

paintings and illustrations in genealogy manuscripts in the Ottoman age, An archaeological artistic study

Dr. Salama Hamed Ali Hassan

Lecturer of Islamic archeology – faculty of Archeology

Luxor university- Egypt

Salamagabal@farch.luxor.edu.eg

Introduction:

The genealogy manuscripts are interested in the study of archeology and history, in order to prove the historical facts and confirm their validity, as genealogy is one of the important sciences that the Islamic law has meant, and the work of these genealogists on the accurate documentation of the genealogy of the historical characters, and the family of prophet Mohamed, such as the prohibition of charity on them and the obligation to give them the spoils of war and conquests, ; the first of the methods of this section, and the control of genealogy is the imam of the genealogists. Hisham bin Mohammed bin al-Kalbi, who died in 204.H.

Study problem:

Many deny the Islamic sciences, including Mind Maps, which are an essential component of the illustrations in genealogy manuscripts, and that these manuscripts need to be researched in their horizons because of their art and paintings, which have artistic features in their arts and sciences, and research and study in the artistic composition of manuscripts illustrations.

Methodology:

The descriptive analytical method used in the study and the objective division and historical order were considered as follows:

- *Introduction:* includes a definition of genealogy, layers of lineage and the importance of genealogy manuscripts.
- *Descriptive Study:* The descriptive study deals with the following topics:
 - *The first topic:* The beginning of creation and Adam (as).
 - *The second topic:* The genealogy of the Prophet.
 - *The third topic:* The genealogy of the Ottoman sultans.
- *Analytical study:*
 - The analytical study deals with three investigations as follows:
 - *The first topic:* types of manuscripts for genealogy.
 - *The second topic:* means of clarification in genealogy manuscripts.
 - *The third topic:* the artistic features of the images in genealogy manuscripts.
- *Conclusion and results:*

Descriptive Study:

The research will deal with paintings of genealogy manuscripts in the Ottoman era with their order by subject as follow:

- *The first topic:* the beginning of creation and Adam.
- *The second topic* is the genealogy of the Prophet (peace be upon him) and family.
- *The third topic:* the layers of the Ottoman sultans.

The researcher study different types of manuscripts which are dated back to ottoman age and use the genealogy shapes and illustration like the manuscript of ziebdar al twarekh and selselanamah, and sebaht al Akhyar and the manuscripts of shajarat al Akhlaq al nabawiaa and the role of the tabakat salaten othman ... The study aimed to show the illustration in this painting and know some of its artistic elements.

Analytical study

The first topic: types of genealogy manuscripts.

- *Biographies and historical Manuscripts:* Among the historical topics that take the historians and writers thinking are the stories and history of the ancient nations, and Ibn Jarir al-Tabari is the first who was specialized in the writing of the history of the apostles and kings from Adam, until 302 h / 915 A.D., followed by many such as Ibn al-Jawzi, Ibn al-Atheer and others. The Ottoman era gave us many manuscripts related to the life of sultans and princes known as " srnama ", the most famous of which is the biography of Murad III, including the album of Sultan Ahmed as this album includes many paintings of important figures.
- *Albums:* Personal albums depicting sultans and their lineage without comments.
- *Special genealogy manuscripts:* The manuscripts relating to the genealogy of the restriction and the statement of certain proportions and is divided into the tree shapes.

The second topic: illustration in genealogy manuscripts

Mind maps are considered one of the most important means of illustration in genealogy manuscripts and we can say that their first appearance in genealogy maps, the Mental Maps are defined as a network pictorial method for storing, arranging and organizing the necessary information on paper, using words or images that call for specific memories and work on concepts and ideas that work to arrange and re-launch ideas in the components of the Mind Map converge with the divisions and shapes in the genealogy manuscripts studied where all its rules can be applied by the means of clarification in manuscripts, which means that they appeared decades ago in the manuscripts and converged with the modern concept of the Mind Maps, **which consisted of:**

- *The main idea:* The main ideas that emanate from the central theme of the Mind Map and are responsible for shaping the Mind Map by defining the basic framework and logical sequence, the main idea in genealogy manuscripts is an idea originating from the goal of the artist or writer for the purpose of communicating information through the careful trace of the origin of the idea.
- *Keywords:* Using mental maps, single words, or headlines to accurately categorize branches, the keyword evokes as much relevant meaning as possible, editing thinking, stimulating the mind to dig deeper and see more comprehensive details of ambiguous ideas.
- *Use geometric shapes:*
- *Use fonts and arrows:* Lines and arrows are used to connect key ideas to sub-ideas to connect scattered ideas to related parts, as soon as ideas are displayed, arrows automatically guide the eyes, giving a spatial direction to ideas. By linking them to different concepts, which helps to encourage creative thinking beyond ideas.

- *Geometric shapes*: Boundaries and geometric shapes show the idea, increasing the power of remembering and easily drawing attention to the main parts of the map, especially when the mental map is more complex with many themes and levels of information.
- *Use of colors*: Colors are used as a memory tonic and a catalyst for creativity and the contrast in the use of colors in genealogy manuscripts had a great influence in receiving reading of those manuscripts, as those colors worked to organize maps to suit the eyes and be remembered in the vocabulary and ideas contained in the special manuscript paintings.
- *Use the image*: Mental maps rely heavily on visual images, and to get the best out of these maps, they should include innovative and descriptive images, drawings, symbols, and logos, stimulating the brain's ability to visualize and gain enormous creative benefits and enhance storage and memory capabilities, i.e., the image effect worth a thousand word as images convey more information than any number of words that are clearly placed in the map.

There is no doubt that the use of the image in Islamic Paintings has a great benefit as it works to complete the meaning of the text and perform a stimulating function of imagination, it puts a scene of the story in front of the reader, and to use the image in genealogy manuscripts is of great importance in addition to the benefits performed by the image in the mental map.

The importance of mental maps in manuscripts:

Mental maps are of great use, harnessing all brain-related processes of images, words, numbers, logic, rhythm, place, or color in a unique way of power, thus giving the individual more creative thinking, and exploiting the potential of the human brain. Where the human brain consists of millions of neurons that store information and data that are collected at intervals, and these cells consist of a center of the cell, branched from its sub-bonds in the form of curved lines so that these bonds are strong as we approach the center of the cell and are weakened as we move away from the center of the cell, where each individual mental cell has the ability to hug and communicate with many of the cells converging, and each of these crossings is known as the memory line.

The third topic: the artistic features of the images in genealogy manuscripts

- **The general form of Paintings**: The paintings of genealogy manuscripts were characterized by a kind of unity stemming from the combination of relevant compositions and techniques in an organized context.
- *Portrait*: Sultan Muhammad al-Fatih is credited with the emergence of portraits that were the reason for bringing Italian photographers to work in the Ottoman court, which was credited with the spread of this art afterwards, and the superiority of Ottoman artists in his methods and it flourished in the Ottoman era personal portrait and the paintings of the lives of different social classes.
- *Imaginary or symbolic images*: The use of symbolism came in two initial ways, which is the imagination of the form and body of persons through the descriptions contained in their stories or through the personal creations of the photographer, it was the painting of multiple historical or religious figures not experienced by the artist or those who preceded him and never seen before, such as the character of Adam, Eve or his sons Cain or Abel or Keomart, or angels

such as Jibril (peace be upon him) and the second imagined event of the image such as murder or sadness, which was expressed by the photographer in his drawing of Abel and Her.

- **Decorative styles:**

- *Use bright colors:* The colors were and still a source of attraction and excitement and these colors had their artistic significance in highlighting pictures and maps, and the use of colors in the Ottoman school after ideology, as it was associated with the sufi thought to show the light of God, the red color is the most common in the two centuries 10-11Ah / 16-17 A.D. the period of the prosperity of the state and the many victories and spread of sufi thought such as divine love, and the color of golden yellow has been associated with the sun.

- *Use new techniques for decoration:* The Ottomans developed new and innovative styles in the arts, and the palace had a school of imperial painting known as the Khana inscription, which focused on religious, scientific, and worldly manuscripts, from which it devised patterns of decoration: such as the pattern of flowers open with a floor of stalks and interlocking chrome leaves.

- *Innovative designs:* The Ottoman manuscripts were characterized by the variety of designs used in the construction of paintings, and this was the result of the many artistic influences in the Ottoman school and the most prominent manuscripts that used this technique are a smooth manuscript nama, the rosary of the good, the butter of dates where the family tree was photographed and during which the Ottoman sultans were described using an innovative technique that allowed a comprehensive description of complex family relationships that have one origin.

- *Wrap the written text:* The manuscripts of the genealogy contain a lot of writings that illustrate the lineage and its origins or its relationship with those who preceded it or those who follow him and were written in many Painting of important events that took place in the era of the owner of the painting, which is of great importance to clarify and support the image.

The conclusion:

- The study showed great artistic importance in addition to its historical and documentary value, it has emerged many technical techniques, including Mind Maps through which the weavers were able to communicate information in the fastest way and focus on the visual means that lead to the preservation of the greatest amount of information in the mind.

- The manuscripts of genealogy were divided into two parts, one dealing with genealogy through drawing and calligraphy, and the other uses images in the folds of illustrations and maps to illustrate historical information, which is sometimes mixed with religious aspects and stories such as the rooting of the Ottoman sultans of Adam.

- Genealogy Manuscripts included, the history books, biographies and albums, whose pages have been filled with many renewed artistic elements, and the use of ancient Persian and Modern European influences in painting.

- Genealogy manuscripts paintings and Mind Maps were characterized by several elements, including keywords, lines, arrows, geometric shapes, and image, all of which were used to illustrate genealogy and add a kind of artistic privacy to them.

- The study revealed that the artist used imagination in many of the Painting he painted, he did not see Adam the first human or his initial descendants but Painted them with personal

imaginations and ethnic analysis of human beings, drawing the ancestors of the ancient in the form of men's in the era that had witnessed the Paintings.

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