

CERAMIC WORKS IN SAHİP ATA FOUNDATION MUSEUM



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Article info

Article history:

Accepted 26 September 2018

Available online 31 December 2018

Keywords: Art,

Architecture, Hankah,

Ceramic.

Abstract

Konya Sahip Ata Social Complex is one of the most outstanding monuments that have reached today with both the architectural structure and the works it contains. We started our research with a general information about Sahip Ata Social Complex and Hankah section and continued with examination of ceramic works that are being exhibited in hankah section of the complex. The repairs, techniques and applied motives of the ceramics are mentioned. There are other artefacts in Hankah than ceramic artefacts however, only the ceramic artefacts have been dealt with in order to limit the matter and make examinations in detail. Ceramic artefacts that are believed to belong to the Seljuk period continue to be exhibited in the sahip ata hankah (foundation museum) section. Such studies must be given importance in order to examine and document the art of Turkish tiles and to make them accessible. For this reason, the ceramic artefacts exhibited at Sahip Ata Foundation Museum in Konya province have been identified as research subjects.

1. Introduction

Sahip Ata Social Complex, in Meram District of Konya, is located in the south of Alaeddin Hill of Furgandede Neighborhood. The social complex is also named Larende Mosque because of its location, which was called Larende Gate of the city walls during Konya Seljuk period. The complex is also named Henergah (Energe) Mosque in some texts owing to the hangah in the south (Karamağaralı, 1982: 49). In this complex, built by Sahip Ata Fahreddin Ali, the Seljuk Vizier, there are mosque, hankah, tomb, bathhouse, fountain and shop. The construction of the museum started in 1258 and continued until 1283 due to the additions made to the tomb (Parlak, 2008: 516).



Photo -1: Konya Sahip Ata Hankah General View

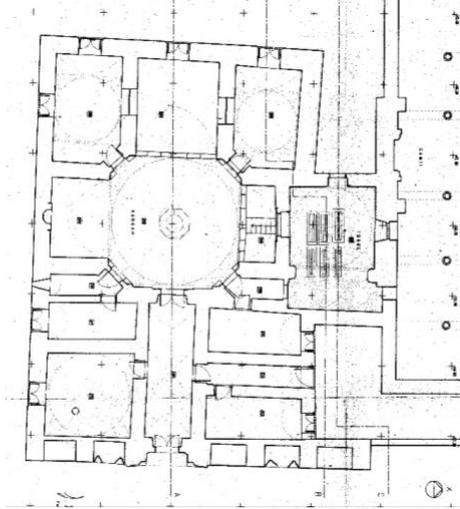


Photo -2: Konya Sahip Ata Hankah Plan
(From Konya Cultural Assets Protection Regional Committee Archive).

Hankah, built in 1279, is entered from the large crown gate (Photo 1) made of stone on the eastern facade (Konyalı, 1997: 929). When the crown gate is passed through, a hall covered with vault is seen. There exists a gate on the right and a window on the left. From here, middle hall of the hankah with a dome and a lantern is arrived. The middle hall is octagonal and there is an octagonal pool right in the middle. Opposite the entrance gate of Hankah (west side) and on the north and south sides of Hankah, there is iwan¹. There is a mihrab² in the eastern iwan, which is the one with three wans. In the north, there is a window seeing the tomb. On each side of the walls, there are doors opening to the room (Photo-2).



Photo-3: Hankah chamber where ceramic works are exhibited

Having undergone repair at different times, hankah was opened in 2006 as Sahip Ata Foundation Museum (Şimşir, 2014: 32). In the room to the left of the entrance to Hankah there exist the works of Seljuk, Beylik and Ottoman periods made of wood, tile, ceramic, stone and plaster (Photo-3). Five ceramic products were identified in these works.

2. Ceramic Works Exhibited in Sahip Ata Foundation Museum

There are four ceramic artefacts displayed at Sahip Ata Foundation Museum. Ceramics most of which belong to the Seljuk period consists of a bowl, a bowl base, and three lamps. It appears that the works were damaged in their present condition.

Work-1: Ceramic Bowl

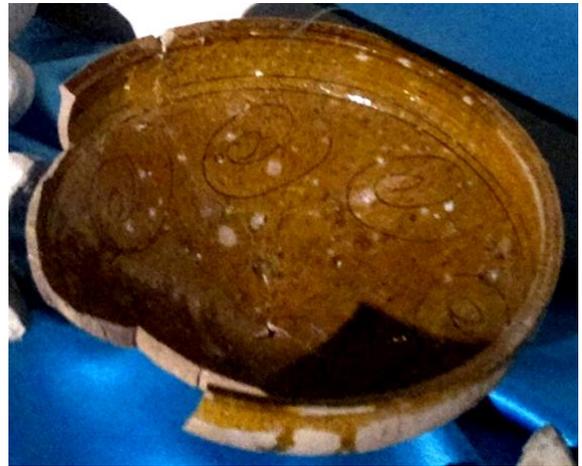


Photo -4: Different aspects of the ceramic bowl

¹ vaulted or domed space recessed from a central hall or court (eyvan)

² niche of a mosque indicating the direction of Mecca

Description: Inventory no: 191, the bowl, which was found during the restoration works at Sahip Ata Social Complex, the period of the bowl was not stated in the inventory slips (Photo – 4). It is 11cm tall and 27cm width. The bowl, which has a rounded base, expands towards the mouth. Sahip Ata Foundation Museum stated that according to the information in the old inventory slips, the bowl could not be completed because it was assembled in fragments but some pieces were missing. The bowl made of cream coloured ceramic paste is coloured with a glaze in a single-color brownish tone. It is seen that only the inner surface of the bowl is glazed and the outer part is not glazed. It is worth noting that there is a glaze flows on the outer surface. When we look at the decoration of the ceramic bowl, it seems to be very plain. The ornaments made by scraping (sgraffitto) technique were applied to the glazed inner surface of the bowl. Two linear strips were applied to the outermost edges of the mouth portion of the bowl. Two more linear strips were applied under these strips with an estimated distance of two to three centimetres. Immediately below these strips, the bowl was decorated with seven circular strips to our guess. There is no ornamentation in the centre of the bowl.

Work-2: Bowl Base



Photo -5: Ceramic bowl base, two different photographs

Description: Inventory no: 217, the bowl found in the excavations of Şerafettin Mosque restoration belongs to the Seljuk period (Photo-5). Height is 12,5cm and the width is 9,5 cm. The mouth of the bowl is broken to a large extent and it has a rounded base with red dough. There are no ornament or glaze applications seen on the outer side of the bowl. The inner surface is coated with a cream-colored primer with a single colour, and geometric embellishments are applied with scraping technique. There is no ornamentation in the centre of the bowl, but two circular strips form a circle. A thick border is seen around the abstract geometric motifs. It seems that the geometrical ornaments are very intense. The decorations were painted with a single colour green and purple glaze brush. A completely transparent glaze was applied to the inner surface of the finished bowl.

Work-3: Ceramic Lamp without Glaze



Photo -6: Ceramic Lamp without Glaze

Description: Inventory no: 216, the lamp which was

found during Sahip Ata Hangah is the work of Seljuk period (Photo -6). The lamp made of red dough with 9cm height and 8cm width is a ceramic without glaze. According to the information from the old inventory slips of Sahip Ata Foundation Museum, the lamp, which had been two pieces, was made retention. The handle and the mouthpart of the lamp are broken, and the pointed conical embossing is applied to the surface of the lamp.

Work-4: Green Glazed Ceramic Lamp



Photo -7: Green glazed ceramic lamp

Description: Inventory no: 622, the glazed ceramic lamp found in the restoration excavations of Karaman Alaeddin Bey Tomb is the work of the Seljuk period (Photo-7). The oil lamp was made of red dough with 7,5 cm height and 15cm width. The inside and outside of lamp are covered with a single colour pistachio green glaze. The mouthpart of the circular lamp extends forward. On the surface of the body, there are four different sizes of circular raised ornaments. The handle of the lamp with broken neck is easily selectable.

Work-5: Turquoise Glazed Ceramic Lamp



Photo -8: Turquoise Glazed Ceramic Lamp

Description: Inventory no: 155, the glazed ceramic lamp found in the excavations of Konya Ali Gav Madrasah restoration is the work of the Seljuk period (Photo-8). The oil lamp was made of cream-coloured dough with 7,5-8 cm height and 13cm width. Lamp's neck and mouth part are seen to be broken. When we look towards the base of the oil lamp, which is covered with the inner and outer single-color turquoise glaze, it is seen that there are glaze flows. It is understood that the lamp with no ornamental elements other than the linear strips seen on the neck part is quite plain.

CONCLUSION

There are five ceramic artefacts exhibited in Konya province Sahip Ata Foundation Museum (Hankah section). When we examine the functions of ceramics, it is seen that those consists of bowls, bowl bases, and lamps. Ceramic products produced from red and cream coloured pastes; scraping (sgraffito), single colour glazing and embossing techniques were applied. Scraping and glaze dyeing were applied with brushes to the ceramic bowl and the bowl base. As for the lamps, unglazed, single-colour turquoise and single colour pistachio green glaze and embossing ornaments were applied. These works, which are the works of the Seljuk period except for the ceramic bowl seen in the work-1, are brought to the Sahip Ata Foundation Museum from different places and exhibited. We have worked on this research topic in order to make it easy for everyone to have information about our works exhibited in the museums and to be able to see them. We anticipate that we will be able to learn more about our ceramic artefacts in different geographical regions by increasing similar works. Keeping our values alive, emphasizing their importance is the basis of our work.

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