicated a work on magic and astrology to Seljuk Sultan Gıyaseddin Keyhüsrev III. These works also contain visual explanations accompanied by primitive drawings [24].

### Materials and methods

The subject of the study is the evaluation of six images, uncovered during the restoration of the calligraphic decorations in the "Kubbe-i Hadra" section of the Mevlana Museum, as miniatures. The reason for this evaluation stems from the resemblance of these images to the techniques used in miniature painting, the use of color tones that align with miniature painting methods, and the information found in previous research suggesting that Ottoman miniature techniques were also employed in wall painting during the Westernization period. Based on this proposal, the historical development of the calligraphic art technique and examples of it have not been extensively discussed in the research. However, relevant definitions and technical explanations have been included. The methodology of this study has been formed through electronic resources, books, and literature reviews, and further supported by field observations and research conducted at various times.

**Ottoman Period Miniature Art.** The development of miniatures in the Ottoman period began during the reign of Fatih Sultan Mehmet, who was known for his interest in the arts. Artists such as Bellini were brought from Italy during this time, and Ottoman artists like Bursalı Sinan were sent to Italy [19]. The "Süleymanname" prepared by Bursalı Şerafeddin, known as Uzun Firdevsi, during the reign of Bayezid II is considered the beginning of classical Ottoman miniature art



[13]. During the reign of Suleiman the Magnificent, the Nakkaşhane-i Rum and Nakkaşhane-i Acem were established alongside each other[19]. "Selimname," written in Turkish by Şükri, is considered the first work created in the context of miniatures during Suleiman's reign. Matrakçı Nasuh, who became a prominent artist of this period, created realistic depictions of cities, castles, and harbors without including figures [13].

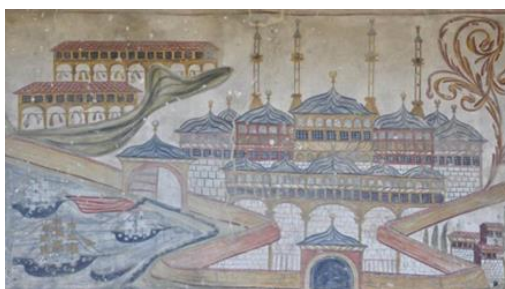
During the 17th century, when political and commercial relations with Europe intensified, Turkish ambassadors traveled to Europe, and European envoys came to Istanbul, fostering cultural interaction. Nakkaş Hasan Pasha created miniatures for Nisari's "Eğri Fetihnamesi," which poetically described the Hungarian Campaign. Additionally, the "Şehname of Osman II" stands out as a significant work [19].

The painter Levni, known for his use of color shading and his ability to give depth to natural details, was a prominent artist of the 18th century. His work, the "Surname-i Vehbi," is one of his masterpieces. During this period, Levni and many other artists also prepared albums of clothing and portraits of sultans. Artists such as Nakkaş Mehmet and Abdullah Buhari applied detailed architectural drawings with dimensional elements to book covers. Tanındı noted that this artistic development could be seen on walls and may have served as early attempts at landscape painting, which would later become more common [24]. In the 18th century, under the influence of Westernization, the techniques used in the final examples of miniature art began to change. With the preference for different Western techniques, a new form of painting known as mural painting emerged [7]. Ottoman miniature art, characterized by its unique style, expanded beyond the established literary genres of Persian book art, such as the \*Shahnameh\* and \*Hamse\*, which are considered the crystallized examples of miniature art. It began to encompass scientific works, travelogues, encyclopedias, biographies, chronicles, and even religious subjects, thereby gaining the status of documents reflecting the lifestyle of society through a new power of observation [16]. The subject of this research is the evaluation of six paintings discovered during the restoration of the calligraphy works in the "Kubbe-i Hadra" section of the Mevlana Museum. The rationale for evaluating these as miniatures stems from their resemblance to the application techniques of miniature art, the use of color tones characteristic of miniature painting, and research findings that indicate Ottoman miniature techniques were also used in mural painting during the Westernization period. In light of this



suggestion, the study does not provide a detailed account of the historical development and examples of calligraphy techniques but instead focuses on the relevant definitions and technical explanations related to the topic. The methodology of this study is based on research through electronic sources, books, and literature review, supported by field observations conducted at different times.

**Calligraphy Technique.** Aslanapa defines the calligraphy technique as the application of color or relief on plaster, sometimes using the malakari technique. In architecture, calligraphy compositions add richness to wooden structures, as well as ceiling and dome decorations. The calligraphy technique, while carrying artistic styles of its period, emphasizes its widespread use in Ottoman art [13]. The calligraphy technique, applied to plastered or wooden surfaces, is most often encountered in wall and ceiling decorations. In wall paintings, earth-based pigments mixed with glue or water are preferred for application over dry plaster. The difference between calligraphy and fresco lies in the superficial nature of calligraphy, as it is applied over dry plaster [14]. While the technique can be applied to stone walls and plaster, it can also be used directly on wooden parts or leather surfaces for decoration. However, variations in techniques and materials result in different outcomes [22]. From the second half of the 18th century onward, many wall paintings began to incorporate miniature techniques [15]. In the early 19th century, a new style emerged, blending miniature and painting techniques in decoration. This hybrid style was applied in both mural and calligraphy decorations [2]. While a Westernized approach is evident in some mosque paintings in Anatolia, others adhered to traditional depictions rooted in the miniature tradition. Arık describes this approach as «landscape or architectural depictions, often conveying a symbolic representation of the concept, presented in the form of decorative motifs» [16].



**Figure 2.** Depiction of Istanbul on the east facade of Berat Bekârlar Mosque in Albania [10]

The example in Figure 2 was constructed in Albania during the Ottoman period, between 1827 and 1828, by Süleyman Pasha, the son of Ibrahim Pasha Vlore. The walls of Berat Bekarlar Mosque feature numerous wall paintings in a miniature style. Uçar draws attention to the similarity between these visuals and miniatures made from a bird's-eye perspective that resemble depictions of Topkapı Palace in Istanbul[10]. Furthermore, Uçar emphasizes that the red, earthy tones, yellow, and green used in the wall paintings of Berat Bekarlar Mosque, along with the preference for two-dimensional forms in the drawings, are reminiscent of the miniature style [10].



**Figure 3.** Wall painting in the ablution fountain of Amasya II. Beyazid Mosque [27]

The wall paintings in the ablution fountain of Amasya II. Beyazid Mosque (Figure 3) include scenes of the Golden Horn, Galata Tower, the historic peninsula, and steamboats [4].



**Figure 4.** Depiction of the southern wall and mihrab of Hacı Nazır Tomb interior [17]

The example in Figure 4 was worked with the pencil work technique on dry plaster and contains the decorative features of the 18th and 19th century Westernization period. The green curtain, which is positioned by tying it on both sides, is highlighted with color transitions created by the gradient painting of its curved lines. An oil lamp is hung in the space created by opening the curtain on both sides.



**Figure 5.** Hazinedar Mosque: The First Mosque in Anatolia with a Kaaba Miniature [26]

Hazinedar Mosque in Sivrihisar (Figure 5) was built in 1274. It contains miniature decorations dated to the 15th century. In addition to being the first mosque featuring a Kaaba miniature, it also contains miniatures of Mecca, Medina, and Jerusalem, as well as depictions of flowers, palm trees, and geometric motifs, all vividly colored [26].

**Findings.** The six miniatures, which form the subject of this research, were discovered during the restoration of the calligraphy works in the Kubbe-i Hadra section of the Mevlana Museum between May 2018 and March 2019. This restoration project is considered the most comprehensive in the history of the Republic [1].



**Figure 6.** Painting in miniature style (before and after restoration) [18]

In 1273, after Mevlana's death, his burial site was chosen to be a rose garden belonging to the Seljuk Palace outside the city, where his body was laid to rest [3].

The mausoleum, built over Mevlana's tomb in 1274, was constructed by architect Tebrizli Bedreddin, commissioned by Alameddin Kayser, Muineddin Pervane, and his wife Gürcü Hatun [1]. The Mevlana Dervish Lodge became the Konya Museum of Antiquities in 1926 after the law for the closure of dervish lodges and zawiyas in 1925 [11]. The calligraphy decorations inside the tomb were made by Halepli Nakkaş Abdurrahman during the reign of Sultan Bayezid II in 1499. According to an inscription uncovered during the 2018 restoration, the calligraphy was repaired 260 years after its creation by Kayserili Nakkaş Derviş Osman. In this restoration, the original motifs of the malakari-style inscribed borders and calligraphy bands were preserved, while the delicate vegetal decorations beneath and around the calligraphy were covered with flat blue, yellow, and red paint (See Figure 6). Six miniature-style paintings were uncovered during scraping work on the capitals of the columns [11]. The areas of calligraphy work on the original decorations by Mevlevi dervish Osman in Kubbe-i Hadra include the star vault, inscription bands, the interior of the arches, mirrors, triangles, the southern facade, wooden braces, and some sections of the columns [18]. When evaluated in terms of design and composition, the calligraphy decorations in Kubbe-i Hadra bear similarities to those found in the Green Complex of Bursa, the Muradiye Complex of Edirne, and the tomb built for Şehzade Mustafa in Bursa during the 15th century, indicating that they reflect the decorative style of that period [1]. A second inscription related to calligraphy decorations in the Mevlana Dervish Lodge is located on the southern wall of the mosque, attributing the decorations to Mahbup Efendi. Mahbup Efendi created the calligraphy decorations in Tilaved Hall, Huzur-u Pîr, Semahane, the mosque, Matbah-ı Şerif, dervish cells, the main hall, Çelebi Mansion, and Fatma Hatun's Tomb. The southern wall of the mausoleum, the dome covering, the interior surfaces of the arches, the tympanums of the arches, and the exposed parts of the columns are decorated with calligraphy. The calligraphy decorations include inscriptions of the Basmala and Ayat al-Kursi in Celi Sülüs script, along with geometric shapes and vegetal motifs [11]. The Kubbe-i Hadra, which underwent repairs and additions during the Seljuk, Karamanid, Ottoman, and Republic periods, is notable for the restoration work conducted in 1758. During the 2018 restoration, a signature uncovered dated to 1172/1758 indicates that the restoration work was carried out by Kayserili Mevlevi Hacı Derviş Osman. It is noted that Derviş Osman made no significant changes to the original decorations, only intervening with color, using thick outlines, extensive

gold, and applying paint to cover the designs [3]. Small-scale repairs were carried out in 1933 by Yusuf Akyurt when the tomb's decorations deteriorated, and in 1982, the museum administration initiated partial restoration of the calligraphy work. No further restoration or repair has been undertaken since then [11].

Two miniature wall paintings were uncovered on the northern columns and one each on the southern columns of the tomb. The roads, towers, and architectural structures depicted in these miniatures are believed to represent the buildings of the Seljuk Palace on Alaattin Hill. The miniatures are also noted to exhibit characteristics of the Timurid Tabriz period. The miniatures feature roads on hills, castle-like stone structures, a domed building with a broken roof, a spring branch with curled flowers, cypress trees, and the tree of life motif. These decorations are noted for their resemblance to the "garden of paradise" motif on the southern wall of Mevlana's Tomb [11]. İrteş notes that these miniatures were concealed in 1758 under layers of plaster and comments: «These depictions of architectural and natural elements were not created randomly. It is believed that these scenes represent the Seljuk Palace of Konya and the Kubbe-i Hadra. Research indicates that such symbolic miniature depictions are rarely encountered in calligraphy work» [18]. During scraping work on the bingi surfaces of the four columns supporting the Kubbe-i Hadra, six paintings in miniature style, measuring 100 x 60 cm, were uncovered [3]. Based on research and the findings from the restoration work, it has been concluded that the wall paintings uncovered during the restoration of the calligraphy work in the Mevlana Museum should be evaluated as miniatures. Therefore, the term «miniature» is used to describe the examples discovered during this research.



**Figure 7.** Painting located on the southern section of the northern column of Kubbe-i Hadra [25]



The miniature in Figure 7 is located on the southern section of the northern column of Kubbe-i Hadra. The composition is simple, with a symmetrical arrangement of blooming spring branches and cypress trees without flowers. In miniature and illumination art compositions, spring branches are frequently depicted, usually representing the blossoming of fruit trees such as cherries, plums, almonds, peaches, and apples. From the 16th century onward, spring branches became an indispensable design element in depictions of entertainment, countryside, and hunting scenes, as well as in landscape depictions and background compositions behind royal seating areas [20].



**Figure 8.** Painting on the Northwest Column of Kubbe-i Hadra [25]

The miniature in Figure 8 stands out with its simple composition. Spring branches and cypress trees are symmetrically placed within the composition. While the spring branches are densely packed with flowers, the cypress trees are depicted without flowers and with multiple layers. One notable feature in the miniature's composition is the architectural structure in the center, depicted as a simple form consisting of three connected parts. Additionally, two lilies are depicted alongside the cypress trees. Known as «süzen» in Turkish, these flowers are frequently found in tile and stone craftsmanship, although there are fewer examples in book art [21].



**Figure 9.** Painting on the Southeast Column of Kubbe-i Hadra [25]

The miniature in Figure 9 is located on the southeast column of Kubbe-i Hadra. The composition features a hill in the center, upon which a castle with towers and bastions is depicted. The castle gate is drawn in a prominent manner, with a red curtain depicted as folding and draping over it, similar curtain detail was depicted and detailed in Figure 4 as well. The castle walls are rendered in a reddish-shaded brick pattern. The large size of the gate compared to the rest of the castle emphasizes its importance. The castle is believed to represent the inner castle of Konya, while the structure may depict the Seljuk Palace located on Alaaddin Hill [3]. A road descends from the castle, and along this road is a small building with a conical roof. In the painting, two cypress-like trees with floral details can be seen. Additionally, two flowering spring trees, with curved branches wrapping around the cypress, are depicted. In describing the botanical drawings in miniatures, Azaklı offers the following explanation: «When analyzing works, it is often difficult to identify tree species based on the limited clues provided in the works of the period. However, by considering the general shape, colors, and geographical location of the tree, it is possible to make educated guesses regarding its species» [20].

The cypress tree is a frequently chosen motif in Turkish ornamental arts. Its vertical orientation towards the sky, and its evergreen quality, symbolize divinity and the eternal nature of life in Turkish mythology [5].



**Figure 10.** Painting on the Southwest Column of Kubbe-i Hadra [25]

In Figure 10, the miniature depicts walls and towers reminiscent of a castle. Beneath the castle, a structure with towers flanking the entrance is depicted. Unlike the small conical-roofed building in Figure 9, this structure is positioned differently



in the composition, suggesting that it may belong to Kubbe-i Hadra. The archway within the palace walls is rendered in black and white, resembling the observation pavilions of modern times. The dome of the structure is reminiscent of Timurid architecture [3]. The miniature also depicts two cypress trees in bloom, one taller than the other. As in Visual 9, two blooming spring branches are shown, their curved forms intertwining with the cypress trees. On the right side of the miniature, beneath the cypress tree, spring branches resembling hatayi flowers rise upward.

In Turkish miniature art, the cypress tree is a frequently chosen motif in compositions. It is especially common in depictions of royal councils, where cypress trees are regularly depicted in orderly rows in the background. Realistically depicted cypresses are often seen in portrayals of Topkapi Palace. The long, slender, and conical form of the cypress is a distinctive feature. In miniature art, cypresses are often paired with different tree species as part of the landscape, or appear in groups of two or three, flanking the symmetrical sides of the composition [20].



**Figure 11.** Painting on the Northeast Column of Kubbe-i Hadra [25]

The example in Figure 11 is located on the northeast column of Kubbe-i Hadra. In this miniature, the composition is drawn with detailed planning. Unlike other examples, there is no palace-like structure in the center of the composition. Instead, a building without walls or bastions is present. This building has a large gate with a red curtain. Along the curved path extending from the architectural structure, two other buildings are depicted. Baysal and Onkol Ertunc provide the following explanation regarding these structures:

The structure at the base of the hill could be the gate to the inner castle. Ebubekir Efendi, referencing Katip Çelebi, mentions that Konya Castle had 12 gates, and each gate had a tower or "kasr" (palace) [3].

In Figure 11, the cypress and spring trees are richly adorned with flowers and drawn symmetrically. While the spring tree symbolizes birth and life, the broken branch in the miniature may symbolize death, or the afterlife [3]. Furthermore, beneath the right cypress tree, a lily is depicted, while on the left side, a dandelion is illustrated, with scattered clusters of grass added to the composition.



**Figure 12.** Painting on the Northwest Column of Kubbe-i Hadra [25]

The miniature in Figure 12 features a dense composition. As in the other miniatures, a civilian architectural structure is at the center of the composition, with domed and roofed buildings lining the roads extending from the structure. One of the buildings has a dome similar to those of Timurid architecture, and a lantern is drawn within it. It is speculated that this structure could be the "Eflatun Mosque" [3]. This miniature also features symmetrically drawn flowering cypress and spring branches. Additionally, two lilies face each other within the composition, while irregularly drawn grass clusters can also be seen.

## Discussion

The miniatures discovered during the restoration process, which form the subject of our research, are a rare find in the calligraphic decorations, an area that stands out in Turkish art. These findings include common elements in miniature compositions, such as depictions of trees and architectural elements. Monochromatic tones reminiscent of the miniature painting technique are also prominent in these visuals. It is believed that significant structures, particularly those undergoing restoration, require meticulous and specific attention to the processes involved. By examining these miniature visuals from a different perspective, it is expected that

this research will contribute to the academic literature and bring new insights to the field.

## Conclusion

This study focuses on the six miniature wall paintings uncovered during the calligraphy restoration of the Kubbe-i Hadra section of the historical Mevlâna Museum between 2018 and 2019. These artistic findings have led to the suggestion that the miniatures may have been concealed during a previous restoration. The earliest examples of miniature art are found in the wall and ceiling decorations, as well as religious manuscripts, from the Uighur period, during which Buddhism and Manichaeism were prevalent. The Uighur understanding of miniature and painting art, which began in Central Asia, was carried westward through migrations, where it was used in Gaza, Kashan, Mosul, and Anatolia.

The development of painting in Anatolia occurred during the Beylik period. From the 12th century onward, many illustrated and miniature manuscript books were produced during the Seljuk period. In the Ottoman period, painting and miniature art, which began under the patronage of Sultan Mehmed the Conqueror, known for his dedication to art, continued to evolve with works such as the Süleymanname, Selimname, and Surname-i Hümayun. From the 18th century onward, detailed paintings of nature and architecture began to be applied to book covers. Research suggests that this method of application may have been the precursor to wall paintings created in later years. Changes occurred in miniature examples produced during the 18th century under the influence of Westernization. Studies indicate that miniature-style wall paintings were found in calligraphy works from this period. Calligraphy is an art technique applied to walls and wooden surfaces in architectural structures. The best examples of this technique can be seen on the walls of the Kubbe-i Hadra section of the Mevlâna Museum.

The mausoleum, completed in 1274, was built by the architect Tebrizli Bedreddin at the request of Alameddin Kayser, Muineddin Pervane, and his wife Gürcü Hatun. The calligraphy decorations of the mausoleum were carried out by Halepli Nakkaş Abdurrahman in 1499. According to an inscription found during the 2018 restoration, the mausoleum was repaired 260 years after its construction by Kayserili Nakkaş Derviş Osman. Six miniature-style paintings were also discovered during the 2018 restoration.

Although there is no definitive information about the date of the miniatures, they are believed to reflect the characteristics of the Timurid Tabriz period. These miniatures feature depictions of nature, such as, roads on hills, castle-like stone structures, domed buildings with broken roofs, flowering spring branches with curved stems, cypress trees, and life tree motifs. It is noted that these decorations resemble the «garden of paradise» motif on the southern wall of Mevlana's Tomb [11]. It is also mentioned that these miniatures were concealed in 1758 under layers of plaster. These compositions are believed to represent the Seljuk Palace of Konya and the Kubbe-i Hadra. Research also indicates that such symbolic miniature depictions are rarely encountered in calligraphy works.

The miniatures uncovered during the restoration, which are the focus of this research, represent a unique aspect of Turkish art. The frequent depiction of trees and architectural structures in miniature compositions is evident in these findings. The monochromatic tones reminiscent of miniature painting techniques are also striking in these visuals. It is considered that the restoration processes of a structure of such significant importance should consist of meticulous and specialized procedures that require careful attention. By examining these miniature visuals from a different perspective through this research, it is anticipated that the findings will contribute to the academic literature.

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### **Мевлана музейінің Куббе-и Хадра бөліміндегі миниатюралық қабырға суреттері**

**Аңдатпа.** Бұл зерттеуде қарастырылған миниатюралық қабырға суреттері Кониядағы Мевлана мұражайын қалпына келтіру кезінде табылды. Бұл миниатюралар көркемдік элементтерге бай және олар жасалған дәуірдің стильдік ерекшеліктерін айқын көрсетеді. Қалпына келтіру кезінде табылған туындыларда қамал қабырғалары, жолдар, төбелер, кипарис және бұлақ бұтақтары шынайы және үйлесімді композицияда бейнеленген. Зерттеуде электронды және қолжазба көздеріне негізделген әдебиеттерді шолу әдісі қолданылды. Миниатюралар эстетикалық келбеті, композициялық элементтердің орналасуы, қозғалысы мен

тығыздығы сияқты бірнеше қырынан жан-жақты талданған. Қабырғалық миниатюралық кескіндеме бойынша шектеулі әдебиеттерді толықтыра отырып, зерттеу нәтижелері дәстүрлі әдістерден тыс беттерде миниатюралық өнердің қолданылуын көрсетеді. Сонымен қатар, бұл зерттеу миниатюра өнерінің стильдік сабақтастығы мен дамуын, яғни оның қолжазба беттерінен сәулеттік жазықтыққа дейінгі эволюциясын көрсетеді. Осы сирек кездесетін мысалдарды талдау өнертану, сәулет және мәдениеттану тоғысында – миниатюралық композициялардың пәнаралық сипатын дәлелдейді. Бұл жұмыстар діни және зайырлы тақырыптармен үндесетін иконографиялық және символдық таңдауларды көрсете отырып, Османлы бейнелеу мәдениетінің терең мазмұнын ашады.

**Түйін сөздер:** миниатюра, Куббе-и Хадра, бейнелеу элементтері, дәстүрлі әдістер, каллиграфиялық жұмыс.

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### **Миниатюрные росписи в секции Куббе-и Хадра Музея Мевляны**

**Аннотация.** Миниатюрные картины, рассмотренные в данном исследовании, были обнаружены во время реставрационных работ в музее Мевланы в Конье. Эти миниатюры, богатые изобразительными элементами, отражают художественные особенности периода, к которому они относятся, что подтверждается результатами анализа. Композиции, обнаруженные во время реставрации, изображают крепостные стены, дороги, холмы, кипарисы и весенние ветви, все это представлено в четкой и гармоничной композиции. В исследовании использовался метод обзора литературы с использованием как электронных, так и рукописных источников. Миниатюры оценивались с разных точек зрения: эстетический вид, расположение элементов в композиции, их движение и плотность. Полученные результаты дополняют ограниченный набор информации о настенной живописи, выполненной в технике миниатюры, и подчеркивают использование миниатюр на нетрадиционных поверхностях за пределами рамок традиционных методов исполнения. Кроме того, эта работа раскрывает стилистическую преемственность и трансформацию искусства



миниатюры, которое эволюционировало от рукописных источников к архитектурным поверхностям. Анализ этих редких примеров демонстрирует междисциплинарный характер композиций миниатюр, сочетающих в себе историю искусства, архитектуру и культурологию. Обнаруженные работы предоставляют ценную информацию об османской визуальной культуре, отражая осознанный выбор иконографии и символических образов, которые резонируют как с религиозными, так и с светскими традициями.

**Ключевые слова:** миниатюра, Куббе-и Хадра, живописные элементы, традиционные методы, каллиграфическая работа.

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