

GARLAND MOTIF IN THE OTTOMAN EMPIRE PALACE FABRICS

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ABSTRACT

Garland, a band, or chain, of flowers, foliage, and leaves; it may be joined at the ends to form a circle (wreath), worn on the head (chaplet), or draped in loops (festoon or swag). There is different information in the accessible sources about the Garland motif where and how it is used. According to the information sources, Garlands have been a part of religious ritual and tradition from ancient times: the Egyptians placed garlands of flowers on their mummies as a sign of celebration in entering the afterlife: the Greeks decorated their homes, civic buildings, and temples with garlands and placed them crosswise on banquet tables; in ancient Rome, garlands of rose petals were worn, and carved wooden festoons decorated homes. In Byzantine culture a spiral garland made with foliage. These garlands are a recurrent motif in classical and Renaissance paintings and relief sculptures. Garland motifs are based on Anatolia to some sources. These resources are said to be the oldest known Garland motif is in Demeter Temple in which was built by Philetairos who was the founder of the Pergamon. Motif has continued to be used as a decorative element in later periods, Hellenistic, Roman and Ottoman Empire in Anatolia. Especially from the 18 th. Century with western influence in the Ottoman Empire, it has also started to common in ornament, architecture with textiles. In use in the Ottoman fabric Garland motif emerges in the form of stylized little flowers and seems to carry more traces of the West. With the original identity of the Ottoman Woven Fabric Art, the Garland motif is used blended with the Ottoman decorative art and decorative features.

By the end of the 18.th century the Garland motif became a lot of popular as the fabric pattern in Europe too. Designs for fabrics during this period were inspired the ancient objects that were excavated in 1709 when Herculaneum was discovered and later, the excavations at Pompeii in 1748. These excavations provided the impetus for the Neo-classical style. The birth of Neoclassicism was sparked by the engravings illustrating the archeological discoveries.

The ornate Neo-classical style gave way to a simpler classicism, sourced directly from antiquity. Garlands, medallions scrolling, rosettes and palmets were used alongside laurel and olive leaves, myrtle, and oak and acanthus leaves; the use of such motifs was laden with symbolic meaning.

On the above information the aim of this study, in the historical process of the Garland motif used in areas where, after investigating the process of change according to time periods and areas, addressing the scope of the Ottoman Empire . Motif applications will be examined by comparison with the Ottoman Palace Fabrics in the historical process in their examples and usage, and analyzed in the terms of differences in the association areas and with different motifs.