



The Stringent Master of The Ancient  
Marbling Art Alparslan Babaoglu  
The Doyenne Flower of Illumination  
Kundekâri: Heritage of the Seljukis  
When Deep Waves Wash Ashore!  
Van Gogh, The Genius Painter of Yellow  
The Threaded Version of Silver  
Sumi-e



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# THE HANDI CRAFT

THE HANDICRAFT MAGAZINE BY ISMEK, THE ART AND VOCATIONAL TRAINING COURSES OF THE ISTANBUL METROPOLITAN MUNICIPALITY

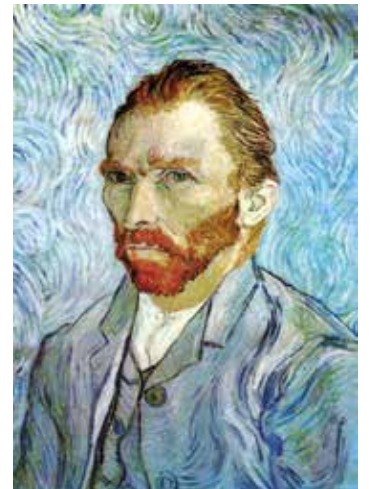


The Voice That Doesn't Fit Under  
The Welkin; Buhûrîzâde (İtrî)  
İtrî and The Ottoman Civilisation  
Miniatures of Far East  
To The Ring Come the Archers  
Edimekârî  
Maturity in Art  
A Festivity of Colors on Walls of the City  
Zoomorphic Origins of the Rumi Motive  
The Harem: The Sultan's Palace

## Art Leads One to Eternity!



The Blue Doors of Tunisia  
Ottoman Qadi Registers  
Pieces of Wastepapers Turn Into Jewels  
Symbols of the Life of Thought  
Our Handwriting Betrays Us!  
Sigrafitto  
Dilek Hanif: A Fashion Designer  
Princess Nazli: The Patron of Artists  
A Bouquet From the Hidden Paradise  
The Storm of ISMEK Blowing in the  
International Calligraphy Contest



*The Labour of Our Hands,  
And The Light Of Our Eyes*



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# HANDICRAFT

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Salvador Dali

## Art Leads One to Eternity!

Our perception is limited by our senses. Just as looking does not necessarily mean seeing, hearing does not necessarily mean perceiving either.

Though the most excellent of all the created, human is a creature with limitations, and what will determine these limitations is again the human himself.

Limited senses can not open for us the doors of eternity, and one can never excell his limits without removing the curtains blocking the way to the horizons ahead. It is only by contacting the eternal one that grasping what is happening on earth and opening the curtain of mists and dreams may become possible.

Art first shows us our limits, and then opens the way for eternity. The limits in the visible world disappears when we pass beyond the visible world. The craftsman who catches the light of the greatest craftsman travels to new worlds and paves the way for eternity.

...

We keep doing our best to be able to excell limits, reach eternity and and to live our lives with the taste of arts. The 15th edition of our Handicrafts Magazine is again full of interesting articles. It gives us great pleasure to know that we are not walking alone on this way. We express our gratitude for your great attention, and we remind that our readers who we can not correspond can download all the editions of our magazine, with their English versions, from our web site.

With the longings of a life brightened with art, and lived with the taste of art.

Muhammet ALTINTAS

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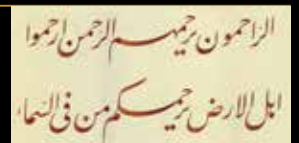
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## From the Mayor...

Dear Istanbulians,

After the industry revolution, all the industrializing societies began to have drastic changes in the social aspect of their life. These changes which have affected a wide array of elements ranging from interpersonal relations to social structures have taken affect not by force, but naturally.

Certainly, art also has been affected by this drastic change. Due to the striking influence of technology on our lives, people not being as speedy in adapting to this influence have naturally begun to long for the past. For this reason, the path to the popular arts from the traditional arts have become not so attractive anymore.

Industrializing has brought along technology, and thus speed. However, the reflection of this speed to consumption has not been so useful in terms of appreciating the value of the produced. The fact that the popular one is consumed very fast and forgotten immediately without its value being fully appreciated has made the value of the traditional one even more apparent.

The interest in the traditional arts has recently increased in our country as well. Towards this end, we, as the Metropolitan Municipality of Istanbul, keep doing our best with our free of charge trainings to introduce our traditional arts to as many people as possible, encouraging them to love and perform these arts so they could be carried to future generations.

In addition to the trainings on our traditional arts, another service we provide through ISMEK is the Handicraft Magazine. The magazine which attracts great attention from various art communities has reached its 15th edition thanks to the great support from Istanbulians. There are articles by valuable scholars, artists and writers, interesting news and arguments in this edition as well.

With my most sincere wishes that this edition of our magazine may as well act as a bridge between the Istanbulians and us in sharing the beauties in our heart that beats for service for Istanbul and its people.

Dr. Kadir Topbaş  
The Mayor Of Istanbul Metropolitan Municipality

*The Labour of Our Hands,  
And The Light Of Our Eyes*



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# The Stringent Master of the Ancient Marbling Art Alparslan Babaoglu

by Ugur SEZEN

The pioneering names that come to mind as for the art of marbling within the last 3 centuries have firstly been Sebek and Hatib Effendis, then the sheikh of the Osbeks Lodge Sadik Efendi and his son Hezarfen Edhem Efendi, Hezarfen Necmettin Okyay and his predecessor and student Mustafa Duzgunman. We can even say that these are the only names to mention, since the fate of the marbling art has depended on only a handful of figures at all times. Another figure who has been playing a role on the fate of this art in our day is Alparslan Babaoglu. We interviewed with MR. Babaoglu who hosted us in front of his tray, on his teachers, his story of engagement in marbling, and the marbling art in the present day.

Permit me, o'God!

The history of most of our traditional arts date back to centuries ago. It is thus possible to find manuscripts in libraries, or masterpieces and murakkas in collections, which are related to these arts. The written authorisations, series or schools carry these arts such as beautiful calligraphy, illumination, miniature or book binding, to the present day. The art of marbling, however, has been apart from all these arts in this regard. It has always been a bit more mysterious.

Where it began to be performed, the etymology of its name, when and how it came to Anatolia, have always been controversial. Some, for instance, suggest that the word "ebre" in the Cagatay Turkish of the Central Asia became "Ebri" in Iran, which means "cloudlike" in Persian, and turned into "ebru" in Anatolia. Yet others claim that the root of the word is "ab-i rû", which means "the face of water", referring to the dance of colors on water. Mustafa Duzgunman has confirmed both these hearsays in his "ebrunamê", which he writes as if he is ornamenting water with colorful paints.

Ebru means ebir, which means clouds in the sky,  
Also testify that Ab-i Ru, (the face of water) is  
one of its meaning.

Ebru is also a Persian word which means eyebrows,  
In short, it can be granted any meaning,  
which gives it copious amounts of meanings.



### **One Marbler Has Carried This Colorful Flag in Each Era.**

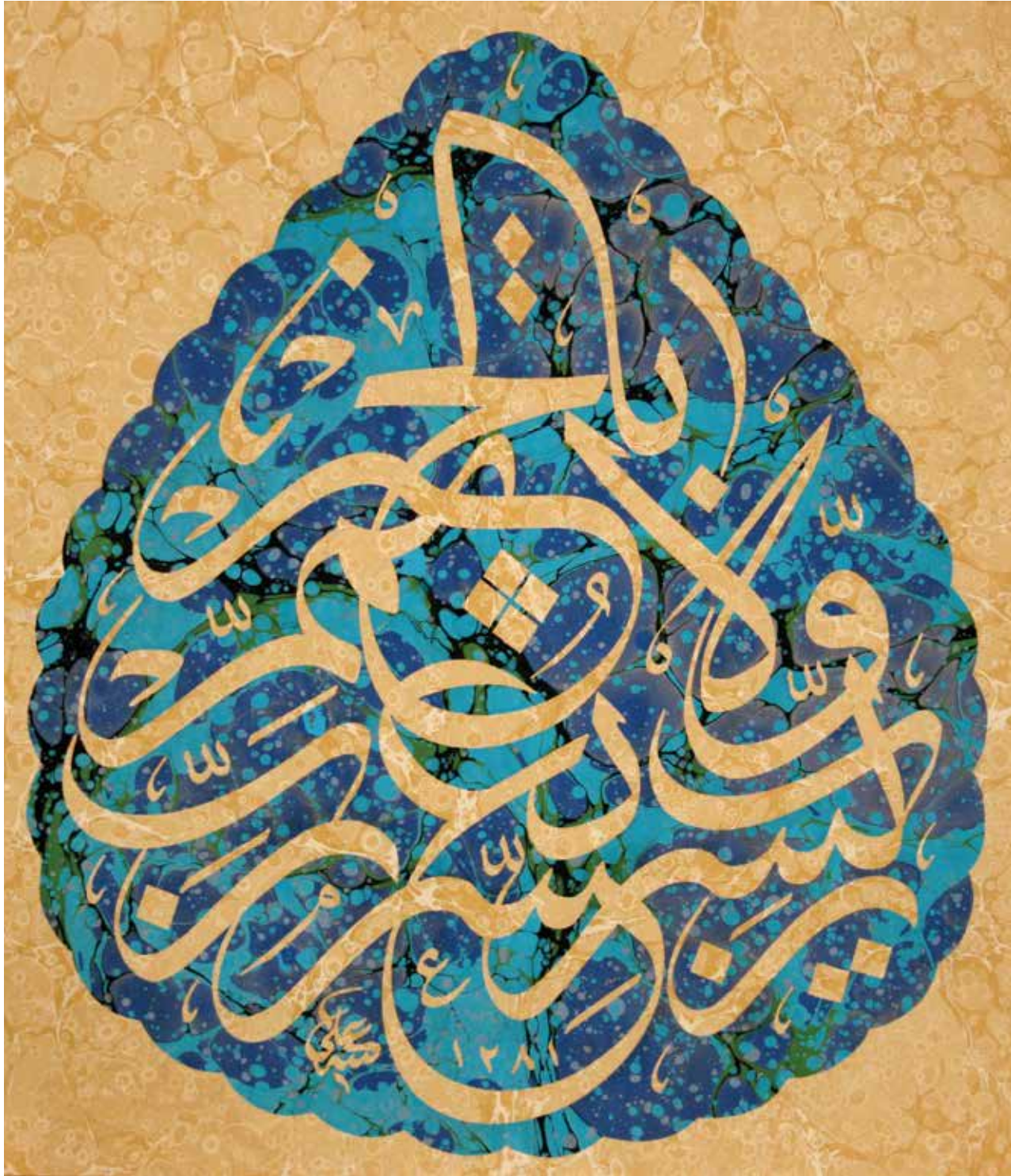
The art of marbling has always been somewhat alien. However, in each era, masters of this art who never compromised the tray have always protected it. The maturation period of the art speeded up when the flag of the art was handed over to Hezarfen Necmettin Okyay of Uskudar. Mustafa Duzgunman writes about these years in another stanza of his poem "Ebruname" as follows:

When the sun of marbling suddenly set,  
There were no marbling artists, nor anyone who knew about it,  
Soon, a decent man of Uskudar came and satisfied art lovers  
His name is Calligrapher Necmeddin,  
and he was the only master of that time.

Necmettin Okyay has a great reputation in the Turkish marbling art. He is known as the first marbler who did flower marblings. He both marbled the flowers such as tulip, hyacinth and baby's breath, and handed over the art to his sons Sami and Sacit Okyay, and his young nephew Mustafa Duzgunman before he passed away, preserving the tradition he took over from his master Sheikh Edhem Efendi. In those years, Mustafa Duzgunman had an herb shop in Uskudar, on the Hakimiyet-i Milliye Avenue no 104. In addition to being a master marbling artist, Mr. Duzgunman was also a book binder, a prayer beads maker, a photographer and a composer. He was thought to be a mean old man to prevent these arts from deterioration, but this was not the reality. The reality was that it was not the time to meet the young marblers such as Alparslan Babaoglu yet.

### **The Love of Marbling Which Began with a Hilia Sharifa**

Alparslan Babaoglu finishes highschool in Erzurum and is sent to England with the scholarship of the government. He graduates from the Electrical Engineering department in 1979, does his masters in the same field, and returns to Turkey in 1980. The young electrical engi-



neer has no interest in our traditional arts. Saying "The fact that I finished high school in Erzurum and studied the university in England did not grant me the chance to engage in the traditional arts", Alparslan Babaoglu begins to work as an engineer in a company. One day, when he is visiting a friend who invited him, Mr. Babaoglu sees a Hilia Sharifa by calligrapher Hasan Celebi, hanging on the wall. He can not take his eyes off the harmony of the curls on the letters and the illumination which embroiders the plate, and literally a new world opens before him. Realizing his situation, his friend says: "Let's go to the Topkapi Embroidery House. There you can attend illumination and miniature courses as well". He also gifts Mr. Babaoglu 2 marblings.

Still under the influence of the hilia sharifa on the wall, Mr. Babaoglu literally surrenders to the marblings gifted to him. He asks his friend who does these marblings. The answer refers to one address only: "There is an herb shop keeper in Uskudar, whose name is Mustafa Duzgunman. It is him who does all these. He has aged now, though, and when he passes away by God's will, there will be no masters performing this art".

Mr. Babaoglu leaves his friend's place with 2 marblings, and the book called "The Turkish Marbling Art" by Ugur Derman under his arm, with the following sentence echoing in his heart: "When he passes away by the will of God, there will be no masters performing



this art". Being single those days and having nothing else to do, he decides to be the disciple of this art. He opens a tray and tries to do marbling with various paints based on the descriptions in Ugur Derman's book. He then takes these marblings to the Embroidery House in the Topkapi Palace, and shows them to Cahide Keskiner and Semih Irtes. His teachers always encourage him to keep on. But it is later realized that encouragement only does not suffice, but engagement is needed as well.

### **Respect for the Master Leads him to the Master**

Beginning to learn marbling in the Embroidery House of the Topkapi Palace in 1984, Mr. Babaoglu receives an offer a year later. After being restored, the Sultanahmet Cedit Mehmed Efendi Madrassah has become "The Center of the Istanbulian Arts". Each cell in the madrassah is dedicated to a separate art, and one cell is offered to the young marbling artist. The young marbler accepts this offer, which will later direct him to another occasion.

Mr. Babaoglu who says "I accepted the offer, but they wanted to hang also Mustafa Duzgunman's marblings on the walls of the cell, and I rejected it", does not compromise the tradition by not allowing Mustafa Duzgunman's marblings to be hung on the walls on the opening day. Here is how he explains his valid excuse: "In those days, it

was not possible for anyone else to do marbling like Mustafa Duzgunman. Thus, I thought that those who would walk past my cell would think that it was me who did them but Mustafa Duzgunman, and that it would be disrespectful to the master. That's why I did not allow them to hang his marblings on the walls of my cell". Of course, no one can say a word against this noble behaviour, and Mr. Duzgunman's marblings are sent to another cell. Istanbul is small with less people in those days, and thus, a noble behaviour shown in Sultanahmet at midday is heard in Uskudar before midnight. Mr. Babaoglu's noble behaviour is reported to Mr. Duzgunman. "Send that boy to me!" he commands. It would be realized years later that Mr. Duzgunman who was recognized as "a mean old man" by many, found deep meanings in one single sentence uttered by a young apprentice.

### **Another Frequenter to the Herb shop**

To respond to this invitation, Mr. Babaoglu goes to Mr. Duzgunman's shop on a Friday in 1985. The enthusiastic young boy meets the peak of this art worldwide at his place. With the invitation "I host guests in my workshop at 10 o'clock every Sunday. Come this Sunday, and let's see your marblings", he becomes Mr. Duzgunman's disciple. While he is telling us how he met his master teacher, Mr. Babaoglu is also marbling a tulip on his tray, and the



wall opposite to the tray is embroidered fully with an artistic adventure. A taliq stanza by Necmeddin Efendi, a photograph of Mustafa Duzgunman and a framed copy of the "Ebruname" next to it. Next to them is hung the "written authorisation" given to Mr. Babaoglu by Mustafa Duzgunman, written by Calligrapher Savas Cevik, and many other works of art.

While we were watching the artistic adventure on the wall, Mr. Babaoglu left his tray. "Brother Savas wrote that written authorisation, but there are 2 other which noone knows." He said, and took a bag which sat next to the tray, and which had the fragrance of the history when opened. He first took out the copy of the written authorisation written in the Arabic alphabet by Fuat Basar. "This was written by Brother Fuat, but when Mustafa Duzgunman said that it resembled a calligraphy authorisation, Brother Savas wrote the one on the wall." He said. He then continued to take out one piece of paper after the other. First the written authorisation with Mr. Duzgunman's handwriting, and then Mr. Duzgunman's marblings.

### **Not Anyone Who Opens a Tray can do Ancient Marbling**

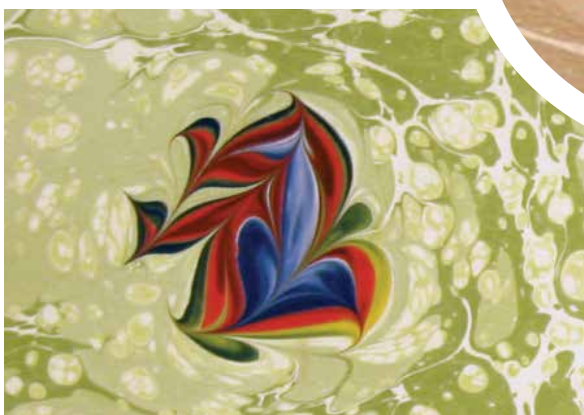
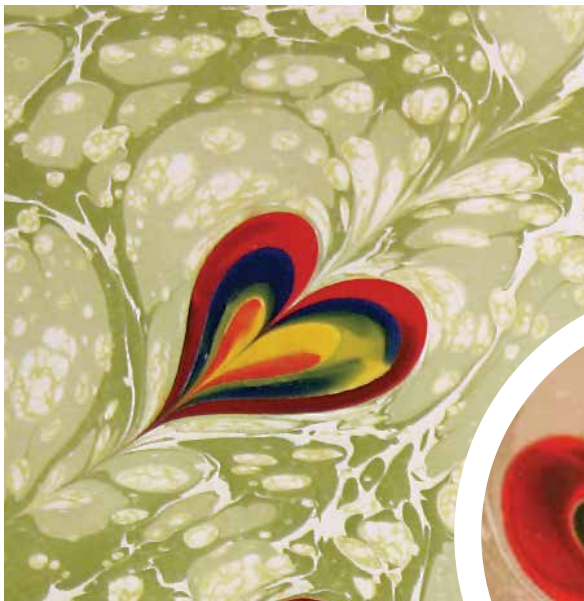
One who chats with Master Alparslan listens to what marbling is, rather than how to do it, because though how

to do marbling concerns marblers only, what marbling is concerns all of us, and the 3 written authorisations on the table confirm this argument.

According to Mr. Babaoglu, marbling meant Mr. Duzgunman, Mr. Okyay... Once the sentence "I've seen how to do this art from my master this way, and promised him that I shall not compromise the traditions." Comes out of the mouth, both a marbling by Duzgunman, and a marbling by Necmeddin Efendi, can come out of the hands. He also finishes his tulip marbling he was doing while chatting with us. As he is leaving the wet sheet of paper on bars to dry, he says the following: "This is the style I copy from my master. He also dried the sheets of paper on bars", showing that the master should be followed in every single detail. No wonder that they say "Maturation is hidden in details".

### **Don't Take the Brush off Anyone's Hands, and Don't Take Away the Tray Before Them**

Engagement is the main thing needed in our arts, and authorisation is the sign of this engagement. Our arts can be performed only after the master says "You are now eligible to do it". Mr. Babaoglu shares the same opinion, too. "Noone who doesn't follow Mr. Duzgunman's way can do traditional marbling. Noone who doesn't copy a tulip by Duzgunman a thousand times can open an era



in flower marbling.” He says, and adds: “Of course, though, we can not take the brush off anyone’s hand, and can not take away the tray before anyone. Everyone is free to do whatever they please. But the condition I have just mentioned is the necessary condition for traditional marbling. The other works of art belong to the contemporary art. This is what I want known”.

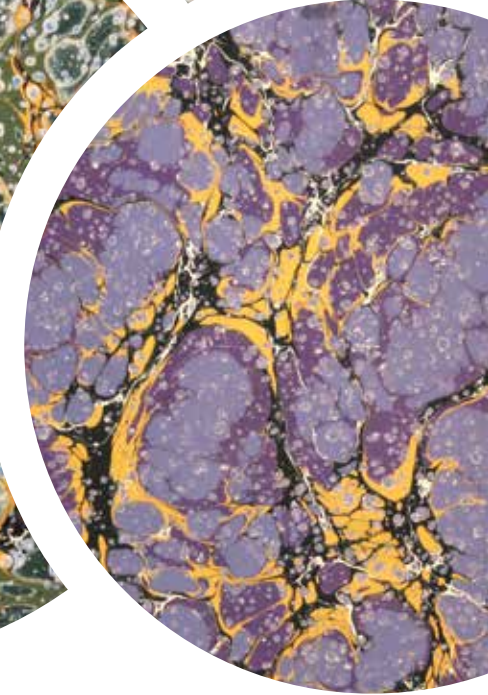
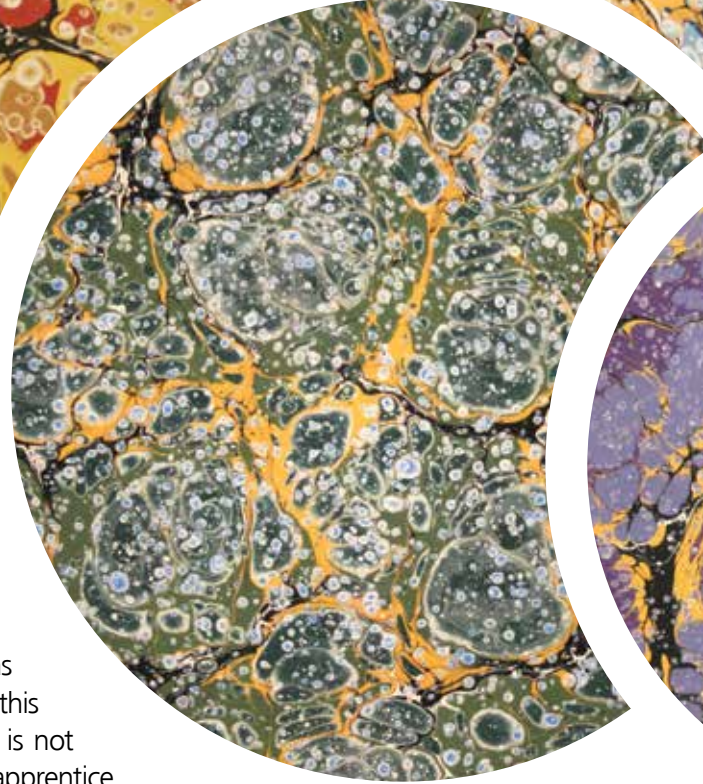
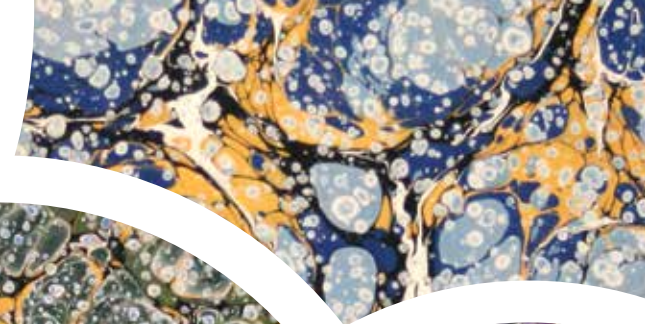
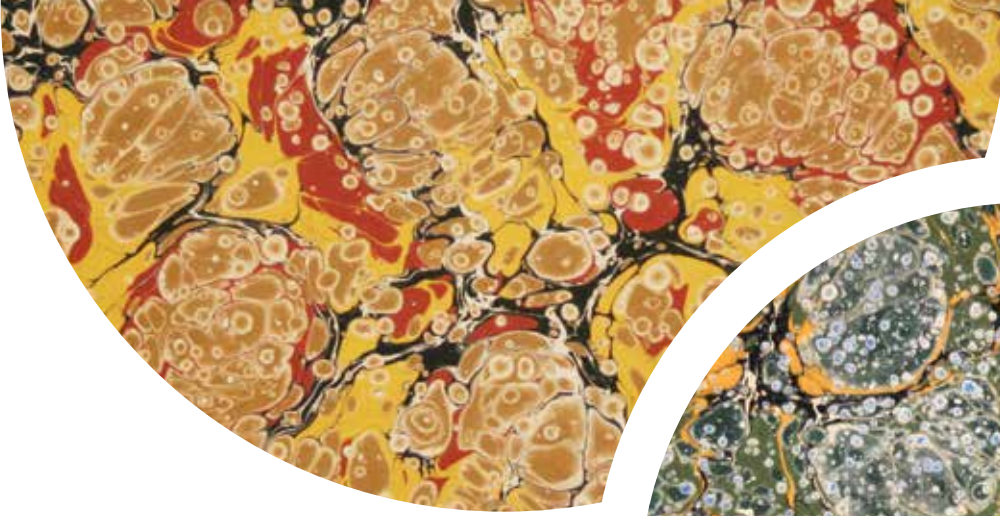
After stowing the bag away on a shelf, he says the following: “Let me play something so you can hear all these from my master.”, playing the recording of a chat he had with his master in the herb shop years ago. Late Mr. Duzgunman tells what marbling is with a pleasant way of expression as follows:

“Marbling is a limitless treasure. It reaches maturation inside itself, without corrupting its characteristics. It thus can not accept anything called modernisation, because we have to keep alive the history of this art entrusted with us by our ancestors. Why modernisation? No need for it since this is an endless array of bright colors. Its beauty is never reaches an end, so why invent new things? These days we see paintinglike marblings. Just like oil painting scenes. Nowhere near marbling. Actually, they do their works of art out of marbling as well, but the works resemble oil paintings. We thus can not call this art “the Turkish marbling”. They can call it “Contemporary marbling”. I do acknowledge that it is artistic, but it is not the traditional Turkish marbling. Our marbling should not corrupt its characteristics”.

#### **Tray Only Tells the How Essence of Marbling**

When Duzgunman’s recording is over, Mr. Babaoglu gives another example from years ago. One day, while his master was marbling in his shop, Mr. Babaoglu asks him, with the intention of grasping the basic how to for marbling, how much water and how many drops of gall to add in a certain amount of paint at the bottom of the jar. His master, without even looking away from his marbling, answers that the tray only will tell. The young Alparslan can not say a word to his master, but when he returns home, he complains to his wife about it. It is years after this complaint that Mr. Babaoglu comes to grasp this reality, and he admits this reality with the following words:

“I understood many years after I lost the master that he was write, and he wasn’t brushing over me when he said this. Tray only tells the how to of marbling in deed, but it is to learn the language of the tray what matters. It is only the things that happen in the tray that tells everything, and this happens only by spending time in the tray and following the master”.



### **The Master Teaches His Apprentice not Marbling, but its Ethics**

Ethics is the main element of our traditional arts, and the master actually teaches the ethics while he is teaching his apprentice an art. Certainly, this is what Mr. Duzgunman did while teaching marbling to Mr. Babaoglu, as he himself was taught by Necmeddin Efendi. Towards this end, Mr. Babaoglu says the following: "It is not only the way to perform the art what the apprentice learns from his master. The ethics and manners are learnt as well. So is the case also for marbling. Obviously, if you see artists who learnt marbling from Mr. Duzgunman and Necmeddin Efendi, you will see their style and manners".

By the way, according to Mr. Babaoglu, arts in general, and marbling in particular, is an excellent means to train the lower self. "You can do a marbling in a very short period. You have just seen that we have finished a tulip marbling and left it to dry." He says, and then adds: "But if you say "It's me who did this marbling", then it means that you still can not control your lower self." From these words, we understand that not only Mr. Babaoglu himself, but also Mustafa Duzgunman, Necmeddin Efendi, Edhem Efendi, Sadik Efendi and Hatib Efendi did the marbling as well.

### **Necmeddin Efendi's Materials are at the Seat of Honor**

In deed, Necmeddin Efendi also has a hand on the marbling which has just been left on bars to dry. There is a shelf right next to Mr. Babaoglu's bag full of the fragrance of the history. On the shelf are paint jars, burnishers, marbling combs etc. Not to use, however, but to preserve, because Necmeddin Efendi used these materials while marbling years ago. He even made one of the burnishers himself, and gifted it to his disciple Mustafa Duzgunman, which was later entrusted with Mr. Babaoglu. Now, 3 generations are marbling together in a workshop.

Alparslan Babaoglu is a figure dedicated to arts, and a marbler who promised his master to keep the art of marbling in line with the traditions. Since he got his authorisation in 1989, for 24 years in other words, he has been marbling without going astray from his teacher's way and raising students for the maturation of this art. He has given authorisation to 2 students: Neyzen Sadreddin Ozcimi and Ismail Tirkes. He still teaches maybe hundreds of other students.

Certainly, in order to keep his promise he gave to his teacher, Mr. Babaoglu continues to open trays in the Centre of Turkolamic Arts of ISMEK, in the Foundation of Classical Turkish Arts, and just like his teacher, on the first floor of his house.



Necmeddin Okyay's marbling materials

FOOTNOTES: 1) The last wish in the prayer of a marbler who opens a tray. 2) For further information, see An Herb Shop in Uskudar, Mustafa Duzgunman, Kubbealti Press.



# Cicek Derman: The Doyenne Flower of Illumination

by Irem GUVEN

**Cicek Derman, one of the doyennes of illumination, is certainly the living proof of the saying “Losing may at times mean winning.” Having stayed away from academic environment and work life for a long time after highschool, Mrs. Derman took the university diploma she was longing for after a 20-year break. The illuminator who made a fast entrance and progress in her academic life became the first female professor in her field at 57. We interviewed with Cicek Derman on the art of illumination and on her life interwoven with patience, love, dedication to arts, and most importantly, gratitude.**

There were tears that day, in those ever shining, deep blue eyes. She was embarrassed, if not shocked, of the failure which she was not accustomed to. How come this could have happened, especially while her family, friends, relatives, everyone, was expecting her to succeed? How come she could not pass the university admission exams while she passed all her grades as a student of honor? A rose had faded inside of her that day, and Cicek Ayan could not manage to digest the failure for several days, with her eyes covered with gray clouds. This mood lasted un-

til her elder sister, (Dr. Inci A. Birol) introduced her to Suheyl Unver, whose classes she was already attending. Cicek Derman’s eyes are still shining while she tells us about her teacher Ord. Prof. Suheyl Unver, who dedicated his life to keep alive our traditional decorative arts. There is a saying that goes “Losing may at times mean winning.” Illuminator Mrs. Derman is the living example of this saying since her failure in the university admission exams change the entire flow of her life, opening a totally different door ahead of her. If she had passed the university admission



exams, she would either be a botanist, or a chemist. She would probably be known by only few people, and first of all, she would not be Cicek Derman since she met Ugur Derman whose surname she received, and who became the father of 3 sons she has.

### Met Suheyl Unver When She Failed The Exam

During our interview with Cicek Derman who is one of the doyennes of illumination, we talked about the art of illumination to which she dedicated her life, her teachers who raised her to become an illuminator, her graduation from university 20 years after finishing highschool and many other things. She hosted us in her peaceful house with a garden near Umraniye, and answered our questions in a heart felt manner.

Beginning to tell us about herself by stating that she was born in 1945, Mrs. Derman continues as follows: "I take utmost pleasure from years left behind. When I look back, I see a life that is not wasted, and is full of gains, which gives me peace and joy." Her failure in the university admission exams after her successful years of primary, secondary and highschool turns out to be something beautiful as opposed to something wasteful. She meets Ord. Prof. Suheyl Unver, who is the first teacher that comes to mind as far as our traditional decorative arts are concerned. While she attends the classes on our traditional decorative arts in the department of Medical History and Deontology, she is granted the chance to assist Mr. Unver. Stating

that the 22-month period during which she assisted Mr. Unver changed her drastically, Mrs. Derman adds the following: "There I learnt our history, our national values, our arts, the art of illumination, and many other things. It was a period which paved the way for a totally new direction in my life." She also states that her teacher Suheyl Unver, for whom she wishes blessings in one of 2 sentences she utters, was an extremely meticulous and disciplined man, literally an Istanbulian.

Stating that the period during which she assisted Mr. Unver changed her point of view in life, Mrs. Derman passes the university exam that year, and is admitted to the History of Arts Department at the Literature Faculty of Istanbul University. She asks her teacher to excuse her since she is admitted to the university, but her teacher is happy to work with her since she is hardworking and eager to learn. She then both studies, and assists her teacher during the first grade. She says "The Medical History Institute served as a laboratory for me since it was related to the department I studied." To tell the advantage of assisting Mr. Unver and studying at the same time.

### Graduated 20 Years After Highschool

The master illuminator meets Ugur Derman while assisting Mr. Unver in 1964, when she also began studying in the university, and they marry in 1965. When they have their first child the very same year, both her study life and her work life ends up being left half finished since her hus-

band does not want her to either study or work when she becomes a mother. Respecting her lifemate's wish, she consents to spending her 20 years at home with her children.

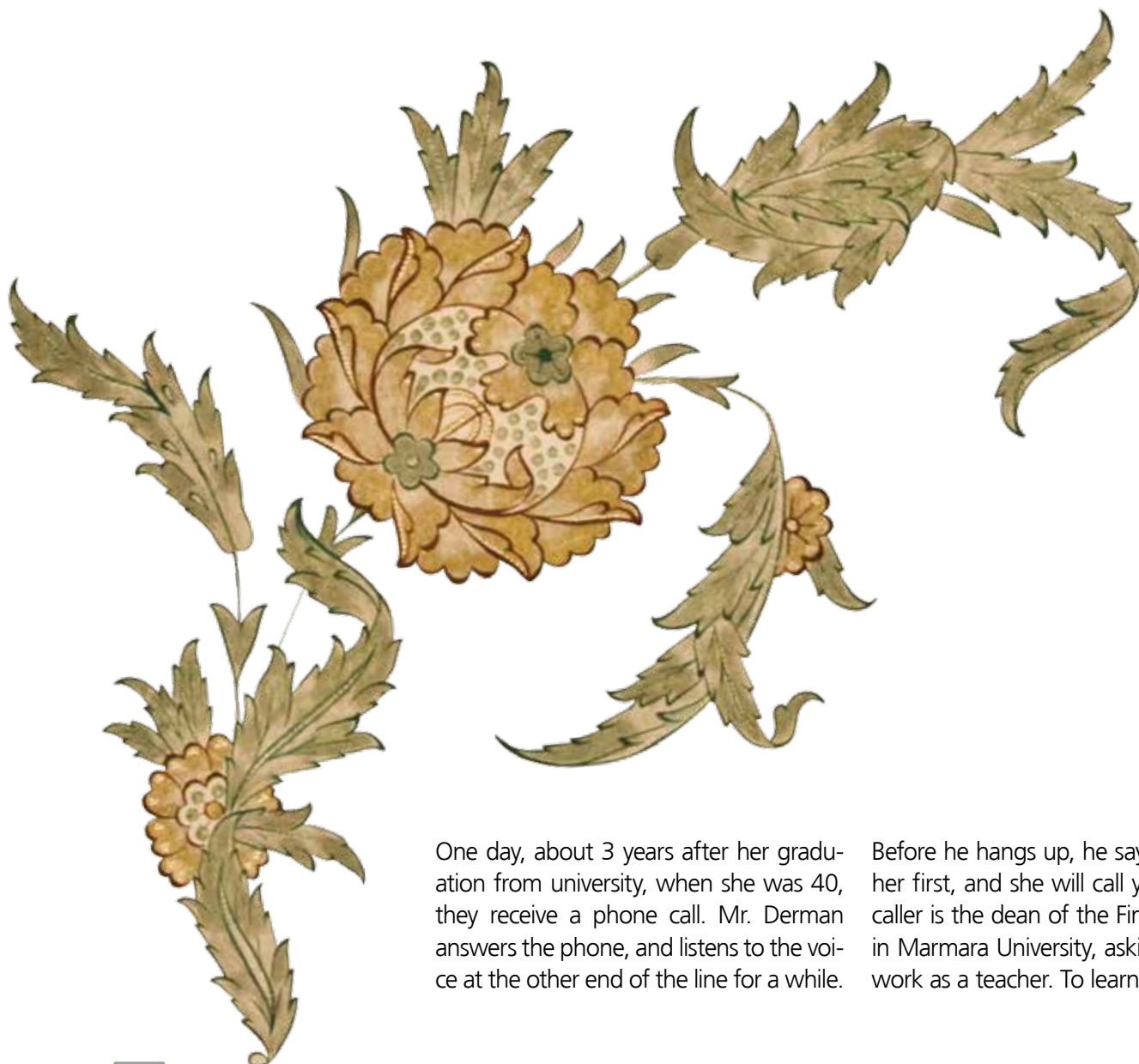
She explains why she complied with her husband who thought "A woman's place is her home", with the following statements: "In our family, we always receive the consent of each other. Ugur Derman's consent is important for me since this is the sign of attributing value to your life mate". Giving birth to 3 sons during the 20 year period she spent at home, she tells us that she thought "jobs can be left, but children can never be.", and that she herself was interested in their preschool education.

Stating that she is a Capricorn, Mrs. Derman appears to have the characteristics of her sign. She is both home loving, and completes the work she has started. We had mentioned that she spent 20 years at home, but she never threw her education out of her mind. Not giving up illumination either, she tells us that she never lost her desire to study. Seeing that she was still keeping her student identity cards, and even her library cards, Mr. Derman one day says: "I see that you do have the desire to study. You may complete your university education, but I definitely don't want you to work." In 1974, a pardon is released for university students, which is a great opportunity

for Mrs. Derman. However, just as she was about to apply for registration, the Cyprus Conflict breaks out, and her husband joins the army again, which would postpone her desire to study until another pardon which was released a few years later. She completes her 2nd, 3rd and 4th grades after this pardon, and in the meantime delivers her youngest son. "I graduated from highschool in 1962, and finished university in 1982. My graduation from university is exactly 20 years after my graduation from highschool. I was well advanced in years, but I attended the courses with the desire to learn, my first purpose being not receiving grades, which gave me utmost pleasure." She says, and adds that the study life was not easy at all.

### **I was Born Again at 40**

We understand from what Mrs. Derman, who was tempted by our traditional arts while wishing to study sciences after highschool tells that patience and desire can really change one's life. After graduating from university, she does not insist on working since she has promised her husband that she would not. "Keeping promises is the sign of honesty, so I didn't say a word for 2 years, and sat at home. If Allah wishes you to do something, however, she grants the opportunities for it as well." She says, reminding us the Arabic saying that goes "Your destiny will come to find you even if it is beneath a mountain."



One day, about 3 years after her graduation from university, when she was 40, they receive a phone call. Mr. Derman answers the phone, and listens to the voice at the other end of the line for a while.

Before he hangs up, he says "Let me tell her first, and she will call you later". The caller is the dean of the Fine Arts Faculty in Marmara University, asking his wife to work as a teacher. To learn Mr. Derman's

answer, she asks in a curious and worried manner: "How did you answer him, then?" It will not be wrong if we say that the very moment was a turning point in the life of Mrs. Derman, who spent 20 years at home.

Mrs. Derman tells the following regarding the offer she received: "I have never asked for an offer. If we still receive an offer, though, we accept it as an offer from God, and we don't decline it. Asking for something is the sign of a hidden self inside you. If you accept the offer as an offer from God and wish to be productive as far as your strength concerns, though, you will get rid of yourself. This was the case for me before I resumed to study as well. Mr. Ugur said that I may work as long as I don't neglect himself, the house and the children. I thus began to work as a teacher. In other words, I was born again at 40."

Cicek Derman, who once assisted Ord. Prof. Suheyl Unver, whose name was always mentioned while talking about our traditional arts, and received his training, never gives up illumination, even when she was a housewife. She continuously improves herself with private lessons she receives. For this reason, she receives an offer as a teacher, and begins to work as a specialist on November 14th, 1984. Having approved as the permanent staff of the faculty, Mrs. Derman proudly adds that she was the first regular teacher in the department.

With the desire to work which had been burning inside her for long years, Teacher Cicek first completes her PH.D, and then becomes an associated Professor, and a Professor respectively. It is easier said than done, though. She serves as a professor for 10 years as of 57. Also becoming the head of department and the dean of the Department of Traditional Turkish Arts at the Fine Arts Faculty in Marmara University, Mrs. Derman states that serving as an administrator is tough, but also pleasant. We then learn that Mrs. Derman completed his service as a dean on January 7th, 2012.

### **Received Her Authorisation from Rikkat Kunt**

After talking a bit about her academic life, we begin to talk about the art of illumination. In addition to Suheyl Unver, Muhsin Demironat and Rikkat Kunt are important during the illumination training of the illuminator. "I have 3 teachers. Mr. Unver, my first teacher, had lots of contributions in my life. He is the one who introduced me to this

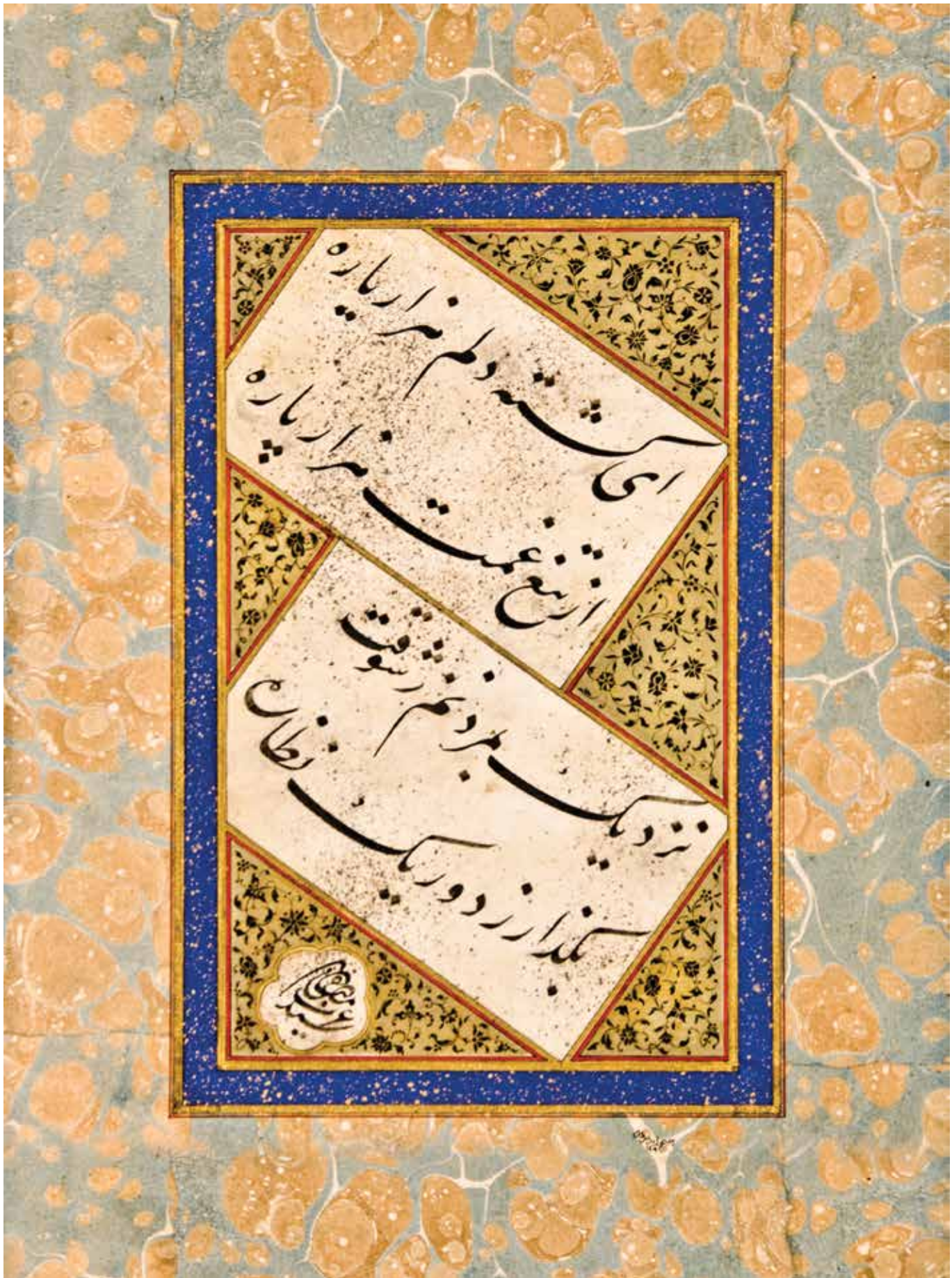
art and made me love it. He was like a father to me." She says, and wishes blessings for her teacher again. Mrs. Derman meets Muhsin Demironat, the master of many illuminators, in 1974. Having received private lessons from him on the top floor of Emin Barin's workshop in Cagaloglu, Mrs. Derman tells that their courses lasted only a year since his health was not in good condition. She continues as follows: "But we kept on visiting each other. After his death, his wife gave me all his molds. I evaluate them by publishing them".

She tells how she met Rikkat Kunt, an important figure in illumination, as follows: "In 1976, we visited Rikkat Kunt's house in Beylerbeyi to express our condolences upon the death of our teacher Necmettin Bey. When I saw the works of illumination hanging on the walls and told about my interest in illumination, Mrs. Kunt allowed me to resume my illumination training. I would go there at 10:30 every Monday morning, and the session would last until the midday prayer. Our one to one sessions lasted like this for 10 days, until Mrs. Kunt's death." Also stating that she received her authorisation from Rikkat Kunt, Mrs. Derman informs us that these days she is preparing to write a book about her, and that the book is currently in press."

### **An Artist Sells Her Work, But Not Her Art**

Mrs. Derman's eyes shine while talking about her teachers who she remembers with sweet memories, and they are clouded while mentioning their death. "Nowadays the love between the student and teacher doesn't exist." She says. We ask the illuminator who had her training via a sincere master and apprentice relation with her teachers to evaluate this type of a relation with regards to our traditional arts. She says the following: "In traditional arts, trainings are delivered for the sake of Allah with no financial give-and takes. The teacher who also learnt the art from a teacher teaches the art to her students free of charge. This way, she both pays her debt to her own teacher, and enables her student to learn and teach the art in the same manner." She emphasizes that there will be no love and attachment if money interferes between the relation of the teacher and the student, or the master and the apprentice. She also adds the following: "An artist sells her work, but not her art." She recalls and quotes what her teacher Suheyl Unver, for whom she again wishes blessings, would say: "Parents bring a child down from the heavens, but it is the teacher who holds her hands and raises her up to the heavens again." Those who can deep dive into the spirit of arts also know that an art is a means to embroider one's own spirit. Defining illumination as a shining and glorious art of books, Mrs. Derman also shares this view. "It's very easy to illuminate on a sheet of paper, but it is not easy to embroi-





der the very inside of you." She also recalls and quotes the saying "Carry your art on you", quoted by her teacher Rik-kat Kunt, and adds the following: "When you take part in a gathering, for instance, the way you walk and behave should show immediately that you are an artist. A human being can have both bad and good sides, but ornating oneself with art means being able to turn the bad sides

into good sides. I think that the most difficult thing is to be able to embroider the moral sides. Stating that the gleaming of the gold attracted her when she first began doing illumination, Mrs. Derman adds the following: "Of course that gleaming is very beautiful, but illumination has a hidden beauty. Prominent beauty is not something good. The purpose is to catch the hidden beauty which not an-



yone can see. We thus brighten even gold opaquely." She thinks that the metal gleaning takes away the main beauty. She also says the following while emphasizing the importance of color and harmony: "The amount of the gold you will use should be limited as well as the amount of color in order to reveal the main beauty. Excessive amounts of both is a minus".

#### Art: A Means to be A Human

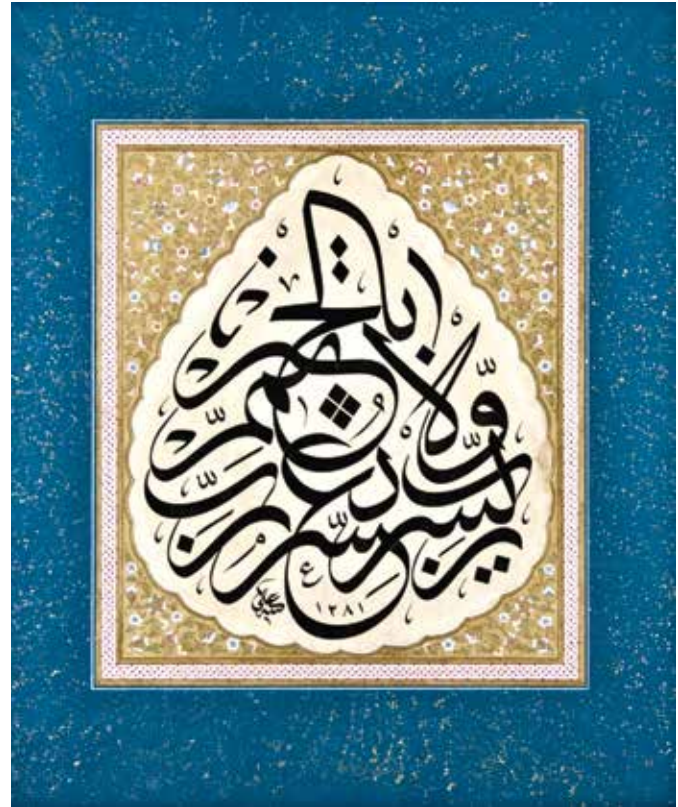
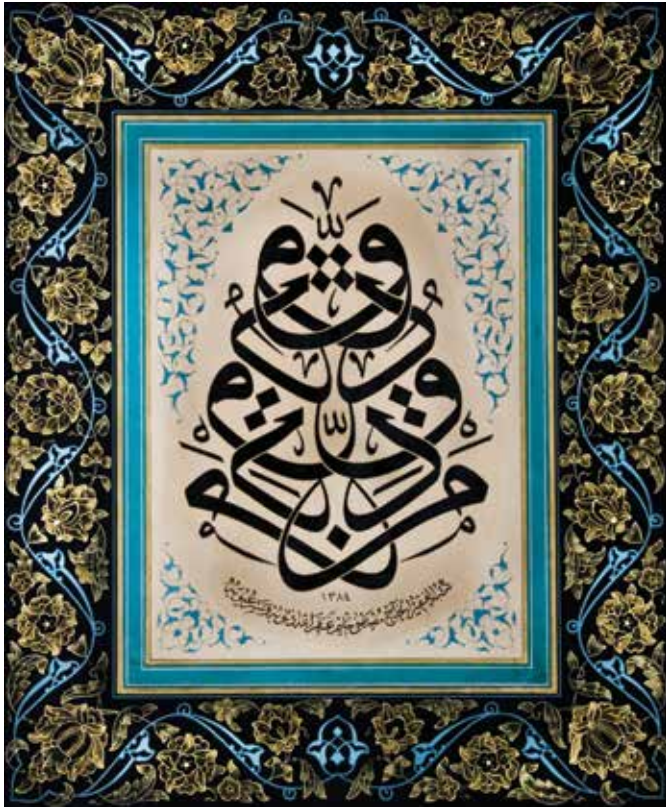
We ask Mrs. Derman whether she is a traditionalist or a modernist in this art. The master illuminator expresses that while she is not very modernist, she is not very strictly traditional either. According to Mrs. Derman who states that a good illuminator should have a strong foundation, the illuminator must definitely receive education to learn the basic rules of the art. Cicek Derman thinks that the contemporary artist must create works that are suitable to the era he is in, which reflects his own artistic perception, by preserving the basic rules of the art. Mrs. Derman says the following while drawing attention to the vague line bet-

ween the modern and the classical: When you skip the rules, you skip the art itself. To ruin it by neglecting its rules is not innovation. What is the matter is to be able to preserve the basic and adapt it to the day."

We also ask Mrs. Derman who emphasizes that a good illuminator should not satisfy herself with merely the knowledge on the art of illumination how a good artist should be like. Here is how she answers our question: "Firstly, a good artist should have the manners of his art. Our teacher Mr. Demironat would say "Art is the clearance of the moral values. An artist should clear his manners and moral values, purifying it from all the evil. Isn't our aim already this? Aren't we trying to be human? Art is a very useful means to be a human."

Emphasizing also that art may have traps, Mrs. Derman states that arrogance might occur if the artist considers himself superior and different than others. "I ask Allah to keep me away from arrogance. I don't like the word "cre-

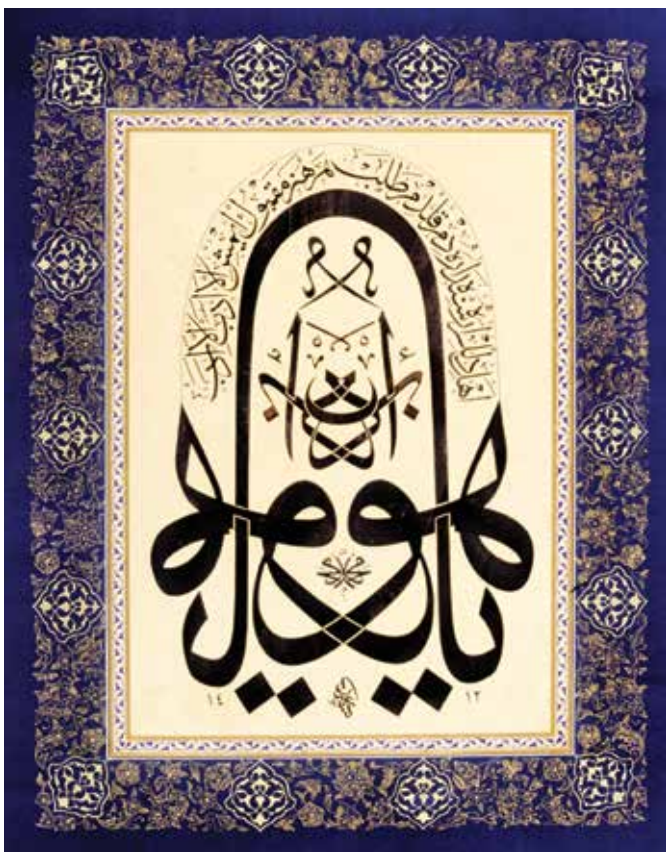




ate” at all. The creator is one, and is the only craftsman. We should use our art as a means to make ourselves human, and shouldn’t be attracted by those traps. Self is something terrible. What do we have in this world? Nothing. Our eyes, our hands, and our talents all belong to Allah. Our talents have been granted to us for a limited amount of time, and can be taken back any time. We must thus preserve this treasure with good manners.” Also stating that the artist shouldn’t use his art as a means of advertisement, she recalls another phrase uttered by her teach-

er Suheyl Unver: “Again, have you ever heard a cherry tree calling out to passers by how beautifully its flowers have bloomed, and how delicious its fruits have become? An artist should thus deliver his Works silently. Advertising is not our place.”

Also emphasizing that consistency is important in arts, Mrs. Derman says the following: “Art must be consistently performed, just like worshipping God. One can be productive only if she/he continues to perform the art consistently. Taking breaks is always a drawback.” According to Mrs. Derman, illumination should be done just like worshipping. Just like we do preparations like ablution, intending to pray or turning to kiblah before praying, for instance, same is the case for illumination. When you take the brush in your hand, you must cut off all your ties with the external World. If you focus on that work with all your heart, and begin working with the gratitude that you have been assigned for the very work, what emerges will never be something bad.”



### The Derman Collection is at Her Disposal

Stating that she never ordered outside to do illumination, Mrs. Derman says the following: “My husband had such a rich calligraphy collection that I only preferred to embroider his Works rather than work for outside. How lucky it is for an illuminator to find pieces of calligraphy that are worthy to her labor and effort! I am really lucky in this regard. Also, illumination and calligraphy should suit well together. A badly made illumination can ruin a beautiful calligraphic work, and vice a versa. Both is wasted labor”. Stating that the ornations she makes usually does not choke the calligraphic work she Works on, Mrs. Derman tells that the ornatation should be in the background. She also

adds that it is possible to easily deliver Works of art without depending on anything if the artist Works freely. Expressing that she likes each style of illumination, she continues as follows: "Each style is beautiful in and of itself. The Saz Yolu Sokullu style, for example, is really admirable. An extremely good illuminator called Ataullah Efendi lived in the 19th century. Also, Ali Uskudari's Works are also amazingly beautiful. You look at their Works with utmost admiration, and can not catch up with them even today."

### Life is Short, but Art is Long

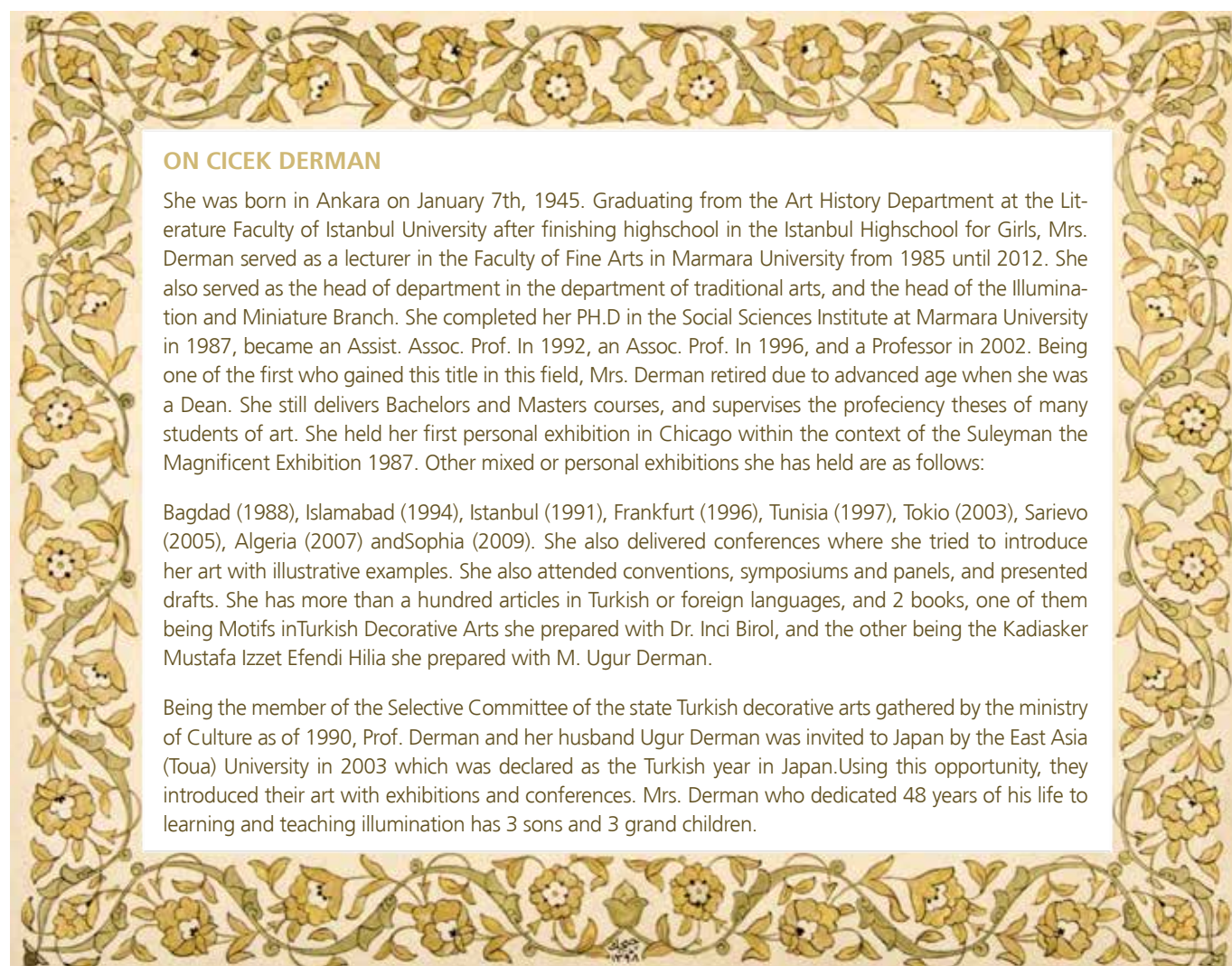
We then ask Mrs. Derman whether she has reached the point she has desired to reach in his art. Having reached enough maturity to not say that she is done and has reached the peak point in her arts in spite of all these years during which she has dedicated to illumination, Mrs Derman has always kept her desire to learn alive. So much so, that if her teachers were alive today, she would lovingly sit before them receiving answers to her questions and benefiting from their deep wisdom.

Mrs. Derman who dedicated her life to the art of ornatation says the following: "Life is short, but art is long. It is really endless. I have felt and experienced this throughout all these years. There are still many things I have yet to do. I have no idea how many of them Allah will give me the chance to do. I want to live the rest of my life usefully and

productively. I wish so much to write books introducing my teachers, and prepare publications regarding my art."

Also, owing to the sincerity of the artist whose house resembles to an art gallery with many Works hanging on their walls, we can not help but ask her if she has anything she regrets having done. She answers our question in a heart felt manner: "I have done many of the things I have wished to do even if a bit later in life, and am grateful for that. I don't regret having done anything, and I feel blessed with lots of grace. My God granted me very valuable teachers. He gave me the chance to be useful. My words don't suffice to express my gratitude for all of these." Last but not least, we ask Mrs. Derman who has already ornatated the interview with many insightful advices what else she can advice to young artists. Here is her answer: "Perform your art with your manners, and try to ornatate yourselves in stead of ornatating the paper only. Deliver Works of art that are suitable to the current era by preserving the basic rules".

If one desires to have something in a heart felt manner, keeps alive his/her desire to learn and is sincere, he/she will definitely have whatever she/he wants. Thinking based on the things she told us that she is the living example of this argument, we leave Mrs. Derman's place with thanks for hosting us with such a sincere manner.



### ON CICEK DERMAN

She was born in Ankara on January 7th, 1945. Graduating from the Art History Department at the Literature Faculty of Istanbul University after finishing highschool in the Istanbul Highschool for Girls, Mrs. Derman served as a lecturer in the Faculty of Fine Arts in Marmara University from 1985 until 2012. She also served as the head of department in the department of traditional arts, and the head of the Illumination and Miniature Branch. She completed her PH.D in the Social Sciences Institute at Marmara University in 1987, became an Assist. Assoc. Prof. In 1992, an Assoc. Prof. In 1996, and a Professor in 2002. Being one of the first who gained this title in this field, Mrs. Derman retired due to advanced age when she was a Dean. She still delivers Bachelors and Masters courses, and supervises the profeciency theses of many students of art. She held her first personal exhibition in Chicago within the context of the Suleyman the Magnificent Exhibition 1987. Other mixed or personal exhibitions she has held are as follows:

Bagdad (1988), Islamabad (1994), Istanbul (1991), Frankfurt (1996), Tunisia (1997), Tokio (2003), Sarievo (2005), Algeria (2007) and Sophia (2009). She also delivered conferences where she tried to introduce her art with illustrative examples. She also attended conventions, symposiums and panels, and presented drafts. She has more than a hundred articles in Turkish or foreign languages, and 2 books, one of them being Motifs in Turkish Decorative Arts she prepared with Dr. Inci Birol, and the other being the Kadiasker Mustafa Izzet Efendi Hilia she prepared with M. Ugur Derman.

Being the member of the Selective Committee of the state Turkish decorative arts gathered by the ministry of Culture as of 1990, Prof. Derman and her husband Ugur Derman was invited to Japan by the East Asia (Toua) University in 2003 which was declared as the Turkish year in Japan. Using this opportunity, they introduced their art with exhibitions and conferences. Mrs. Derman who dedicated 48 years of his life to learning and teaching illumination has 3 sons and 3 grand children.





# Kundekâri: The Time Defying Heritage of the Seljukis

by Semra CELIK

Wood carving has an important status in our traditional handicrafts. Used fairly frequently by the preislamic civilisations which settled in the Central Asia, wood carving advanced greatly during the Seljuki civilisation, causing the art of kundekâri which requires knowledge of geometry, to be born.

Kundekâri is an art of wood carving where no attachment elements are used between pieces, and where pieces that will eventually form an integrity are designed in a way that they can be attached to one another. Nowadays there are only few masters who literally remold the wood with their skillful hands, one of them being Mehmet Ali Tufekci. We thus visited Master Mehmet Ali in his workshop to interview with him regarding this art.

A tiny seed which carries inside it a long life first becomes a very thin young plant, and later turns into a young tree. Over the years, it becomes a strong, huge and a wise tree which shades those who rest under its branches. Later, it slowly gets old, but still does not give up life totally since another adventure begins for it even if it is cut down. We always run into it again and again in different forms, in different fields of life. It sometimes becomes a door which opens ahead of us, a handrailing we hold on, or an elegant cupboard which hides our belongings. No matter which forms it takes in the skillful hands of the masters, though, it certainly makes the environment we live or work lovelier, more friendly and more colorful as opposed to the cold atmosphere concrete causes.

### **Original Works of Art in Kundekâri Comes out of Turkish Masters' Hands**

Wood carving has an important status in our traditional handicrafts. Used fairly frequently by the preislamic civilisations which settled in the Central Asia, wood was carved to produce many things used in the daily life, such as saddles, harnesses and chests. Only few works of art have survived up to our day from those civilisations due to their lack of resistance against time, yet numerous examples which show us the progress of the art in Anatolia give us detailed information regarding our wood carving history.

Wood carved works created during the Seljukis were mostly architectural elements such as mosque doors, alters, or cupboard doors which showed the best examples of a superior quality workmanship. During the Ottoman civilisation where simplicity was more dominant, however, we see that the variety of things produced with this art increased greatly, and the use of wood had a wider range. tables, drawers, cupboard doors, quilted turbans, writing utensils, beams, consoles, column heads, altars and sarcophaguses are those that firstly come to mind.

Wood carving which advanced greatly during the Great Seljuki civilisation progressed until the art of kundekâri, which requires knowledge on geometry, to be born. Architectural elements such as mosque doors and altars which were produced with the art of kundekâri, where no elements of attachment such as nails are used, and where pieces are designed in a way that they can be fastened to one another, were also protected by the state in order for them to last longer. Though this art is crafted both in Iran and in Arabia, it will not be an exaggeration if we say that the most beautiful works of art produced with this art have always been in our territories.

### **Pearl and Ivory: The Ornament of Kundekâri**

In kundekâri which is crafted by attaching pieces whose edges are carved in the negative and positive, or male and female way, cut in polygon or star shapes, and ornamented with Anatolian or palmet style relieves, to one another with wooden beams, the decorative composition is based on a geometric scheme. Star which symbolizes eternity is used along with many geometric arrangements such as octagon or baklava. The composition is made more colorful by placing little wooden plates of different colors or shapes in between. Also, carving, ivory inlaying and baga which are seen in some compositions in addition to especially pearl and ivory makes the composition a holistic one.

Since pieces are not attached to one another with any elements of attachment such as nail or glue, the wooden surface where the art of kundekâri has been applied remains whole. In some of the works of art produced with kundekâri, a wooden skeleton is placed behind the points of attachment to make the work last longer. Special attention is paid to opt for the tree which best resists against different seasons and weather conditions.





Cracks and incisions which could occur on the wooden surface are prevented by leaving blank areas between points of attachments so that the air can pass through. Walnut, fig, pear, cherry, and mahogany are used for interior environments, and these trees are decorated with abanoz, yilan agaci, venge, peleseng, mahogany, gild, бага, silver, pearl, ivory, ruby and emerald. In exterior environments, however, trees such as oak, mahogany, ireko, tik and disbudak, which are more resistant to different weather conditions.

### **Kundekâri Is Kept Alive with Innovations**

Nowadays, the masters who craft this art are as few as the hands of 2 fingers, one of them being Mehmet Ali Tufekci, who is a master who remold the wood with his skillful hands. He inherited this art from his father who also inherited it from his own father, and tries to keep alive this art which is about to disappear by producing wooden doors, windows, furniture and ledders. The grandfather began to craft this art by producing mosque doors in Rize in the 1920s. His father followed him as well, and then the flag was handed over to Mr. Tufekci.

We visit Master Mehmet Ali Tufekci in his workshop in Maltepe to interview with him on the art of Kundekâri. We begin our interview in the office section of the workshop. Firstly, he states that the yeast of Kundekâri is patience. "Whatever you are doing, first of all you must like it. Same is the case for this art as well. If you don't like wood, you can never engage yourself in this art. I would have given it up already if I didn't like working with wood." He says sincerely. He tells that he set his heart on wood carving when he was a little primary school child. Stating that he ran to his father's workshop as soon as the last school bell rang, he tells us

that he began to attach his first pieces of kundekâri when he was just 8 or 9. Not being so willing to study, he became an apprentice in his father's workshop after finishing primary school. Due to the great patience and passion he felt for this art, he first became an assistant? And then a master. Crafting this art as a third generation, Mr. Tufekci added lots of innovations to this art. Informing us that his father and grandfather would use a saw to cut the pieces one by one, he emphasizes that he does use the facilities that technology offers.

Mr. Tufekci says that the boats of kundekâri used to be attached directly to frames in the past. Since the frame and the center of a door are worked on separately, the integrity between the frame and the center is damaged over the time due to the expansion of the frame. Mr. Tufekci found a solution for this problem, though, and the patent of this solution belongs to him. He now makes the frame and the center of a door produced with the art of Kundekâri separately.

The master tells the advantages of producing the both parts separately as follows: "This way, the center and the frame Work independently, which makes the door last longer, and be left undamaged for years. Also, another advantage is the following: Let's say that the center produced with kundekâri was damaged due to decay or an attack. Then you can disassemble that part very easily and assemble another one without touching the frame." Mr. Tufekci then shows us a door from the Seljuki period displayed in the catalogue, and says the following: "See, no glue was used while producing this door. The patent belongs only to us. We have



marked an era on this matter. You can always disassemble the door by using their conduits. Also, not on all of our doors do we use hinges. The doors expand and contract on shafts. They have heels at the bottom, and connection points of stainless chrome at the top. We see that the old doors produced with kundekâri used to be disassembled from these points. Our doors now, however, do not have such a feature. I made a door in Rize, my hometown, 40 years ago. If you look at it today, you will see that it is still how I made it.”

Also, Mr. Tufekci emphasizes that the resistance of the work of art produced with kundekâri varies from tree to tree, and states that different trees should be used for interior and exterior environments.

### **Not Any Motif is Applied on Any Tree**

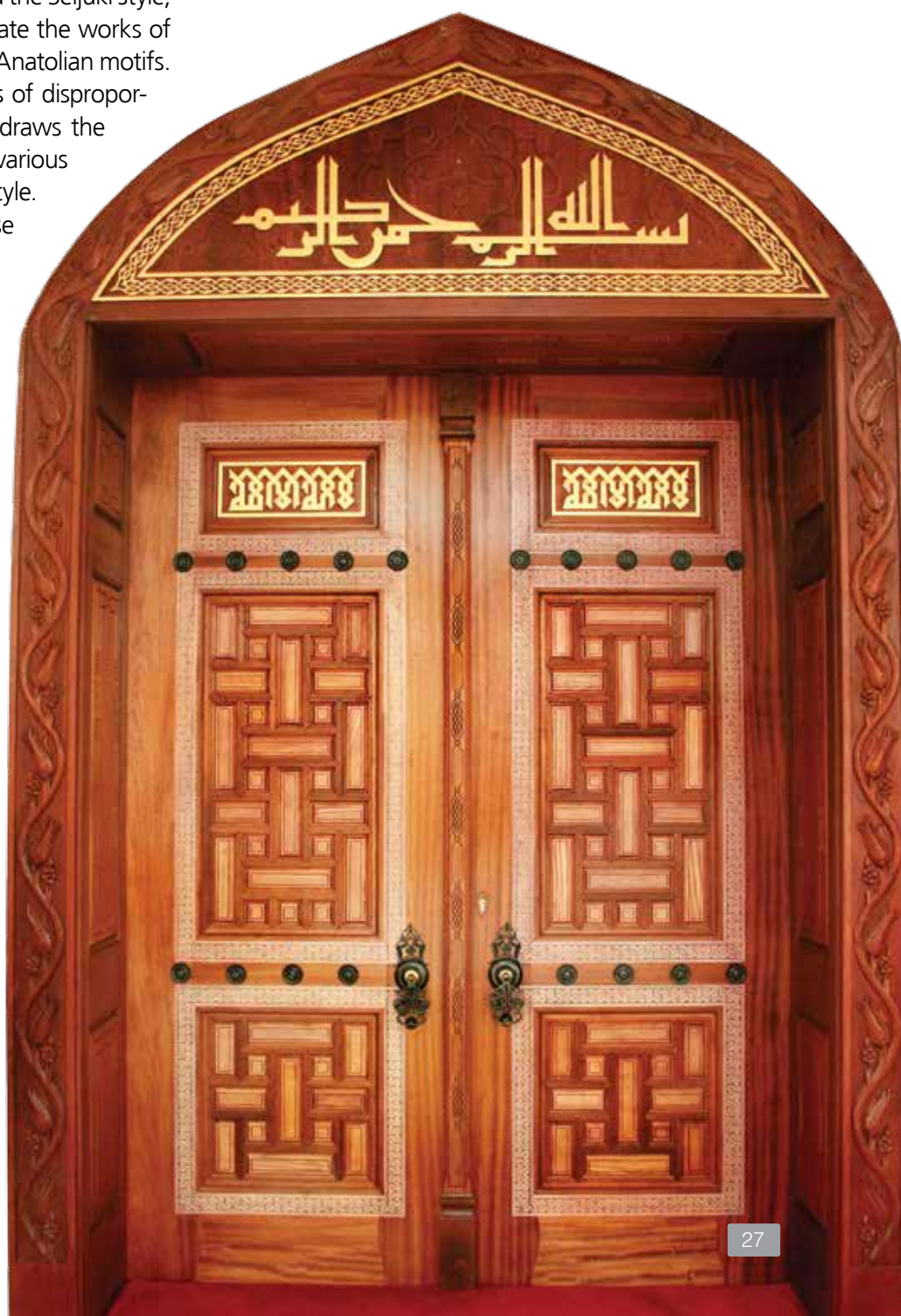
We ask Master Tufekci if he uses Kundekâri only on doors. He says that he carves all the wooden architectural elements in the interior environments of mosques such as altars, pulpits or stages in addition to doors. Stating that he creates Works in both the Arabic, and the Seljuki style, Mr. Tufekci emphasizes that they decorate the works of art produced with the Seljuki style with Anatolian motifs. Explaining that the Arabic style consists of disproportionate geometric shapes, Mr. Tufekci draws the attention to the fact that rectangles in various sizes are more dominant in the Seljuki style. According to him, the meaning of these rectangular shapes in different sizes has the following meaning: “Big or small, everyone walks on the same path, all serving Allah.

The tree carved and the motif applied should also have a harmony. “Not any motif is applied on any tree.” says Mr. Tufekci. Stating that they mostly use oak and mahogany, Mr. Tufekci says the following to tell that even different parts of the same tree are carved differently: “You can not carve any motive on any mahogany. Mahogany is a good tree, but it has a first roundwood, which is the part that is close to the root, and a second roundwood after that. If you consider that they are cut in 3 or 4 meters, you can not carve sensitive motifs on the first roundwood. Certainly you can carve certain motifs on this part as well, but not any delicate one. It is used mostly on products which carry loads. The second roundwood, however, is the most precious part of the tree.”

Apparently, Mr. Tufekci prefers mahogany the most in kundekâri. “Mahogany is a very precious tree. We have a lot of it, but some day they will run out. People can not appreciate its value. Oak from Yenice and Belgrade is very precious as well. The oak from Yenice is very suitable for interior use. We never use trees with soft tissues.” He says.

According to Mr. Tufekci, a good master in Kundekâri should be able to adjust the use of wood well in accordance with the section of the art work. Whether the center will be outwards or inwards should be able to be understood with hands and eyes. This is not an inborn talent, however. The master acquires this skill over the time.

“A good master understands as soon as he steps in the workshop where to use each type of wood he sees. He needs to talk to the wood with the eyes of his heart, just like a sculptor opts for the marble he will use.” Says Mr. Tufekci, and states the fact that a good master’s





hands should be as sensitive as a good thermometer or a hygrometer with the following sentences: "How would we find a hygrometer 20 years ago to measure the moist in the tree? We would understand how much moist was in a tree, for how long it can wait, and how we can work with it, only by touching the tree. Long ago, the farmer would sit on the

land to understand weather he can plant the crops. If we don't understand the characteristics of a tree by touching it, we shouldn't call ourselves masters."

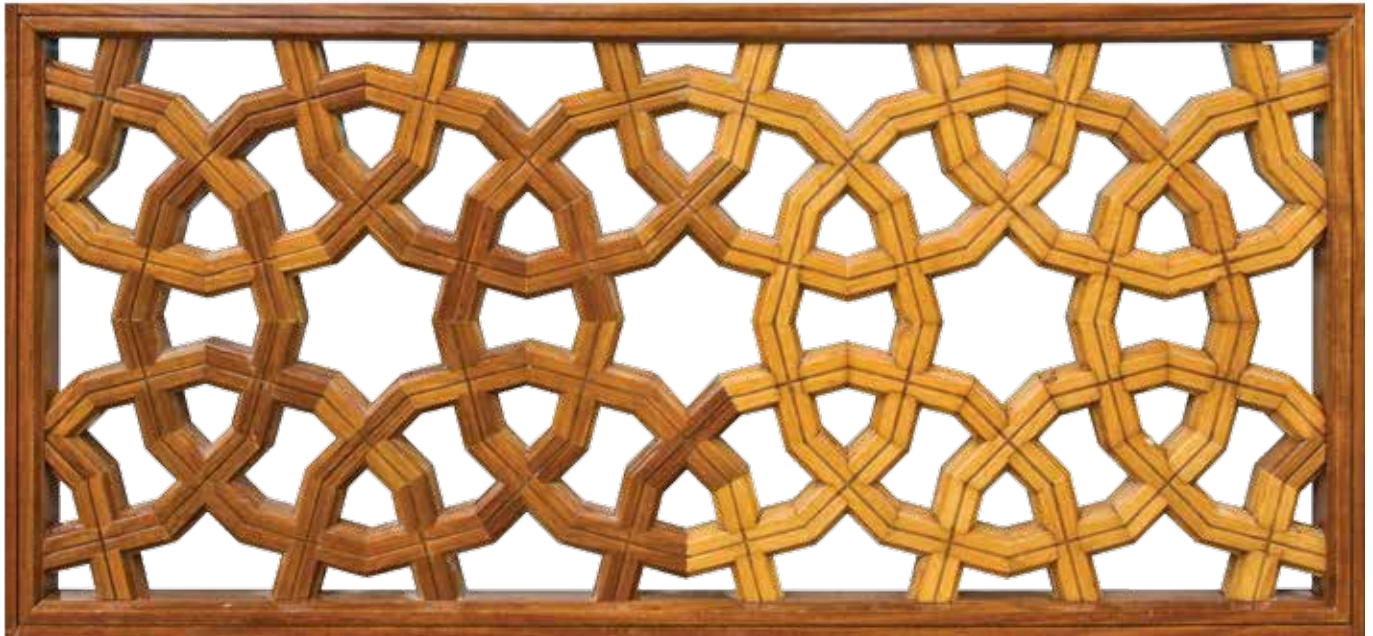
Certainly, it was not easy for him to reach this maturity. He needed intimacy with wood for long years. He tells that he gained this talent of understanding the moist in the tree by touching it in his 20s. He also tells that different trees may be used for the different parts of a single door, especially on the central part, for the sake of aesthetics, or different roundwoods of a tree were used on the same part due to their different shades.

### **The Secret of Kundekâri to Defy the Years**

We know that Works of art produced with kundekâri resist against, actually defy, long long yearss, and we ask the secret of this fact to the master of this art now that we have had the opportunity to interview with him. Although the work of art produced with kundekâri is varnished after it is done, the greatest secret of why it resists against years is the fact that it is a tongued work. Mr. Tufekci tells the advantages of the tongued work as follows: "When it is tongued, the wooden work of art lasts much longer. Water is the greatest enemy of wood. Rain, for instance, shouldn't stay on the wood, and should run down. If the water leaks into the work somehow, it will decay the work from within. I mean, it requires serious maths. One should calculate both the gap to leave for expansion, and make sure that no water leaks in. You even have to calculate how much load will mount on a boat. You have to figure out, for instance, how long a door will last with the hinges you use, and how much load each hinge and conduit will share. If you make a single conduit carry all the load, the door will nnot be functional. A good master has to calculate all these details."

Long ago, linseed oil used to be applied on the outer surface of the kundekâri. Now, however, Mr. Tufekci says that they import a special and organic kind of oil from abroad, which is more costly. It is 225 lira per KG, and only an area of 25 square meters can be undercoated with it, but once the kundekâri has been fully undercoatedd with that oil, it becomes totally water-proof even if youu dip it into the water to wash it.

We learn another characteristic of the Kundekâri doors Mr. Tufekci produces. Once both the center and the frame of the door has been completed, a gap opens up on the top of the door. An aluminum or a brass pipe is placed in this gap, and the pedigree of the door is put inside it. It is written in detail on this pedigree how the door was made, how it can be disassembled and reassembled just in case if the door somehow needs restoration about 500 or 1000 years later. Mr. Tufekci also informs us about a very



important fact: “the inner and outer part of the center of the door needs to be replaced once in about a hundred years. This can be possible since we make the center and the frame separately. Anyone who wants to do this can look at the pedigree. Also, the door comes with a spare lock. It is thus possible to find the same lock when we need to change it even 100 years later.”

#### **Raises 4th Generation Masters of Kundekâri**

We had already mentioned that the star or polygon shaped pieces which are carved in the male and female way are attached to one another without glue or nails in kundekâri. Based on this information, we ask Mr. Tufekci how many pieces a door can have. Mr. Tufekci informs us that a door contains at least 220 pieces. Stating that this number can be 300, or even 500, Mr. Tufekci reminds that the pulpit he made for the Theology Mosque in Rize contains 7000 pieces.

We also ask him how long it takes to finish a door with so many pieces. “In about 2 months, if 2 people are working on it.” He says. By the way, we should mention that Mr. Tufekci runs his workshop with his 2 sons. Actually, one of the sons is a captain, and the other one Works in the automotive business. Yet they have not gone against family traditions, both choosing the art of the father and the grandfather. Beginning to teach this art to the youth about 5 years ago, Mr. Tufekci now transfers all his knowledge to his sons: “The youth is not patient to learn. They have already left the courses. So, what I do is teach the art to my sons.”

In other words, Mr. Tufekci (55) entrusted this art with his sons so they can keep it alive during the next generations. Wanting to introduce this art to larger masses, Mr. Tufekci sent many petitions to the Min-

istry of Culture and Tourism for a kundekâri class to be launched in universities, but he has received no positive responses so far. Stating that there is more interest in Kundekâri abroad, Mr. Tufekci tells that he took 11 kundekâri doors to a wood expo in Germany in 1996, and 9 of them were sold on the very first day of the expo. He also made a kundekâri door for the Sultan Suleyman Mosque in London. The door has his signature. Also, Mr. Tufekci and his sons are making another door for a new mosque that is being built in Bursa.

Although he says that his art attracts more interest abroad, certainly most of his Works are still in Turkey. Except for the pulpit of the Rize Theology Mosque, the door of the Cyprus Embassy, the doors of the Maltepe Merkez Mosque, the doors of the Esenyurt and Yavuz Selim Mosques, and the interior and exterior environments of many other mosques carry this art to future generations via Mr. Tufekci. He and his sons are also in charge of the maintenance of each work they produce. Stating that they follow up on the work during the first 5 years, Mr. Tufekci says that the maintenance they carry out for the first 2 years is free of charge.

Towards the end of our interview, we express our willingness to see the workshop where they produce such beautiful Works of art. As we are walking down the Street, we gladly smell the friendly and warm smell of wood. We can not help but think that it should be this warm smell which encouraged Mr. Tufekci to leave his desk at school and sit before the workbench at a very early age. The father and 2 sons sit again at the work bench to do the last retouches of a kundekâri door. We thus thank them for the pleasant interview, and leave the workshop with the relief that our traditional art will be kept alive in safe hands.

# When Deep Waves Wash Ashore!

by A. Ulvi AKIN

The question how the new trials in the art of calligraphy in addition to the classical perception will be named has been pondered by many for a long time. Descriptions such as modern, contemporary, classical or up to date has not sufficed to name the new pattern and composition trials in calligraphy. However, the adjective "original", the definition of which is "the thing created as a result of a finding, different and superior to its identicals in terms of its qualities", appears to have been adopted as a calligraphy term. The exhibition called "the Original Calligraphy" which contains the works of art by 23 calligraphers attracted great attention in terms of both the fact that it contained new trials with different materials, different compositions and decorative techniques, and the fact that the name "original" is a more accurate name for such trials which reflect a brand new artistic perception.

The art of calligraphy, the sun of the Islamic arts, has been making the believers chant the sacred message for centuries. The hearts washed with this sun become a deep sea drop by drop, longing to reach faith.

For centuries, calligraphers have been drawing the sun beams on sized pieces of paper. Over the time, they become crystalised in the pure hands of the calligrapher with great patience and effort. They know that there is no repetition in transfiguration, and they read from the verses they write: "He is always in action". They always show new things to our eyes which wait with longing, and although they pass away, the bleezed lines still continue to warm our hearts.

Each artist calls out to the universe from his own era. In order for his voice to reach beyond centuries and to have a strong echo, he has to be spacious, and his inner motives have to be interwoven very well. The means of self expression called art comes in different forms as the reflection of the inner dynamics of an artist. The ability to create granted to the artist by the creator, the things he has acquired while



'Kardes Vavlar' (Sister vavs) by Menaf Nam

mastering the art, and the civilisation perception of the society and period he lives in direct his inner dynamics.

As a characteristic of his, an artist has deep intuitions, a deep heart, a more sensitive world of emotions than others, and superior talents. In the phase of studenthood, the artist focuses his eyes and his heart on his belief, his perception and his values to gain the skills needed for producing things, reviewing the things produced earlier. In the meantime, the society he lives in gives him a form. He reaches a certain level of maturation by the help of traditions, accepted behaviors and a settled life style. After this very period, the artist begins to hold a mirror before the society he lives in with the works of art he creates. The art of beautiful calligraphy, which sings the high values, sensitivity and delicacy of our

ancient civilization to the world of arts with a strong voice, is an abstract art. So much so that no western art has yet fully reached the level of abstractness it enjoys.

The modernism philosophy brought forth by the westerners by the beginning of the 10th century as an uprising against the traditional and classical perceptions, and the modern arts directed by this philosophy has spent great effort to be able to produce works independently of the external world ever since the first representatives of this philosophy emerged on the podium of arts. Even the contemporary artists of today continue to spend efforts on it. For this reason, when we look at the course of the modern arts, we see that it heads from concrete to abstract. The art of calligraphy, however, presents to the audience a simple and strong



Ozgun Hat (the Original Calligraphy)



'Bismillah' by Omer Faruk Dere

taste of abstract art independently of the external world, and mostly not needing any colors. Thanks to its aesthetical features that stem from the original characteristics of the Arabic alphabet, and which has gained purity over the time, especially in Istanbul, the art of calligraphy has reached very large facilities of performing until today. Within this context, it surprises us to see works of art that look alike with calligraphy with the graphical perception which has recently developed in the art of calligraphy. Today, in addition to their classical works of art, our calligraphers are also producing new interpretations in accordance with the perception of the people in our era.

#### **Efforts to Find Names for New Trials**

Since the word "modern", which means innovation in today's usage of Turkish, connotes to denying the classical, we see that the world does not fully correspond to the new trials in calligraphy. Within this context, it is obvious that our art of calligraphy does not need modernisation. To the contrary, it

is a righter attitude to expect the modern arts to rise to the level of our calligraphy art. For this reason, the question of how the new trials in calligraphy in addition to the classical art perception will be named has been pondered by many for a long time. Modern, contemporary, decorative, ETC. An exhibition which was open to the visitors from November 24th to December 9th, 2012, where new trials of different patterns and composition in the art of calligraphy were exhibited, however, attracted great attention not only with the works of art exhibited in it, but also with its name: The Original Calligraphy Exhibition. In my opinion, other visitors also think in the way I do, in that, the name "original" goes very well with the exhibition. The adjective "original", the definition of which is "the thing created as a result of a finding, different and superior to its identicals in terms of its qualities", appears to have been adopted as a calligraphy term. Also, with the name given to the exhibition, a sort of classification has began to take affect in the art of calligraphy today. The classical, and the original calligraphy.



'The Rahman Surah-24' by Abdurrahman Depeler

Works of art created by 23 calligraphers were exhibited in the exhibition arranged at the Istanbul Center of Designing in the Bukhara Uzbeks' Lodge building located in Istanbul Sultanahmet. ISMEK's Calligraphy Head Teachers Savas Cevik and Omer Faruk Dere, Master Teachers Menaf Nam and Mustafa Cemil Efe attended the exhibition with their works as well. Other artists of calligraphy who attended the exhibition which was crowned by a beautiful catalogue prepared by the Ensar Waqf, were as follows:

Abdurrahman Depeler, Ahmet Bursali, Ahmet Tugac, Ali Toy, Davut Bektas, Efdaluddin Kilic, Fatih Ozkafa, Fatih Yasar, Fatma Dagli, Gulnihal Gul, Gurkan Pehlivan, Husrev Subasi, Levent Karaduman, Mesut Dikel, Orhan Dagli, Osman Ozcay, Sami Naddah, Seyit Ahmet Depeler and Turan Sevgili.

Assist. Assoc. Savas Cevik, the art councillor and attendant of the exhibition says the following about the exhibition:

"Our art of calligraphy, which has a rooted tradition in our country and which attracts more interest every day has entered into an important process of advancement with both its artists and its audience. Our calligraphers who have lead the Islamic World throughout history still keep acting as leaders today. While the classical schools of calligraphy still continues to be practiced, new interpretations of the art are being observed for some time as well. It is natural that the reflections of the changing era are observed in every branch of art. The Turkish artists and artists from other countries thus create other works in addition to the traditional form of writing. In this exhibition, the results of new interpretations in the art of calligraphy with differences in materials and new decorative elements are presented to the audience".

This exhibition where the interpretations of today's artists which we may consider as original, modern or out of chart were presented altogether, is important also in terms of de-



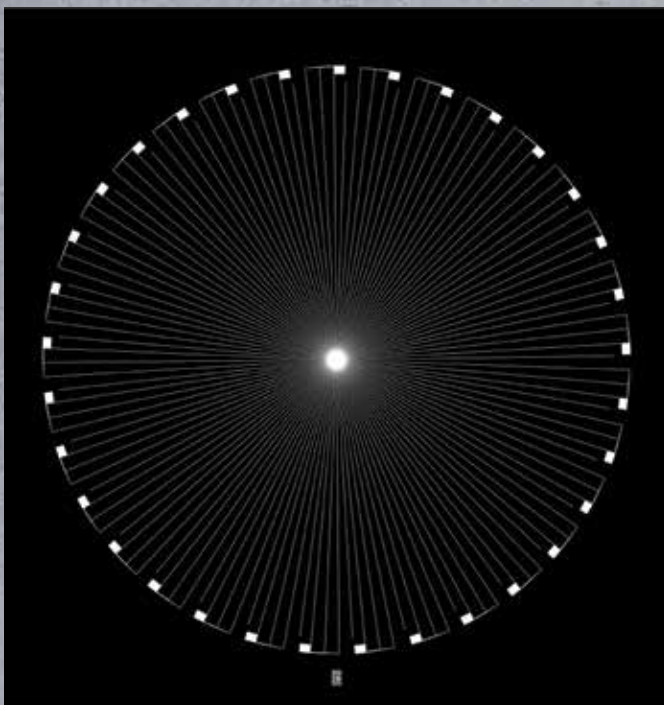
'The Asr Surah' by Mustafa Cemil Efe.

termining the level the art of calligraphy has reached in our day. We see that the calligraphers in the previous centuries also tried new interpretations in addition to the classical calligraphy as well. The well-known Musessel Besmele by Ahmet Karahisari, the calligrapher of the 16th century, for instance, may be considered as the first example, and a source of inspiration of the modern or original calligraphy.

The quality borders of original art in plastic arts vary greatly. Since the limits of these arts which are applied independently of classical rules are not certainly determined,, the danger of degeneration always exists. However, during these emergence processes of new varieties of art, this sensitive boarderline has always existed. As Mr. Cevik also emphasized, the greatest risk in original works of art is degeneration, or "kitsch art" in western terms.

This danger has little affect, though, on artists with strong basic knowledge of the art. The exhibition was also important in terms of showing the fact that our calligraphers can create works of art without degenerating the art they are performing.

Trying new interpretations in art is the result of courage. History records the courageous as heros, and courage requires a price to pay. Those who paid this price in the past also became pioneers. With the beautifully stylized writings he designed, which has a high graphical value, Ahmed Semseddin Karahisari of the Kanuni Period is the art hero beyond ages, who opened the door to the valley of original calligraphy. I wish late Emin Baran, who remembered that door, and showed the courage to enter it during the Turkish Republic Period had seen this exhibition as well.



'Lafza-i Celâl' by Gulnihal Gul



'Lafza-i Celâl Kelime-i Tevhid' by Fatma Dagli.



'Lafza-i Celâl' by Orhan Dagi.

### **Set the Pace for Similar Exhibitions in the Future**

In the Original Calligraphy exhibition which contained graphic compositions and various quadrage and exhibition techniques, there were also the examples of interpretations inspired by our classical calligraphy, new designs inspired by the Makilî calligraphy, or new writing styles tried by putting the signs into different forms. Also, the unprecedented brand new designs exhibited attracted the admiration of the art lovers who visited the exhibition. Beyond doubt, this exhibition will set the pace for future exhibitions in this field. We know that such new interpretations are tried also in the other Turkish Islamic arts. We hope that they will also come together and hold such exhibitions which will contribute greatly to the progress of our arts.

### **Will Original Calligraphy Form Its Own Tradition?**

In the art of calligraphy which emerged with the desire to write the Word of Allah and the hadiths by Prophet Muhammed, forms have been developed throughout centuries by being tried with the hands of the interested, and by undergoing an aesthetical evaluation.

The precious hands of calligraphy will continue to produce valuable works of art which will represent the glorious past of the art, and the traditional structure will be kept alive with

great advancements. We must never forget that most of the branches of art which have survived up to the present day have reached maturation as a result of various changes. Maybe these new interpretations which are gathered under the title "original calligraphy" will in the future help new and unseen forms to emerge, and these forms will have classical basis, forming their own traditions.

Savas Cevik, the art councillor of the exhibition, also shares the same hope. "We believe that the art of calligraphy will keep alive its traditional structure adding on it great developments with its glorious past. We must emphasize here once more that most of the branches of art reached to the present day emerged by undergoing such changes. It is our hope that this glorious structure will enrich itself, setting the stage for new artistic interpretations, which is the expectation of each era.

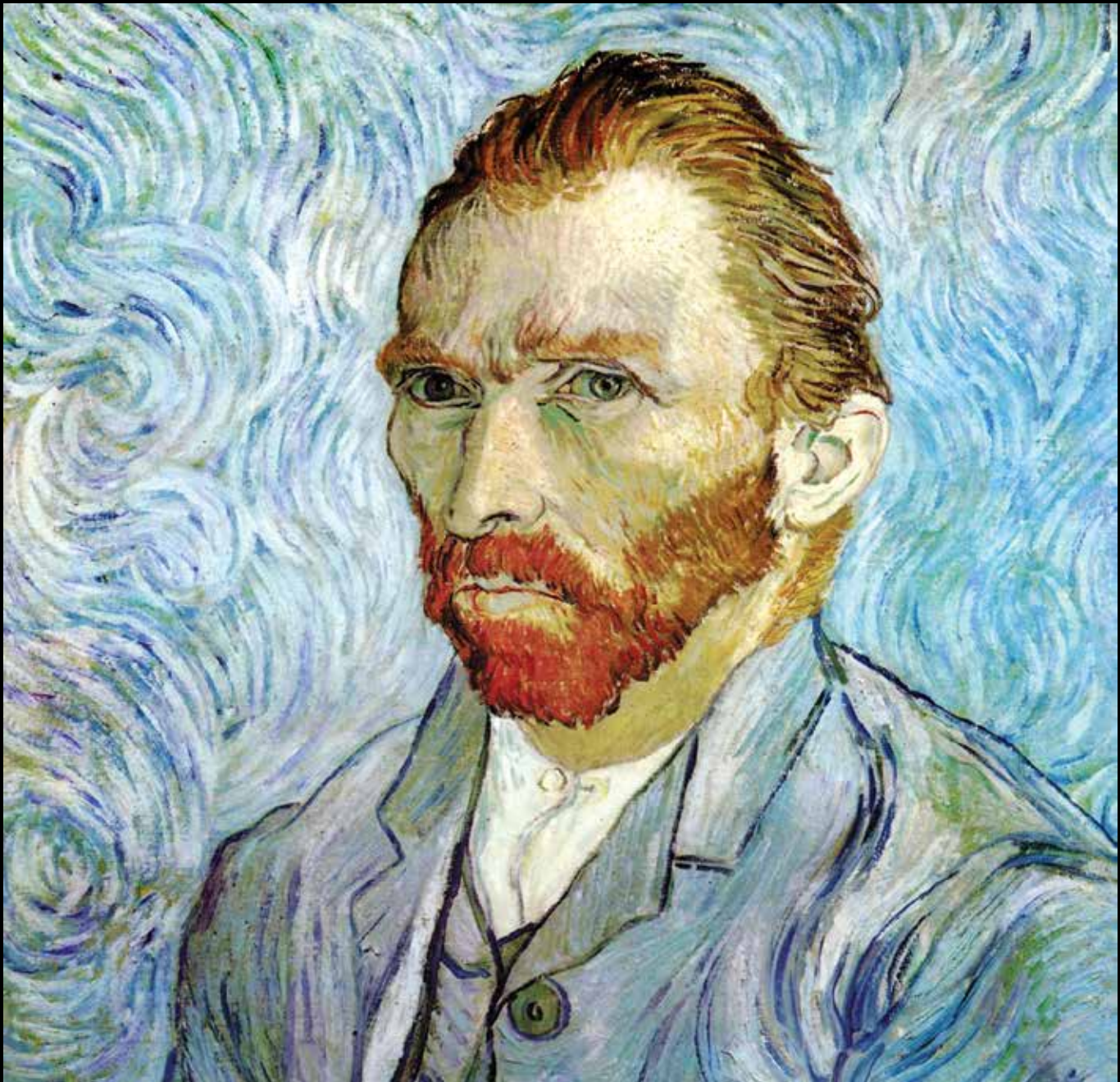
Forms may change, but the very essence which created the art of calligraphy and formed our civilisation should never get lost. I leave the question about what this essence is to your perception, and express my happiness to share with you as a lover of beautiful calligraphy, that our hope for a more refulgent future has increased greatly.

# Van Gogh, The Genius Painter of Yellow

by Mukadder Ozdemir\*

*God, who is almighty, can never forsake a sinner. / Vincent Van Gogh*

The genius painter Vincent Van Gogh was literally in love with the universe. He was in love with everything in the universe, ranging from starry nights to the sun and sunflowers, from bridges to poor people, in short, with everything he saw. His paintings became the reflections of his love for the universe, leaving the indelible traces of this great love in the universe after him. He was so badly lost in this passion that he could not manage to enter the reality zone, which was out of his perception of the world. For this reason, he never had the ability to live, an inborn skill which almost everybody has. Thus, the painter who always sought, and eventually found, perfection in his art, always remained naive like a child during all his life full of delusions, which he eventually ended.



Auto Portrait

Artists who are usually few in number but super in quality, with the highest power of influence, have been sought after and followed with utmost interest in every era. Throughout history, those who do not wish to fall behind the era they are in, as well as the art lovers, have always tried to seek the chance to get to know those super talented figures. Such opportunities, just like today, have always varied in accordance with the facilities that the technology of the era offers us, such as seeing the original work in a museum if possible, or seeing the work on book pages. Nowadays, though, the opportunities have strikingly increased due to the close cooperation of the accessibility opportunities with digital facilities, which attracts more and more people to areas where activities are arranged. Although the motioned works of art by Van Gogh impressed and entertained the audience by changing greatly in dimension and by losing their characteristics of color and form in the exhibition at Antrepo 3 in Istanbul Karakoy, they attracted the attention of the audience mainly because they looked as if they belonged to the present era.

Today's people of technology who prefers books in stead of diving into book pages knows Van Gogh only as the man who cut off his ear. We are not certain if the digital motion pictures in the exhibition are able to communicate the messages Van Gogh who painted his paintings with the hope that they be watched meticulously wished to convey, but the audience certainly leaves the exhibition area in a happy mood. They also have the chance to have a photograph while sitting on the stool in Van Gogh's bedroom. In spite of everything, though, it is a fact that this exhibition enabled many people to know Van Gogh and his artistic talents better, encouraging them to get to know even more.

### **The Perfect Example of an Unperceived Artistic Identity**

Vincent Van Gogh could neither start a family nor have a friend in his 37-year life. Born into a deprived family with 6 children, he grew in poverty, often neglected and deprived of love. He worked for various workplaces, but was always fired by his employers. He was even kicked out of his favorite yellow house in Arles by his neighbours who collected signatures for it. Throughout his life, he had to cope with distructive consequences whenever he wanted to have himself accepted by others, but he rose up again and again. It was never his aim to suffer, but he always suffered. Trying to cope with the cruel world via his art, he always stood against commonness and monotonicity. He was attached with passion to painting, but he still could not bear suffering so much and committed suicide. When art became unbearable because of anxiety in creation as a response to existentialist sufferings, self sacrifice became the sad fate of the artist. His artistic talent was realised after his death. Ignored when alive, he was considered a hero due to the constant change that happens in the perception of art. He was recognized as one of the masters of the Avant-garde by setting the perfect example of an unrealised artistik identity. The last decade of his life which he spent painting was a period of loneliness which he himself chose in a sense, but mostly was thrown into.

### **The Eldest Son of the Family**

He was born on March 30, 1853 in a region of the Netherlands that is close to Belgium as the son of a protestant reverend. Worrying whether he will live, his family named him after his elder brother who was born dead one year before his own birth: Vincent Willem van Gogh. The doubts



4 Cut Sunflowers

and anxieties that surrounded him since his birth caused him to have a constantly worried and doubtful personality. Vincent took after his father in the sense of his love for the humanity, and after his mother in the sense of his stubborn and aggressive mood. His aggressive and reserved characteristics always worried his parents.

In 1869, when he was 16, his family places him to the company called Gopil, which buy and sell artistic works. He worked at the Brussels, the Hague and London branches of the firm until 1865, when he was fired. He then studied theology with full concentration, but could not manage to keep doing it for a long time. After attending a 3 month theology course in a religious school in Brussels, he tries to teach and preach to very poor people in Borinage, the district in Belgium where coal mining is the main livelihood. When he was fired for not being a good priest, he suffered his first spiritual breakdown, and began painting. From then onwards, he always depended financially on his 4 years younger brother Theo. For this reason, he worried until his death that his brother will some day stop supporting him.

Theo did not only aid van Gogh financially, but he was always a dear friend to him. When he decided to be a painter at 27, the second person who supported him

in his decision after his brother was Anton Mauve, a painter and critique. However, he writes to his brother an argument they had during one of the visits van Gogh paid in order to show his paintings to Anton Mauve.

Dear Theo,

I met Mauve today, and we had a very fierce argument. We can not make peace any more. ... He eventually said (you have a crappy personality". Apparently he resented because I said "I'm an artist".

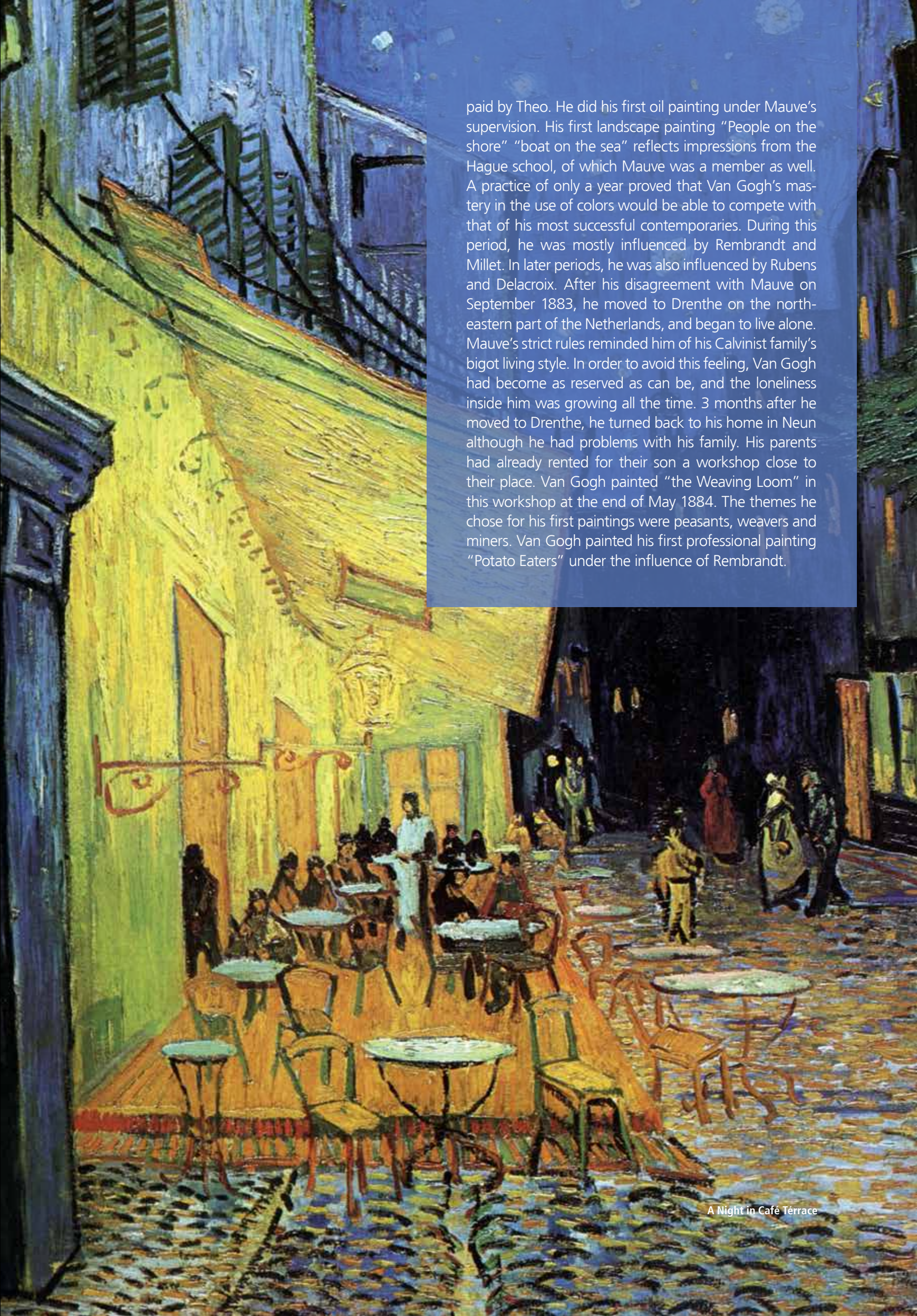
In the letters he often wrote to his brother, we witness van Gogh's doubtful personality and his childish point of view about life that can not attribute any meaning to the outer world. His paintings are the bright reflection of his own perception about the inner world.

### **Decided to be a Painter and Moved to Brussels**

Van Gogh's decision to be a painter had become absolute by 1880, and he moved to Brussels. At first he only did some drawings, rough copies and paintings influenced by Jean-Francois Millet's works. Millet's light realism in a sense reflected the themes Van Gogh was not very unfamiliar with such as peasants working in fields which were painted in a pitch dark melancholy. In 1882, he moved to a workshop in the Hague, whose rent was



Potato Eaters



paid by Theo. He did his first oil painting under Mauve's supervision. His first landscape painting "People on the shore" "boat on the sea" reflects impressions from the Hague school, of which Mauve was a member as well. A practice of only a year proved that Van Gogh's mastery in the use of colors would be able to compete with that of his most successful contemporaries. During this period, he was mostly influenced by Rembrandt and Millet. In later periods, he was also influenced by Rubens and Delacroix. After his disagreement with Mauve on September 1883, he moved to Drenthe on the north-eastern part of the Netherlands, and began to live alone. Mauve's strict rules reminded him of his Calvinist family's bigot living style. In order to avoid this feeling, Van Gogh had become as reserved as can be, and the loneliness inside him was growing all the time. 3 months after he moved to Drenthe, he turned back to his home in Neun although he had problems with his family. His parents had already rented for their son a workshop close to their place. Van Gogh painted "the Weaving Loom" in this workshop at the end of May 1884. The themes he chose for his first paintings were peasants, weavers and miners. Van Gogh painted his first professional painting "Potato Eaters" under the influence of Rembrandt.

A Night in Café Terrace

The most prominent features which would set the stage for later works by Van Gogh are reflected on these paintings. His successful use of lighting on the painting caused the work an important work of art created during that period. Van Gogh says the following for this painting: "While drawing the people who stretch their hands and eat potatoes, I wanted to emphasize that those hands were also the hands that cultivated the soil where the potatoes grew".

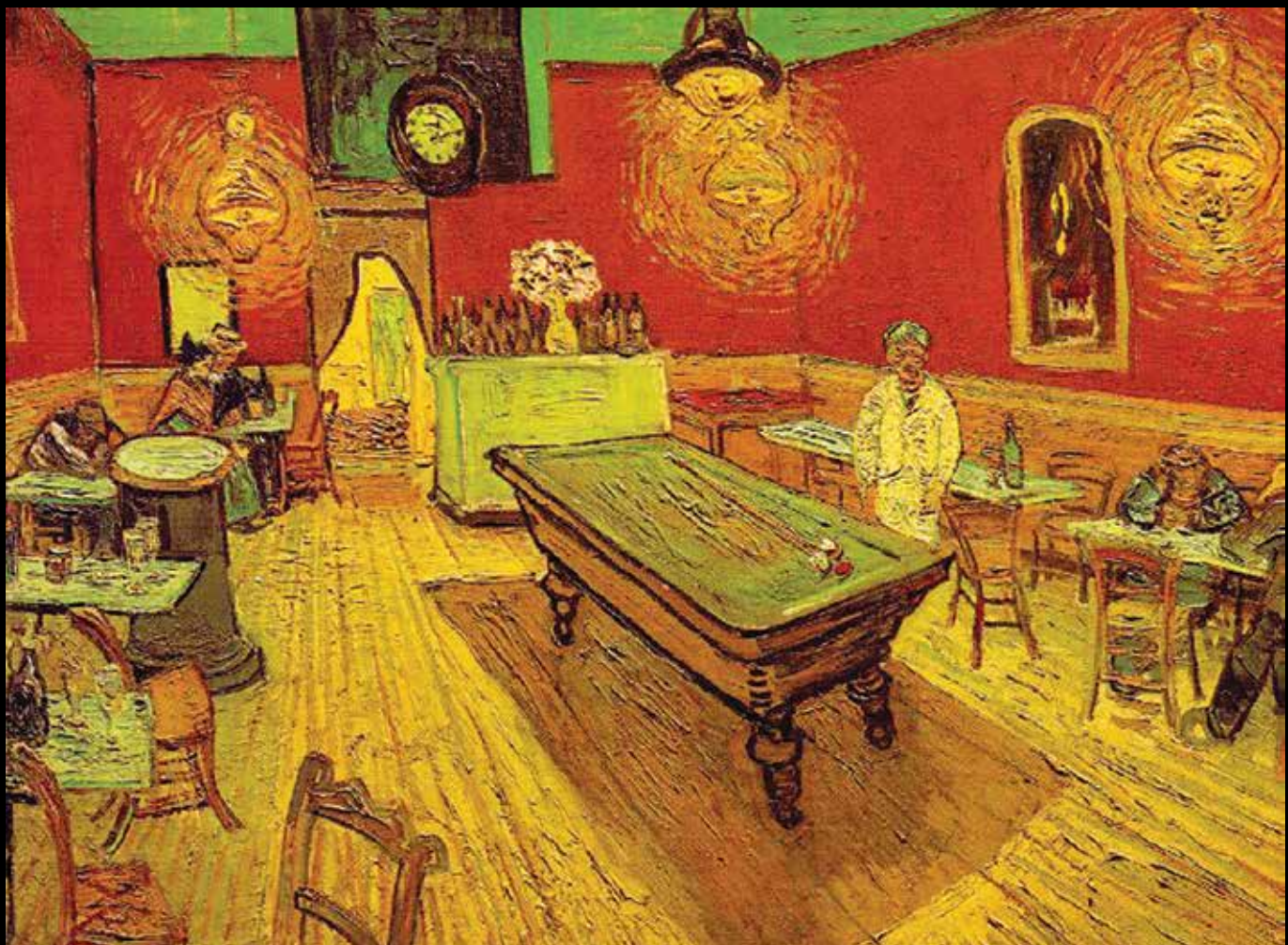
The fact that the 5 figures in the painting look irrelevant to each other, and that their looks do not meet, is considered a lacking in the composition. However, this feature adds a special kind of calm and a silent melancholy to the painting. For Van Gogh, painting was a special environment of expression, and notions such as beauty and ugliness were not the segments of a general perception, but an artist's personal criteria. Rappard, who criticised the painting saying "Certainly, you will agree as well that such a work will never be taken seriously. Thanks to God, though, that you do have the talent to do much better", put an end to their friendship. After his father's death on March 26, 1885, the social problems that concerned him were replaced by mere artistic worries, and the theme for his works changed greatly.

### **Improved His Skills in the Artistically Rich Environment of Paris**

When van Gogh arrived at the Anvers Harbour at the end of November 1885, "The Potato Eaters" was in his bag. He

stayed there for a short while before he moved to Paris, renting a small attic, again by the help of Theo. He bought at the antique dealers at the harbour the wooden Japanese imprints which would influence his later works of art as well, at an inexpensive price. In those years, the Japanese pavillions had triggered a great wave of excitement in the Parisian art environment. It is also known that van Gogh copied a lot from those Japanese imprints. (the bloomed plum tree" is one of the paintings he drew under the Japanese influence. He later quite frequently used the wooden Japanese imprints in his room as backgrounds for his portraits. In the meantime, he also saw the paintings by Rubens, a great master of the Baroque art, and influenced by him, began to use lighter colors in his own paintings.

After his brother Theo came to Paris at the beginning of March 1886, they lived in the same flat for 2 years. During this period, he painted in Louvre and in Fernand Cormon's workshop at the Fine Arts Academy. After getting to know Toulouse Loutrec, Bernard, Gauguin, C.Pissarro, Signac, he was influenced by them, and began to paint outdoors, stopping to work in workshops. In a short while, Vincent became close friends with these painters, and began to spend a certain amount of his time in the small cafes and cheap restaurants in Montmartre. Their aim was to form a huge commune of artists where everybody could work in solidarity. Using brighter and purer colors in Paris compared to his older paintings, Van Gogh applied these colors on the canvas with broken strokes which look like curled stripes.



An All Night Long Open Cafe

These are the impressionist? Paintings of Van Gogh. However, he is an expressionist while painting pictures where he wanted to paint the things he himself perceived contrary to what the eyes perceive. For this reason, impressionists have denied his paintings.

No painters who lived during this period could ignore the impressionist movement, and thus, what Van Gogh and rebellious painters like him still insisted on was brightness, the use of pure white, giving importance to details and the perception of an unharmonious emptiness. Van Gogh's pictures excell even those by the impressionists. His methods which paved the way for fovizm and expressionism contributed greatly to the contemporary arts. "The 4 cut sunflowers" he painted during this period proves that he keeps a large variety of techniques under his brush. Van gogh could manage to add symbolic meanings even to an ordinary motive. One can sense a kind of sorrow in this painting which is totally irrelevant to the sensitivity of the impressionists. It requires a first sight intimacy and long lasting concentration on a bunch of emotion provoking sunflowers. This effect stems from the contrast between the glary blue color on the background and the complementary dirty yellow colors. Van Gogh worked on Delacroix's use of colors for a long time. Towards the end of his stay in Paris, he painted 3 portraits of Julien Tanguy, who painters called Father Tanguy and at whose place they bought their painting tools at a very inexpensive price. The Father Tanguy portrait may be considered as the summary of his stay in Paris, just like the Potato Eaters is considered as the summary of his stay in the Netherlands.



Zuhaf Milliet while sitting (the Sitting Infantryman)

Van Gogh wanted to learn everything in one go during his stay in Paris. What he experienced for 2 years were the things he learnt via his endless discussions with his friends. His years in Paris may be considered as the toughest training period with regards to his art. Like Cezanne, he too decided to head towards the south, where the colors are brighter, and the light is stronger. He was full of hope when he got on the train to Arles on February 20, 1888, but all his hopes ran out in 2 years, causing him eventually to commit suicide.

### Hard Work and Loneliness in Arles

In Arles, Van Gogh rented a room on the top of a restaurant, which was beyond his budget, paying 5 francs aday. Since this room was too small to work on a model and since he did not know anyone in Arles, his main themes were the mountains, bridges and fishing cottages in Arles. A short while later, he rents his favorite yellow flat, located on the top floor of a cafe, this time for a cheaper price. Actually, he painted it yellow after a little while since this color had a symbolic meaning for him. He was not able to furnish the flat for a long time, because he did not have money to do this. It was only after Theo sent him 300 francs that he was able to buy some stuff.

The colors he used due to the self confidence and the sense of freedom he gained in Paris, were quite irrelevant to the facts. The graceful yellows and fiery reds thus became more important than merely the description of the scene. These features in his paintings were the expression of his own perception rather than his imagination. The joy he felt when he looked at the scenes was fully reflected in his paintings.

It took him at least 6 months to get to know, and spend time, with people whose portraits he wanted to paint and who he wanted to become friends with. In a sense, those



Father Tanguy



Starry Night Over the Rhone

he opted for as the themes for his paintings were losers like himself. The interesting fact is that he never painted the portrait of his brother Theo, even during the period where they lived together in Paris. During this period, he paints 3 portraits of Zuhaf Milliet, an infantryman in the troop that the French Army established out of Algerians. "The Sitting Infantryman".

He never gave up painting portraits, but actually, Van Gogh dealt with a matter which had been wondered by the painters for centuries: How to reflect darkness on the canvas with a color while describing a night view? How to use the color components that are revived with light so darkness could be pictured? Those who work on plastic arts know that a sculpture can be formed without light, only by touching, as well. A picture painted on a surface, however, can neither be perceived nor be described without light. Since there is no light in the darkness, it seems impossible to describe the invisible. Although was not quite conscious, he used the mystical aspect of the religion training he received while creating "the Bright Nights". No painter in the world have painted the night so impressively, with the stars in the sky and the lights reflected on rivers.

### Headed Towards Darkness with Brave Steps

In order to get used to artificial lighting, Van Gogh painted the "Cafe open all night long" going to a dreary gambling den at nights and sleeping during daytime. A short while later, he took a courageous and a decisive step towards darkness with his painting "A night at Cafe Terrace". The terrace where redlike yellow colors complement the dark blue of

the dusk, looks glary under the starry sky. The slanting parallel stripes in front of the door, and the stripes on the arbour in front form a center of attraction to the darkness at the hinder parts of the painting. This darkness, no matter how gloomy it is, uncovers the attractive brightness of the cafe. The white spots on the stars in the sky contribute to the complementary contrast that is normally difficult to create in little lighting.

Painting outside of workshops was a phase reached especially by impressionist in the 19th century. Painting with artificial light was preferred especially during the Baroque period. The idea of painting at nights under artificial light belongs entirely to Van Gogh. He thus contrasted the impressionists who described the scenes washed by the light by turning the picture into light. Van Gogh says the following with all his enthusiasm: "The colors of the night are brighter and richer than the colors of the day". The objects of these paintings are usually somewhere between imagination and reality. The most important painting of this period is "the Starry Night". Van Gogh applied the technique he used for his night themed paintings continuously during the rest of his life, creating an impressive form in all his paintings. The way of using the paint turned the pattern reflected on the surface into a means of self expression. Even the ordinary objects were now reflecting Van Gogh's enthusiastic identity. The ebrious motion of the plants on the painting called "The rosebay branches on an Italian style Pot" gives us an idea about how he seeks the world beyond the invisible. Van Gogh's art was the expression of a will which would later cause his spiritual balance to be disturbed, and a flood of strong emotions.

The intensity of the colors, his bravery in using colors and the fierceness in the colors seen in the painting called "The Farmer", of which he painted 2 different interpretations, are unprecedented examples no one dared up to that day. The thick, huge circle which describes the Sun fills the background of the painting with yellow by covering the sky entirely. The land in front of the painting is covered with fuzzy blues and shivery purples. Contradicting to the reality, the sky which should have been blue is yellow, and the fields which should have been yellow are blue. Still, the paintings are attached to the reality. What makes them distant with the reality, though, is the set of colors used by the artist, and his way of using those colors as an expressionist method. This is the artistic reality which replaces, and eliminates, the actual reality.

### **Cut Off His Ear Because of Hallucinations**

Due to his carelessness towards himself and his art, and the lack of positive stimulants in Arles, the beautiful local landscapes and people to paint portraits ran over very quickly. The free and self sufficient artists' commune which was the main theme dominant in the letters he wrote and was something that Gauguin and himself dreamed of for a long time, brought Gauguin close to him again. But this eventful relation which would later be the theme of movies as well, badly affected the artist. The Arles tragedy which was the beginning of the ending began when Gauguin came

to Arles. Gauguin considered himself as an unrealised genius, and had never thought Van Gogh as the member of the commune of artists. Van Gogh hung the painting "A Couple in the Park and the Blue Pine Tree" in the room he prepared for Gauguin. Although he accepted to play the student with pleasure, their perception was irrelevant to each other and they would be unable to work together for a long time. Their arguments which were firstly at the artistic level then turned into a battle of pride and honour. Van Gogh's euthopia was soon shuttered and torn down. Gauguin had arrived in Arles on October 23, 1888, and the situation had already terribly worsened on the 23rd of December. Gauguin spent that night in a hotel in stead of the yellow flat in order to avoid the tension. When he turned home in the morning, all Arles was talking about how Van Gogh cut off his ear with a razor because of hallucinations he had during the night. He had then rushed to the whore house in the town and given his ear wrapped in a handkerchief to one of the prostitutes, without even stopping the bleeding, and gone back home to sleep as if nothing had happened. After that, Gauguin left the town secretly. After staying in the hospital for 14 days, he painted his own portrait with a wrapped ear. The large wrapping which fully covers the right side of his face adds a kind of seriousness to the strict meaning on the painter's face. It seems as if he wants to protect himself from the cruel world that surrounds him with a huge, heavy cloak he is wearing. On



Butters

the left side of his face is a colorful Japanese imprint which completely contrasts to the white color of the wrappings on the right side of his face. He uses the wooden imprints on the background as if he used them in the "Father Tanguy" portrait, but there is no sign of uncontrolled way of working in this portrait. His experiences with Gauguin helped him be aware of his own limits.

### Half Prisoned and Half Treated, in a Mental Hospital

Van Gogh had to turn back to the hospital a month after being discharged since the attacks considered to be symptoms for insanity had become more frequent. At times, doctors claim that he had epilepsy attacks and that they were related to his schizophrenic mood. The later theses argue that his disease was not epilepsy, but a very painful inner ear disease. The fact that artists can not create anything during the most intense processes of a mental disease support this argument, but Van Gogh who writes every single thing to Theo in his letters had never written to him anything about his ear hurting. In this case, one can easily claim that Van Gogh is the only genius who has created during the process of his mental disease. He stayed in a mental hospital near Provence which is 25 kilometres away from Arles as half a patient and half a convict. Getting used very quickly to his situation in the hospital, he painted the tableauxes of the hospital yard which is seen through the walls that surround the hospital, bars, and poplar trees. The tableauxes also described the daily life in the hospital. Over the time, he was allowed to go to the woods in order to paint, accompanied by staff. Although Theo objected to the idea of him staying in the hospital, Van Gogh writes to him saying "I wish to stay here both for my own internal peace, and the peace of others".



An Autoportrait with Wrapped Ears

Van Gogh spent about a year in the hospital. The monotonous daily life bordered with strict rules helped him regain his self esteem. He seemed as if he admitted his mental disease with an incredibly objective point of view, learning to live with the inevitable. "It makes me feel more at ease to think that my insanity has no difference than any other disease, admitting that it is a part of my life". He often avoided writing to his brother about the difficulties of living with spiritually diseased people. He had opted for colors and the life hidden inside them as the means of self expression. The colors literally gained a soul of sorts and became the means to express spiritual situations. He always did his best to be attached to the reality while doing all these, though. Van Gogh's reality could not be reached by merely copying it. What concerned him was beyond the visible. He concluded that all realities are also symbols, and saw everything that surrounded him with a religious point of view, which is quite absolute in his paintings. Van Gogh admitted the reality as it is, and reflected it with the point of view of a sincere, loving person. Van Gogh had found the powers adopted by existentialists since the middle ages, and the natural mysticism that stemmed from them was reflected in his paintings. The intensity of colors in the paintings he created in Arles had now been transferred to the motion of the forms while he was painting in the mental hospital. Cypress trees were more dominant in most of the themes of the paintings he did during this period. He also turned back to the night views which occupied his mind during his Paris and Arles years, this time with a more different approach. He painted "the starry night", one of the most important and extraordinary paintings of him, during this period. This is one of his paintings which did not stem from the idea of describing the nature. Van Gogh received inspiration from his imagination to create the atmosphere. A very dramatic and universal event is happening in the sky. 2 huge cloud-like trees are rising up to the sky, intertwined like a spiral. 11 bright stars tear apart the night with the moon, and the moon is cuddled with the sun much more than it actually can, its color being orange. In spite of all these, though, the painting is strictly attached to the reality that surrounds it. The things that happen in the world have been handled on the foreground to increase the effect, and the town described with short and broken brush strokes contrasts with the sky described with round stripes. The pointed top of the church tower scrapes the horizon line like cypresses that rise up to the sky in flames. This painting may be considered as the struggle of the human beings against the heavenly and universal powers.

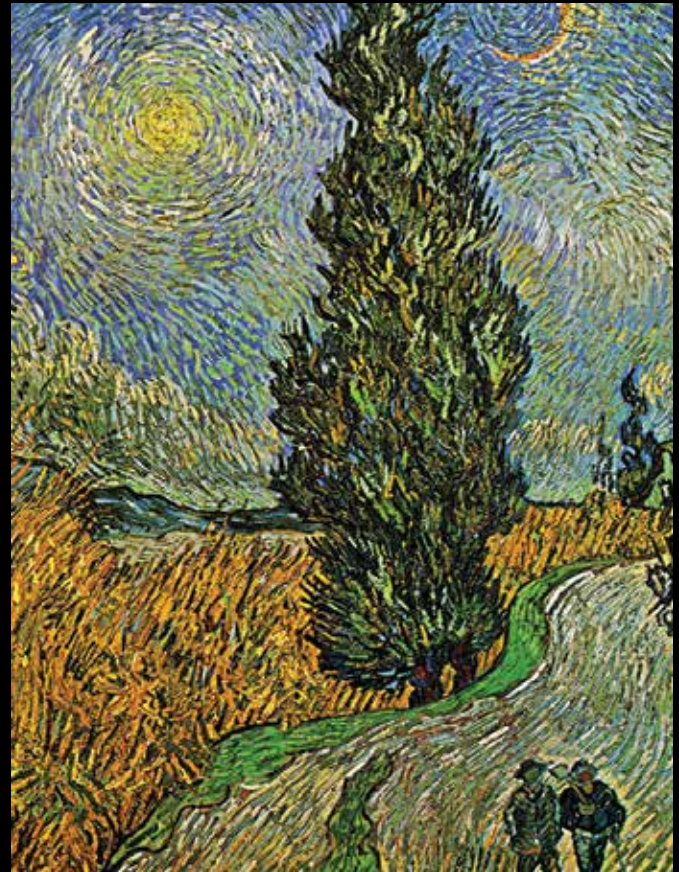
Since he was unable to go outside by the end of 1889, he either completing his missing paintings, or copying the tableauxes he had painted. Most of the copies were the copies of his bedroom, where he painted many times in Arles. In addition, he painted 23 small scale pictures inspired by Millet's stone imprints during the winter months. We see in the painting "Midday break" the effect of the color on paintings and van Gogh's strong talent in using them.

### Trivial Anxieties Destroy His Health

The birth of Vincent in around January-February of 1890, who was named after his uncle, excited him. In addition to this event, he experienced other exciting events as well. A positive and intensive article about him was published, for instance, in an art magazine, or some exhibitions in Paris exhibited some of his works as well. Another event is that his "vineyard" was sold for 400 franks. This work is one of the few works he could sell during his lifetime and was praised by people, though not the only one. All these pleasant events excited him and caused his health to be destroyed again. He could not come to his senses for 2 months. It was only 3 weeks after he regained his health, though not fully, that he could write again to Theo. He had decided to leave the mental hospital. He moved to Auvers near Paris in May, beginning to paint again, more excitedly and hastily than ever. "The Bulrush Roofed Cottage" reflects this period. His worrying excitement and energy becomes even more obvious in the paintings called "Road walkers", "The Horse Carriage", "The Cypress", "The Star", and "The Crescent". Van Gogh's distinctive brush strokes come off the hinges and spread like a hurricane all over the place on the surface of the canvas. The color dominance in the paintings created in Arles was now being accompanied by the motions of the brush. These lines and motions look like power centers loaded with energy. In a 70-day period, he painted more than 80 tableaux, among which is "The Church in Auvers", which is one of his masterpieces.

Vincent's happiness, however, did not last long. Theo, of whom he was always in need, was having a tough time during those days. In a letter he wrote to Theo from Auvers, he says the following: "I'm very sorry. The bad luck you are having these days makes me feel sorrowful as well... I no longer take my steps in a certain manner... Unfortunately I've been a burden on your back since I'm subsiding on your financial support". It was his paintings which kept him up on his feet. He worked until he got exhausted every day, painting 1 or 2 tableaux daily. A month before his death, he painted "Crows on the Corn Field", which reflects his spiritual situation. It seems like he is expressing his sorrow and excessive loneliness in this painting. The blue sky and yellow fields are pushing each other with full strength, and the limits of the painting is not very certain. On the foreground is a group of crows flying all along, screaming as if they have just smelled death.

Compared to the previous paintings, the emptiness in this painting offers an extremely simple width. The horizon line has been determined according to the spiritual situation of the painter, independently of the canvas. The painting lacks two main items. The parts and the distance in the painting are not certainly apart from each other. Although the professionalism in the painting caused many people to think that it was Van Gogh's last painting, this



The Road, Walkers, Horse Carriage, Cypress, Star, and Crescent

is a fallacy since he painted at least a dozen more. He has never achieved the same effect in the later paintings, though. The uncompleted last letter he wrote on July 27, 1890 is like a farewell letter: "I've jeopardized all my life, eventually going insane. I'm telling you once more that I have always believed that you are beyond an ordinary art work dealer." If it weren't for Theo who always supported him, Van Gogh would never be able to find the strength to paint. Now, the one who always supported him was in a difficult situation as well, and accordingly, his future, too, was uncertain. All types of relations around him were worsening, leaving him without enough hope for working. What also increased his despair was his attacks that were getting even more frequent.

In the dusk on July 27, 1890, he went out to the woods and shot himself on the chest. He then managed to crawl to the hostel he was staying. 2 days later, he died in his brother Theo's arms. He had made his art a shelter against the world which he always loved, but did not love him back. He suffered a lot, and eventually collapsed. He had taken a giant leap in the artistic world with the paintings he created by adopting a new approach where he transferred everything he knew.

FOOTNOTES \* Artistic Education Specialist, Retired Teaching Staff 1) Lionel Richard, The Art Encyclopedia of Expressionism, Translated by B. Madra, S. Gursay, I. Usmanbas, 2nd Edition, Istanbul, 1991, p.26 2) Z. Inankur, Eczacibasi Art Encyclopedia, Istanbul 1997 Vol. 2 p.686 3) Vincent Van Gogh, Letters to Theo, (Translated by Pinar Kur) Yapi Kredi Press. Istanbul 2011 p.66 4) Ingo F. Walter. Pioneering Painters Van Gogh (Translated by Ahu Antman) ABC Press. Ist. 1997 p.12 5) Art in Turkey by Hasan Kiran The Genius Slave of the Passion September-October 2000 p.32 6) Turkiye'de Sanat Hasan Kiran Tutkunun Tutsagindaki Dahi Eylul-Ekim 2000 s.32 7) Ingo F. Walter. Pioneering Painters Van Gogh (Translated by Ahu Antman) ABC Press. Ist. 1997 p.12

# The Threaded Version of Silver is Revived in ISMEK

by Mutia SOYLU

Silver becomes its most delicate with the love of arts in its master's heart. Very thin silver threads turn into very elegant motives when they are handled like needleworks or laceworks with utmost patience and talent. Sometimes they become a dazzling jewellery, sometimes a cup holder, a cigarette mouthpiece, or a tobacco box. The first thing that catches our eyes on a product handled with filigree is delicacy. Although the first city that comes to mind when we talk about the filigree technique which dates back to 3000s BC is Midyat, Mardin; Ankara Beypazari and Trabzon are also other main cities where the technique is mastered. Having an important status among our traditional arts, filigree is still being kept alive by masters who put their hearts in this art.

Spending great effort to give a meaning to life since the first moment he existed, man has discovered arts as the best means for it, and to perform the arts he has discovered, he has used a great variety of materials. To express himself, he may use a pencil and a piece of paper only, or invaluable precious stones. Sometimes a piece of wood from a tree, sometimes glass, or minerals such as gold, silver or copper is treated patiently in talented hands to become beautiful works of art.

Likewise, the art of filigree turns very thin silver threads into dazzling works of art thanks to the skill in the hands of their masters. As the art of silver thread handling, the history of filigree dates back to very ancient periods. According to findings obtained from archeological excavations, the filigree technique was first used in Mesopotamia in 3000s BC. The first examples of filigree which is performed by joining very thin silver threads together, on the other hand, date back to 2500s BC.

The center of filigree in Anatolia is Mardin, a city which has hosted various civilisations, ethnicities, religions and sects throughout history. Who knows how many masters of filigree have lived and died in the land of fellowship and tolerance. Nowadays, though, just like the other traditional arts of ours, the art of filigree as well, through which very thin silver threads are woven knot by knot, is struggling to stay alive, not being defeated by the changing conditions of our time. The masters of filigree the status of which is beginning to become lower due to advancements in technology have managed to carry this technique to the present day. The only wish of today's masters, on the other hand, is to transfer it to next generations by keeping it alive.





In addition to Mardin Midyat, Ankara Beypazari and Trabzon are also considered as main cities where the art is performed. But the meaning of filigrahy, a traditional art of ours, is unique in Mardin Midyat. Filigrahy is considered as the prioritised branch of arts in this region. It is mostly known as the art of Syrian masters since the most talented masters of filigrahy have mostly been Syrian. The source of knowledge for the masters of this art is Mesopotamia, and the source of patterns are past civilisations.

his/her own spirit since filigrahy does not contain flat areas. However, although the master of filigrahy can not sign his/her products which he/she has produced with utmost talent and labor, the works of art produced with this art reflect the skill and experience they have received from their masters' spirit just like mirrors. The master designs his/her work of art sometimes with the inspiration they receive from traditional Ottoman motives, and sometimes from modern patterns used worldwide.

### Laceworks Made of Silver Overwhelm Their Audience

Filigrahy, which is totally based on hand made work, may also be called lacework made of silver. Very thin silver threads, almost as thin as a hair, are woven together to form very elegant motives. Filigrahy is also called "the vav work" since the letter vav in the Arabic alphabet is very frequently used as a motive in this art. Very thin silver threads which are shaped in the hands of their masters turn into delicate and dazzling jewelleryes.

Certainly, jewellery production is not the only field where the filigrahy technique is applied. It is possible to produce with this technique various objects ranging from cigarette mouth-pieces to tobacco boxes, from belts to cup holders, and from trays to mirrors. The products on which the filigrahy technique is applied overwhelm their audience with utmost admiration. It is not possible, though, to see the signature of the master who has produced a work of art which looks like a lacework also by adding the beauty of

Each motive used has a name which reflects the workmanship on it. Flower, plant, star or braid motives are those used mostly in jewelleryes.

### Requires both Patience and Strength

Masters of filigrahy also produce their own materials. The material production consists of the thread pulling, model preparing, heat treating, cutting, shaping, weaving, welding and whitening phases. The first one is the thread pulling phase. Silver threads that are as thin as a hair are created in workshops with utmost patience by the masters of this art.

The first phase to produce these threads, though, is melting the material (silver or gold) which will be treated, in a pot with high temperature. The molten obtained is poured into molds so they can be separated into rods.



Next, the rods produced are passed through a steal tool with large holes called the drawplate. During this operation, the drawplate should be fixed on a solid ground. The rod passed through the large hole on the drawplate is taken

out from a narrower hole. These operations help harden the material. The hardened mineral is kept in the fire until it becomes ember, and is dipped into wax to take it out of the drawplate more easily.

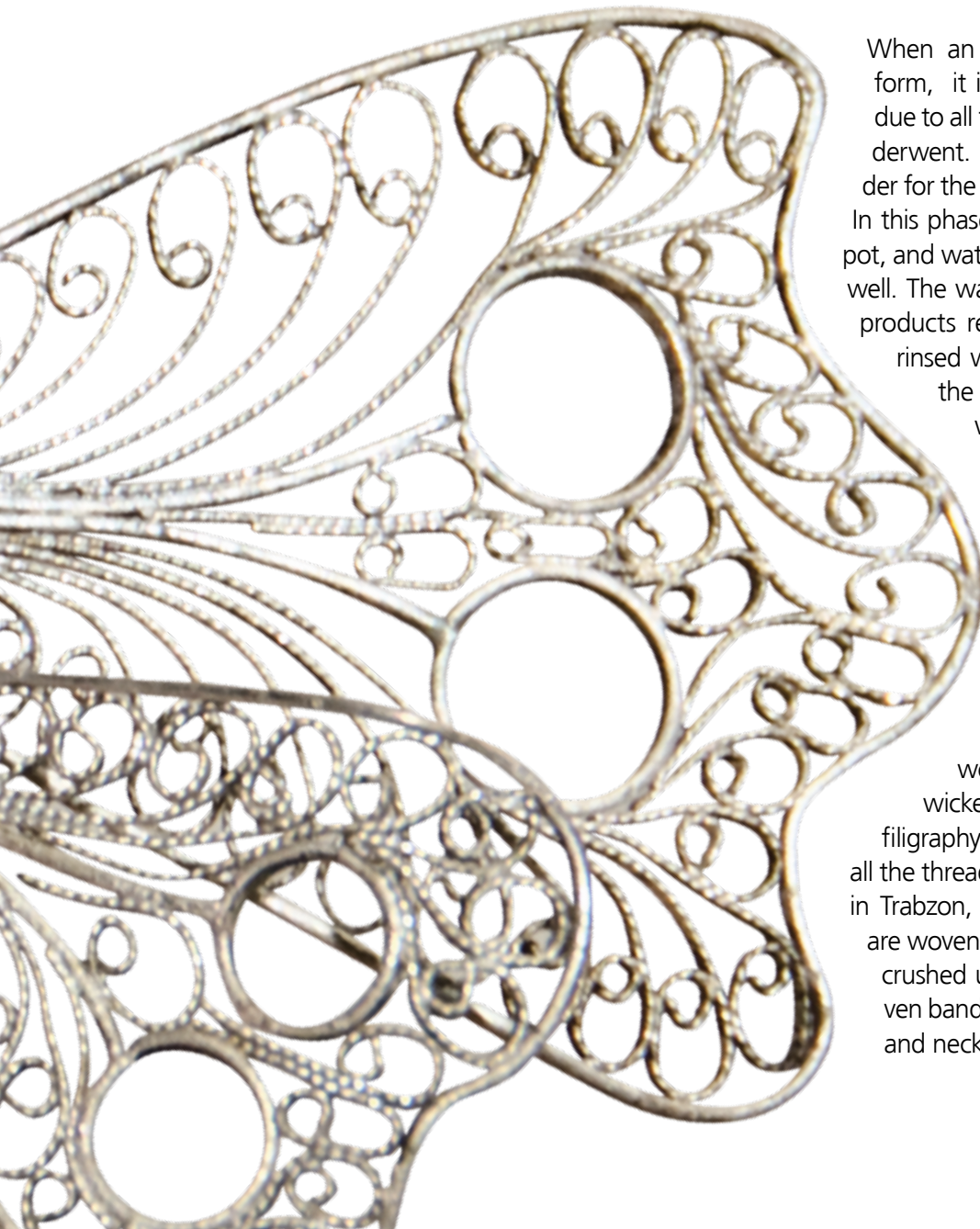
Special pliers are used in order to draw the rod out of the drawplate. If the material can not be drawn with pliers, the master of filigrahy wears his belt of buffalo leather with iron rings. He then ties one end of the material taken out of the drawplate, and uses physical strength to draw the rest of the material from the drawplate. The metal rods which were about 0,5 CM thick before these operations have now become 1 mm thin threads. This is not all, though. After the



threads have been prepared, the main framework of filigrahy is formed. Then comes various motives placed to form the framework. The threads used on the framework should be twice as thick as the ones used in weaving the motives.

The framework is formed on a piece of flat wood of walnut tree. Later, it is kept under heavy iron plates until threads become ready to be treated.

A product produced with the filigrahy technique is produced entirely with threads. So, it is made by weaving and twisting thousands of pieces together. Since solder will cause silver to decay, threads are welded in stead. For this reason, welding is an important phase in filigrahy. Not easy, though. An amalgamation of silver and brass is used as the welding material.



When an entirely finished product takes its last form, it is in a black, dirty and oxidised situation due to all the heating and welding operations it underwent. So, a whitening process is applied in order for the product to regain its natural, bright color. In this phase, all the products are put into a copper pot, and water with nitric acid is added into the pot as well. The water is boiled for a few minutes until the products regain their original color. They are then rinsed with a lot of water, and are dried. Lastly, the whitened products are washed again with detergent water (with soapwort before), and brushed with thin brushes. The Residue of welding and other dirt is wiped off, and the surface of the products are brightened with a flat piece of steel.

#### **Has a Different Type in Every Region**

Having various types of motives, filigrahy also has 3 types called the wickerwork type, cage type and inlaid type. The wickerwork type is also known as the woven filigrahy or the Trabzon work. In this technique, all the threads are woven one by one. Applied mostly in Trabzon, golden and silver threads up to 8 CM are woven and separated into bands. They are then crushed under cylinders and become entirely woven bands. These bands are cut in certain lengths, and necklaces or bracelets are made out of them.

In inlaid filigree, on the other hand, threads are placed into hollowed surfaces of semiprecious or precious stones, metal or wooden surfaces. The shape drawn on the surface where the inlaying technique will be applied is hollowed by engraving or acid. Mostly edged pieces of thread placed into this shape is embedded into the surface by beating and crushing with a hammer. The parts that are surplus are removed, filed, whitened and brightened. Handgrips, knife, umbrella, cane and spoon handles, envelope openers, writing utensils, prayer beads, mouthpieces, clogs and candle holders are decorated with this technique.

In the cage technique, after the threads are shaped, they are joined together and welded on a framework. The framework is filled with thinner threads, and the welding operation is repeated. If necessary, the product is decorated with tiny circles. Ashtrays, lighter cases, cigarette and jewellery boxes, candle holders, trays, sugar bowls, mouthpieces, waterpipe mouthpieces, flowers, vases, tobacco boxes, cup, glass or jug holders, lampshades, various plates, buttons, cufflinks, ear rings, huts, necklaces, brooches, bracelets, belts and rings are usually produced with this technique.

### **The Filigree Training in ISMEK**

Filigree, which has an important place among our traditional arts is also within the training range of ISMEK, which aims to convey our traditional values to next generations. Fatma Fisunoglu, the head teacher of the Jewellery designing Silver Filigree and Silver Weaving team, states that the filigree training in ISMEK is twice a week, consisting of 120 sessions in total. Adding that female students are more interested in the trainings, Mrs. Fisunoglu also states that some male students have shown interest in the trainings recently as well.



As far as what we learn from Mrs. Fisunoglu, those who graduate from the Jewellery Technology departments also receive training to improve themselves. We ask Mrs. Fisunoglu how long it takes to be a good master of filigree. Stating that hand skill and talent is important in filigree as in all our traditional arts, Mrs. Fisunoglu says that at least a 2-year period training is required in order for the trainee to have some knowledge on the art. Within the training curriculum of the filigree training in ISMEK given in 4 different course centres in the Anatolian and the European sides are amalgamation metals and chemicals, semiprocessed products, welding in jewellery, filigree, ordering forms in jewellery, and delivery of jewellery to customers.



# Sumi-e: The Elegance which Comes into Life with the Brush of the Spirit

by Semra UNLU

**Known as the art of ink, Sumi-e is almost like the mirror reflecting the cultural life of the Japanese who are strictly tied to their traditions. Rituals are very important in sumi-e, which was brought to Japan from its homeland China, via Zen priests. Sumi-e, the art of far far away lands, the basic philosophy of which is to train the spirit, the breathing habits, and the body, is also performed by a group of Turkish artists, among whom is Senur Bicer. One of the things that some sumi-e artists have in common is the fact that they are trainees who have received training in ISMEK. We interviewed with them to get to know this art more closely.**

The first things we remember when we hear the expression "Martial arts" are the arts performed within the countries in the east of Asia, namely China, Japan, and Korea. As in every geography in the world, the works of art created in these countries as well reflect the way of life, the believes, and the values, in short, the culture of the people who reside in the lands the art originates.



Senur Bicer

In Japan and China, believes have had great influence on arts, and the Zen Boudhism has introduced nature to arts. According to the Zen belief, a spirit may have the peace it needs only when it is in the nature. For this reason, the motives which have been frequently used in the Chinese paintings are glorious mountains, rivers which shine in the dusk, and forests. No kotucul themes such as war, violence and death are seen in the typical examples of Chinese painting since the Zen Boudhism is a religion which becomes a whole with the nature in the search of peace and harmony. The expectation of a painter who draws with fast brush strokes a landscape or a gemmate sprig is thus this sprig blooming flowers in the mental eyes of the watcher.

The strong rooted past and the arts in China has influenced most of the countries around it, and help cultural connections be established among them. Though they are not neighbouring countries, we can say that there has been an artistic interaction between China and Japan as well. Especially the Japanese art has been influenced by the Chinese art greatly. The influence of the Zen priests on Japanese paintings is especially noteworthy, because China is the first far eastern country which had an artistic revolution as a result of the Zen Boudhism.

## Rituals are Important in Sumi-e

One of the painting arts which was brought from China to Japan is Sumi-e. Having first emerged in China in the 7th century, sumi-e, also called the art of suibokuga, was brought to Japan by Zen priests in the 14th century. Known as an art of ink, the word "Sumi-e" consists of Sumi, which means ink, and e, which means picture.

Sumi-e, the art of far far away lands, has performers in Turkey as well. There is even a group gathered by the few representatives of this art in Turkey called "the Sumi-e Group".

We interviewed with Senur Bicer, one of the members of the group which carries out activities under the leadership of Aynur Kucukyalcin, on Sumi-e, an art which is known only very little in Turkey. Senur Bicer, who travels a lot on business, gets to know Sumi-e, an art everyone who is interested in Martial arts definitely runs into, during a visit she pays to Japan.

Wishing to perform this art which she had the chance to learn during other travels to far eastern countries in Turkey, Senur Bicer attends courses delivered by Aynur Kucukyalcin and Kiyoe Kurogawa. Having been attending the courses for 2 years, Mrs. Bicer comes to the realisation that her sole aim to learn Sumi-e is not only drawing by using ink. To her, it has become just as important to learn to have the necessary spiritual mood and discipline in order to develop the aesthetical perception in painting, and to create beautiful works of art.

Stating that the mood of the artist is directly reflected in the work of art, Mrs. Bicer continues as follows: "Most people try to create the work of art that is considered superior to others with an ambitious or an angry mood.

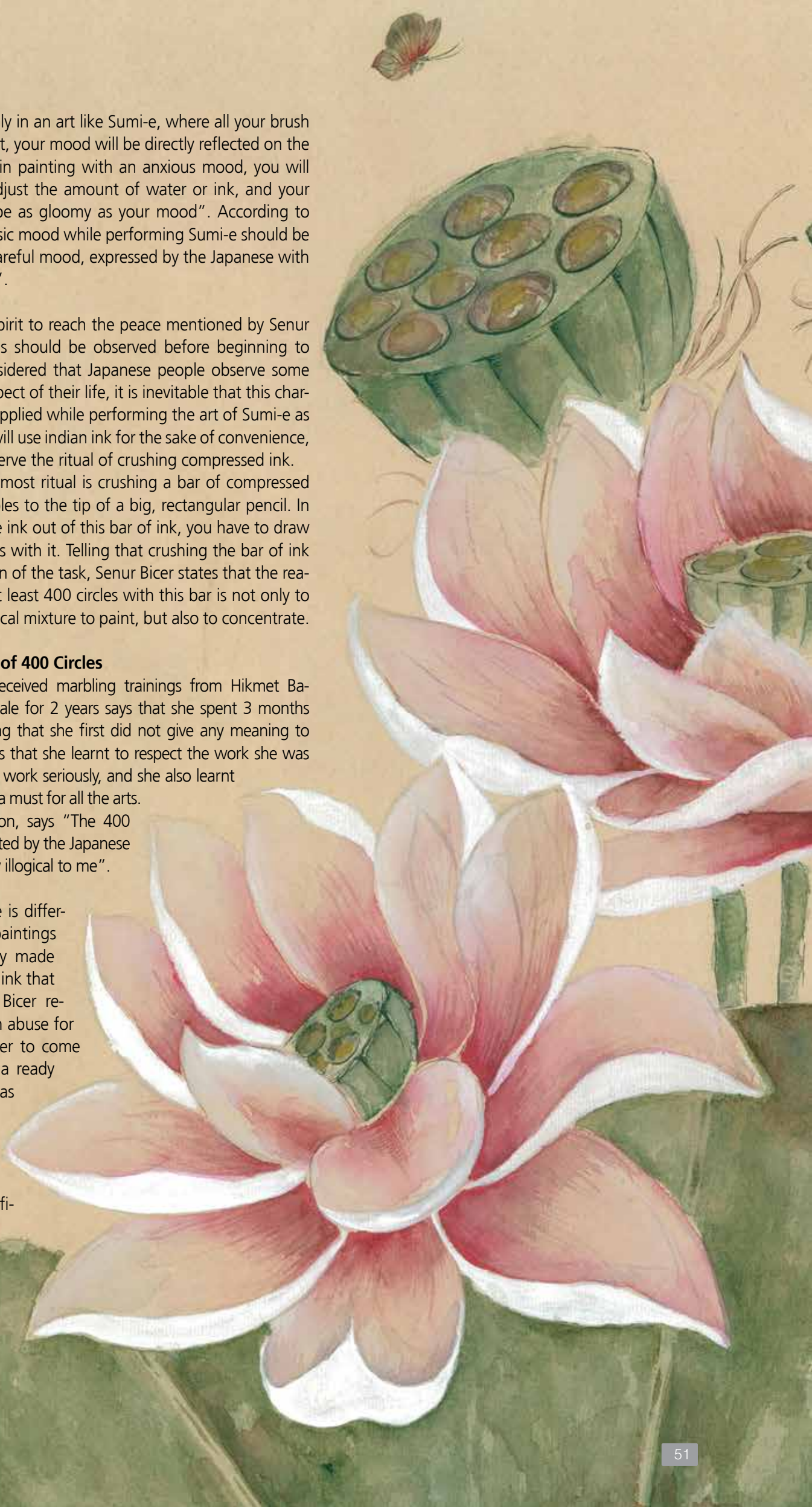
However, especially in an art like Sumi-e, where all your brush strokes are distinct, your mood will be directly reflected on the paper. If you begin painting with an anxious mood, you will not be able to adjust the amount of water or ink, and your work of art will be as gloomy as your mood". According to Mrs. Bicer, the basic mood while performing Sumi-e should be a balanced and careful mood, expressed by the Japanese with the term "ii kanji".


In order for the spirit to reach the peace mentioned by Senur Bicer, some rituals should be observed before beginning to paint. When considered that Japanese people observe some rituals in every aspect of their life, it is inevitable that this characteristic will be applied while performing the art of Sumi-e as well. Even if you will use indian ink for the sake of convenience, you must still observe the ritual of crushing compressed ink. The first and foremost ritual is crushing a bar of compressed ink which resembles to the tip of a big, rectangular pencil. In order to get some ink out of this bar of ink, you have to draw at least 400 circles with it. Telling that crushing the bar of ink is the sine qua non of the task, Senur Bicer states that the reason of drawing at least 400 circles with this bar is not only to acquire the chemical mixture to paint, but also to concentrate.

#### **A Patience Tour of 400 Circles**

Mrs. Bicer who received marbling trainings from Hikmet Barutcuğil in Yıldız Sale for 2 years says that she spent 3 months crushing ink. Telling that she first did not give any meaning to this, she then adds that she learnt to respect the work she was doing, to take the work seriously, and she also learnt patience, which is a must for all the arts. She, for this reason, says "The 400 circle system adopted by the Japanese did not sound very illogical to me".

Stating that there is difference between paintings drawn with ready made liquid ink and the ink that is crushed, Mrs. Bicer reminds that it is an abuse for a Japanese teacher to come before him with a ready made ink. As far as what we learn from Senur Bicer, the Japanese who are known with their fidelity to their





traditions, perform this art seated on the floor. There is also a logical grounds for performing Su-mi-e while sitting on the floor in addition to the traditionality. More concentration can be gained on the composition pictured while you are seated on the floor. Also, sitting on the floor makes it more convenient to work especially if the artist is working on a large scale painting.

We learn from Senur Bicer that the mood of the painter is directly reflected on the tip of the brush. She says the following: "While painting, the sheet of paper in front of you is like your life, and your brush is like the word you utter, or like your sword move. What is done can not be undone since the work of art does not allow retouching due to the characteristics of the paper and the paint. If you are angry, so will your lines be. If you are careless, you will be unable to adjust the right amount of water and paint."

We notice that unlike calligraphers or artists of illumination, Mrs. Bicer holds the brush on the top of the handle rather than somewhere closer to the tip, and ask her whether it is difficult to control the brush like this. She answers our question as follows: "You can reflect your spiritual mood only by holding the brush like this. You must be able to move the brush as you feel. If you hold it like you are holding a pen, you will work in a more cautious manner, paying more attention to details. Whereas if you hold it on the top, your strokes will be freer, and braver."

### **Dexterity and Peace Together**

Based on the fact that the art of Sumi-e came to Japan by Zen priests, we wonder whether the interpretation of the art differs by any chance in Japan and China. Senur Bicer, who is one of the few artists of Sumi-e in Turkey, states that the greatest difference between the Chinese and Japanese who are performing the art is the composition.

She tells that although there is a common point of view that the Japanese like simplicity, they actually like glossiness very much. A painting painted by a Japanese artist should thus be rich and graceful. For this reason, although the raw material of the Sumi-e papers produced in Japan is brass, they also add gold or silver into the ingredients of the paper. The source of the gleaming on the paper is the reflection of the Japanese's love for glory.

A Chinese Sumi-e artist, on the other hand, prefers to work more freely unlike a Japanese artist who spends quite a lot of effort on details. While Japanese artists are more normative on composition, a Chinese artist, to the contrary, never depends his work of art on rules and strict compositions.

In order for us to understand the difference, she shows us 2 works, one of which was painted by a Japanese artist, and the other by a Chinese artist. We can not help but appreciate that she is right. We understand that the first painting was painted by a Japanese artist due to the silvery gleaming on the paper, and the meticulousity of the artist on the composition. In the second painting, however, we realise the existence of a free spirit, and tell immediately that it was painted by a Chinese artist.

There still are so many things we need to learn from Senur Bicer regarding the art of Sumi-e. We have so many questions crossing our mind regarding how materials are acquired, how the right density of paint is adjusted with the 400 circle movement done with the coal ink, which is the basic material of the art, how come very thin sheets of brass paper are not torn apart while drawing, etc. Mrs. Bicer tells us that she buys the materials in China, Japan and Taiwan, and the brushes are made of wolf and squirrel hair.

She also talks about how to adjust the right density of paint, and tells us that she tests the density on the paper before deciding that it is the right density. The artist says that she first prepares 3 shades for black:

the main tone, the lightest tone, and the darkest tone. She then adds 3 more tones into the tones of the color black. Stating that some types of ink allow up to 12 tones, the artist adds that the variety in tones depend on the quality of the ink and the amount of water you add into it.

Senur Bicer touches another important point. The paint prepared by adding water into the coal ink should be con-



sumed in half an hour after it is prepared. You must draw the picture in half an hour. Mrs. Bicer says "Actually, the concentration is disturbed after half an hour. In short, this art requires both dexterity, and a spiritual peace together".

We ask Senur Bicer whether different colors were used in the art of Sumi-e in the early ages as well. She tells that black and white was dominant in Sumi-e at first. Later, parallel to the development of the decorative arts, other colors are added into paintings as well. Natural paints are used both in China, and in Japan. There are both powder paints produced from flower juices and tree peels, and compressed paints.

### Signs her Works as "the Fair Fairy"

Although new generation artists of Sumi-e paint in a more figurative manner, the natural motives are dominant in the traditional art of Sumi-e. Some flower motives, for instance, have special meanings. In order someone who has been working on Sumi-e to be considered an artist, he/she has to be able to draw the following 4 flowers very well: Bamboo, orchids, chrysanthemum and cherry blossom. You are considered an artist of Sumi-e only if you are able to draw and reinterpret the aforementioned flowers.

Just like the authorisation a master gives his students who have proven eligible in our traditional arts, a master of Sumi-e also prepares a ceal for his/her student. This ceal which has been prepared by writing the name the master gives to the student in a calligraphic format is the signature of the artist, and the artist signs all his/her works

with this ceal. Senur Bicer also has 2 ceals she uses to sign her works. One of the ceals was given to Mrs. Bicer by a chinese master who knows her for 15 years, and means "the fair fairy". And the other ceal she has means "the strong woman".

We can not help but wonder after which phases a work of art she will eventually ceal comes into being. Senur Bicer tells us that she first draws the composition in her imagination roughly on sketch papers so that the relation between the composition in the imagination and the one on the paper can be preserved. We feel surprised when she tells us she draws the preliminary composition with water. Considering that a sumi-e painting is painted with watered coal ink, we ask whether drawing the preliminary composition with water damages the paper. Also when we consider that water will dry soon, this sounds to us like a very tough task. Stating that the main features of the picture drawn with water keeps being visible for 10 minutes, the artist states that she has to finish completing the painting in 10 minutes after determining the main features.

She also draws our attention to the fact that although the brass sheets of paper look very delicate and thin, they are quite resistant to water. She gives another surprising information. We learnt that once the paint prepared by watering the coal ink has dried, it never splinters although you pour water on it later. She helps us experience this by pouring water on the sheet of paper at her desk, where the pattern she has just painted has dried.





### **The Common Meeting Point of the Sumi-e Artists is ISMEK**

In order to be able to make a good single line in one go, you must have done the same move for thousands of times. Stating that this basic philosophy in Sumi-e is about training the spirit, the body and the breathing habits, Mrs. Bicer adds that he applies this training in illumination, and in scientific plant drawings. "I got to know Sumi-e in the lands I have travelled, but I am still in favor of our own traditional arts." She says, and she tells us that she has already rolled up her sleeves to receive academic training in scientific plant drawing. Attending the courses that Hulya Korkmaz, the first name that comes to mind on this matter, delivers in ISMEK, Mrs. Bicer also continues her 2-year education in London.

Some of the Sumi-e group members have somehow met in ISMEK over the time. Yesim Celik, who has long been interested in miniature and tile, attended the Sumi-e courses delivered by Aynur Kucukyalcin, the leader of the group, for 2 years. Stating that she wishes to continue her Works by blending Sumi-e and our traditional arts, Yesim Celik also continues to attend the scientific plant drawing courses delivered in the Baglarbasi Center of Expertise in ISMEK.

Also, Banu Bahcivancioglu, who graduated from the Wall Decoration Arts Department at the High Vocational School of the Trakya University in Edirne, received a 2-year miniature training from Taner Alakus, the miniature head teach-





er in ISMEK, after her illumination training in the Topkapi Palace. Later attending miniature courses in ISMEK's center in Baglarbasi, began to attend the scientific plant drawing courses this year. Mrs. Bahcivancioglu, whose friendship with Aynur Kucukyalcin dates back to her highschool years, tells her interest in the art of Sumi-e as follows: "The Works of art created by Aynur Kucukyalcin attracted my attention. I was fascinated by the energy it spread even while watching how the art was being performed. What impress me most in the art of Sumi-e are simplicity, the feelings objects have aroused in me, and to be able to reflect the beauty in the best way." The artist aims to blend Sumi-e and miniature together.

Semin Mirgun, another member of the Sumi-e group, was introduced to the art in the Association for the Friendship and the Culture of Turkish and Japanese Women at the end of her vocational life. Beginning to attend the courses delivered by Kiyoe Kurokawa Sensei 2 years ago, also kept working with Aynur Kucukyalcin outside of the association. Stating that what makes Sumi-e feel special to her is the depth beneath a simple look, Mrs. Mirgun says the following: "Art is endless, and I will continue to walk on this path as long as it makes me feel happy."

Ceyhan Tanyeli, another member of the group, met this art when he attended a seminar by Erdal Kucukyalcin on the Japanese history. Attending the courses of Mr. Kucukyalcin's wife Aynur

Kucukyalcin, Ceyhan Tanyeli has been working on this art for 2 years. Ceyhan Tanyeli expresses the meaning the group has for him as follows: "I'm with wonderful people. I spend really pleasant time with them since they are full of love. I'm grateful to our teachers Mrs. Kucukyalcin, and Kurokawasan for their support." He aims to attend Sumi-e courses in Kyoto, Japan, and arrange exhibitions in various places worldwide along with his team mates.

The group which Senur Bicer is a member of has arranged 2 exhibitions so far. "We have rolled up our sleeves to help the Turkish painting arts gain new points of view. We still have a long way to go, but I believe that we have already raised the bar at least a little." She says, and adds that the first exhibition was held in the Navy Museum in Besiktas, while the second one was arranged in the Japanese Consulate building in Gumussuyu. Also, in addition to the exhibitions arranged with the group, Mrs. Bicer arranged another exhibition in her house in Buyukada.

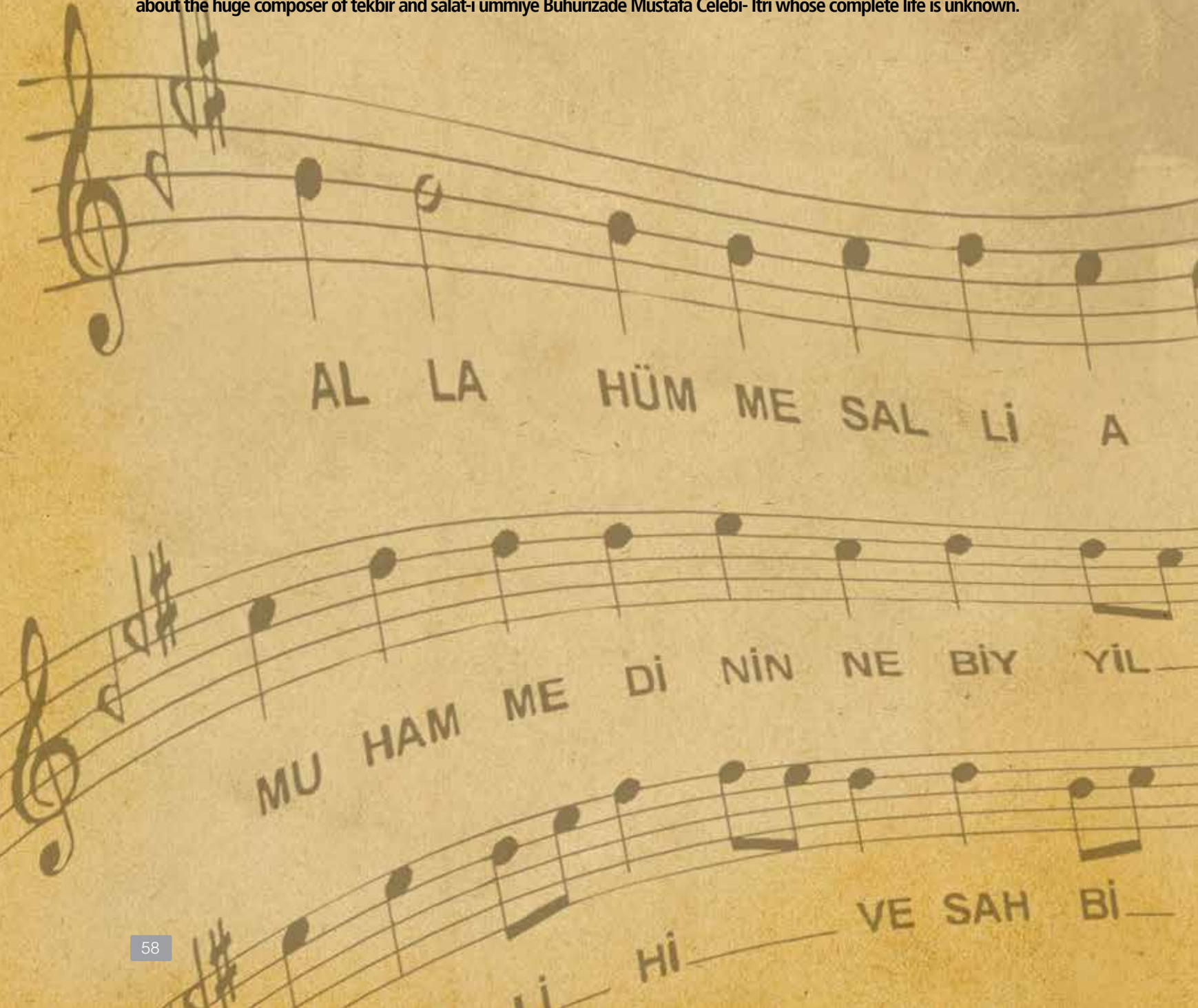
When we ask at the end of the interview what the peak point she wishes to reach, Mrs. Bicer answers our question as follows: "I think that I will reach my red apple when I picture the beauty in the swamp. I will consider myself at my peak point only when I am able to draw the things that belong to our territories with the brush I use in Sumi-e."

# The Voice

## That Doesn't Fit Under The Welkin; Buhûrîzâde (Itrî)

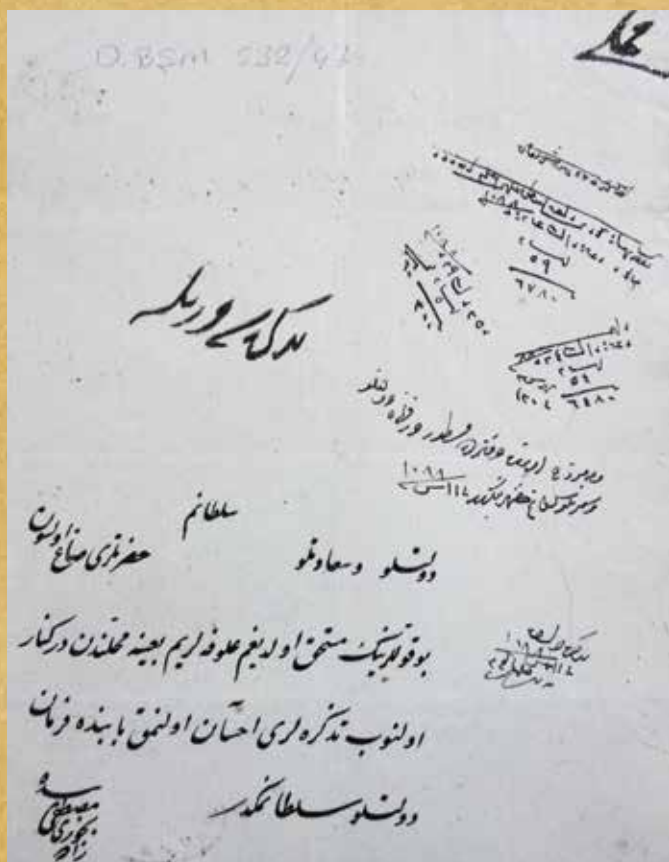
by Talip MERT\*

Buhûrîzâde Mustafa Celebi, in an other name Itrî that called "our pure music's master" in the poem of Yahya Kemal, was commemorated from concerts to symposiums, from conferences to many other activities and his life, shadows and composeiness brought up in 2012 on the occasion of his death's 300th year through Turkey's offer and in moderation of UNESCO. He has known as a composer that composed over 1000 shadows, but 40 of them extant at present. 30-40 years ago an offer about an Itrî concert was a "rebellion to the establishment" so today his commemoration on the official footing and wide range can known as a return ascendance to its owner. This study that is prepared through surveys of many documents in archives of Ottoman, is written to intend to bring to light the unknown or less widely-known things and to engross a compete biography about the huge composer of tekbir and salat-i ummiye Buhûrîzâde Mustafa Celebi- Itrî whose complete life is unknown.





LA SEY Yİ Dİ  
VE A L  
ÜM MIY Yİ  
VE SEL  
Lİ Hİ VE SEL



A calligraphy with the sign of 'I'm Mustafa Buhûrîzâde showing the Master was a good calligrapher.

Buhûrîzâde Mustafa Celebi's life who was the most bright voice of Ottoman music came up for a research like this in his death's 300th year. The master who one of the best musicians of Ottoman culture and community was generally called and known Itrî in music sources. Although this name was used as an appellation in his poems by him it wasn't coincided in any archives yet. In archives he called Buhûrîzâde Mustafa Celebi mostly.

Lots of new information and documents were achieved in the archive (documentary of purse). But unfortunately at first because of the short time, more importantly because of there is no time to analyse these documents the target was fallen short. So unfortunately a satisfying biography about the master didn't come to light. That also became a gain. It's doubtless that this study or another studies make Itrî come to light one day absolutely.

During this research numbers of documents related to Itrî in person are coterminous so there is no striking information. Again there are some documents which related to Itrî probably. And there are some documents which doesn't become definite yet so they aren't used in this article.

Even if 2-3 of the possible documents will become definite, they make the master's life come to light. 300 year old curtain that has hidden him will be opened part way, at least the area around him will become

twilight, the world of sound and accordance's hidden treasure will come into being. That's the main goal of this research.

Buhurizade is mostly called 'hanende' or 'serhanende' in these archive documents. By the way there are some the master's colleagues, Santurî Mustafa Celebi and Muezzin and Neyzen Mustafa Celebi.

In none of the papers about Buhûrîzâde, there are no word like the master (efendi, ustad) that we often use.

With this name and appellation Buhûrîzâde Mustafa Celebi signed his name as the third person to the 17th century with his coevals Katip Celebi and Evliya Celebi.

The document that bearing date of 22nd June 1675 related Buhûrîzâde's closed colleagues and except Cogurcu Daniyel the others are written mostly in the later documents. These four people called for the fees in the below chart. The written names and the daily fees that paid:

Duty	Name	Fee
Santurcu	[Mustafa Celebi]	70 silver coins
Kanuncu	Mustafa	40 silver coins
Cogurcu	Daniyel	50 silver coins
[Tanburî]	Celebiko Yahudi <sup>1</sup>	40 silver coins

Upper left-hand corner on this document there's a command with divani writing: "Esteemed Chamberlain Pasha, it is commended that you elicit clothe fee to said people." 22th.06.1675 (28.R.1086)<sup>2</sup>. Contiguous document belongs to Buhûrîzâde: Serhanende Mustafa Buhûrîzâde of Ottoman hist's daily needs: meat, rice, butter, coffee, candle, wood, barley, straw, home rate (to be given these items) recorded in protocol book. 120 silver coins for each day. 12th Oct 1675 (22 B 1086).<sup>3</sup>

In Ottoman Documentary of Purse the first document's date about Buhûrîzâde Mustafa Celebi is 09th Apr 1666 (04 L 1076) and the last document's date is 16th June 1685 (04 B 1096).

The document that bearing date of 1666 is a cahier about requisition of captures chamberlain for Buhûrîzâde's self. But the date 1666 is a wrong date, it would be 1676. Because the answer of this cahier's date and the duty of chamberlain's directing date is 27th Jan 1676.<sup>4</sup> Moreover the document that bearing date of 22th and 23th January 1667 Mehmed Bey b. Enbiya is the captures chamberlain. So in that date

there was a captures chamberlain.<sup>5</sup> This cahier -which is written by Buhûrîzâde's self dainty handwriting- upper chapter was damaged so it couldn't be read. But I don't think there is a difference between this and the second document (2/232). Thankfully the chapter that is written by the master's handwriting hasn't been damaged. It was found and smiles to us after 336 years. And it's like the following in the words of that age:

"I wish Allah Subhânehu ve Tealâ make my grace and gallant sultan's competence flawless and make your regency permanent and constant, amin.

It is my request from the Palace that the 10 silver coins that I had been receiving from the customs and that has been cut off be granted to this servant of yours by the chief stewardhood of slave traders. Servant Mustafa.<sup>6</sup>

Another document about Buhûrîzâde Itrî is a grand vizier's command about his assignation of Istanbul Captures Chamberlain. This command is also an answer to the below cahier, and in this answer :

Istanbul Captures Chamberlain "Since Mustafa (may Allah make his value higher) taught music to the caregiver in the Harem and had beneficial services to the Palace, the chief stewardhood he asked for shall be given to him as of March 15, 1676, and the title shall be taken away from him if he is discovered to have any wrong doings. January 27, 1676.<sup>7</sup>

By this command he was assigned as captures chamberlain but it couldn't be ascertained that if he maintained this duty until his death or not. According to Salim Efendi Itrî maintained this duty until his death. Because of this duty is an official and certificated duty, I hope an absolute document about when the duty finished will come to light. If Buhûrîzâde did this duty until his death a document about it will bring up his passing date. In the documents which were brought up after this date there aren't any records about his chamberlain duty. This is the first thing of the case.

The second thing is to be assigned this duty it is needed that the master's father must be capture craft or a craft must die escheatly. Another possibility is a craft gives up his job of his own accord. Because in the Ottoman Empire the number of freelancers was certain and this procedure continued for centuries on end very seriously. This procedure called "gedik usulu" (notch procedure) in Ottoman. According to this explanation that chamberlain was notch at that time.

In according to the word of 'buhûrî' Itrî's family occupation is about smoke, in other words, the craft that produces or sells incense or both produces and sells it. Consequently it's hard to think there was a linking with capture crafting. And the other two incensers are as follows:

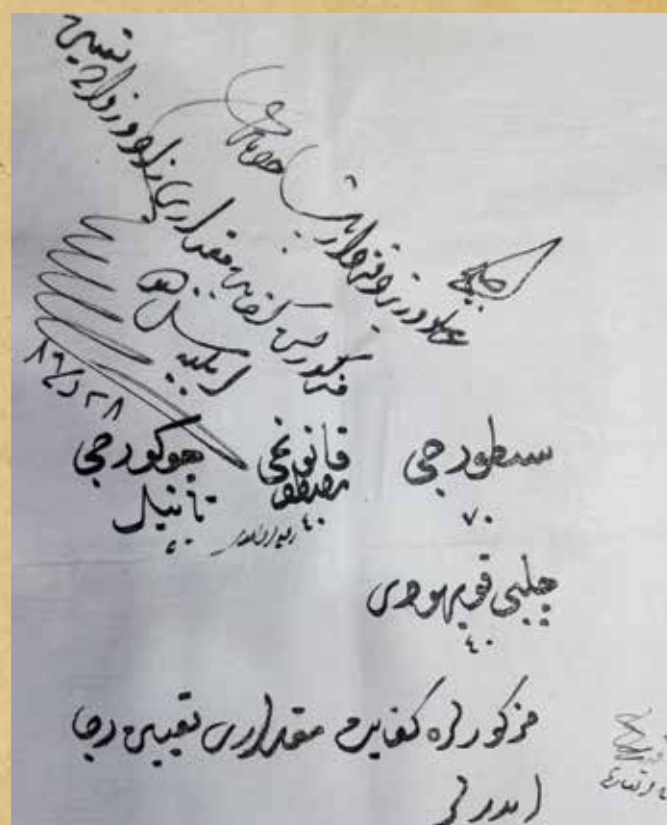
1.Foundation attendant that elicits cleaning and nice smelling of mosques, graves or dervish lodges. 2.In the palace between the artists there are incensers.<sup>8</sup> head of them is called 'buhurdan agasi'. According to this item Mustafa Celebi's father is probably from this artists class.

The document that bearing date 1677 about Buhûrîzâde was written by the master's own handwriting. In this cahier Buhûrîzâde Mustafa Celebi requested his salary that he couldn't take yet. The master Buhûrîzâde's short cahier is as follows:

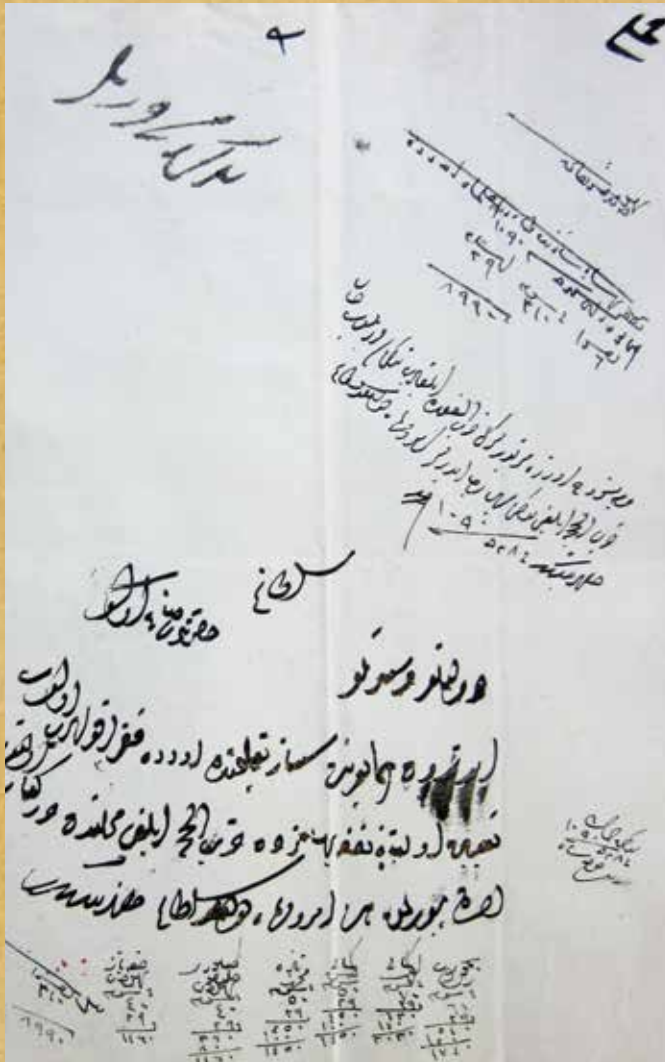
I express my gratitude to my holy and generous Sultan. The trimonthly paid salary I deserve is being paid to me regularly thanks to the order of my glorious Sultan. Servant Mustafa Buhurizade<sup>9</sup>

This document displays that Buhûrîzâde was a remarkable calligrapher in Arabic script. Even according to this and other sample writings calligrapher Buhûrîzâde brought up rather than composer Buhûrîzâde.

In 26th June 1677 Itrî's coeval and colleague (Âbirî-zade, Comlekci-zade) Receb Celebi (?-1701) gave an offer about his hard cost of living and requested ex-



The document which the Master's friends' names were mentioned.



The cahier which was given by Buhûrîzâde and his five friends.

tention to his salary. Recep Celebi's this request was corresponded by deduction from Buhûrîzâde Mustafa Celebi's salary. Here's the Recep Celebi's request:

"May Allah who is almighty and compassionate help our majestic Sultan to have a fair reign and may he protect the Sultanate forever, Amin."

It is via the order of my merciful Sultan that I be given enough salary to lead a life which is exempt from poverty and difficulties. Servant Hanende Receb.

There are two other documents at closed dates following this document and they were written by Mustafa Celebi's own handwriting. Here's the bearing the date of 26th Oct 1677 (11 S 1088): "I express my gratitude to my holy and generous Sultan. The trimonthly paid salary I deserve is being paid to me regularly thanks to the order of my glorious Sultan. Servant Mustafa Buhurizade<sup>10</sup>

According to the document below Buhûrîzâde was paid 6780 silver coins for his 59 days performance. 54 days of this payment are for 120 silver coins, 5 days are for 60 silver coins each, in total he accrued 6780 silver coins.<sup>11</sup>

### Buhûrîzâde Mustafa Celebi's Friends

During this research five years of Buhûrîzâde's life were analysed. This analyse couldn't bring him to light. But about that term, at least valuable information about that term's saz players (sazende) and professional singers of Ottoman music (hanende) came to light. Here's the one of these documents:

Duty	Name	Fee
[Hanende]	Buhûrîzâde	60 silver coins
[Hanende]	Receb Celebi	60 silver coins
Santurcu	Mustafa	70 silver coins
Cogurcu	Osman	50 silver coins
Neyzen	Mehmed Celebi	50 silver coins
Musikarî	Ibrahim Celebi	40 silver coins
Kemanî	Hasan Celebi	50 silver coins
Lu'be-bâzân	Kul Ahmed ve 6 talebesi	620 silver coins
Aforesaid's disciples went with the Sultan.		
Kemanî	Ahmed	70 silver coins
Hanende	Ibrahim Celebi	40 silver coins
Kanuncu	Ahmed	40 silver coins
Tanburi	Angeli	30 silver coins
Hokkabaz	Yahudi [Yasef]	40 silver coins
Tanburî	Celebiko Yahudi	40 silver coins

Aforesaid's still are at palace's disposal. The firman is my holiness Sultan's. 29th.09.1677 ( 04.Za.1088).<sup>12</sup>

Buhûrîzâde Mustafa Celebi was dressed a sable fur in the presence of Sultan according to a common tradition of that time in 08th Oct 1679 (03.N.1090). In this document the Master's title is "Mustafa Aga, the leader of singers". During that ceremony Buhûrîzâde granted also five other mullet feraces.<sup>13</sup>

The last document related to Buhûrîzâde Mustafa Celebi wasn't about his salary but about food aid. While we compare this document with others we see Itrî had 1260 silver coins food aid monthly aside from his salary, 1800 silver coins. This document's date is 1685 and this request wasn't written by the master's self. It was written by any clerk. Here's its contents:

"I express my gratitude to my glorious and holy Sultan. It is the desire of this servant that my share from the amount of cash given to soldiers paid to me as obligated. Servant Mustafa Buhurizade.<sup>14</sup>

### General View of the age of Buhûrîzâde Itrî

It's needed to attract attention to this subject about the age of Buhûrîzâde Mustafa Celebi. This subject was a valid and firm information for either Buhûrîzâde or his friends or even previous or later musicians. This information is one of our music's

black sides. As far as I can see delegates who came to Istanbul or gone from Istanbul to other foreign countries had taken a group of singers and saz players with them and had listened (fasil) them there. Its first sample with a document was Ibrahim Pasa who went to Vienna and the delegate of Austria Groff Oettingen who came to Istanbul in 1700.

Oettingen came to Istanbul with forty people including Austrian and German aristocrats. Grandvizier cousin Huseyin Pasa gave two feasts in his waterside house in bosphorus which is still trying to stand and in Kara Mustafa Pasa waterside house in Kagithane. In these feasts Ottoman musicians did music and the musicians came with the delegate did Austrian music. This event is documented but there is no information about what songs were played or sung.<sup>15</sup>

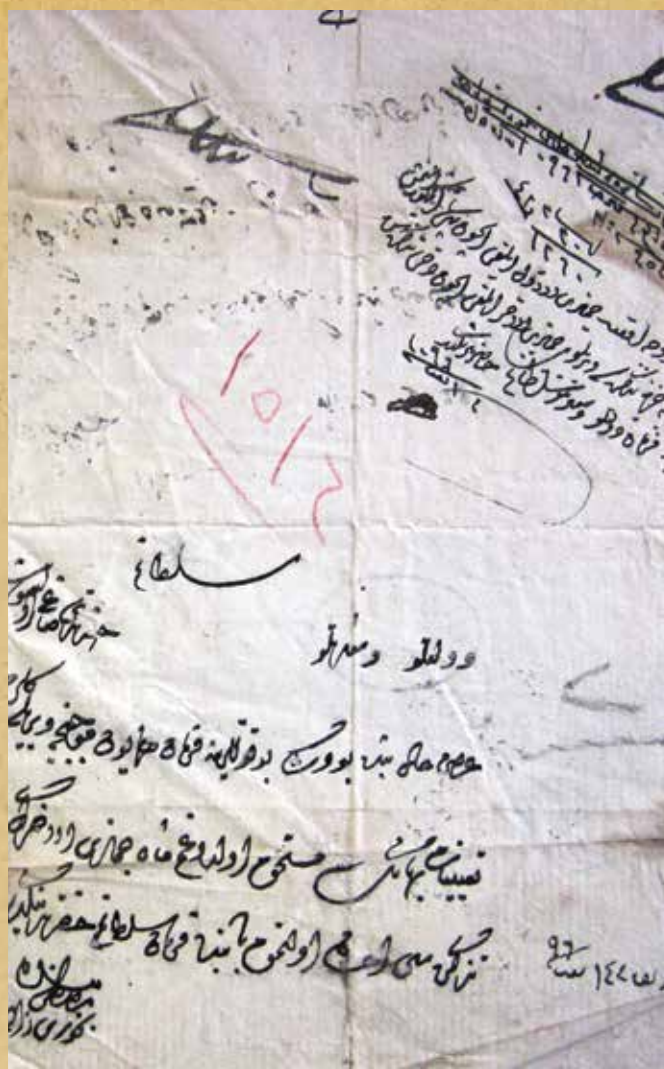
At the same days Ibrahim Pasa went to Austria with 10 saz players. Also in this committee there were Ottoman Palace Mehteran including 12 people and his own Mehteran-i Tabl u Alem including 30 people.<sup>16</sup>

In history books there is an event about Ibrahim Pasa's this Mehter group: At the same day which would Ibrahim Pasa entered Vienna, Empress of Austria was in bad because of her postpartum period. She wished to see the Mehter while they entering the city so she was adjourned their arrival. During that time Ottoman committee was hosted in Yanikkale. When they heard about Embress' wellness Ibrahim Pasa moved to Vienna again.<sup>17</sup>

These mutual fasils and concerts probably had done for Iran delegate Haci Han<sup>18</sup> who came to Istanbul in 1730 and for Russian delegate who came to Istanbul in 1755 and these fasils entered the records of documents of purse.<sup>19</sup>

Thankfully it was vouchsafed to know something about the master Buhûrîzâde through this article 300 years after his death. Excellency became a torch after three centuries like Ashab-i Kehf to our black world about him. Allah willing these searches enlarges with new information and excellency will be with us more and treats us with favour. Even and even God willing deallocate and arrive us some of his "over a thousand compositions which envied and hidden by destiny." Because "It's not a fairness to not know each other who cognoscente of language."

The Itrî's imaginary picture on the banknote of 100 TL which was set in circulation in 2005 is a result of appropriate and marvelous comprehension. I appreciate whoever conducted to it. In 1971 giving an



Buhûrîzâde Mustafa Celebi's last cahier.

Itrî concert, remembering Itrî was a 'rebellion' to the political system, threatening letters was written to the Prime Minister and Minister of Culture because of it. But today it's very meaningful that his picture is on the government's money. It's not a rebellion but a giving relieve to its owner, it's water's finding its route to sum up it's giving back his ascendance. And it's a really appropriate decision. Let's hope for the best.

FOOTNOTES: \*Lecturer of Marmara Uni. FEF Department of Information and Document Management. 1) This name that came up during this research about Buhûrîzâde Mustafa Celebi was written in various spelling. In the last document it's read openly as Celebiko. Mr. Cemil whose information I applied for expressed the appendix 'ko' at the end of the name is a diminutive. Thaks to Mr. Cemil for this information. 2) BOA, Book of Bâb, document of Senior Accountancy (B. SAC) /file 494, document 86 (494/86). 3) (B.SAC) 499/57. 5) Istanbul Ser'i Records Archive (SRA), Court of Bâb Records b.3, p.68 b, 69 b. 6) Premiership Ottoman Archieve (POA), the classification of ibnulemin, granting (I.E.) 5/535 7) I.E. Granting 2/232. 8) POA the classification of Kamil Kepeci (KK:b) book no: 7517 p:20 b. 9) B.SAC 532/47 10) B.SAC 532/47 11) It's hard to say the amount this money according to today's money, but we can compare them according to this example: At that time a lamb's price was 80 silver coins (B.SAC 592/48). So You would buy 85 lambs with this money at that time. You can count its cost generally. 12) B.SAC538/50. 13) B.SAC 579/51. 14) the classification of Ali Emirî 4th Mehmed document (AE. SMMD IV) 14/1516. 15) Bâb-I Âsafi Protocol documents (D. PRT) 1/79. 16) B. SAC 1295/115, Kamil Kepeci (KK) 0686/135 a. 17) Yilmaz Oztuna Buyuk Turkiye Tarihi c.VI, p.216. Otuken publishing house, Istanbul 1983. 18)C.HR 1/520. 19) A.PRT 11/65.

# An Interpretation Regarding Itri and The Ottoman Civilisation in the 300. Year of Itri's Death

by Prof. Dr. Sadettin OKTEN\*

**Architecture, poetry, calligraphy and music... Sinan in architecture, Fuzuli in poetry, Karahisari in calligraphy, and Itri in music. If we interpret all these with a civilizational point of view, we can easily notice that they all are corner stones. They take the ancient thing, and express it with a new style. This is what they do. We see this clearly in architecture. As a result of this, a pool of values and emotions come into being in the description of civilizations.**

I myself am not a musicologist. I do have the passion and curiosity for music, but with a wider point of view, I am a seeker of civilisations. For this reason, my words are not scientific. They are emotional, subjective, and they belong to me. So, I will express my opinions about Itri, the place he lived, the universal and local dimensions of that place, and Itri's contributions to the place, or the contributions of that place to Itri ETC, on a different ground.

Itri was born in Istanbul in around 1640. I'm trying to describe the Istanbul of 1640. When the sky was filled with blue clouds, a person was born into the world in a certain location. He certainly had inborn talents. But of course, the influence of the location is very important as well. Even beyond the location, he was deeply influenced by the city he is brought up in. If we need to find a place for the Istanbul of 1640 both within the framework of the Ottoman Empire, and among the other cities in the world at that time, I think that Istanbul was then the center of the world. In my opinion, the world had not known such a city yet. Like the Bagdad, the ancient Athens, or the Istanbul of a certain time.

In the modern time, we can see different centers in the World. Everyone has a different taste, and noone can replace London with Paris, or Paris with New York. Everyone can choose the taste they like. Istanbul, though, was the center of trade, agriculture, crafts, arts, manners and law, and especially science and thought, and Itri was raised in this city, namely in the historical peninsula.

How was he raised? He received training within the framework of his talents. In those times, children used to have training in accordance with their talents. Itri receives special education as well. You can find the details in books. I, however,

want to say something different in this article. I've prepared my article according to the knowledge I have acquired, and written it down. Of course, if musicologists, sociologists and historians of music find different results, my assumptions will no longer be valid. But for the time being, I am trying to express my opinions in accordance with the knowledge I have.

The old classical Ottoman education was one to one education. There was a student and a master. After the lesson was passed, an authorisation would be given, which is an important point. Also, the education was not limited to one single field. Students used to be educated in the popularly preferred fields of that time. The talented student, though, would specialise in one of them. As a general rule, Itri's education continued with private masters. In addition, however, there is a special occasion. Itri also attends a Mevlevi Lodge. Here we see another aspect. Mevlevism, Mevlevi lodges, Great Mevlana, and the sect founded by his successors. The Influence of this sect in the cultural World of the Ottoman Empire, its fields of influence, and the influences it received.

Mevlevism is an Anatolian sect. Its foundation is already known, it is a sect developed paralel to a political adventure. Great Mevlana died in 1273. The Anatolian Seljukis collapsed after this date. So, we can say that this sect was very engaged in the political situation of the Empire. The Ottoman territories of that time was the center of the ancient World. There the sects developped a Sufi understanding and application.

Today, for instance, the Sufi perception still exists, but the application does not. Today, Turks have a capitalist mindset, but there still are some who feel spiritually mystical. This was not the case at the aforementioned time.



Itri's illustration placed behind 100 TL

One of the founders of the civilisational interpretation of the Ottoman Empire is this Sufi perception. So, we can say that, within a civilisational point of view, Itri was also influenced by this perception since he received his education from a Mevlevi Lodge. If we think about Istanbul within the conjuncture of the World at that time, and if we take into consideration the status of Mevlevi Lodges within the cultural World of the Ottoman Empire, we see more different views than what we see today. Both Istanbul, and the Mevlevi Lodge are important factors that influenced Itri. Because they are actors that regulate life, form the basis for civilisation, and have their say in the application. The third phase within a civilisational point of view is the support and encouragement given to Itri by the Ottoman Palace. The palace is a political institution, but also a cultural one. In our course curriculums, the Palace is always reflected as a political institution only. Recently, we have also begun to associate it with the intrigues played in it. The palace, though, is a serious cultural institution. The Ottoman Empire was a hierarchical society. So, everyone looked up to the palace. Pashas, Beys, and the people took the Palace as an example. The Palace is an institution which was open to the society, and it also educated people.

Mehmet the 4th, who we also know as the Hunter Mehmet, patronaged Itri. Itri spent a long time in the Palace for educational duties, but the Palace encouraged and honored him greatly. It was only due to this encouragement and support that the works of art which belonged to him came into being.

Mehmet the 4th was removed from the throne after the unsuccessful 2nd Vienna Besiege, and dies after a while. He was then succeeded by Selim Giray Han, the Han of Krimia. I do not know whether Itri left Istanbul after that, but what we know is the fact that he was patronaged by this Han. Here we see that there was a serious political conflict between the Ottoman Empire and Krimia during the 2nd Vienna Besiege. Our history books write that it is due to this conflict that we were defeated in Vienna. But this conflict did not cause a genius musician like Itri to be neglected.

The reason for this is the concept of "civilisational families" in the perception of civilisations. So, although there were political, financial or boarder conflicts, this did not require the most important values of civilisation to be ignored, denied, or declined. They thus embraced each other. That is why Selim Giray Han the 1st patronaged Itri as soon as Mehmet the 4th died. This behaviour raises an important matter. The description of a civilization should not be loaded on the shoulders of a single society. The description of a civilisation can develop only if it is carried on the shoulder of a civilisation family which is the member of different societies. It is thus a heavy load for a single society.

Nevakâr is another example for this case. They discuss if it belongs to Itri or not. It was written by Hafiz-i Sirazi. Actually, there are poets who wrote very beautifully at that time. Fuzulî, for instance. So, a beautiful ghazal from Fuzulî could have been opted for as well. So, this also shows that the description of civilisation comes into being as the product of different families and different societies.

Maybe, the great flaws which occurred during the last period of the Ottoman Empire occurred due to the fact that the modern interpretation of the Islamic Civilisation description was loaded on the back of the Ottoman Empire only. When we look at the 17th century, we see that the Ottoman Empire was at the center of the old World. It had dominated important trading roots, and fertile agricultural fields were in its territories which it managed in a secure and fair way. This situation was called "the Ottoman Peace" or "Pax Ottomana". This situation had a drastic change, though, at the end of the 1600s and the beginning of the 1700s. The states that were neighbours to oceans explored the oceans. They were then stayed at the periphery since the Ottoman Empire was the center. New trading roots began to be used within a century, and this disturbed the Ottoman Empire with small movements. Also, a new technology, another view of nature, and signs of an industry revolution began to be adopted. In the meantime, the Ottoman Empire which grew, became widespread and felt more relaxed had a tough defeat in Vienna.

However, if we look at life in 1600s, and especially the second half of the 1700s, we see that a single type of human came to the scene, which is an important issue since a civilisation can live only with its sui generis type of humans. Also, we see that a version of the same language had emerged. Some considered the Ottoman language as a new language, and some as another version of Turkish. Thirdly, we see that a set of manners and law had been formed. A Sufi life and a common platform of thoughts had emerged. These are the sine qua non subelements of a civilisation.

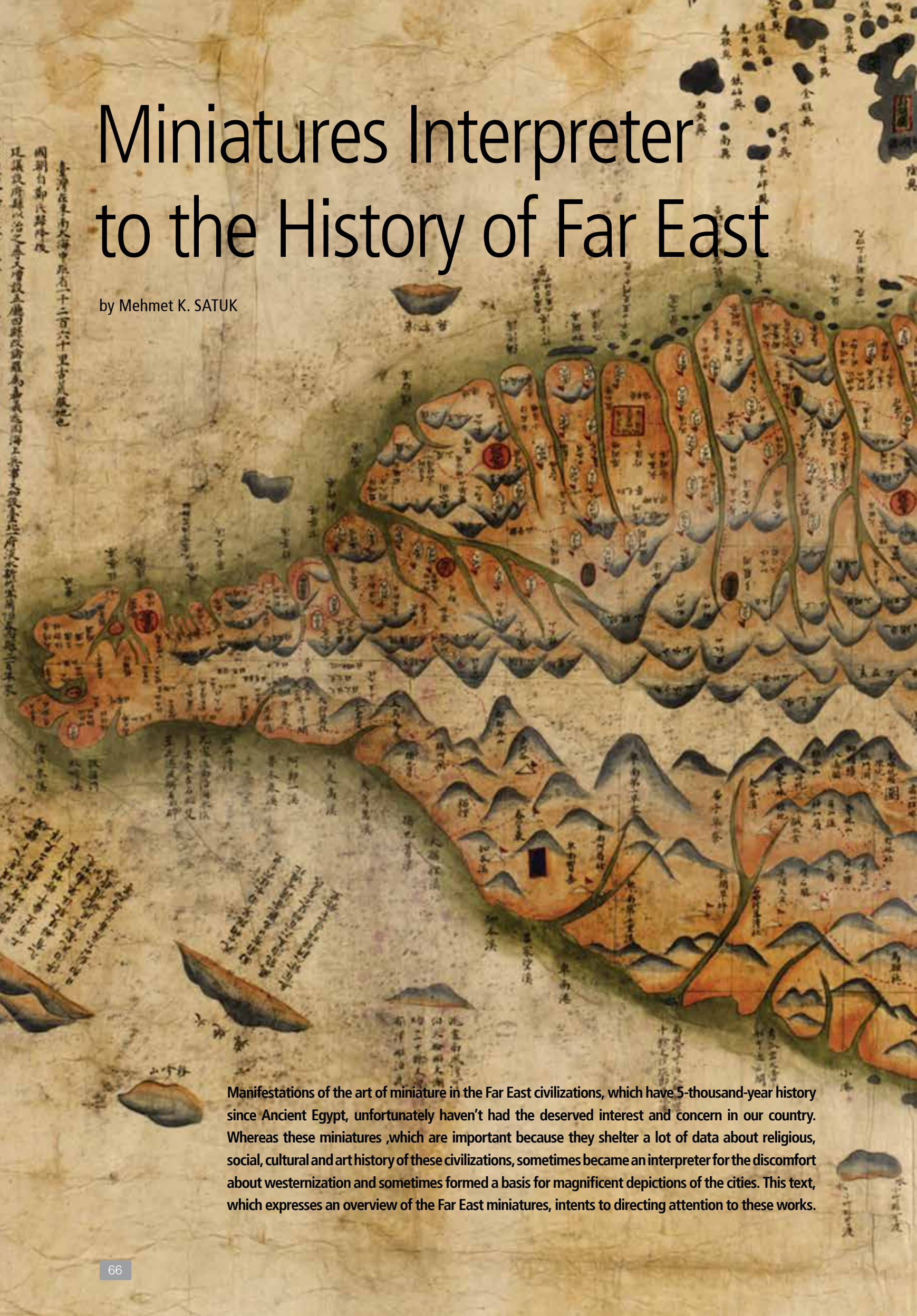
Architecture, poetry, calligraphy and music... Sinan in architecture, Fuzulî in poetry, Karahisari in calligraphy, and Itri in music. If we interpret all these with a civilizational point of view, we can easily notice that they all are corner stones. They take the ancient thing, and express it with a new style. This is what they do. We see this clearly in architecture. As a result of this, a pool of values and emotions come into being in the description of civilizations. The Sultan in the Topkapi Palace and the Castellan on the top of the castle think in the same way. The commonality of thoughts and actions although the communication facilities of that time were very limited show that the description of civilisations still remains and continues to keep a society lively.

The following is the contribution of the Itri style music to the existence of the description of civilisations: The description of civilisations spread through values and the reflection of these values in life. Namely, with a poem, an architectural work or calligraphy. The difference of music, though, is the fact that it can be transferred very easily although it is very abstract. It can be transferred from ear to ear, from tongue to tongue, and from heart to heart. It thus provides a commonality of emotions not only among different individuals in a country, but also among different societies as well.

In my opinion, Itri is still great and monumental even if he composed 2 works only, and his contribution to the description of civilisations is unique.

# Miniatures Interpreter to the History of Far East

by Mehmet K. SATUK



Manifestations of the art of miniature in the Far East civilizations, which have 5-thousand-year history since Ancient Egypt, unfortunately haven't had the deserved interest and concern in our country. Whereas these miniatures, which are important because they shelter a lot of data about religious, social, cultural and art history of these civilizations, sometimes became an interpreter for the discomfort about westernization and sometimes formed a basis for magnificent depictions of the cities. This text, which expresses an overview of the Far East miniatures, intends to directing attention to these works.





The art of miniature underpins the canvas painting which became important in Europe with the Renaissance era. Many claims were put forward about when miniature was first used and these claims still don't have any answers. The general belief is that the art of miniature were first applied on parchments approximately between 2 or 3 thousand in the Ancient Egyptian Union era which was built based in Thebes. Unlike the contemporary miniatures, these miniatures were used as communication tool. They changed in time and ,especially during the reign of the Eastern Roman Empire, gained its current function. The manifestations of the art of miniature that reached its peak in 16th century in our country in Far East civilizations are very attractive. Unfortunately, these miniature patterns, which enlightens the history of Far East civilizations, couldn't have the deserved interest and concern in our country. Our aim for writing this text, which is a summary about Far East miniatures, is to draw attention of the contemporary and even future follower to this subject and to give some important information about this subject.

**Ad Majorem Dei Gloriam!  
(For the splendor and divinity of God)**

This motto which was used in Jesuit community in history and is used in Chicago University today is actually a common motto for the earlier periods of all arts. The religious motifs ,which were commonly used in earlier

Far East miniatures, should be thought in this connection. Although religious motifs were commonly used in earlier periods as we shortly mentioned above, after the Far East Renaissance that started with Japan in the first quarter of 17th century and finally as a result of modernization facilities at the end of 18th century, instead of religious motifs, topics like everyday life, portrait, topographic maps etc were commonly used. The most attractive miniatures of this period were the works which depicted the European human types.

The number 23 miniature in a work named Gaikoku Jinbutsu and dated 1861 that belongs to Yoshikazu Utagawa who was one of the students of Utagawa Kuniyoshi is a good example for this type of miniatures. It draws attention that the surface where the figures stand isn't pointed out in the miniature that aims to show changing social structure and different clothing styles after the trade agreements held by the Japanese government with many European countries, especially with France, and this application can be seen in the overwhelming majority of the Japan miniatures. At the top of the work, what is meant in the place that was portrayed with the shades of blue is in suspense. It can be sky. Compared to other Japanese miniatures it has a very realistic touch. Rather than stagnation, there is mobility of European Renaissance in the picture.

## Miniatures are in the Irony of Westernization Important Documents

In another work dated 1861 that was signaled by publishing over and over again on Nichi-Nichi, the first daily newspaper of Japan, it is seen that the cloth that French soldiers wear in the work of Yoshikazu Utagawa is worn by a Japanese person. In this work, which is created by Ochiai Yoshiku to show the degeneration in Japanese culture, another attractive subject is the goblet in the hands of the sitting European man. The goblet that is in the hand of French man, which can be understood from his beard and cloth, is filled with an alcoholic beverage named L'Absinthe, an integral part of French culture. Even today, this beverage is consumed by the French all the time like tea in our culture because of the minimum alcohol content. This beverage in the goblet is one of the biggest indicators that French culture overpowered the Japanese culture. After this date, the general use of L'Absinthe in the works of Japanese muralists shows the prevalence of this beverage and accordingly the effectiveness of French culture.

In a miniature which is contained in the album named Bankoku Jinbutsu No Uchi created by Utagawa Kuniyoshi there isn't any Japanese person unlike others. Like the other examples we gave, on the upper side of this miniature, dated 1861, there are two figures turned out

to be French on horses. Although the proportion in the anatomical structures of horses are close to perfection, it refers to the degeneration as we mentioned above because the horses are obviously brought from France. The depiction of Czar 2 Nicholas in the album named Nihon Bonzai Hyakusen Hyakusho created by Kobayashi Kiyochika is very important because it was instrumental in the recognition of Japanese Miniature Art to Europe. The Czar, who is portrayed as a commander marching on the enemy with his hugeness, has tsarist crown on his head with a gun in one of his hands and a sword in the other hand. It is just one of the miniatures that is created to humiliate Czar who is portrayed on a rope that stretched between the ship about to sink and weapons planted on land and these works shows explicitly the Japanese hostility to Russian. In this work that is created to make propaganda for Japanese-Russian War in 1904-1905 western painting techniques were used. This work was used several times in Illustrated London News, which still exist today, in 1904. It is important to know the relation between the mentioned newspaper and Kobayashi Kiyochika to understand the subject better. An English journalist named Charles Wirgman, he was working for Illustrated London News at that times, had developed a passion to Japanese arts when he was in Japan and by going to Kobayashi Kiyochika's workshop he met the artist. This mutual acquaintan-



Chinese miniature belongs to 16th century  
(National Diet Library)



ce lasted approximately 2-3 years and in this period of time Charles Wirgman sent an essay to the mentioned newspaper about the Japanese arts and wrote about Kobayashi Kiyochika extendedly.

In the absence of visual material for the Russian Japanese war that appears after the death of Wirgman, the newspaper referred to Kobayashi Kiyochika initially and in this way Japanese artists had a chance to introduce themselves to Europeans. In his album named *Nihon bonzai Hyakusen Hyakusho*, there are the depictions of various Russian generals, doctors, nurses and soldiers who were present at the 1904-1905 Japanese Russian war such as Russian general Aleksei Nikolaevich Kuropatkin, doctor Vassily Dimitra. It is obvious that some of the works depicting Europeans should be indicated for the researchers who will research about the subject in the future and the followers of this subject. To the ones who wants to see the other examples about European figures, the works of Utagawa Hiroshige, Utagawa Kuniyoshi, Nishimori Takeki are recommended.

### **The Most Magnificent Depictions of City are Miniatures**

Among the Far East Miniatures Chinese artists created the works that pictured the most magnificent depictions of city. Two works that stand among these works are quite important both for the detailed depiction of the city and adherence to the science of topography. Between these depictions of city, the 1882-dated one is quite important. This work, which is one of the most beautiful examples of city's depictions that Chinese miniature especially put emphasis on, signed by Chinese muralist Li Liankun. The most important thing that attracts attention in this work, which is perhaps the most beautiful depiction of the island of Thailand, is the perfect use of topographic data. The green colour to signify rivers brings to mind the expression of the alluvial. Even around the island is painted with the same color and away from the island the green colour gradually begins to open up and at the end of a short distance the colour disappears. With this application shallow water is specified. Residential units located on the island stated with the names and numbers of the population that are put into cartridges created by means of geometric forms. It can be assumed that the artist created this work to inform people about the island because he both pictured carefully the Pescarodes island next to Taiwan island although it is very small and stated the quite important information about the island by means of writing.

Another depiction of city dated 1368 carries very important historical information. The names of muralist and the work are unknown. The original version of this work, which has one world map and thirteen de-



pictions of various countries, couldn't reach to the present. The only source that we can see this work is the copy dated 1654. In the work, which depicts several countries such as China, Japan, Thailand, Korea islands, only black ink is used. The mentioned work gives very valuable information such as the Chinese civilization's contact to the world and their knowledge about the people from other continents. Also they are important because they are the oldest depictions of Far East countries.

### **View of Religions to Animals Also Reverberates to Miniature**

Another depiction of city dated 1787 belongs to German muralist Arthur W. Hummel but it is a China-styled depiction. The album named Hai Quo Wen Jian Lum consists of six maps. We don't have any information about the importance of Zhu Jiang stream that is particularly highlighted in the work no 3. In the mentioned work, the basilica that can be seen in the city surrounded by castles points the Christian population density in the city. Basilica with bright windows is pictured without a door. Entrance to the naos part of basilica (the main worship space) may be done by means of the main entrance with a round belt and the small doors on its right and left.

The religions which are available in the overwhelming majority of Far East civilizations give big importance to animals. As a natural consequence of this situation, there developed a style named animal style in the art of miniature and frequently used. The most beautiful examples of this style, which was used in the epic novels especially in Edo period in Japan, are the miniatures that were created by a muralist named Yan-gawa Shigenobu for the novel named Nanso Satomi Hakkenden written by Takizawa Bakin. Each leaf of this twenty-page epic novel is in the form of plates created independently so it can be understood that the work was created as a co-operation of more than one artist. The animal depictions that were pictured by using white and shades of white on a black background do not fit the realist style. Although the animal depictions are seen intensely in this work, the depiction of a phoenix is the most important miniature in this album because of the masterly use of both style and light and shadow techniques.

The miniatures created for the copy, dated 1607, of the Epic of Minamoto Yoshitsune, which is important for Japanese people, by an unknown muralist include quite important information about the architecture, art, human types, clothing traditions of Japan. The style that is used in this thirty-page work would be called Somakta style and would be the most used style that is used in illustrating Japanese literary works.



A Japanese miniature belongs to an anonymous artist (National Diet Library)



### **Mu Dynasty History is Illustrated in Miniature**

A work named Shanhai Jing belongs to an anonymous muralist and created in 1644. Chinese muralists showed that they have the ability and equipment to compete with Farsi muralists with the depiction of phoenix seven bacilli on the fourth page of the work. Fantastic monsters draw attention in the work that was enriched by using pictures for the folk epic named Homyo Doji by Japanese and originally belongs to India. This fifty-page work dated in 1768

Depiction of Ji Meong the fifth from Mu dynasty that has an important place in the history of Chinese Government. (Xhi Mou Library Chinese Rare Book Collection)



A miniature example from the work named Giccho Street Entertainment (National Diet Library)

and only seven pages have miniatures on it. Beside depicted the fantastic monsters in these miniatures like dragon and etc., the miniatures that depicts Japanese family and urban life are quite important. The work named *Ji MuHwguinas Kamuto*, which was written in 1931 and contains the portraits of Mu Dynasty, is important because it shows the ultimate order that Far East Portraiture reached. In this work, which also contains the short biographies of all of the kings from the first to the thirty third, the used colors and Western painting techniques are the remarkable features at first sight. The detailed depiction of textile products such as robe,

cardigans, headgear and etc., which were laid down in a realistic style on kings, are the important clues for us to learn the term's taste of clothing.

The work named *Hina Masturi* was created only with black ink in 1726. This work was pictured by Suke-nobu Nishikawa. It depicts the Japanese women's daily life in 1726 and also it is understood that new techniques have been tried in the use of perspective. The mentioned work was published as *Girl's Day* by Oxford Press in 1996. The film named *Girl's day* that have been released recently in America, describes this work from top to bottom.

# To The Ring Come the Archers

by Hamza ASLAN

“Bravity has gone when the iron with a hole was invented.” says the well-known poet Koroglu. Maybe he said this since he already knew that the sword would be left in its case, and the bow in its quiver. Jannisaries probably sensed this too, so they resisted against giving up their bow for a long time. Although the firearm technology has had great advancements, archery still stayed alive and reached Necmettin Okyay due to the efforts of archers to shoot their arrows to future eras. Although there was a slight interregnum at the beginning of the 20th century, the arrow and bow production still continues in our day with utmost adherence to the traditions, and Turkish archers still shoot their arrows chanting “Ya Hakk!” Commemorating firstly Necmettin Efendi, and all the other archers who helped archery to stay alive today, we interviewed with Adnan Mehel, one of the few volunteers of archery left.



**“Ve mâ rameyte iz rameyte ve lakinnallahe rama”  
“When you shoot an arrow, it is not you, but Allah  
who shot it”. (Enfâl 17).**

The Ottoman Empire which had a rightful glory at the peak of the Turkish Islamic civilisation, never compromised aesthetics, not even on battle fields. This aesthetical point of view had such a deep influence in all aspects of life that even arrows and bows which were considered as weapons were produced with utmost care, actually with much more care than the works of art today.

Actually, archery is a culture which dates back to very early ages. In the light of archeological findings, it is known that arrows and bows are as ancient and important as horses and tents for the Turkish tribes who lived in the steps of Asia.<sup>1</sup> Being a unique tool not only for hunting, but also for fighting and sports, the bow and arrow never had a lower status in our culture until firearms were invented. Since it was dominant in not only the Ottoman Civilisation, but also the Egyptian, Hitit, Japanese and Roman culture and civilisation, archery has been considered by some ethnologists as important as the discovery of fire.<sup>2</sup> Due to this importance and convenience of arrows and bows, they had a sacrosanct status in the Turkish army. So much so, that jannisaries insisted on shooting arrows even after the entry of the firearms into the Turkish army. This was not bigotry, though, since firearms were able to be fired only twice in a minute while a jannisary could shoot 30 arrows at the same time.

*It is not arrow or bow which makes one shoot his target,  
but it is the voice calling out “Ya Hakk!”*

Contrary to the common opinion in our day, bow and arrow were not tools used in battle fields only. They are the products of a culture that the “quiver” has stored throughout centuries. It is known that archery, which also gained a religious status after Turks joined the circle of Islam, was the main theme of more than 40 hadiths by Prophet Muhammed. In fact, the hadith which can be translated as “Arrow shooting is better than supererogatory worshipping” has carried archery out of battlefields, making it a part of sports, arts and worshipping. Also, the hadiths “Anyone who gives, receives and shoots an arrow goes to heaven” has strengthened the artistic and decorative features of tools such as arrows, bows, quivers and thumb rings.

#### **From Sa’d bin Ebi Vakkas to Archer Necmettin Okyay**

A very well-known event... During the battle of Uhud, Sa’d bin Ebi Vakkas shoots an arrow by Prophet Muhammed’s side, with an unprecedented speed. He is so fast that Prophet Muhammed who takes the arrows out from the quiver and gives them to Ebi Vakkas, can not help but say the following: “Shoot o’sa’d! My mom and my dad are worth the sacrifice for you.” This ideom expresses utmost pleasure, submission and sympathy for

the one who it is said to, and with this praise of Prophet Muhammed, Sa’d bin Ebi Vakkas was considered as the master of all arrow shooters.

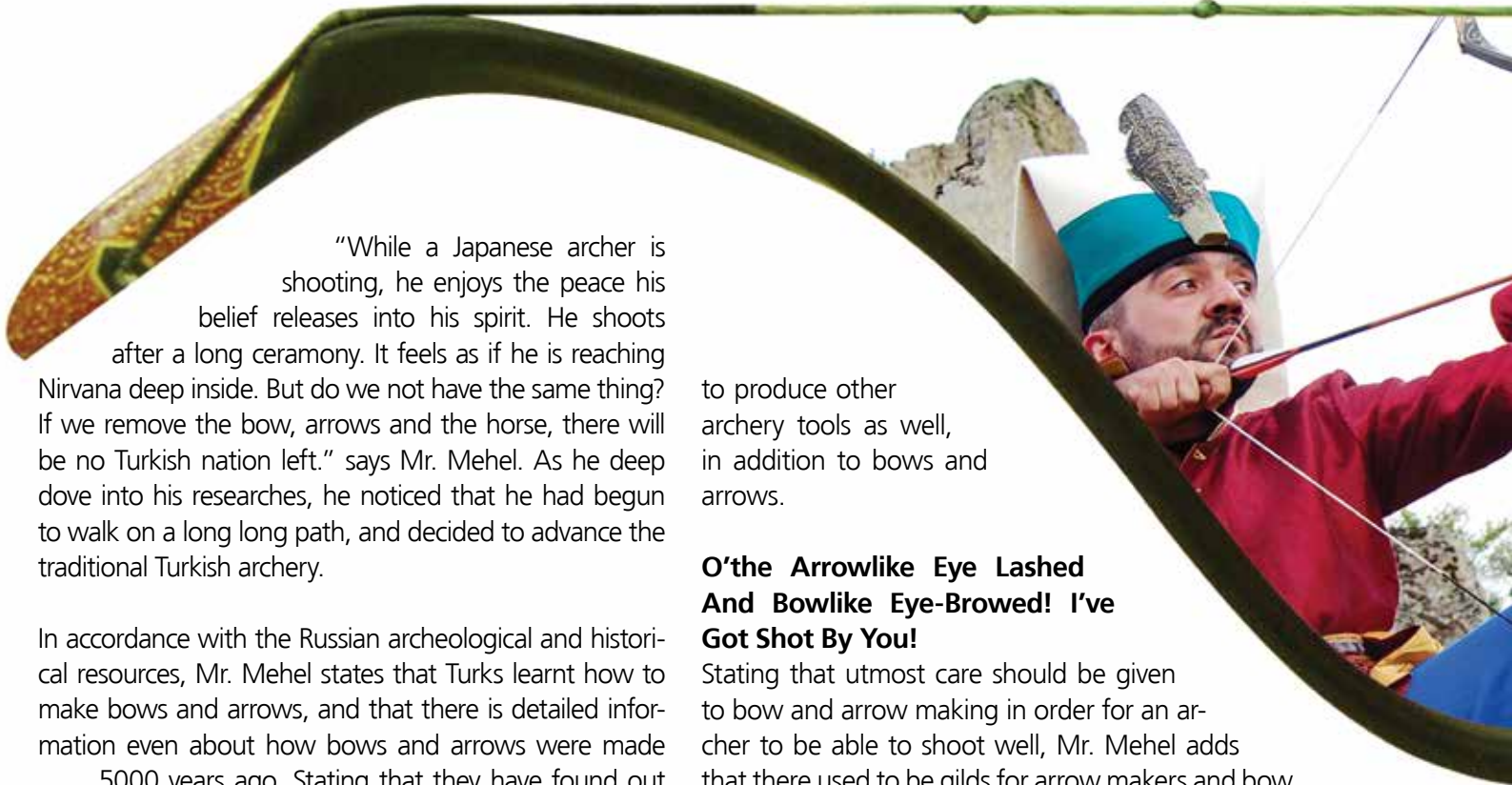
With such great supports and encouragements, archery survives up to the last century, until Necmettin Okyay, reaching maturity both in functionality, and in elegance due to various artistic ornamentations. Necmettin Efendi learned archery from Seyfeddin Efendi, who was the last one to record his name to the accounts of archers. Seyfeddin Efendi, who is considered as the last representatives of masters like Tozkoparan Ismail, whose shooting record has still not been broken, and Seyh Hamdullaah, the Sheikh of archers, Seyfeddin Efendi delivered this art to Necmettin Okyay so effectively that this treasure is recorded as his when Necmettin Efendi received the surname Okyay. Called Hezarfen (the master of 1000 sciences) since he advanced in lots of arts, Necmettin Efendi raised many students in all the arts he was the master of, but archery, having to be the last ring of the chain the past of which dates back to centuries ago. When Mr. Okyay in his old age was asked why this was the case, his students tell that he fell into tears. And when he passes away, a bow, arrows and an ancient culture is left behind.

#### **Turkish Archery is Born Out of Its Ashes**

Having an 80-year interregnum after Necmettin Okyay’s death, the traditional archery began to become popular again especially after 2000. Research on the history of archery, the production of archery tools with adherence to the tradition, and the translation of the works regarding archery into Turkish gave enthusiasm to those who are interested in archery. Especially the translation of the work called Telhîs-i Resâilât-i Rumât by Mustafa Kânî Bey, one of the servants of the archer Sultan Mahmud the 2nd made it inevitable for “Ya Hakk” chantings to rise on the hills of Istanbul that are still green.<sup>3</sup>

So must Adnan Mehel and his friends have felt, because they have been interested in the traditional Turkish archery since 2005. Rolling up his sleeves by not being obsessed with the phrase “This is what they done in the past”, Mr. Mehel thought “This is our duty. We have to produce all the tools used in archery with loyalty to their originals, and we have to use them”. And began his research. Doing a lot of research and reading, Mr. Mehel came to the conclusion that we have a sui generis culture in archery which dates back to 3000s BC, and placed this duty into the center of his life in 2005 although he is actually a lawyer. Saying “The spell of archery influenced me so deeply that I could never give up later”, he even learned Russian after 40 in order to go down to the point where the Turkish culture and archery first conjoined.






“While a Japanese archer is shooting, he enjoys the peace his belief releases into his spirit. He shoots after a long ceremony. It feels as if he is reaching Nirvana deep inside. But do we not have the same thing? If we remove the bow, arrows and the horse, there will be no Turkish nation left.” says Mr. Mehel. As he deep dove into his researches, he noticed that he had begun to walk on a long long path, and decided to advance the traditional Turkish archery.

In accordance with the Russian archeological and historical resources, Mr. Mehel states that Turks learnt how to make bows and arrows, and that there is detailed information even about how bows and arrows were made 5000 years ago. Stating that they have found out how the bows and arrows were made during the reign of the Gok Turks in addition to the Huns which is guessed to have begun in about 200s BC, Mr. Mehel adds that archery during the Ottoman period is already known due to the book by Unsal Yucel called “the History of Archery”, the books by Fazil Ayanoglu called “The shooting ring” and “The History of Archery”, and the works by Archer Mustafa Efendi.

### **Arrow and Bow Making is a Handicraft in and of Itself**



After the research is done, Mr. Mehel begins the advancement activities with a group he gathered in 2005 called the “drill field”. He mentions the names of more experienced archers or archery tool producers as follows: “Murat Ozveri, who was an archer even before us, Suleyman Cem Donmez, who was producing bows in Izmir, and Calligrapher Efdaluddin Kilic, all have been serving to the traditional Turkish archery to keep this tradition alive”. Knowing before setting off that it is difficult to help this culture prosper with so few people, Mr. Mehel’s friends were only as many as the fingers of 2 hands when he founded this group. As they continued working on the Turkish archery and archery in other nations, they noticed that archery and classical handicrafts go hand in hand. Inspired by this fact, they began

to produce other archery tools as well, in addition to bows and arrows.

### **O’the Arrowlike Eye Lashed And Bowlike Eye-Browed! I’ve Got Shot By You!**

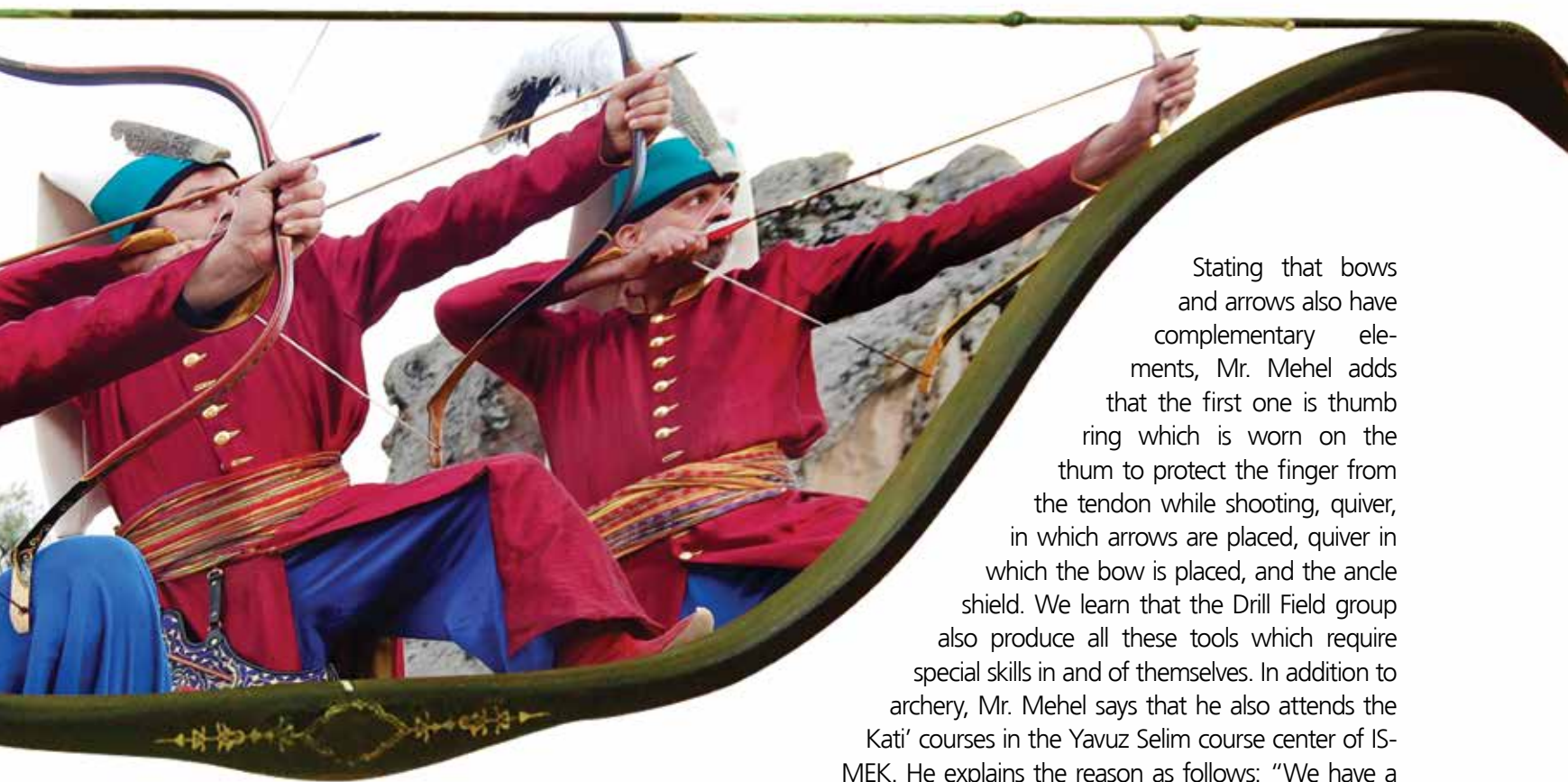
Stating that utmost care should be given to bow and arrow making in order for an archer to be able to shoot well, Mr. Mehel adds that there used to be guilds for arrow makers and bow makers during the Ottoman Empire. He also says the following about bow making: Certain parts of certain trees in certain regions undergo a certain type of processing in order to make a bow, but I will not mention the names of the region and the tree. We are an excited nation. I don’t want unelligible people to go cut the trees since they are already rare”.

After emphasizing that arrows and bows are not merely pieces of wood, he gives the following introductory recipe for making an arrow: Bundles of bars which are as thick as 2 fingers, which do not have any snags on, and are brought from a village in the Marmara region are kept for resting for 2 months to totally dry from their juice. 2 months later, they are thrown into an oven and cooked in middle heat until they get rid of their resin. They are then put upright in a place which does not receive sunlight or rain, and kept waiting for 3 years at least, and 10 years at most.

Stating that bars which are groomed like this are measured to the slightest point, Mr. Mehel says the following: “The thickness of each part of an arrow is different. Even a slight difference in the slope can make it impossible for the arrow to reach its target. So meticulous is the work done on arrows”. He also records that an arrow made with adherence to this method can shoot a target up to 750 Meters away by shooting up to 30 arrows per minute. Another thing we learn from him is the fact that such mass shootings in battles during the Ottoman Empire used to be called “arrow showers”.

As far as what we learn from Mr. Mehel again, it takes at least a year to make a bow, and that it requires a great deal of knowledge in engineering. We learn that





usually there is a part consisting of 3 or 5 pieces in the middle of each bow. While a horn is added on one side of the bow, a material called the dried achil tendon is added on the other side. And all these pieces are glued together with a glue made by blending the fish glue and (cega) glue. Repeating that both arrows and bows are made from a very rare tree, Mr Mehel says the following again: "Even those who are not very deeply interested in archery may feel excited to acquire such knowledge. Maybe this excitement will not last long, but still lots of trees may be wasted due to this excitement". He also recommends the aforementioned books to those who are interested in the history of archery as well as the making of bows and arrows.

### **We were 10 at the Beginning, but Now We are 500**

Even bow and arrow making only suffice to show us how seriously archery was taken both during the Ottoman Empire, and during the other previous Turkish civilisations. Avoiding to consider bows and arrows like mere tools, Turkish people embraced the task of making bows and arrows so much that they named the parts of a bow like the body parts of a person. A bow which has a head, a neck, a chest, a belly, and a foot also has a skeleton. A human's eye brows become horns, our vanes become nerves, and our blood becomes glue on a bow.<sup>4</sup>

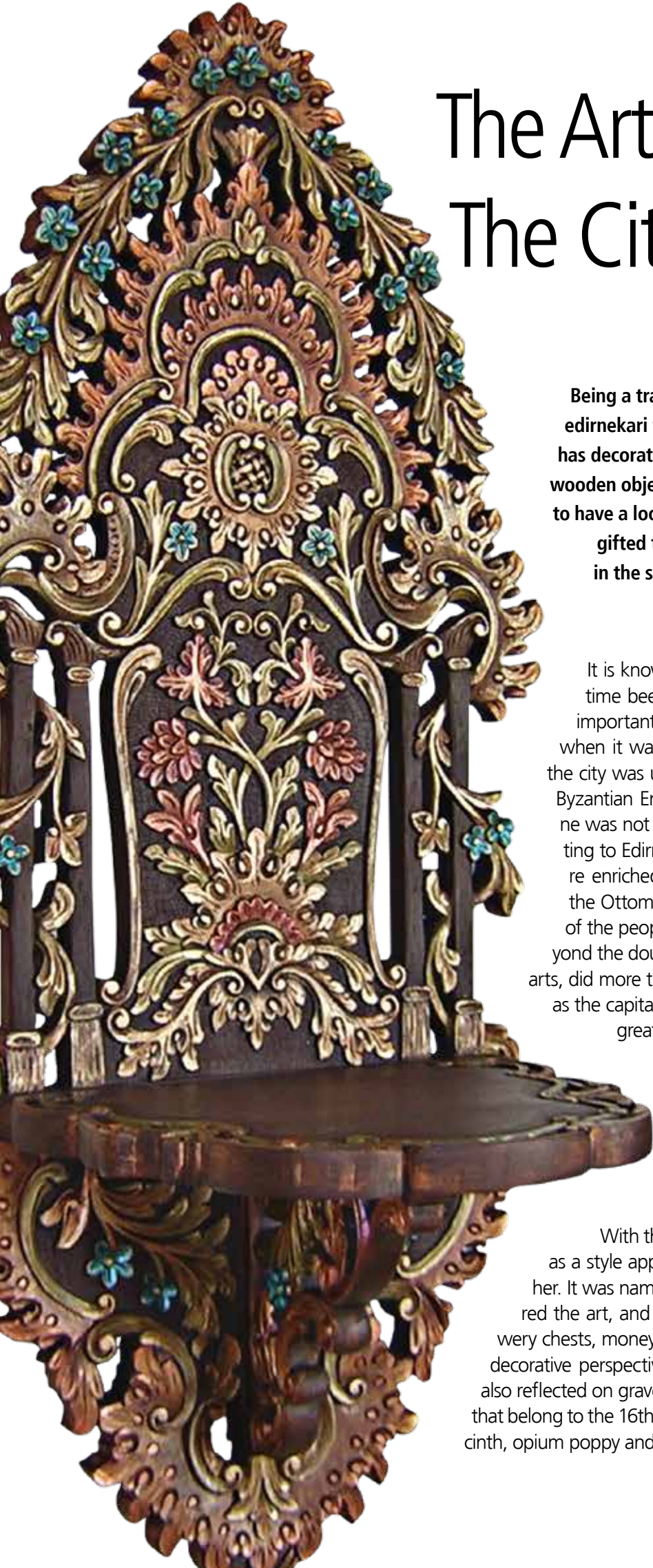
We are already familiar with the shape of an assembled Turkish bow. A bow with its bowstrings on is assembled, and its handles are curled outwards. If the bow will not be used, the bowstrings are disassembled, and the bow is put into the shelf in the shape of the letter

Stating that bows and arrows also have complementary elements, Mr. Mehel adds that the first one is thumb ring which is worn on the thumb to protect the finger from the tendon while shooting, quiver, in which arrows are placed, quiver in which the bow is placed, and the ankle shield. We learn that the Drill Field group also produce all these tools which require special skills in and of themselves. In addition to archery, Mr. Mehel says that he also attends the Kati' courses in the Yavuz Selim course center of IS-MEK. He explains the reason as follows: "We have a very complicated battling culture. I've been told that the leather tools prepared for governors and commanders used to be decorated with Kati'. I am learning Kati' to be able to make Ottoman kaftans".



Delivering conferences in 15 universities, and presenting drafts in quite a few symposiums after choosing to become an archer, Mr. Mehel states that he has had many insightful dialogues with artists during these activities. Mentioning that they benefit the experiences and ideas of the traditional Turkish Islamic artists such as Islam Secen, Mahmut Sahin, Abdullah Aydemir, and Mehtap Aysel regarding the decoration phases of bows and arrows, Mr. Mehel does not forget to express his gratitude to them. "We do not want anything else but to reach the point Necmettin Okyay brought archery, and to excell. We were 10 when we kicked off, but we have now become more than 500. Hopefully we will be more". He says, and as the last word, he reminds the commandment of Mehmed the Conqueror about the Archers' Lodge field, which is recorded in the waqf records: "May not even a slightest part of the field be touched, may no buildings, canals, vineyards, grave yards and gardens be placed, may no sheep or cattle be grazed, furthermore, may noone else but archers be let inn only, not even birds, if possible."

FOOTNOTES 1) Atilla Bir, Mustafa Kacar, Sinasi Acar, Turkish Range Archery, Bows and Arrows, The Ottoman Scientific Research Magazine VIII/1, 2006. 2) Hasan Basri Ongel, The Early Archery in Central Asia during the Course of Development, Gazi University Education Faculty Magazine Vol 21 Issue 2, 2001. 3) Telhis-i Resailat-i Rumat: Istanbul Fetih Cemiyeti Pres. 2010. Known as the last work written in the Ottoman Turkish regarding Turkish Archery. Necmeddin Okyay's comment on this work is as follows: Even if Turkish Archery is wiped off the face of the earth, this work by Kani Mustafa Bey still suffices to satisfy this sport.". 4) Sinasi Acar, Ottoman Bows and Arrows, Archeology and Arts Pres, 2006.



# Edirnekâri: The Art Named After The City it Was Born

by Mehmet KOKREK

**Being a traditional art crafted firstly by masters from Edirne, edirnekari took its name from this fact, and for 6 centuries, it has decorated the interior parts of architectural masterpieces, wooden objects and book covers. Towards this end, we wished to have a look at the historical adventure of this art which was gifted to the Turkish Islamic art by craftsmen from Edirne in the second half of the 15th century, and which over the time spread in the Islamic territories on earth.**

It is known that Edirne, a boarder city which had for a long time been the capital of the Ottoman Empire, has been an important center of arts and crafts both during the period when it was the capital, and afterwards. Bearing in mind that the city was used as a military center during the Roman and the Byzantian Empire, one can easily imply that the people of Edirne was not familiar with terms such as arts and culture. Presenting to Edirne the heritage of the Turkish Islamic arts and culture enriched and developed for centuries as of 1361, though, the Ottoman Empire did beautify the city and satisfy the need of the people for arts and culture. The Ottoman Empire, as beyond the doubt, the greatest banner bearer of the Turkish Islamic arts, did more than their best to make Edirne, which they opted for as the capital, a center of attraction in every single aspect. These great efforts were not left unresponded, and Edirne had its own sui generis schools of art in less than a century after its conquest. The Edirnekâri technique or style which we will try to reflect on in this article should be considered as one of the consequences of these great efforts.

## **Named After The City It Originated In**

With the most general definition, edirnekâri can be defined as a style applied on materials such as card board, wood or leather. It was named after the city the craftsmen of which first mastered the art, and is mostly crafted on decorative objects such as dovery chests, money boxes, writing drawers and book covers. The same decorative perspective expressed as bouquets with or without vases is also reflected on gravestones. Such bouquets can be seen on gravestones that belong to the 16th and 17th centuries. Usually, rose, baby's breath, hyacinth, opium poppy and zerrin motives were used in these bouquets.



When applied on wood, Edirnekâri can be handled under 3 technical categories: Carved works, inlaid works and paint decorated works. In addition to this technical differentiation, one can also differentiate the works of art according to their fields of use under 4 categories: Decorative works, objects for daily use, lecterns and other works of art.

Gifted to the Turkish Islamic arts by the craftsmen of Edirne in the second half of the 15th century, Edirnekâri became widespread within a large area in the Ottoman territories. Crafted by masters of various cities such as Erzurum, Diyarbakir, Hakkâri, Tirnova, Bursa, Istanbul, Kairo and Akkâ, the art lost its well-known reputation after the second half of the 20th century. The edirnekâri workshops opened in various cities, mainly in Edirne, Bursa and Istanbul, played the leading role in keeping alive and developing this art which spread within such a large and distant area.

The fact that there is no signature in most of the works of art which were created in the edirnekâri workshops,

though, unfortunately caused many of the craftsmen of this art to not be known. The only resources about the masters of edirnekâri are signatures found on the works of art created by masters who worked independently of workshops, some written works about edirnekâri, some records and archive documents.

### Has A Wide Range Of Application

The edirnekâri style applied on wooden objects in particular has a wide range of application. Crafted on various objects such as cupboards, doors, window frames, lamp stands, ceilings, drawers, trays, watch boxes, Quran cases and writing utensils, another group of objects on which the art is crafted are book covers. It is possible to see book covers on which the art is crafted, in the Topkapi, Selimiye and Nuru Osmaniye Libraries. There are also some unsigned book covers with the decoration of Edirnekâri. One of the most beautiful samples of Edirnekâri on book covers is the cover of the album which contains the tughra of Sultan Ahmed the third, in the 3. Ahmed Library in the Topkapi Palace Museum. The work of art which bears the signature Ahmed,



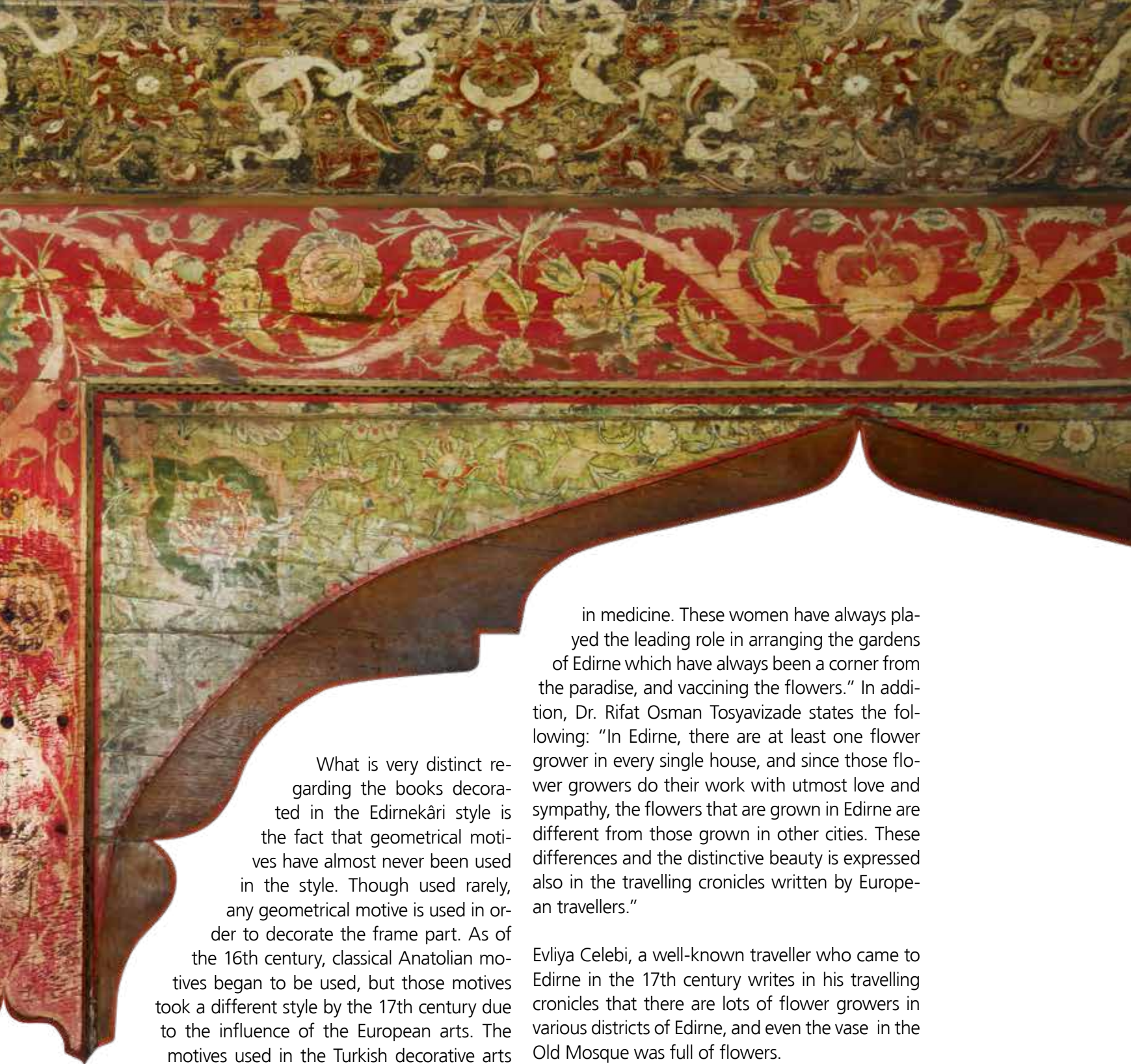


which means that the master of this work is a master called Ahmed, belongs to the date 1728 AD. The fact that these limited resources have not been seriously worked on so far frustrates those interested in this art.

The names of some masters of Edirnekari are mentioned in some archive documents that belong to the eli hiref organization. As seen in these records as well, the Edirnekâri style was considered and applied as a method based on the palace embroidery and illumination. In his work *Elvah-i Naksiye Collections*, Halil Ethem Bey, who is an important figure in terms of the history regarding our museums, mentions that rugani and Edirnekari style embroideries and descriptions were crafted on fences. As known, a book in the Otto-

man culture is created as the product of the efforts of more than one craftsman. For instance, not only book binders, but also writers and painters would contribute to the making of a book as well. As mentioned above, the book, after being worked on by various groups of craftsmen, would first be sent to the community of book binders to be bound, and lastly to the community of embellishers to be decorated and embellished. Within this context, books which would be decorated in the Edirnekâri style would be handled by the craftsmen of these 2 communities. After the description of the herbal motives drawn in the Edirnekari style by sticking to the naturalist perception is done, the motives would be brightened with a varnish called lake. Although the Ottoman craftsmen imitated the European craftsmen in varnishing, the homelands of lake varnishing are China and Japan. This type of book covers are usually called rugani or lake work. The lake work in the Edirnekari style is called Edirne's Lake work. Ord. Prof. Sühyl Unver states that Works in the Edirnekâri style that are crafted in Istanbul are more successful and more artistic than those crafted in Edirne due to the existence of the embroidery house in the palace.





What is very distinct regarding the books decorated in the Edirnekâri style is the fact that geometrical motives have almost never been used in the style. Though used rarely, any geometrical motive is used in order to decorate the frame part. As of the 16th century, classical Anatolian motives began to be used, but those motives took a different style by the 17th century due to the influence of the European arts. The motives used in the Turkish decorative arts during the classical period (hatay) and in the ornamenting style (sukûfe) which was used later, were all applied with a naturalist perception in the Edirnekâri style motives, and an original affect of expression was given to these motives with the baroque and rococo styles. For this reason, the Edirnekari Works can be considered as the pioneers of the Turkish still life art in Western terms.

### **Edirnekâri: The Reflection Of The Gardens in The City**

Dr. Rifat Osman Tosyavizade and Ord. Prof. Suheyil Unver, 2 lovers of Edirne, who lived in the 20th century tell in detail how skillful the people of Edirne were in growing flowers. In one of his articles, Ord. Prof. Suheyil Unver writes the following statements: "In Edirne, women who grow flowers have managed to vaccinate the flowers as normally done

in medicine. These women have always played the leading role in arranging the gardens of Edirne which have always been a corner from the paradise, and vaccinating the flowers." In addition, Dr. Rifat Osman Tosyavizade states the following: "In Edirne, there are at least one flower grower in every single house, and since those flower growers do their work with utmost love and sympathy, the flowers that are grown in Edirne are different from those grown in other cities. These differences and the distinctive beauty is expressed also in the travelling cronicles written by European travellers."

Evliya Celebi, a well-known traveller who came to Edirne in the 17th century writes in his travelling cronicles that there are lots of flower growers in various districts of Edirne, and even the vase in the Old Mosque was full of flowers.

It is thus impossible that a city whose people are so skilled at flower growing would not have flower motives in a style of its own. It is due to the love and sympathy that the people of Edirne feel for flowers that the dominant elements in the Edirnekâri style are flowers, and that the flower motives drawn with this style are usually bright and lively.

The book cover decorations in the Edirnekâri style have had some changes throughout history. The influence of the eastern perception of arts is more vivid in the book cover decorations applied during the 15th century. Almost all the works of art created during that period had the herbal motives in stylized form, which we saw very frequently in the Iranian and Chinese origin works of art. These



motives were drawn with a perspective not so far from the naturalistic perspective. This tendency for stylization, which can be explained with the school of art called impressionism, that became widespread in the West as of the 19th century, is seen very frequently in the eastern perspective of arts. What needs to be noticed at this point, though, is that the stylized herbal motives on the Iranian originated miniatures were used on the early period works of art created with the Edirnekâri style not as the main element, but as the complementary element. Another point to notice regarding the works of art created during the early period is the fact that the scientific aesthetics method brought forth by the German aestheticians was applied on the works of art almost consciously. So much so that the mathematical proportion of the motives used gives one the impression that the proportion was particularly calculated.

The colors that are usually dominant in the motives are the different tones of the colors which belong to the group of hot colors. In addition, the herbal motives used on the works of art were added a perspective with the use of the different tones of the same colors, or the colors that are related to each other. Contrary to the European arts, this perspective is not very deep in the Edirnekâri style. In addition to the colors mentioned above, a color called "the red of Edirne" was also used in the Edirnekâri style of the early periods. This color which is called the Turkish red or the red of Edirne is derived from the roots of a madder plant which is mentioned as "rubai tinctorum" in various sources, and is given different names in our culture such as the paint root, the red root, the paint freckle and the egg paint. According to the belief among people, this color was first derived from a plant a Jewish citizen planted in his field around Yeni Imaret, and this color was never derived after the death of this citizen. At present, natural like, organic, and gouache paints are used in order to acquire the similar color.

The oldest samples of book covers decorated in the Edirnekâri style which have reached our day are those which belong to the period of Sultan Murad the third, and the eastern influence is more apparent than the works created during the later periods.

The writing drawers with the Edirnekari style, a craft still actively crafted in our day, are important in showing how high levels the Turkish Islamic arts have reached so far. Well-known even today, these writing drawers still attract a lot of attention with their elegance and their bright colors.

The ceiling decorations, corner cabinets and window frames on which the Edirnekari style is applied, unfortunately can not be compatible to the concrete architecture of our day. Due to the fact that it is costly, and that the buildings are not wooden anymore, the Edirnekâri style is not used in home decoration these days. Chests and drawers used in homes, however, are still being crafted by the craftsmen of this style.

As for the decoration done with paint, they are worked on with a delicate style, and satih and corners have been decorated differently, sometimes with fairly complicated compositions. Drawers bear a great artistic value.

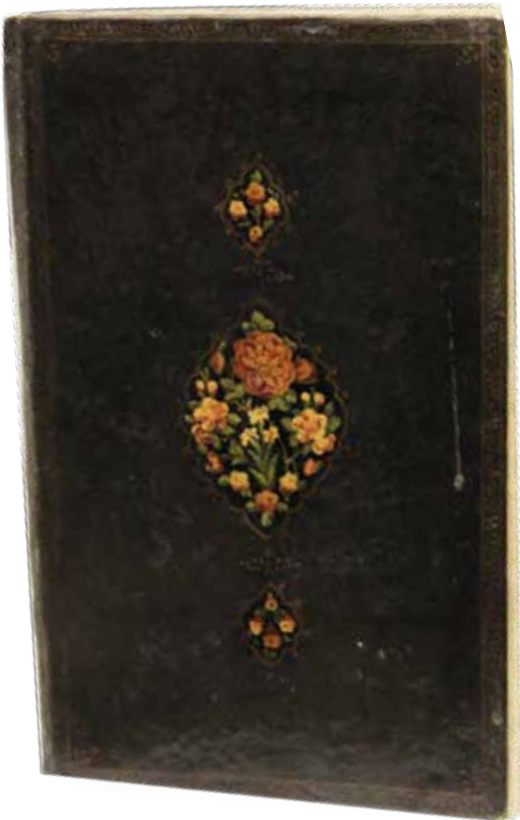
By exporting the most beautiful drawers of their age, Edirne quite rightfully had a reputation that spread in a wide area. Inside the drawers are special sections for writing utensils such as paper, hokka set, scissors, and makta.

### **Edirnekâri was Influenced by Baroque, too**

As of the 17th century, almost all the branches of the Turkish Islamic arts had positive or negative affects from the schools of art that were popular in Europe. It is thus impossible that edirnekâri too would be somewhat influenced. The C and S curves of the Baroque style which was quite widespread in Europe during the 17th century, for instance, were used in the decoration of wooden objects, but not of the book covers. In addition to the baroque influence obviously seen in the decorations of the azan reciter lodge at the Selimiye Mosque of Edirne, the herbal motives applied with a naturalistic perspective were used in order to associate the audience with the arabesque style. As can be assumed from the motives here, the Chinese and Persian influence on the early period works of art created with the edirnekâri style gradually decreases by the 17th century.

Josef Maria Ritz, the writer of the book called *Alte bemalte Bauernmobel* which was published in 1962, gives detailed information about a certain wood carving art which is also called the peasant origin art of furniture. The fact that some photographs the book contains have a style which is very similar to the Edirnekari style is fairly noteworthy. The most distinct common characteristics of the *Bauernmobel* and the Edirnekâri styles are the baroque description of the bodies of the stylized herbal motives, the use of lake varnishing, avoidance from geometrical elements, and the very frequent use of the life tree. It is our hope that the similarity between these works will be thoroughly explored by researchers as soon as possible, and that detailed explanations will be made to the lovers of this art.

Dr. Rifat Osman Tosyavizade states that he saw many samples of Edirnekâri signed by Safai, a bookbinder of Edirne, Dervish Safai, and Nazuhzade Kalenderoglu, in the UK, the USA, and Germany. Unfortunately, there is little research done regarding this rare decoration style of ours. Neither the book called "the Turkish Arts" by Oktay Aslanapa, nor the one with the same name by Celal Esad Arseven give any single information on Edirnekâri. The most comprehensive research done on Edirnekâri is a dissertation called an *Essay on Edirnakâri*, prepared in 1984 by Hakan Tezcan. Except for this dissertation, the article called *The Tulip works in the Turkish Art history and Their Craftsmen*, written by Ord. Prof. Suheyl Unver in 1965, and published in the *Magazine of Waqfs* in the same year, as well as the article called *The Civilization of Edirne and the Samples from the Decorative arts* written by the same reasarcher in 1965, are noteworthy researches done regarding this subject. In addition to all these, the article called *The Edirnekâri Style Wood Carvings in the Edirne Museum* written by Sabahattin Turkoglu, though has a local field of research, can still be considered as one of the most important works regarding this subject.



# Maturity in Art

by Ugur SEZEN

Our masters say this for our classical art works: "Kem alat ile kemalat olmaz" means no perfection is possible with worse tool. This phrase, which expresses the truth that in order to create a perfect art work, the best tools and materials should be chosen, also concerns those who have just begun learning classical art. Thus the pencil of a new student on 'husnu-hat' (a kind of calligraphy) is sharpened by his master until he learns besides an incipient ney learner isn't given an ordinary ney (reed flute). We appealed to the four masters of the Classical Turkish and Islamic Arts, considering who are interested in that kind of art and the new beginners. Calligraphy Master Ayten Tiryaki, Turkish Art of Marbling master Sadreddin Ozcimi, Art of Illuminating master Sule Ozkececi and the doyen of the bookbinding Islam Secen wrote the tips of the road to the perfection and the qualities of the fine tools.



There is an epigram for the Art of Calligraphy: "Excellence of pen, pretty of ink and ornament of paper." Ink and paper are the two brothers of pen. When the pen is selected among the best canes and sharpened carefully, when the ink reaches the right consistency ,when the paper is sized leisurely, they all worth writing. Then the calligrapher puts the first point on the paper, writes such a Mashallah, that only "Mashallah" is left to the viewer to say.

The three materials which represents a good measure of the fine tool, also apply to the other classical arts. Each has identifications and descriptions about how material should be. In addition to this condition, some other conditions such as patience, procedures, decorum, decency, respect are added and all together generate a chain that rings link next one. So that the illuminator, without reading the plate he process sincerely and the bookbinder, without reading a "Fatiha" (the first section of The Holy Quran) for the author of the book, cannot reach the classical level. Because the negligence of this chain results the whole chain to loose and the artist to regress .

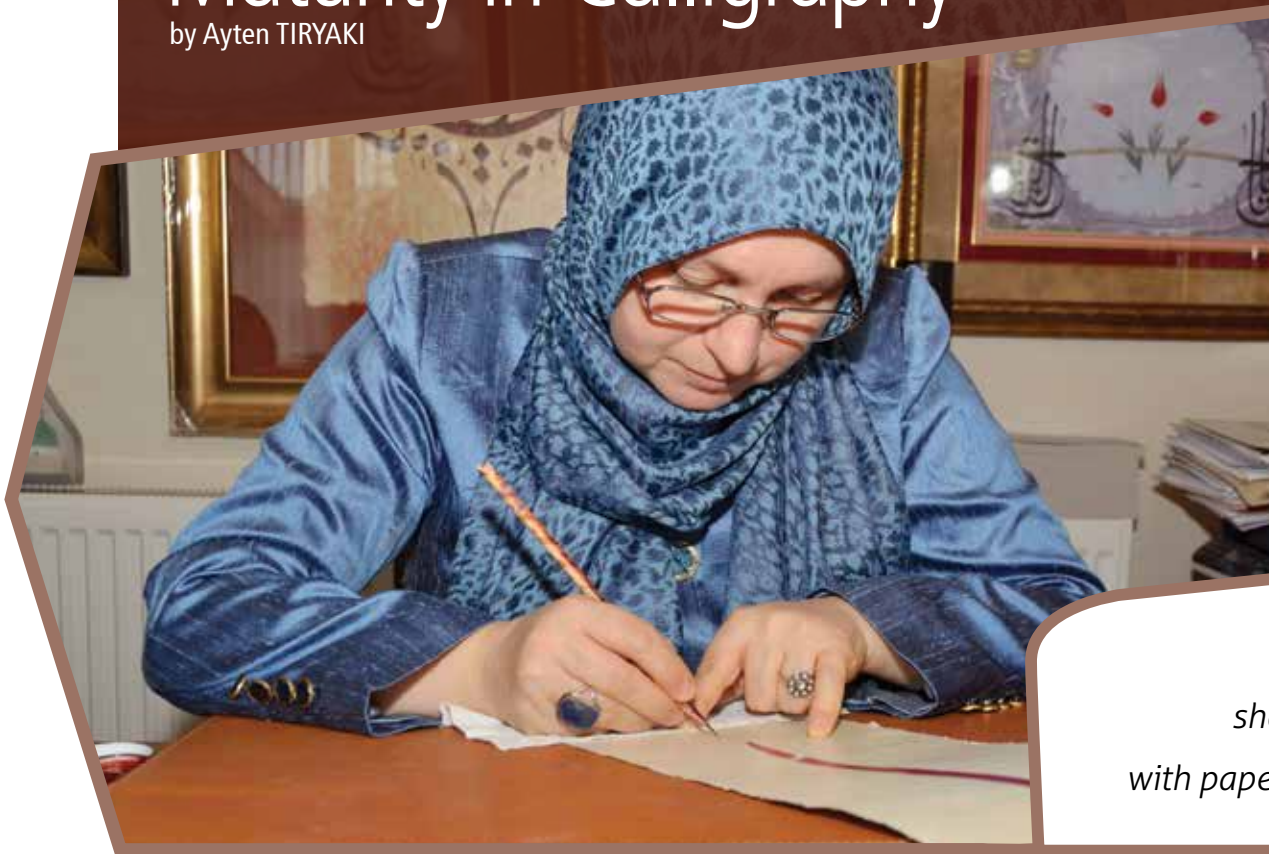
But there is a fine sentence which is shaped with the help of quibble and also applies to the whole classical arts: 'No perfection is possible with worse tool'. This phrase applies to the candidates who have just begun learning classical arts as well as the masters who are executing their arts.

Today, interest in classical Turkish and Islamic arts is incomparably higher then recent past ... Coming from the entitled elegance of calligraphy, we tried to describe one ring of the chain that will mature the candidates of the classical art. We asked the qualities of the fine tool and the road to the perfection to the doyen of classical bookbinding art Islam Secen, Marbling master Sadrettin Ozcimi, Calligraph Ayten Tiryaki, Illuminator Sule Bilge Ozkececi. Thanks to all for sharing time and narrating related to subject.

How is the best pen chosen and what kind of ink does the pen come together, How is the paper sized in order to get ready for the caligraphy, Which brushes are used for the writing that is represented to the illuminator, What does a marbler do for the harmony of her paint and her brush to adorn the plate? what kind of materials does a bookbinder need to gather all papers in between two covers? We leave you alone with the masters and their answers.

# Maturity in Calligraphy

by Ayten TIRYAKI



*A calligrapher should be united with paper, pen and ink.*

Calligraphy is like a journey. Started with enthusiasm ,in this journey slopes are climbed. When the peak is reached, you find out that you are actually at the beginning of another journey. As if there are hills that are always reached but never end. Ascension will always go on.

In this journey, there are paper, pen and ink which are always carried by the calligrapher. In addition, sharpener, cutter,raw silk, burnisher, ink pot, writing pads, pen case, needle tool, chalk, powder, pencil, ruler, compass, tape, light table, fur, leather, and other similar tools are also available. Journey goes on with breaks, rests, breathless moments and heartbeats.

How long you go straight, when you turn right or left, go up and down is decided accordance to the rules. The pose of pencil, the capture of hand varies in each letter writing. If these rules aren't kept, the purpose can't be achieved.

Calligrapher begins the journey using all his backgrounds. He constantly goes on by chatting to the silence inside him, talking to the whispers of his pen, in the mood of submission, in company with the peaceful and divine emotions as if he is in another dimension. Nothingness must be the dominant approach at all times. For the calligrapher being a student is a long period of suffering. The obstacles of pride, arrogance and egotism are overcome. The tests of patience and silence are passed. The pen need to be stayed in dark under the soil after coming from the water. Then it need to prostrate with nothingness.



If the paper had spoken and told where it comes from and how it becomes dough, it wouldn't have fit into books. Paper is crushed well by the burnisher and waits for several months. Ink also suffers the same, first it burns, turns into ash then it suffers from thousands of mallets.

Now you see, each one has a story. Then they come together because they will continue along the road from now on. The calligrapher should be united with paper, pen and ink. Each of their nature should be in harmony. For instance, the paper should be selected according to the type of writing. The celi articles should be written in thick papers. Medium paper for thuluth and fine paper for naskh should be preferred. The paper should be acid-free and well sized. Starch should be the best and eggs should be the fresh ones.

Ink gives different results each sheet of paper. Some trial absolutely must be done before the paper is

used. The filtering of ink would be good. The level of the gum can be clear by checking whether glossy or matte. Medium brightness should be cared, when we touch the blackness shouldn't be involved to our hands. A small process should be followed in order to understand the quality of the pen. Must be dropped from high to hard surface. It can be decided whether the sound is full and thick. Sound should not be weak and poorly. Pen must be an inch tall, neither too hard nor too soft. Should be flat, curved and not too thin.

As a result, all of the materials should be chosen with utmost attention. And it should be written down without rush. At this point the word of "Kem alatla, kemalat olmaz" makes it clear.

This statement is verified when the magnificent works of art occurs with the talent and ability of calligrapher.



# Maturity in Marbling

by Sadreddin OZCIMI



*One can Achieve  
His Goal Only by Walking  
on the Path to it as He should.*

Marbling is an art which the stalk of the brush deriving from the rose tree and brushes are made of horse tail. The reason of preferring the rose tree is that, it doesn't corrode and stretch while scattering the colors, addition, it doesn't harm to fingers. The art of marbling has also tradition like all classic-Turkish-Islamic arts.

This tradition is in all phases, materials used, the resulting patterns, art teaching methods, and must absolutely followed. One of the most important features of marbling tradition is that doesn't fade in the sun and acid, free of harmful substances .

The main reason why natural dyes are used on Turkish marbling is no way of getting dyes except nature through the history and the insistence of the latest marbling artists on imitating their masters. The other reason why the earth dyes are not used doesn't fade in the sun. Nature offers wide range of colors that resist fading to the marbling artists. Dyes are obtained by crushing measuring approximately 50x50 cms on a flat marble dest-seng (hand stone)

Adding a quantity water to the handful of dye, dye forms into mud. Whether the dye is crushed or not fully understood on the boat. After doing some experience, the marbling artist finds out which dye and how long it must be. Tragacanth is used in order to give consistency and stickness on sprinkling water. According to Mr Ugur Derman, Necmeddin Okyay tried tragacanth, sahlepe, seed, quince seeds, to have the best results, to increase consistency, then chose sahlepe but since it is high cost, his final decision became tragacanth.

Nowadays, "caragen" which is extracted from the coast of Norway is preferred since its intensive thickener. Cattle gall is added the dyes on tragacanth since it can swim without sinking. Pine naphtha which is used for making naphtha marbling is not found anymore. Today turpentine is used instead. Uncoated paper is preferred on marbling. 80-90 gr is suitable not to be torn. In Turkish marbling tradition, paper is not trained by stud and removes from longer side which is close to marbling artist.

Every marbling artist should have combs produced with different tine gaps. These combs are done by



nailing, gluing or compressing of the needles or wires on a flat wood. Some kinds of prickers in various sizes are used to drop the paint to the tub, to give shape to the surface of the paint or to mix the tragacanth. The prickers are made of wires or nails in different thickness, but it must be regarded that they should be made from stainless steel.

All of the materials mentioned are the materials chosen after experience of hundreds of years. It is possible to improve them, but it will not bring about good results to replace them. Marbling made from other materials than those would not be qualified with artistic value or described as traditional Turkish marbling depending on the outcomes.

The art of marbling has been performed for more than five hundred years in Anatolia. It has been

called with its own terminology in the languages of the countries where the marbling is performed and for centuries the marbling is called "the Turkish paper" in those countries. The master transmits his knowledge mixed with his experiences to his apprentice. Thus, the apprentice would learn how the marbling masters have found solutions to the problems that arose while the masters were performing marbling. In addition, the master not only teaches how to do marbling but at the same time affects the spiritual world of the apprentice. That is because all of our traditional arts are vehicles to understand the True Artist and His works. The only way to reach to the level of this comprehension can be learned with traditional master-apprentice relation. It should not be forgotten that to reach the reunion it is needed to comply with the system.



# Maturity in Illumination

Sule Bilge OZKECECI



*The tool makes,  
the hand praises itself!  
But ...*

The Manuscripts are written onto high quality papers by skilled calligraphers. The pages are then illuminated, illustrated and bound with the same care. As in all the areas of fine arts, the quality of the tools used in illumination and the excellence of the materials will affect the success of the artist. Some special techniques and methods have been developed over time by benefiting from the knowledge and experience of the past in order for the tools to reach the desired qualifications and give excellent results. Those methods and techniques are described in the limited number of sources we know today. In the old days, artists living much more intertwined with nature have preferred natural materials which are more permanent. The main materials used in illumination can be listed as gold, paper, paint, burnisher, brush and molds.

**Gold:** Leaf gold is the main material of the illumination art. It is also known as the art of illuminating the manuscripts and it means painting with gold. It is seen in the great civilizations to decorating the sacred texts with one of the most valuable commodities which is gold. The quality of the gold used in illumination of those valuable manuscripts is very important.

In ancient times, pure-golden leaves were made. They were much more perfect than today's golden leaves. It was necessary to go through several procedures for the gold to be pounded into gold leaf. The gold beaters, who were engaged in this work, would produce almost transparent leaves using the gold in its purest way and going through several hard work requiring mastership, experience, technical knowledge and patience.

It is necessary that the gold in the leaf form should be smashed to be used with a brush. The gold is smashed with fingers for several hours in ceramic or glass pot with a few drops of melted Arabian glue or honey and a small amount of water. Then it is transmitted to a small bowl after precipitating and filtrated. Good works cannot be produced with the gold that is not properly smashed. After being smashed, the gold is used with gelatinoid water and albumen to make it stick to the paper by a brush. Sometimes it is fixed as the leaf directly to the paper.

There are various leaves called such as yellow, red and green. Although not much chosen, pure silver leaves were used in some places. Silver foils are also used after being crushed and used as the

gold. The notebooks with gold leaves imported from European countries are used at the present time. It is possible to find the gold readily smashed.

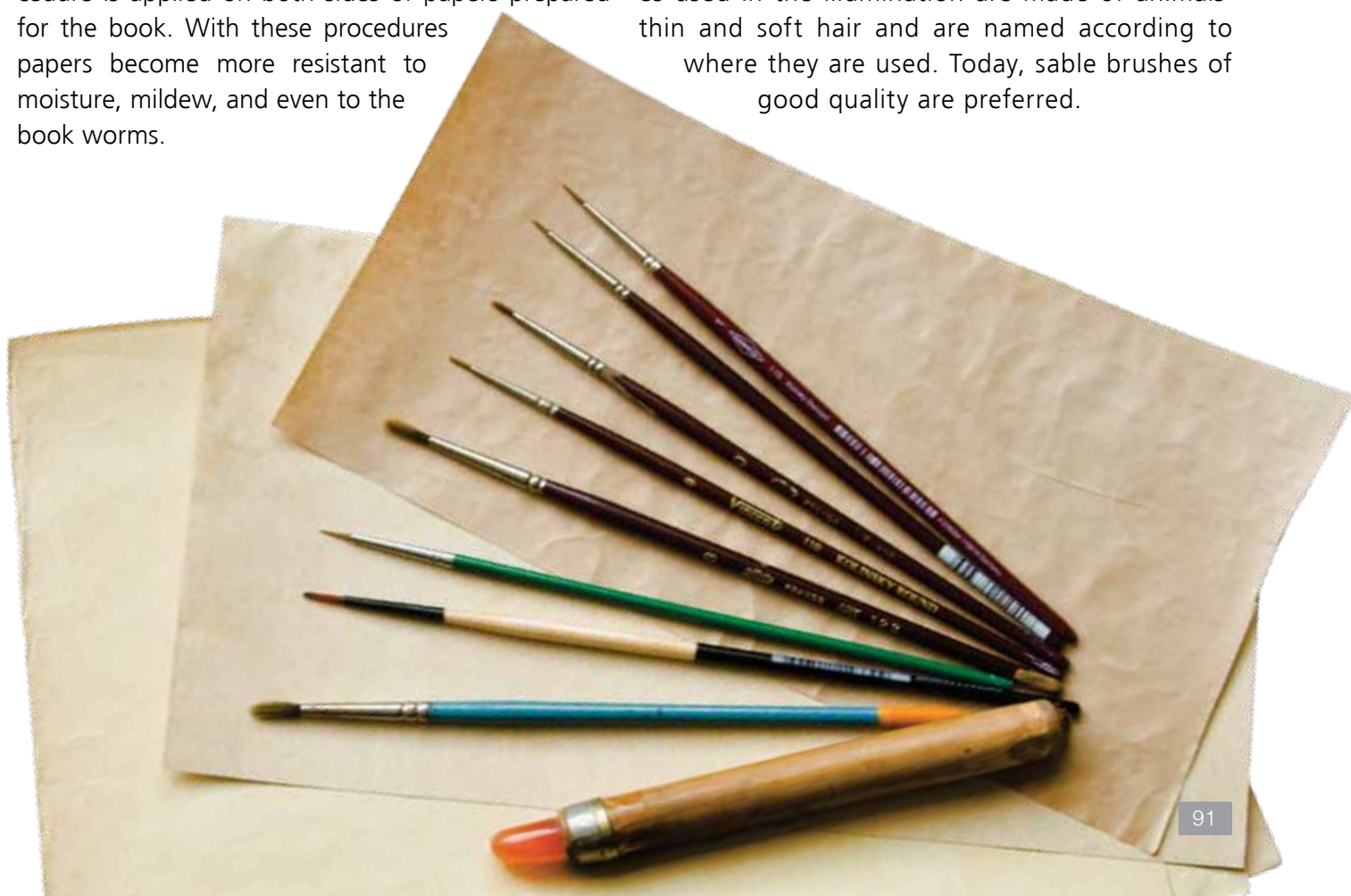
**Paper:** The papermaking has a crucial part in history, and has become an important branch of art. The value given to the book arts has been effective in paper making and handling. The use and making of paper date back to old times. The papers produced by the Ottomans were highly sought after in Europe. Then, the European paper spread over the Islamic world, especially Italian paper was preferred. The illuminators who knew the importance of the paper's quality chose it meticulously. Today, the industrial papers have replaced the papers produced with old methods. High-quality papers are usually preferred to work efficiently.

Papers are painted in different colors with different methods. The painting process is usually performed with the materials such as leaves, onion, pomegranate, walnut shells, saffron, henna, tobacco, and so on. Painted and dried papers are sized at a later stage. The size, a kind of lacquer, is made from materials such as starch, albumin, tragacanth, Arabian gum, and ceruse. The size can be done by applying those materials individually or mixed. The size prepared properly is applied in layers. The size increases the robustness of the paper, makes the paper's surface shiny, let the pen easily slip on paper, arranges the amount of the ink flow and lets the misspelled phrases to be scratched from the surface. This procedure is applied on both sides of papers prepared for the book. With these procedures papers become more resistant to moisture, mildew, and even to the book worms.

**Burnisher:** There are two types of burnisher as paper burnisher and zermuhre (a kind of pen used for polishing the gold). For this operation, glass, agate, flint, sea shells, insects are used depending on the nature of the surface to be polished. The burnishing process makes both the sized and unsized papers' surfaces smooth and shiny. The flat and wide burnishers made of glass are preferred to burnish the papers. Zermuhre is the one to polish the gold. In illumination, after being brushed the gold is polished with this burnisher. Smooth and slippery stones such as agate or jade are used to polish the gold. That is because the shiny and the matt gold make a good composition together, some of the parts are polished directly and some parts are polished indirectly to be matt.

**Paint:** In ancient times, the colors, used in the illumination and the paintings except for the gold, are usually made of roots and soil. After being crushed into a powder the paints are smashed with Arabian gum and become ready for use. Navy is the most commonly used color after gold. The contrast of navy and yellow has been used for centuries as one of the most important features of the classical illumination. Today, the imported gouache paints are mostly preferred in coloring illumination designs.

**Brush:** One of the most important materials in illumination is brushes. A high-quality brush also plays a role in the success of the work. The brushes used in the illumination are made of animals' thin and soft hair and are named according to where they are used. Today, sable brushes of good quality are preferred.



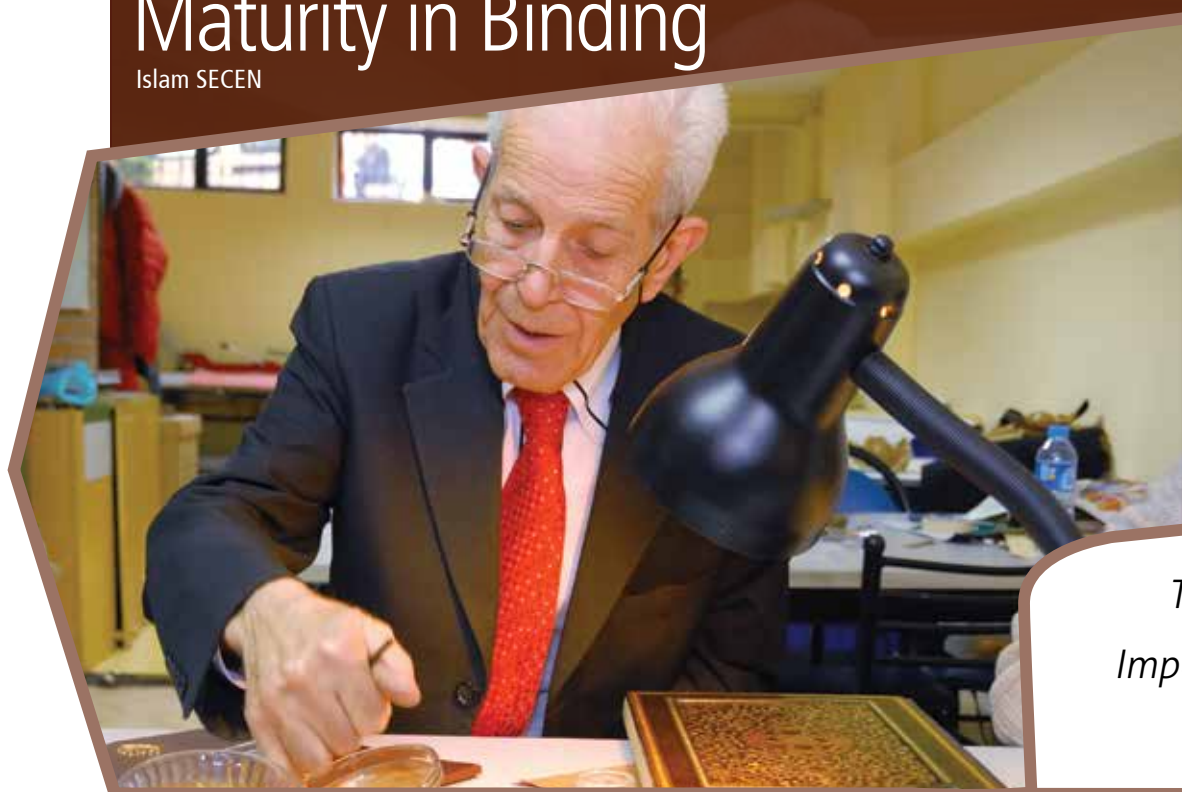
**Murakka:** Murakka is a kind of carton made by gluing papers by the opposite directions of wet sides. The writings that are to be prepared as tablet are written onto a sized and burnished paper, then glued to the murakka and illuminated. The murakkas that are prepared with a specially prepared material (alum, gelatin and wheat starch) ensure the resistance and the permanence of the work.

The life of an illuminated work is directly related to the quality of the material used and their being natural. The books in our libraries and archives preserve their high quality, newness and spirit because they were produced with pure gold, natural soil, madder and burnished and quality papers.

The masters of the art chose the good of the materials and used them properly. However; the book arts and illumination find their true identity not by their materials but by the actual mentality that produced them. That is because it is not possible to separate the aesthetic side from the meaning. The artists have produced their works with not only the visual beauty of form and style but also the meaningfulness of the beauty, wisdom and contemplation. With the help of this consciousness, our book arts which have been magical and full of energy from the very first beginning have become the reflections of the spiritual truths to the material world.

## Maturity in Binding

Islam SECEN



*The Art of Binding  
Important Material is  
the Leather*

The art of binding is an art that contains some of the traditional handicrafts. The pages written and illuminated come to the bindery to be bound. The final destination point of the book is the bindery. So the binder considers himself lucky. Because he sees the paper, line, illumination and miniatures of the whole book. Moreover, not only one but thousands of books come to the bindery. The binder gets another information from each book.

There is not just one person in the bindery. A team works in the bindery. According to sources, 30 people were employed in the bindery of the palace. Of course, all of them had different tasks; all of them were experts in their fields. Outfit of the book, which is the bind, reflects the contents of the book and

is prepared with great care. It must be both strong enough to protect the book and gracious enough to reflect the information, illumination and the period of the book. It should describe many things with less.

The papers of the book come together when the binder stitches the book. Now it is the time of the binding. The most important material in the art of binding is leather. For a beautiful binding, tight kid leather is preferred. For an elegant binding, the leather is thinned. Ripsaw is the instrument used to refine the leather. Wetted skin is compressed between two marble and prated slowly. This is a very tedious task.

The cartons of the binds are specially prepared in the bindery. Today, thin papers and cardboards are glued

laminary and get the required thickness. The tool that is used in the adornment of the bind is the mold. According to the contents of the book, the suitable molds are applied to the cover of the bind. The pattern is transferred to the bind of the book with the help of the molds. Of course, not every binding cover is made by means of molds. Lake bindings are decorated with brush and paint. Likewise jeweled bindings are jewelry masterpieces.

In embellishing of the covers it is generally used the gold. Yellow, red and green are preferred. I would like to convey to you what our teacher Necmeddin Okyay has transplanted to us. He used to tell us how the gold turns into the leaf. There is a marble of 40 square centimeters. There is a cavern in the marble. Some coal is burned in this cavern so that the marble gets hot. On the marble, a small piece of gold is beaten between two parts of gazelle skin. The gold is hammered for 30 thousand times. Of course, these blows are light. The gold becomes thinner by every blow and it parts into four pieces. A piece is taken and beaten again. This piece spreads again. This process continues until the gold leaves are very thin. The gold leaves become so thin that the zerkub (gold beater) is afraid of breathing.

The gold used in the books today would be prepared this way in the past. The gold is used in the cover after

being smashed. Gold can be smashed with Arabian glue for hours. The more the gold is smashed, the more fertile it becomes. The bookbinder who adorns the book covers combines the covers to the book. And the book is ready to keep the information and the culture for generations. Though there is no end to the tools in the art of binding, those are the essential tools to be found in a bindery:

Stamp, scissors for carton, maiden, impact press, wheel, stake, press, clamp, mangle, oil stone, binder caldron, tube, ripsaw, molds, curved knives, scissors, hammers, pricklers, nibbling nails, guilloche, compasses, marbles, rulers, cartons, thrown silk, beeswax, Arabian glue, papers, leathers, needles, brushes, gauzes, glues, gold...

Since it is difficult to collect all of these materials, there are so few binders today. That is because he tries to do all the work that is done by 30 people in the bindery. As he cannot find all the materials, he prepares everything by himself. This much patience, suffering and labor lead the binder to the maturity. The artists of binding are those who can maintain the traditional Turkish art of binding.

In order to reach to the maturity in the art, the person should have reached to his own maturity. Otherwise, the person only deceives himself.



# A Festivity of Colors on The Ugly Walls of the City

by Muzaffer S. INANC



Both the insufficiency of green fields, and the ugly look of masses of concrete in big cities make our eyes and our spirits feel weary enough, and it sometimes becomes the duty of street painters to cover the faults of the architecture which has already lost its spirit. One of these street painters is Suleyman Yesilce, who took the brush in his hand after the age of 50, stood before the walls and power distribution units in the city, and is still trying to uncover the ugly look of the city with his underwater pictures. Never get stunned if you happen to see a dolphin one morning, or if you stumble upon a seaweed. He has probably painted a worn out power distribution unit, a desolate building or a school wall while you are asleep.



Man who has produced structures which are harmonious with nature by shaping stone and wood by centuries now builds unesthetic, high and ugly walls by destroying the nature, and then spends great effort to cover this ugly architecture. To do this, he uses animal, flower, wooden house, or stream pictures on these ugly walls. This is probably due to the regret he feels because of dismissing the traditional architecture, water, animals and vegetation from their usual places. One of the street painters the people in the city have assigned to cover the ugliness in the city is Suleyman Yesilce. We interviewed Mr. Yesilce, who carries the rich variety of sea creatures under water to his canvas and to the walls of the city, regarding his craft.

Mr. Yesilce's main occupation is printing. He could not receive a university education after graduating from the Marmara College, and ran his father's business in Bab-i Âli. He retired after working in this business for 40 years, and rolled up his sleeves for painting, a passion kept alive inside him ever since he was a child. Mr. Yesilce who hit his first brush stroke on the canvas after the age of 50 now paints the power distribution units, schools, pools and villas in Bahcelievler.

#### **Began Painting in His Painter Friends' Workshops**

As he was studying at the Marmara College, he attended the painting courses of the well-known painter Hasan Kavruk. Although he could not regularly contin-

ue to attend painting courses over the years, after retiring, he makes a definite return, actually a definite beginning, to his passion. Saying "In stead of wasting my time in teahouses, I wanted to do something in which I had already been interested for long", Mr. Yesilce finds himself in his friends' painting workshops.

Mr. Yesilce who took his beloved brush in his hand in his friends' painting workshops in Sisli and Kadikoy spends most of his time especially in Kartal, in the painting workshop of the painter Birol can. He combines his talent with the how tos he learnt from his friends, and a pitch white canvas and a pitch black wall opens before him like an empty page.

#### **Took the Brush and Dove under Water**

Suleyman Sirri Yesilce loves painting, but the characteristic that differentiates him from other people who love painting is the fact that he learnt painting gropingly, and improved himself throughout the years. How many people can dedicate himself for an art after retiring from a totally different job? But Mr. Yesilce has, and he has dived into a field left untouched by many painters, underwater. "In Kadikoy, we were chatting with friends who dedicated their years to this art. It was a pleasant chat about the art of painting from the past to our day. I noticed during that chat that underwater has not painted so much." He says, and increases his engagement with the blue paint.







15 years ago, Mr. Yesilce allocated one of the rooms in his flat for painting. As he explored the world under water, his passion for painting got stronger, and he was more strongly attached to it, thus painting more tableaux regarding the world under water, which eventually did not fit in a small room. He then rented his modest workshop in Avclar, where we also interviewed him. He certainly complains about this workshop where only his painting stand, his table and himself fit. "I wish I had a more roomy workshop at a more easily accessible place, where more people can drop by. Here I'm trying to paint in very tough conditions. Actually, painting under water is a theme which is not so popular among painters. So we could do better if we were supported a bit more.", He says.

### **Paints The World Under Water on Walls More Than on Canvas**

Apparently, financial difficulties have pushed Mr. Yesilce to different ideas. Both because he did not want to leave painting which he began at a very late age, and because he had to deal with loads of financial insufficiencies, the ground where he hit his brush has changed. The painter who carried his underwater pictures on canvas before now paints on walls as well. He creates so many works of art on this new ground that the underwater pictures on the walls of the districts he works increase rapidly. Do not get stunned if you run into a dolphin once you turn around the corner on a street in Istanbul, or if you stumble upon a seaweed. It is probably Mr. Yesilce

who painted a deserted building, a power distribution unit, or a school wall, ornamenting them with underwater creatures while you are asleep.

*"This is all I do / I paint the sky every morning / While you are all asleep. / You wake up, and see that it's blue."*

Years ago, Poet Orhan Veli must have written this poem for painters who love blue. Just like the painter he describes in the poem, Mr. Yesilce too paints the ugly walls in the city with a brush in his hand. When the municipality of Bahcelievler learnt about his talent, he gave all the power distribution units in the district at his disposals. Regardless of bad weather conditions, Mr. Yesilce began to paint Bahcelievler all over with his brush and acrylic paints, and he still have more than a hundred power distribution units to paint.

The deserted buildings sometimes turn into an old Ottoman house, or a bakery. Sometimes an old aunty is waiting for his son at the window, or sometimes Tom and Jerry are chasing each other in the middle of the street. Mr. Yesilce says that the required time for painting a power distribution unit depends on the weather conditions and the need. In around a week, though, the power distribution units or walls we feel scared of passing by become so beautiful and realistic that one feels like knocking on the door of a house or a school. It will not be exaggeration if we said that they become no different than a Safranbolu house if they are also varnished.



### **The Colorful Power Distribution Units were Liked Very Well**

Certainly, a painter who paints the walls with his brush in the middle of the street attracts the attention of the passers by. It may even cause funny incidents especially if these passers by are not from Bahcelievler. Mr. Yesilce has experienced such incidents as well. Once, for instance, while he was painting a power distribution unit like a kinder garten, a lady with a child in her hand came up to him and asked when the kindergarten would be opened after having a few tours around the power distribution unit. Mr. Yesilce says that he likes it better when people think that the things I am painting are realistic. Another time, an old man who tried to open the door of a power distribution unit bakery painted by Mr. Yesilce could not manage to open its door, and went to the other bakery around.

The Wall painter also complains about the power distribution units he paints. Actually, his complaint is not about the power distribution units, but about the residents of these units, namely the palaces, bakery or kindergartens. Stating that the question he is most often asked is about how long a painted power distribution unit will last, Mr. Yesilce adds that it will last for years if the residents embrace it and do not write on them with airesole paints at nights.

### **He paints 3D tableaux as well**

Everyone can understand that Mr. Yesilce is a fan of the world under water even with a glimpse at his workshop. What is interesting, however, is the fact that he has nev-

er had a diving experience. In stead, he has watched lots of documentaries and followed periodicals regarding the life in the sea. "I've never had a diving experience, but water is still a passion inside me. The documentaries I watch and the books I read are all about the seas. They give me ideas and knowledge". He says, and adds that he collects star fish, mussel shells, gravels and seaweeds at the coast in Avclar.

Mr. Yesilce who aims to gather in a tableaux whatever is available in the sea first dries the products he collects from the coast. He then paints them by the help of the combinations he created in his brain, and glues them to the tableaux with various glues. This passion has become so strong in Mr. Yesilce that one day he bought a young dead shark, emptied it out, and mummied it like a sculpture.

### **The Summary of a Passion from Printing to Painting**

Suleyman Sirri Yesilce is a figure who can set the pace for many people who have the passion for arts. Mr. Yesilce, who began painting after retiring from his occupation he performed for 40 years, learnt the art of painting gropingly, and has painted tens of power distribution units, deserted buildings and school walls with dazzling colors, is the living proof of the fact that the doors to arts are open to everyone regardless of their phase in life. His works of art may not cost a lot in auctions, or he may not be receiving invitations from exhibitions, but he paints the world under water which is his passion, and he exhibits his works of art in the open air gallery visited by all the passers by in the city.

# On the Zoomorphic<sup>1</sup> Origins of the Rumi Motive<sup>\*</sup>

Prof. Dr. Selcuk MULAYIM\*\*

The rich variety of forms used in the Central Asian Anatolian Turkish decorative arts has recently become the topic of more detailed research. In addition to the rich variety and numerosity of the motives, figures, writings and geometrical shapes used, any of these categories have been noticed to be able to give examples of a typological trajectory in and of itself. All the research done on the preottoman periods has shown that herbal themes have always been the most preferred type of decoration within the general decoration programme. During this short paper, we will try to analyse the emergence phases of a motive called "Rumi", which is considered as an herbal motive.



Shape-3

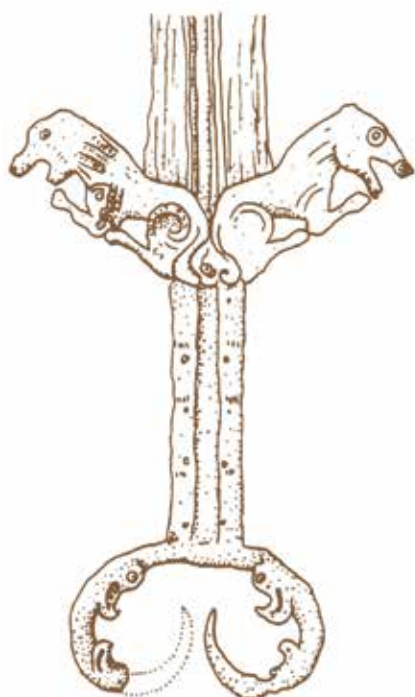
Hypotheses which aim to prove that the Rumi motives are actually based on animal figures became more distinct in the work by J. Strzygowski (1862-1941), and continued to be defended both by C. E. Arseven (1875-1971), and by later art historians. This hypothesis which was attempted to be proven with a few examples by the aforementioned researchers keeps raising curiosity among the interested since it does not contain a thorough and systematic information about the emergence phases of the motive, and is always accompanied by a question mark since the basic logic behind its developmental dynamics has not yet been explored.

It is not sufficient in researches on art history to merely describe the motives and themes used since this does not explain the societal change that triggers a change in the artistic perception. Within this context, the social content of the zoomorphic transformation should be interpreted in order to explore the origin problem of the Rumi within the Turkish art history. Thus, the purpose of this short paper is to analyse with a few examples, to what extent and in what context this change was claimed.

Though Rumi is associated by Anatolia in terms of its name, it is a motive that was frequently used in the Karakhanid, Ghaznavid, Abbasid, Andalusian and Fatimi decorations before the Seljuki period. Its usage in decoration lasts until the end of the Ottoman pe-

riod. The name of the term, however, has an etimological intimacy with Anatolia only. As known, the word "rûm", which means the country of the Romans, is used sometimes in order to describe the whole territories, and sometimes to explain the political structure in these lands. Just as the Seljuks who chose Konya as a center for themselves were called "Selâcika-i Rûm" (Anatolian Seljuks), the names Bilad-i Rum, and Mevlana Celaleddin Rumi have become generics as well. As far as our research is concerned, the term Rumi was being commonly used in mid 16th century to define the decorative term we know today. Mustafa Ali of Gelibolu (1541-1599) who we know with his work called Menakib'ul-Hunerveran uses the term in the decorative context in another work of his called Mevidu'n-Nefâis fî Kavaidu'l-Mecâlis.

The form called Rumi consists of a body in the shape of a fattish comma, and a round shape attached to its sharp end. It may devaricate in 2 pieces, or violates the general description with body variations that are sliced with vanes. It may become longer, shorter or take different forms. Although the composition in decoration generally looks like waterleaves, what is generally felt when looked at a standalone rumi motive is aggressive, scary, stinging motives that are branched in curls. An animallike character which makes agile turning movements makes itself more obvious in details. In other terms, the moves of an animal, namely a snake, a dragon, or any other ancient legendary creature seems to come out of ancient fairy tales.



Shape-4

In early ages, namely before the 10th century, animals had an important status in the lives of Turks. The calendar that divided the time into slices is known as the calendar with animals. This calendar symbolized years with animal figures.

It is a fact that the art and culture of every society is related to more ancient historical layers. Neither Seljukis, nor Ottomans are exceptional to this. It is clearly seen that art as well reached a turning point with the conversion of Turks into Islam.

Some think that Turks had quite a difficulty while adapting to this new discipline, while others think that it was not very difficult. It should not be possible, though, to formulate this problem with a single statement. This transformation may be explained in the best way only by analysing the related examples. A bronze standard (shape 1) that was found in the Kuban region of the Caucasus looks in



Shape-2

terms of its general figures like the head of a raptorial. Dated around 500 BC, this bronze is smaller than 30 CMs, and looks like it is in the evolution process of a Rumi motive with its beak and the curls under its eyes as well as at the back of its head. These signs that were obvious at least 1200 years before the emergence of the Islamic art are noteworthy. On the golden plate dated about a century later than the bronze standard, (shape 2), which is now exhibited in the Ermitaj Museum in Leningrad, a griffon attacking a horse is described. In addition to some Rumilike forms in the details which can be seen on the wings of the griffon, the fact that all of the figures on the plate which is about 12 CMs wide are curled in the shape of the letter S makes the plate look like having herbal patterns. The metal object found in the Krasnokutsk region of the Northern Blacksea looks like the Pioneer of the Islamic decorative art with symmetrically arranged horse headlike forms, curls and tiny circular forms. Also,



Shape-1



Shape-5

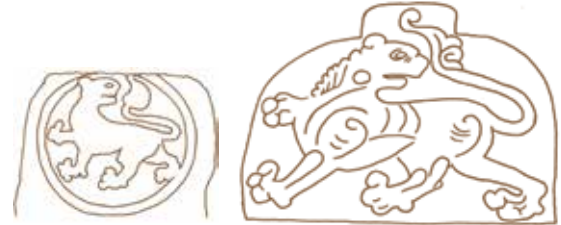


Shape-6

another finding found in Haromzek, Hungary, (shape 4), considered to belong to step tribes, is an iron dagger with the animal heads under its handle, the curls of which are very close to Rumi motives. Symmetrical griffons on a golden belt buckle found in Syberia which can not be given a certain date, but definitely belongs to the 5th century BC are very close to compositions that are generally seen in the Islamic decoration and called Arabesque.

It is always possible to see the deep influence of the Asian style of animal figures in certain regions where the Islamic arts have become widespread, and especially in Mesopotamia, Iran and Anatolia, where the Turkish population is more dense. A piece of a barbecue grill that belongs to the first half of the 13. Century, which is exhibited in the Grenoble Museum (Shape 6) has many things in common with the Syberian finding which describes the struggle between a griffon and a horse, which is at least 1700 years older. A dragon curled in the shape of an S surrounds the body of a lion. This example is noteworthy in terms of emphasizing the interconnection between 2 cultures.

One of the marble plates that is considered to belong to Ghaznavid palaces, (shape 7), gives the most typical example of the griffon figure attached to herbal compositions. We can see in this work dated to the beginning of the 12th century, all the details of the phases of a fantastic creature transforming into herbal forms. The wings and the tail of the figure are the elements that play the most dynamic role in this transformation. The transformation of griffon or dragon figures into herbal forms is a fairly frequently seen phenomenon. Kavs Bastions that are seen in a work by Nasreddin Sivasî, dated



Shape-10

to around 1270 are the most beautiful examples of dragon forms on the tail. (shape 8). The double dragon composition seen on the door-knobs of the Great Mosque in Cizre (shape 9) is important both in terms of the wings, and the griffons on the tail part. The best examples that describe the transformation of the dragons on the tails of the figures into Rumi, however, are found in Tas Han (the stone inn) and the Tas Madrassah in Afyon Cay. (shape 10). An exact process of transformation into Rumi is seen in both these works dated 1278, and made by carving the stone. The wing ends of the double eagle head composition which decorates the



Shape-7

eastern door of the Great Mosque in Divrigi curl to transform into dragons. (Shape 11 and 12). This detail can not be seen in the Rumi composition immediately when looked at a distance. The examples that we will take a look at after this example dated 1228 are seen on the wooden gate of the masjid in the Aksehir Castle, and are dated to the end of the 13th century. (shape 13). The dragons and griffons on the angle beads of the symmetrically arranged composition look as if they are embedded into an herbal composition. It is almost impossible to notice the figures unless looked very carefully.



Shape-13



Shape-9



Shape-8



Shape-12

The Rumi forms in the Anatolian Seljuki arts remind of their zoomorphic origins in stone decorations as well. In the Karatay Inn dated to 1241, the decorations near the crown arch (shape 14), and on both sides of the entrance, (shape 15) both the attachment of the animal figure to plants, and a Rumi form which still preserves its zoophormic origins is noteworthy. Another even more interesting example is seen on the side niche boarder of the Incirhani crown gate. (shape 16). With this example dated 1249, we come to the end of the part where we have presented segments we have copied from a 2000-year period to identify the role of the animallike figures in the emergence of the Rumi motive.

The thematical undecidedness seen on the Seljuki works in Anatolia show the insistence and resistance in keeping alive the ancient Anatolian believes that were about to disappear. The thematic inkling of the Turkish art in early periods, namely during periods where the Islamic believes had not yet been able to reflect their influence on arts was zoophormic. The wild liveliness which mostly showed itself in the world of animals and fantastic creatures brings along the notions of a neverending competition, winning and losing. All the composition reflects a scenery of a creepy struggle between spirits that flow through the arts in steps, such an atmosphere trembling during the entire composition. What is actually meant to be expressed is the effort of the human being to use his energy which he thinks is endless in order to fulfill his endless desires, and the way of expressing this is representing this energy which resists against spirits that are embedded in the darkness by using the

animals. For this reason, the style which transferred the spiritual enthusiasms of this period to arts is called the animal style.

When this style is introduced to Islam and dives into the system of its believes, it comes to the realisation that all the relations and notions on life and human beings are actually more different than how it thought they were before. It loses its speed, slows down, and stops in order to listen to the message of the new belief system. The human being who gets rid of fairies, spirits, totems and jinns, and is wrapped around the protective blanket of submission to a single God, in a sense gets rid of all that gruelling and never-ending struggles as well, by dedicating everything he has to that single creator. The new belief answers each and every question that could come to mind, and a permanent balance it has on all types of relations becomes obvious. Within this context, art will progress with an expression which has already resolved its inner paradoxes, and transformed into balanced geometrical rules.

The dominance of the animals in the Dekorkut stories is replaced by the dominance of plants with Yunus Emre a few centuries later. Likewise, the process of transformation into Rumi motives which began with the findings in Eurasia that belonged to the 5th and 4th centuries BC becomes faster. The figures of animals and fantastic creatures begin to transform into herbal motives, because nomads have become settled, and totemists have begun to convert to monotheistic believes. Certainly, this change did not happen in the blink of an eye. Animals could survive for yet another while by hiding behind Rumi shaped herbal forms.



Shape-11



Shape-14



Shape-15



Shape-16

# The Harem in the Topkapi Palace, The Sultan's Palace

by Sudenaz DOGAN

Life in the Harem is by far the most misunderstood phenomenon regarding the Ottoman history. Hence, to correct these misunderstandings caused mostly by the unrealistic, imaginative descriptions of orientalist painters and authors who describe the Harem as a place where there is lust and pleasure all the time, the Ministry of Culture and Tourism arranged an exhibition in the Topkapi Palace. The exhibition called "The Harem in the Topkapi Palace, the Sultan's Palace revealed the least known aspects of the Harem. Around 300 objects that belonged to sultans, their wives and children were exhibited in the exhibition prepared in order to describe the Harem in the most realistic way.



It is in the nature of humans to be curious about, and contemplate on, what is behind closed doors. It is probably due to this curiosity that one of the first things that comes to mind about the Ottoman Empire is the Harem. For centuries, the Harem, which hosted the mother of the Sultan, the wives of Sultans, their children, their brothers and sisters and hand maidens, and where no strangers were allowed, have been a source of curiosity.

This privately protected, hidden set of buildings that belonged to the dynasty and that contain about 300 rooms, 9 Turkish baths, 2 mosques, 1 hospital, 1 laundry room and quite a few wards, were used from the 15th century until the middle of the 19th century. Westerner artists and authors have made unrealistic, imaginative descriptions about Harem, the entrances and walls of which were ornamented with Quranic verses and hadiths, and where they were never allowed to enter. Actually, contrary to what they think, the Ottoman life was highly conservative compared to the life in the Westerner palaces.

In all the Ottoman palaces visited in order to see the traces of the Ottoman Empire which reigned over the World for about 600 years, and to stroll on the paths that those who belonged to the dynasty once walked, the Harem has always been the part which attracts the most attention. What lies under this interest and curiosity, though, is the false opinion that the Harem was full of lust and pleasure, which stemmed from the wrong and malign descriptions of the western authors and painters. Also, the historical series broadcast on TV channels to increase the rating of the channel has caused the interest in the lives of Sultans, their children, and the hand maidens. However, the fact that these series, which are criticized by some for not reflecting the reality, and by others for humiliating the Ottoman Empire bring the highest rating is the best proof showing that we as a nation have utmost curiosity to the private life in the Ottoman palaces.

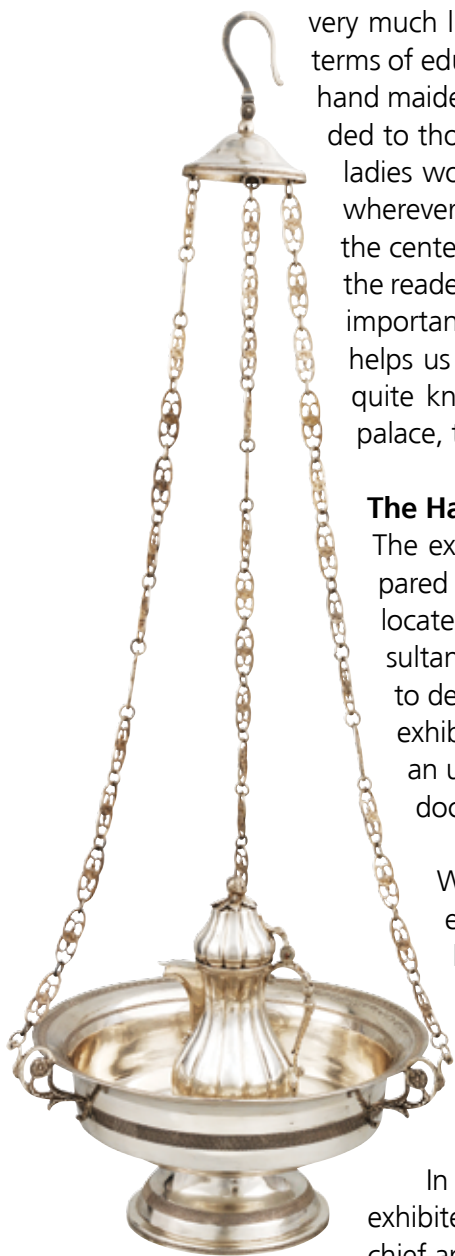
Using the interest of people in the private life led in the Ottoman palaces as a chance, the Ministry of Culture and Tourism arranged an exhibition in the Topkapi Palace in order to correct the wrong and missing information that both Turks and the foreigners have about the Harem. The purpose of the exhibition called "The Harem in the Topkapi Palace, the Sultan's Palace" was to reflect the least known aspects of the Harem in the most realistic way.

Prof. Dr. İlber Ortaylı also states that the Harem was not the place of lust and pleasure as thought by many, but it was a place of education. In his book "The Topkapi Palace with Its Buildings and Events", the well-known historian states that for 115 years as of Mehmed the Conqueror, none of the sultans died in the Topkapi Palace, emphasizing that the Harem was not the place of lust and pleasure. Pointing to the matters and events regarding the Ottoman Empire that are incorrectly known, İlber Ortaylı writes the following statements: "The Harem was



The Shahzadah Ceremony Caftan





very much like the school of boys in the Palace in terms of educating the hand maidens. Most of the hand maidens raised in the Harem would be wedded to those from the school of boys, and these ladies would reflect their culture and traditions wherever they went." The book which describes the center of the empire in detail not only takes the reader to the most glorious days of the most important palace of a certain period, but also helps us explore many aspects that we do not quite know ranging from the daily life in the palace, to the Ottoman protocols.



Horse set for children

### **The Harem Reality in the Exhibition Regarding the Harem**

The exhibition called "The Harem in the Topkapi Palace, the Sultan's Place" prepared by the management of the Topkapi Museum met the visitors in the Has Ahirs located on the second yard of the palace. Around 300 objects that belonged to sultans, their wives and children were exhibited in the exhibition prepared in order to describe the least known aspects of the Harem in the most realistic way. In the exhibition which consisted of 4 sections, the Harem which was managed with an unprecedented hierarchy was described to the visitors via the masterpieces and documents in the collections of the Topkapi Museum.

While the architecture of the Harem was described in the first section of the exhibition with miniatures, gravures and maps, the second section, with adherence to the hierarchical structure of the Harem, described the lives of the Harem Agas and hand maidens, who were the keepers and the servants of the Harem. The third section mostly focused on the mothers and wives of Sultans, their children and sisters, emphasizing their lives in the Harem, their education, and their place in the hierarchy.

In this section where the most beautiful examples of the Ottoman Art was exhibited, a letter from Hurrem Sultan to Suleyman the Magnificent, a handkerchief and a forehead band that belonged to Hurrem Sultan, and the ceals of Hatice Turhan Sultan, Cemile Sultan, Adile Sultan and the Baskadin Efendi were noteworthy. Letters between Sultans and mothers of Sultans, samples of clothes such as dresses, belts and hats, boxes ornamented with precious stones, and various objects for daily use were among the pieces that were exhibited. In the 4th part of the exhibition, the daily life, feasts and traditions in the Harem were described via masterpieces and visuals.

The paintings which described the segments of life in the Harem and other objects exhibited during the exhibition gave important clues regarding the life in the Harem. On the painting by Jean Baptiste le Prince made in the 18th century, for instance, a hand maiden was depicted while offering coffee to a young lady who was smoking a long pipe. We understand from this painting that smoking tobacco was allowed in the palace. The clothing of the young lady and the maid, the young lady's hair ornamented with pearls and a rose, the pipe and the coffee pot was described in a realistic way. Also, a heavy chest set ornamented with lots of motives made with the firuzekâri technique was among the most beautiful objects exhibited. The kabason, ruby or turquoise stones in the golden placements on top of the chest piece were very striking.

### **The Bride's Brooch With Diamond, And The Crest Were Dazzling**

The section where the lives of shahzadahs from their birth to their rise to the throne was also one of the most interesting sections in the exhibition. The clothes of the shahzadahs, their education utensils, and miniatures which described their circumscision feasts and ceremonies to be bannermen were





The caged London from the end of the 18th century and the beginning of the 19th century

among those exhibited. In the exhibition where the thronements of Sultans were also described, exhibited were symbols of sultanate such as crests, writing kits, hangers and water bottles, the ceremony caftan, and the Golden Road tiles where the enthroned Sultan is said to scatter gold upon the Harem residents.

The motives on the caftan which is ornamented with spot and peleng motives, the main characteristic motives of the Ottoman art, were interpreted as the symbol of the sultanate with the spots on the leopard fir which look like the fir of a tiger. The silk and cotton woven caftan which belongs to the 17th century was among the most important objects exhibited.

The caged London was also one of the prominent elements of the exhibition. The top of the car which belonged to the end of the 18th century and the beginning of the 19th century was arranged in the shape of a rectangular room with wood carvings and inlays. In addition, the windows of the green and gilded London were caged with a wooden cage as well. The gilded and carved wooden date tree figure on the front long-bow system was worth seeing. As known, the date tree is found in the heaven according to the Islamic belief, and connotes to endless life. The interior part is covered with a Bordeaux velvet cloth, stylized branch, leaf, bow-tied bouquet and 6 armed star motives were applied on the cloth.

In addition, the golden collar from the 16th century, the emerald earring which belonged to the palace collections in the 18th century, the hand fan which is ornamented with precious stones and is from the 19th century, and the diamond bride's brooch as well as the diamonded crest which belonged to Adile Sultan, Sultan Mahmut the 2nd's daughter, were among the most prominent objects exhibited in the exhibition which was sponsored by the Bilkent Culture Entrepreneurship and TAV Airports. The diamonded bride's brooch was prepared to be hung on the sarcophagus of Fatima, Prophet Muhammed's daughter.

Another thing which attracted our attention in the exhibition was the fact that the clothes of the maids and sultans were not similar to what we always see on the TV series. They were not cleavage with, for instance, and they were not very glittering. The clothes worn by maids had simple, but elegant lines. It was probably one of the purposes of the exhibition to destroy the prejudices about the maids in the Harem.

After seeing all the sections in the exhibition, we wish that it will serve its purpose by destroying the prejudices the visitors may have about the life in the Harem, and correcting any wrong information, replacing them with reliable knowledge.



# The Blue Doors of Tunisia

The Article and The Photos by Metin YUKSEL

Throughout our lives, many doors open ahead of us. Sometimes we hesitate to enter them, and sometimes we run through them towards the new entrance ahead. Sometimes we stay at the door While sometimes the doors close so we stay outside. Door is an important metaphor in our language, and lots of our idioms have the word "door". Sometimes it opens, and sometimes it closes. When the doors of Tunisia opened before us, we were unaware that the doors in Tunisia would be the things that would leave the most lively imprint in our minds. Certainly, our aim to go to Tunisia was not only to see its doors, yet Tunisia can be visited only for its beautiful doors as well.

The engagement of the human beings with doors begins as soon as he is born into the world. Just as the master poet Asik Veysel expresses, we walk day and night in a 2-door inn. The adventure of life begins and ends with doors. Existing, being born and beginning the life is the first door frame, and then the human being passes through the door of life.

Throughout his life, lots of doors of chance open ahead of him. Some doors close at his face, and sometimes he slams doors with anger. He sometimes regrets not having the courage to open a door he has long been waiting at with excitement. Sometimes the beloved is behind a door, and he spends great efforts to reach her. The efforts may not yield any results, and the door may not allow him to pass. He is sometimes afraid of high gates. A door is also the cover that hides the wondered, and the human being may wonder what is behind a certain door. He may thus spend all his life thinking what is behind the door we could not open.

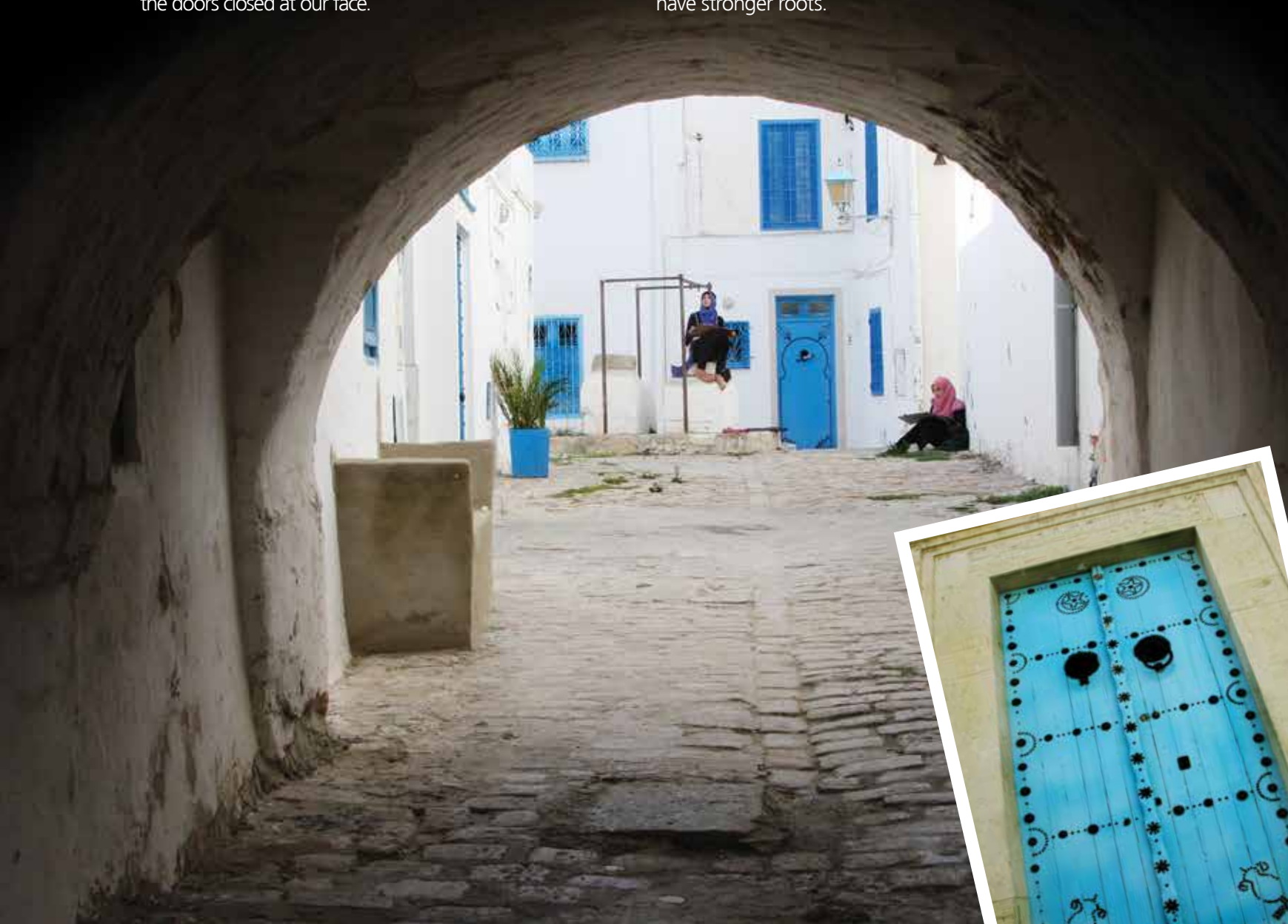
Some doors make us feel afraid, and some scare us. Yet others give us the tidings of joy. One passes to the climate of peace from the glorious door of the Suleymaniye Mosque. Sometimes, though, glorious doors open to fear. Sometimes a human may walk to slavery through glorious doors. He may serve at someone's door, or find the real peace at the door of God Almighty, the owner of all doors. He enters his flat, his palace or hut, always passing a door. Despair makes one wander from door to door. We never want to walk past the doors closed at our face.

We explore the splendor the human being has reached in architecture, art and culture, by passing through doors, in Turkey, in China, in Egypt, in Ozbekistan, in India, in short, all around the world.

Doors are signs of civilisation in Europe, in Asia, in Middle East, in Africa, namely everywhere in the world. With their colors and their splendor, they convey to us many important messages regarding the country they are in. Just as the ones in Tunisia, the colorful country in Africa. If I were asked what impressed me most during the one week I stayed in Tunisia, I would say, with no hesitation, "the doors!"

### **Lots of Reasons to Visit Tunisia**

Certainly, our aim was not only to see the doors of Tunisia when we visited this country. However, Tunisia can be visited only for the sake of its beautiful doors as well. Let me first set the stage, though, by writing my impressions about Tunisia. I have no idea about the other Arabic countries, but spring has really come to Tunisia. In the country where the Arab Spring was kicked off, people now see a brighter and a more hopeful future when they look ahead. Firstly the capital Tunisia, and the other big cities of the country, feel the excitement and enthusiasm of the spring. All the different groups within the society are represented in the government assembled after the revolution. The street committees gathered by the youth of different opinions help democracy and gained freedoms have stronger roots.



Tunisia is the pearl of the Mediterranean. With its coasts which are about 1200 kms long, it is a country where those who love the sea, the sun and beaches meet. Tourism is thus granted great importance in the country. The Tunisian Ministry of Tourism spends great efforts to introduce the historical and the cultural heritage of the country.

Tunisia, the capital, is the most populated city in the country. The Habib Burgiba Boulevard which runs through the entire city also hosted the demonstrations during the revolution. Demonstrations take place on the boulevard every day, though not bloody as before. People express their opinions in great maturity. No one judges the other according to their life style or opinions. A precise environment of liberty.

The streets of the country, as well as the historical bazaar built during the reign of the Ottoman Empire attracts great attention from tourists. No safety issue on the streets. Tourists stroll on the streets with utmost comfort. Tunisia attracts the attention of Turkey as well. Tunisia does not apply visa on Turkish nationals. Tunisians express their love and sympathy for Turks in shopping centers, bazaars, public offices,

shortly pretty much everywhere. The favourite country of the Tunisian youth is Turkey. People watch Turkish series at home. The government has even added into the curriculum the Turkish language as an elective lesson in schools. I guess even these facts only suffice to convince a Turk to go see Tunisia.

Hammamat and Susa are two cities which attract great attention from tourists. Hammamat, (baths) is very close to the capital. Not only the old city and the luxurious hotels, but also the vacation towns in the city attracts tourists from all over the World. The mediterranean beaches which are kilometres long are breath taking. The service in the hotels, though not as high level as the service offered in the hotels in Turkey, is still fairly pleasant. Lots of well-known singers perform concerts in the antique theater by the sea. By the way, it is also possible to listen to live Tunisian music in the hotel lobbies and cafes. Susa, one of the touristic cities in Tunisia, is only 140 kms away from the capital. It is the third biggest city in the country. Another characteristic of Susa is the fact that it is a meeting point for westerner golf players. Susa as well is worth seeing with its mosques, bazaars and antique regions.



Tunisians are warm people. When you ask them something, or the way to somewhere, they immediately guide you to the place you want to go. The best characteristic of Tunisia for tourists is the fact that the historical and touristic places in the country are very close to the capital. Cartaca, an old Roman city, for instance, is only 60 KMs away from the capital.

### **Sidi Bou Said: The City with Blue Doors**

One of the most interesting city in the country is Sidi Bou Said. If we wish to roughly describe what the city is like, we can say that it resembles a little bit to Greek islands, and a little bit to Bodrum. It is a town of whitewashed houses with blue blinds and blue doors under the blue sky, which contains all the characteristics that make Tunisia how it is. If you want to go to a peaceful, relaxing place, this is the right address for you.

Sidi Bou Said is a cool city which is worth seeing with its whitewashed houses with blue doors. It is the pearl of Tunisia. Just as in most places on earth, doors are entrances to private life in Tunisia as well. Wide and

peaceful yards behind high walls are reached through these doors. Contrary to the wooden and carved doors at the Ottoman Bazaar in the Capital, though, the doors in Sidi Bou Said are of iron. The embroideries on the cold iron, however, have made the doors works of art, making the metal feel warmer for those who see the doors.

Tunisians love spending time in front of their blue doors. Blue sky, white walls and blue doors. The houses with blue doors under the blue sky offer an unprecedented beauty to those who visit the city. When you open a modest little blue door, large and peaceful houses where dozens of people live welcome you. By the way, in addition to its doors, bazaars, historical and cultural heritage, delicious Tunisian foods are also waiting for you in elegant restaurants by the sea. Continuously blowing breeze reduce the affect of the scorching sun. Tourists along coasts enjoy both the sea, and the sun. When we visit Tunisia, we better understand why Tunisians call their revolution the Jasmine Revolution. Because cities during nights are full of jasmine fragrance.



# Ottoman Culture

## Products from Qadi Registers

by Prof. Dr. H. Orcun BARISTA\*

Together with commercial contracts, official documents, memories and travel books, various written sources such as documents and notebooks including official correspondence belongs to Ottoman Empire, information derived from visual sources such as miniature, gravure, painting, photograph have a place in ethnography of wide Ottoman Geography.



Istanbul Office of Mufti Ser'iyye Registers Archive Book, Heraldry of Abdulhamit II.

## The Sources of Ottoman Ethnography

Besides Republic of Turkey museum and private collections, cultural artifacts in museums and collections in foreign countries reveal wealthy ethnographic products remained from Ottoman Empire. Usually dated to late period of Ottoman Empire, in other words after 18th century, a group of objective samples of this material culture called as handicrafts-ornamenting are dated to 16th -17th Centuries in other words, to classical period. Some pieces of these products which ones belong to classical period consisted of ones used in the palace and outside the palace starting from the 15th century, are exhibited in museums such as Topkapi Palace Museum and Turkish and Islamic Art Museum. Late period samples forming a large group that are from outside the palace, are exhibited either in ethnography museums or in ethnography departments of some archaeology museums. Limited samples of palace and its surrounding make it impossible to make an overview to pieces remained from classical period. Some relation problems occur between these cultural artifacts and samples from outside the palace. This situation create some scientific gap about objective sources of classical period that are material products of culture which people used in their daily life. This situation also makes hard to evaluate material culture creatures entirely in a chronological flow line, and it requires applying on written and visual sources.

As is known Ethnography comes from Greek ethnos: folk/people and grapho: to write ( In Dt. Ethnographie, in Fr. Ethnographic, in Tr. Etnografya). "Ethnography describes various folks' way of life, thoughts, material and moral cultural items systematically. Being as a branch of Anthropography, Ethnography is also known as descriptive ethnology." 1 In our country ethnography museums are less in number. Folk Science Museum studies and handicrafts 2 are developing. Studies and publications upon them are less, too. In other words between written and visual sources and



A sight of Books in Istanbul Office of Mufti Ser'iyye Registers Archive

material culture products exhibited in museums, a connection in desirable level could not be made yet and it could not be taken a view back to pre-20th samples properly.

In stage of identifying cultural items in the past, except from objective samples in museums, information in written and visual sources is very important. In this regard, Together with commercial contracts, official documents, memories and travel books, various written sources such as documents and notebooks including official correspondence belongs to Ottoman Empire, information derived from visual sources such as miniature, gravure, painting, photograph have a place in ethnography of wide Ottoman Geography.



## **An Overview of Written Sources in Ottoman Ethnography**

As is known, with Topkapi Palace Museum Record No. D. 97067/5804, dated 1525, notebook 3, documenting masters organized in palace and their products, reached from Ottoman Empire period today. Such that notebook, Ehl-i Hiref notebooks 4 ,having information about palace records, works of artificers and masters, dated 1640 Narh Notebook 5, including quality and quantity and prices of items produced for people outside the palace, official documents protected by some establishments are creating valuable written sources. Among them, documents in Republic of Turkey Prime Ministry General Directorate of State Archives, General Directorate of Ottoman Archive, such as Firmans 6, Irade, charter, muhime notebooks, establishment of Evkaf-i Humayun in 1255 (1839 Chr.), after this date Meclis-i Vasla, Bab-i Ali Document room Sadaret Papers and Evkaf Irade 7 taking place of Hatt-i Humayun draw attention. Except from this archive, there is information in documents in Topkapi Palace Archive, in Directorate General of Foundations Archive, Istanbul Office of Mufti Ser'iyye (Qadi) Registers Archive. Samples can be given to publications made in accordance with the search of this papers.<sup>8</sup> The Seyahatname of Evliya Celebi can be belonged to 17th Century.

### **Ser'iyye Registers (Qadi Registers) Importance of Tereke Units**

In this sense Qadi Registers in Istanbul Office of Mufti Ser'iyye Registers Archive which belong to courts such as Uskudar, Istanbul, Bab, Galata, Eyup, Balat, Haskoy, Rumeli Sadaret, create important written sources. The same situation is matter of notebooks protected in places such as Prime Ministry Ottoman Archive. This is handling the same time period and the dates after them, Istanbul and outside Istanbul 9. It is about different time periods cities such as Bolu 10, Antalya 11, together with Qadi Registers (Ser'iyye Registers), some of them were published, regarding Community of Ehl-i Hiref of 18th Century. More samples can be given.

Material cultural products, in units of Qadi Registers such as tereke, muhallefat, hibe etc., are completing information derived from extant objective samples. They enlighten Ottoman Ethnography from the beginning of 16th Century. These include valuable information about especially extant objective samples from outside the palace, quality and quantity of portable material cultural items belongs to 16th and 17th century and terminology.

The cupboards in the archives of the registers that belong to the Mufti Office of Istanbul are valuable also because they were made in the hands of Sultan Abdulhamid the 2nd.

What we aimed in this article is that: Specifying of material cultural items used by people from outside the palace in 16th and 17th centuries, in Qadi Registers, Uskudar Law Court with number 1,2,5,9,14,17,26,51,56,84 and Istanbul Law Court with number 3,12,18 and Eyup Law Court with number 74. They have been prepared by Turkish Religious Foundation Centre for Islamic Studies, published in cooperation with Istanbul 2010 Europe Capital of Culture Agency. Another aim is to make literary review of a group of noun phrase, and terminology under titles such as tereke, muhallefat, hibe etc. and to take the initiative to prepare a database for written source supporting objective sources in Ottoman Ethnography studies. Article is restricted 15 by Uskudar Law Court with number 1,2,5,9,14,17,26,51,56,84, dated 16th Century, with number 3,12,18 and Eyup Law Court with number 74, dated 17th Century Qadi Registers, prepared by Turkish Religious Foundation Centre for Islamic Studies, Istanbul Law Court, published in cooperation with Istanbul 2010 Europe Capital of Culture Agency. It includes some terminology and noun phrases about material cultural items.

### **16th Century**

**Woodwork:** wooden dish, round wooden brass, wooden plate, board saw, barrel, ironmongery basket, stool, coffer, basket, kneading trough

**Glazingwork:** Glass, bottle

**Leatherwork:** Bergama baboosh, a pair of model baboosh, boot, Gekvize baboosh ma'a edik, ic eduk, mesh, buff, baboosh, baboosh eduk, sandik-i baboosh, yellow baboosh, three little models

**Weavingwork:**

**Coloured weavingworks:** Basma package, basma cushion, basma pillow, basma blanket, coloured kepenek, red basma, yemeni blanket

**Home textile products:** package, bed lining, dosek, dosek with two sides, pillow with two sides, sekerpare cushion, pillow, blanket, pillow for face.

**Clothes:** Agriz kaftan, ak cember, ak kaftan, ak saya, alaca destimal, alaca pestamal, aseli, asumani kapa-ma, avare, cuha kaftan, basma cember, bas bezi, bel dolamasi, bez kaftan, boyali bez, bork, burgu, buruncek cember, big makreme, cubbe, caksir, cekme caksir, cember, cuha kaftan, destimal, dolama kaftan, don, gloves, futa, gok kaftan, gok bez kaftan, shirt, shirt for hamam, hamayil, ibrisim kusak, kaban, kaftan



Signature of Abdulhamit II on the cupboards  
in Istanbul Office of Mufti Ser'iyye Registers Archive



avare, kaftan, kapama cuha, keseli, kulak makremesi, kir kaftan, kizil aba yelek, kizil sebb kulah, kusak, kulah, mucuveze, oylan feracesi, ortme, pece, pece makremesi, pestamal, hair bound, sateen caksir, sirma dolamac, black cember, black ferace ma'a kohne kurk, shalwar, seb kulah, takke, takke-i kadife, three natamam in loom shirt, tuman, tulbent burgu, vest, green cuha kaftan, wool kusak, top cuka

**Fabric:** Ak carsaf, multicoloured destimal, multicoloured purple cuka, benek carsaf, buruncek destimal, calma, catma, cuka, dosek beledi, dulbent burgu, gok cuka, hayali kemha, kadife, kemha, red buruncek cember, red cuka, kutni, melez bez, nefti cuka, rida bez, sahi atlas, uskili keten, green muhayyer, tafta, tulbent

**Carpet:** Akli carpet, big carpet, holey carpet, holey big carpet, carpet, kalice, red carpet, reddy carpet, little prayer rug kalice, prayer rug, nefti kalice, sacakli carpet del'a Yuruk, rolled up carpet, rolled up the smallest kalice, seccade, tall rolled carpet, neat carpet.

**Embroider:** Multicoloured ornamented pillow, blanket carsabi pillow ornamented two sides of it, munakkas carseb, munakkas wall pillow, enahti, mai makrama and kusak, minder-i munakkas, munakkas pillow, ornamented kusak, ornamented pillow, ornamented bed lining, rida ornamented face pillow, pece dikme, uckur ornamenting, face pillow ornamenting.

**Sealwork:** Aba, aba kaftan, aba aseli, aba zibin, arakiye, Bursa kebesi, dimi dosek ma'a seal, dosek kece, dosek surface kece, Islambol abasi

zeyn, Imroz kebe, kebe, kebe-i Yanbolu, seal, shepherd seal, kepenek, red aba, vest, reddy kebe, Misri seal, Rumeli kebe, rolled kebe, Selanik kebe, covering kebe, Yanbolu kebe

**Rug:** White rug, rug with white, multicoloured rug, boz kilim, grizzly rug, reddy rug, kebir rug, little rug, laied rug, zili rug.

**Furwork:** Asumani cuka ma'a lamb fur, fur, ferace with fur, slipper covered with fur, kurklu dark-blue cuka with fur, post, black ferace ma'a kohne fur, black fur, black nimten ma'a white fur, ferace with red fur and long cuff

**Metalwork:** White brazen trimmings, gold men-gus, gold ring, gold earring, golden makrame, copper tagan, copper hareni, copper round tray, copper fry-pan, copper ring, bakrac, knife, big bowl, Egin head esbab, hand pan, gugum, silver sponer, silver ring, silver chalice, silver clog, silver zeyner, Turkish bath bowl, hirka ring, black bakrac, kazan, red bakrac, reddy bakrac, kusak silvered, little bakrac, little sahan, little bowl, little soucepan, legen, bistoury, brazen trimmings, yellow and green round sew, sahan, round tray, sorguc, bowl, fry-pan, soucepan, chained golden sahan, tagan, server, server canak

**Terrawork:** canak, ceramic glass, ceramic canak, ceramic masrapa, ceramic uskure, comlek, kupecik, vinegar jar, yassi kasi, terra water jug.

### 17th Century Weavingwork:

**Coloured weavingwork:** Basma pillow, yemeni package, yemeni makrama, yemeni curtain, yemeni pestamal, yemeni pillow, yemeni blanket, yemeni tulbent.

**Home textile products:** Abdest makrama, bogca, Bursa pillow, bed lining, destar lining, dosek, dosek



A translated Book from 16th Century Ser'iyye Registers (Qadi Registers)

cover, dosek covering, Turkish bath doseme, hamam raht, towel makrame, towel doseme, Turkish coffe makrama, door curtain, makat, cushion, cushion covering, curtain, peskir, prayer rug, sofru, pillow, face pillow, chain pillow.

**Clothes:** Head makrama, bel makrama, hairdresser makrama, caksir, cenber, destar, dolama, don, entari, ferace, shirt, ihram, kaftan, kavuk, kusak, pece, pestamal, uckur, yasmak, yelek, zibin

**Fabric:** Red kutni, red sandal, multicoloured, multicoloured kutni, multicoloured sandal, atlas, atesi atlas, white kutni, bogasi, catma, cuka, towel, velveteen, kemha, red bogasasi, kutni, ma'i atlas, ma'i sandal, ma'i telli kutni, sandal, seraser, sof, green sandal, tulbent.

**Carpet:** Queen, prayer rug

**Embroider:** Munakkas package, Fener shirt munakkas, hezar pare package, ornamented shirt, red munakkas package, munakkas hair dresser makrama, munakkas package, munakkas don, munakkas makrama, munakkas pillow, munakkas blanket ma'a bed lining, ornamented blanket, sirmali ocak yasmak, green and kilaptanli makrama.

**Sealwork:** Arakiye, horse kebe, white tiftik kebe, red arakiye, ma'i Yanbolu kebe, Selanik middle seal, Selanik yan seal, siyah and ma'i seal, yan seal

**Rug:** Multicoloured rug, red rug, yellow rug

**Furwork:** Red kutni sable fur, red sandal kakim fur, ma'i sandal sable fur, purple lamb fur, red cuka zerdava fur, sable fur, vest fur Sirvani cukayi Kurdiye, green weasel fur.

**Metalwork:** golden bracelet, golden trimmings, golden seal, golden raht kusak, goldened pillow, andise golden bracelet, cupper evani, cupper firas, round baklava tray, buhurdanlik, cebe golden bracelet, gugum, Turkish bath bowl, havan, ibrik, pearl earring, Turkish cofee ibrik, kevgir, sword, jewel bracelet, ocak gugum, sahan, sim handjar, sim ring sekl-i tilsim, tray, frypan, soucepan, round tray, emerald earring, emerald ring.

**Knitting:** White kenari shirt, kenari shirt, shirt, tire shirt

**Terrawork:** Ceramic bowl, vinegar jug, wine jug.



A book marbling covered from 18th Century

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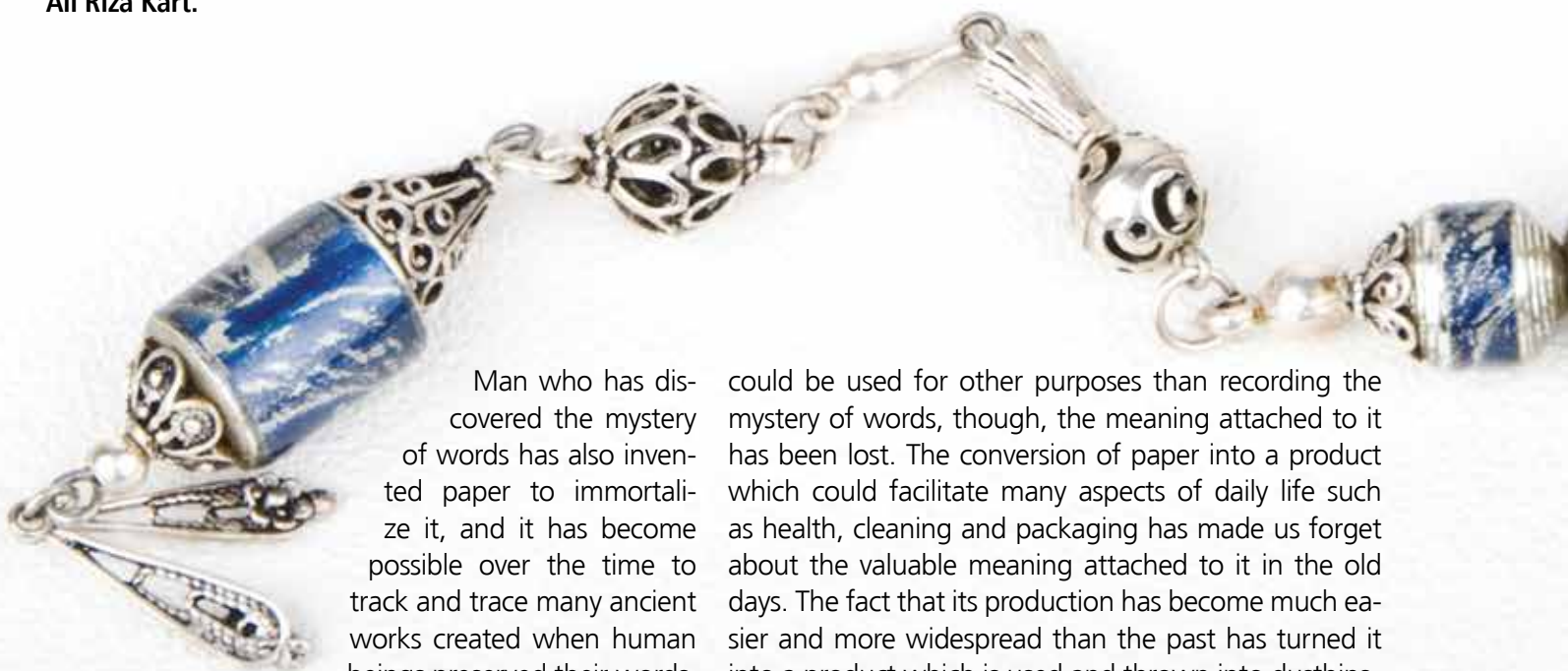


# Pieces of Wastepapers Turn Into Jewels in His Hands

by Emine DOYDU



**Paper, which has recorded the human history for thousands of years, but is now being used mostly as a packaging material due to the computer technology which has become dominant in our lives, has lately begun to enliven in the hands of artists. One example of this revival is the jewels and ornaments made of pieces of wastepaper by Ali Riza Kart.**



Man who has discovered the mystery of words has also invented paper to immortalize it, and it has become possible over the time to track and trace many ancient works created when human beings preserved their words.

Paper has thus become the memory of societies and nations by witnessing the ongoing story of the human beings. It has both been kept like a precious jewel as the page of a holy book, and preserved for centuries as a historical document containing signatures or seals for agreements between nations. When it was discovered over the time that paper

could be used for other purposes than recording the mystery of words, though, the meaning attached to it has been lost. The conversion of paper into a product which could facilitate many aspects of daily life such as health, cleaning and packaging has made us forget about the valuable meaning attached to it in the old days. The fact that its production has become much easier and more widespread than the past has turned it into a product which is used and thrown into dustbins.

When the unconscious consumption of paper has begun to cause a decrease in the forested lands, the precautions taken regarding its used has raised an awareness that it must be used with care, although the value attached to it in the past has not revived. Recycling the wastepaper, though, is the result of this awareness. In



addition to recycling and reusing paper, there are also artists who use the wastepaper without processing it, turning it into wonderful ornaments and jewels.

### **The way that Leads to Art From Wastepaper**

Although an ordinary material for most of us, paper is a passion for some. One of those who has this passion is Ali Riza Kart. Playing with paper since his early childhood, he one day noticed that he began to shape it, making jewels and objects out of it without being fully aware of what he

did. With the discovery that he could see shapes when he looked at paper, his entire life changed, and he developed a style which had never been tried in the world. Also having taken the patent for his art, he is nowadays trying to introduce this art as the art of paper originated in Turkey. The artist who lives in Eskisehir tries to realize his aim by attending lots of national fairs and TV shows. When he came to Istanbul to attend a fair, he did not turn us down, and we had an interview with him.

We began the interview by asking how his passion to paper began. He began telling the following: "When I was a child, I always had pieces of paper in my hand. I used to collect the pieces of paper thrown on the floor and put them under my desk, making balls, planes or ships out of them. This habit continued when I grew

up as well. I think engaging myself in paperwork gave me a sort of self confidence. Just as some people keep telling beads, I kept curling pieces of paper." Laughing at his own answer, he continues as follows: "Actually I still haven't stopped this habit, but at least I produce usable things now." He says that the idea of making jewels out of paper came to him while he was playing with pieces of paper one evening. While watching TV one evening, he began to give various shapes to the pieces of paper in his hands without being fully aware of what he did. When he realised during the commercials that the pieces of paper he twisted and put on the table created a colorful setting, he considered making jewels out of them. After dealing with them for a long time that evening, he managed to shape them as he pleased, making jewels out of each of them.

For a long time, Mr. Kart gifted the jewels he made to his daughters and his wife. His first reaction was a surprise when the friends of his daughters and his wife liked the jewels and asked if he could make jewels for them as well. Things got even more serious when such positive opinions and requests continued to reach him. He tells the following: "I felt very happy when the things I did to entertain myself at home were liked by others. It increased my self confidence when many people began to get in touch with me for the things I did, and I worked harder to improve myself."

When we wondered what cornerstones are on the way to attractive jewels from wastepaper, Mr. Kart begins to tell his first experiences by mentioning the children running around the streets from one dust container to the other, with their carts that have huge cloth bags. He tells us that he learnt many things from the paper collectors who are usually children, who we usually pass by without paying any attention, and we treat as if they are aliens. He tells the following: "Sometimes I see them as a community out to find a mysterious treasure. I learnt, for instance, which streets have the containers that contain usable wastepaper, from them." He also adds the following with a smile: "Sometimes, when I go out for a walk with my wife, I find myself monkeying with trashes. Then my wife runs away from me, joking that it is better that we are not seen together."

### **The Conversion of Paper to Jewel**

When we ask Mr. Kart which materials he uses, he tells that they are the materials that everyone has in their homes. Just wastepaper, any kind of glue, and varnish. When he adds that he could make various jewels

in a short time, we ask him to make a ring for us. Taking the pieces of wastepaper on the table, he cuts them into strips. He then forms a spiral by intertwining the strips. He then finds a piece of colorful glazed paper on the table, cuts it and glues it onto the strip. He tells us that the top of the ring is done, and the only thing left is to add a ring which could be bought at any jewellery, and spread varnish on the buckle while we watch pieces of wastepaper turn into a beautiful ring with amazement.

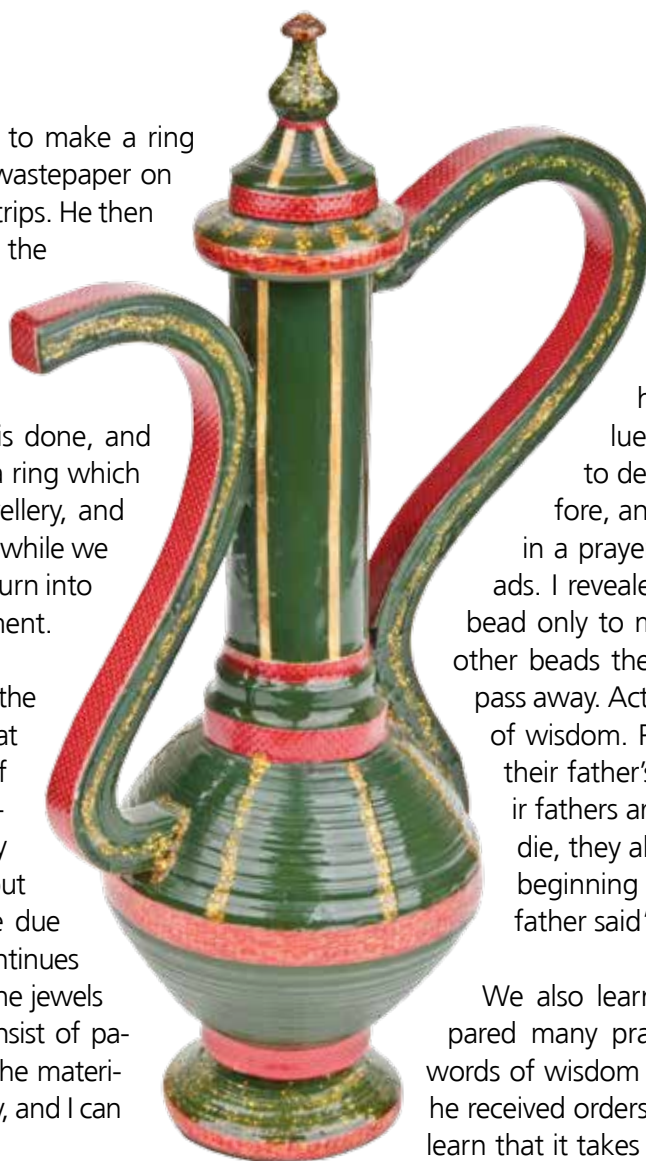
He tells that he does paint the paper although rarely, but that he likes the original look of the paper better. He also states that varnish does not only prolong the life of the jewel, but also makes it more attractive due to its glassy look. He then continues as follows: "Those who see the jewels can not believe that they consist of paper and varnish only. I think the materials I use form a great harmony, and I can thus produce original things."

### **Ney Out of Paper**

What took Mr. Kart who also produces ornaments along with jewels longest to produce was ney he made out of paper with love and desire. He tells his experiences while he was trying to produce the identical of his nephew's broken ney with the following words: "The ney was broken. I kept turning it over and over in my hands for hours, calculating the measure of its holes and doing a lot of math. It was really tough to make an instrument as ney out of paper, but I think we eventually managed it. It was a bit amateurish, but we were really enthusiastic about it, and my nephew still uses it. We also receive positive feedback from listeners." Upon hearing this, we tell Mr. Kart that we listened to the sound of the ney on the internet, and we liked the way it sounded although we are not professional about it.

### **Words of Wisdom Written on Prayer Beads**

With a smile, Mr. Kart also adds that he produces prayer beads out of paper. Wondering about it, we ask him to talk a bit about it. When he finished his first prayer beads out of paper in a very short time, he showed it to an expert prayer bead collector. The collector told him that the idea of making prayer beads out of paper was a good one, but his workmanship was very bad, telling him the criteria for making good prayer beads. It was only after a research that took him 3 years that his prayer beads were liked by the collectors. Stating that pra-



yer beads have other cultural purposes and meanings than religious ones, Mr. Kart reminds that they are often inherited to next generations, and adds the following: "For this reason, they have a special meaning and value for me as well. I thus wanted to design something noone did before, and wrote my will on each bead in a prayer bead that consists of 33 beads. I revealed the will written on the first bead only to my daughters. The will on the other beads they will be able to learn after I pass away. Actually, my will consists of words of wisdom. People usually do not listen to their father's words of wisdom when their fathers are alive, but when their fathers die, they always talk about what he said, beginning with the expression "My late father said".

We also learn from Mr. Kart that he prepared many prayer beads which contain his words of wisdom after his production, and that he received orders even from Denmark. We also learn that it takes more than 2 months to make such prayer beads, and that 30 layers of varnish is spread on each bead. Stating that the glassy look of varnish makes it difficult for people to realize what material the prayer beads are made of, Mr. Kart adds that people think they are made of glass in which pictures are placed. When we ask the prices of the prayer beads, we learn from him that the prices vary between 60 and 6000 TL. He shows us the prayer beads which took him a long time to make, and which contains the picture of an Ottoman sultan on each bead. When we take the prayer beads in our hands, we can see how wastepaper turns into something precious.

### **Stories Hidden in Pendants**

Mr. Kart is one of those who believes that every single grain in the world has a story and a reason of existence. He believes that objects have their own languages, and their own reasons for existing. Inspired by this opinion, he places gnomic words of wisdom and parables in the pendants he makes out of paper. He states that he has received up to 500 orders from such pendants, and emphasizes that he designs each pendant differently, and writes a different parable on each of them. "Everyone deserves to be privileged. The person who wears the necklace ends up becoming a part of the story written in it." He says, and states that some customers send the poem or the story they want written in their own pendants, and adds the following: "Sometimes customers draw the design in their mind and send it to me. I



tell them that I will make something similar, not promising to be completely loyal to the design they sent me. I have a spirit that likes to work freely. Mostly I myself can not be loyal to what I design, because the piece of paper in my hand resists to my design, and ends up being what it wants to be. Most of the time I myself am curious about what I will eventually end up producing, because most of the time my hands move independently from me."



Having attended many TV shows so far, Mr. Kart wants to introduce this art to a larger audience, and his dream is making the world to associate the art of paper jewels with Turkey, just as they associate origami with Japan. "Branches like arts and sports enable people to advertise their country in the easiest way. Turkey has discovered this necessity in the sports. Hopefully more incentives will be put into effect regarding arts as well". He says, and expresses his aim to open a workshop where he can teach this art to the interested young learners.



# Symbols of the Life of Thought

by Prof. Dr. İlhan ÖZKECECI\*

**Just as it is necessary to learn about the Ottoman Empire to better understand today, it is as necessary to learn about the Anatolian Seljukis, and beyond that, about the Great Seljukis to better understand the Ottoman Empire. We were inspired by beams of light that penetrated into our pen from the various sources of an adventure which reaches from Turkstan to Anatolia, and the ever shining brightness of our invaluable art works, hoping these values which directed many aspects of life in the past to enlighten our day as well.**

## 1. On the Turkish Art

As soon as Turks took their place in the circle of Islam, they established many states, big or small, in territories beginning from the borders of China to the center of Europe and Africa, and from the Atlantic Ocean to the Indian Ocean, achieving great sovereignty and power within the Islamic world since the establishment of the Great Seljuki Empire till the recent century. With their experiences and culture which dates back to the Preislamic periods, the Karakhans, Ghaznavids, Seljukis Timurians and the Akkoyunlu Turks combined especially the advanced artistic skills of the Uigurs with the Islamic perspective of arts, thus creating works of art that are superior both in technical, and in aesthetical terms, which has made the Turkish art admirable and prestigious among all the arts worldwide. So, though it has been influenced greatly by Islam, we can say that the Turkish art has also influenced the Islamic civilisation in fields such as education, institutionalisation, political and military establishments, architectural structures, decorative arts and painting, developing its abilities within this civilisation, and becoming an important ring of this chain.

We wanted to attract the attention in this article, to the important elements of the works of art within our cultural history. Towards this end, we were inspired by beams of light that penetrated into our pen from the various sources of an adventure which reaches from Turkstan to Anatolia, and the ever shining brightness of our invaluable art works, hoping these values which directed many aspects of life in the past to enlighten our day as well.

Just as it is necessary to learn about the Ottoman civilisation in order to have a better understanding about today, it is as necessary to learn about the Anatolian Seljukis, and the Great Seljukis in order to have a better understanding about the Ottoman Civilisation. The Great Seljukis who had vital contacts with glorious Islamic civilisations such as Karakhans and Ghaznavids which were born in the Turkstan territories played important roles in the construction of the civilisation.

## 2. Art and Its Activities

Civilisations produce works of art in order to rema-



*A section from the Kufi script belt of the Hargird Nizamiye Madrasah*



*A plate that the Kufi belt of writing from the Hargird Nizamiye Madrassah has been rewritten*

in permanent, to symbolise their power, and to leave marks for the future from themselves, from their culture, and their beliefs. Also, art and the strength of artistic production have always played an important role in determining the status of the states in the world. Most of the newly established civilisations have developed the artistic and scientific accumulation they took over from the older one within the framework of their own characteristics over the time. Societies who have marked eras in the history have gained the status of unforgettability thanks to the works of art they have created.

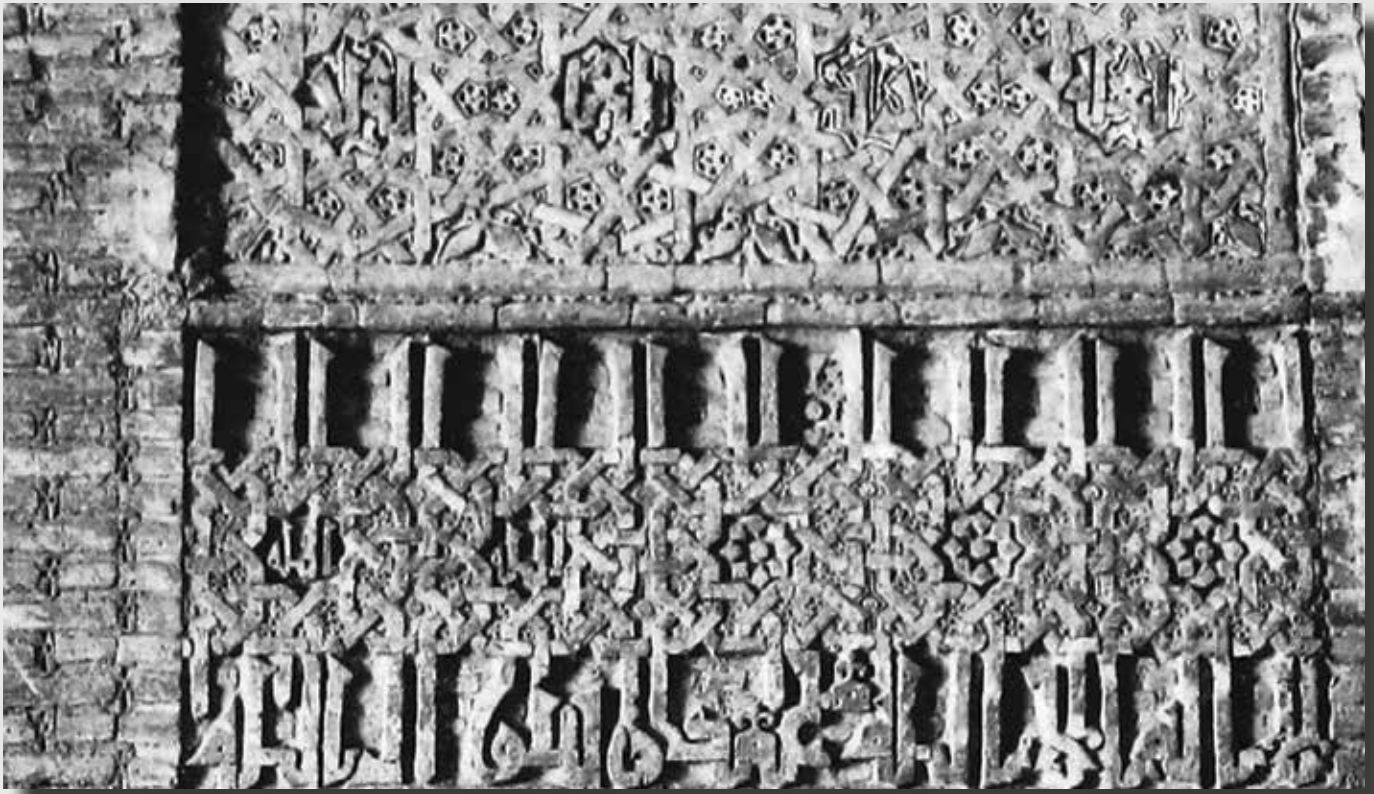
The views of art and its activities vary according to cultural differences and time. Also, art has an unignorable value in terms of expressing the purpose of life, and fulfilling this purpose. Ever since the most ancient periods in the history, man has always reflected his own inner dynamics to the outer world. Systems of belief have an important role on this as well. The experiences, the systems of belief, the governance, the economy, successes and failures a society experiences also cause it to produce works of art along with the scientific advancements it achieves. Towards this end, the role of the arts in the cultural structuring enables the society to become original, and to reach universality with an aesthetical dimension developed in this originality. The aesthetical dimension determining the relation of the human beings with the nature, the place and the culture, the changes this relation has undergone during the different periods of history, and its reflections to the present day have always been expressed by artistic designs.

Ever since the very first periods, the messages recorded in the holy scriptures of Islam have been perceived as symbols in the daily life. Thus, messages in the scriptures have also become abstract motifs or symbolic designs. These symbols that catch our eyes anywhere on a temple, a mosque, a tomb or a minaret have been equipped with all the values of

the time which have been infiltrated by the tiny holes of the filter called time. Muslim artists reflected their own spiritual world with glittering reflections within the territories ruled by the Islamic civilisations, also by following the signs left by their ancestories. They did not consider a building as a construction only. They also gifted to it many beauties and valuable meanings since they thought that it had a place in the life of thought as well. Naturally, these meanings communicated the messages about being good, beautiful, peaceful and modest while also expressing the roots of the belief. While political conflicts, fights and battles kept happening harshly on one hand, the world of feelings paved the way for new dimensions as if nothing was happening, enlightening the society with its spiritual discoveries.

### **3. Art and Symbols**

Symbols and diagramic expressions are used to express the notions regarding beliefs and thoughts. They can consist of curved shapes, as well as organic, circular, rectangular, pentagonal, hexagonal, octagonal, or polygons with broken corners. As they can have symbolic and figurative expressions on a plate, they can also have symbols that symbolise various notions.<sup>1</sup> When considered within the context of meanings, Islamic arts especially see the world, events and the universe at a point of view that surpasses shapes and figures. The reflections of the metaphysical world into the works of art, and the power of Allah upon this world as the unique creator support and protect us at all times. A work of art is both the reflection of the artist's spiritual world into the outer world, and the reflection of the feelings revealed to the artist by the glorious creator. Motifs and figures designed by the artist originate from his divine source, in other words, from the notion of heaven. The artist does not only perceive what his sense organs communicate to him while creating his works of art. He also expresses the phenomena he discovers with his mind in a way that deserves his divine being.<sup>2</sup>



*The Gulpayegan Masjid Kufi writing line with Madallion.*

Alephh, the first letter of the arabic Alphabet, is one of the basic symbols used in Islamic arts and symbolizes Allah. Each letter has its own character in the visual forms of the art of Calligraphy which directly reflects the spiritual facts to the minds of the believers, and each letter symbolizes a certain divine description with its visual form. The reason for this is the fact that the letters of the divine alphabet inquate to the divine characteristics of Allah.<sup>3</sup>

The letter Aleph symbolizes the divine majesty, and the transcendental principle which is the source of everything. This is the reason why it is the first letter of Allah, the glorious creator which bears the meanings of the reality, and the metaphysical teaching.<sup>4</sup>

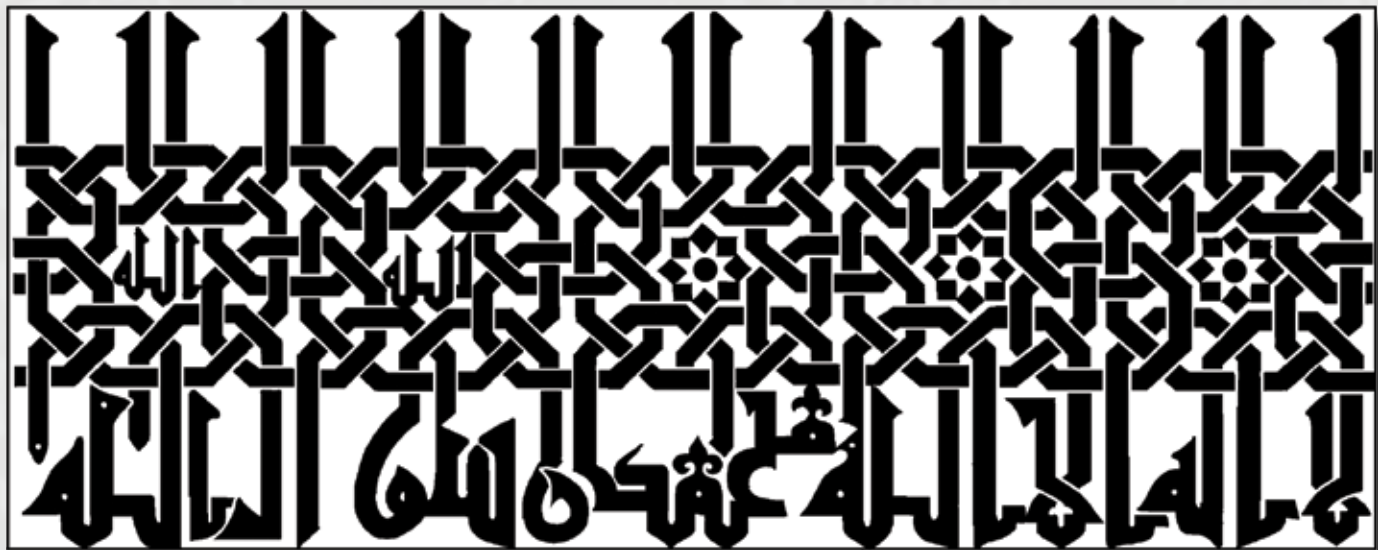
Architectural works of art are the most important elements of the Islamic culture. Not only the structure, but also the interior decoration of these buildings have always been important. On the other hand, the arrangement and decoration of manuscripts enable the creation of numerous amounts of important works.



*A view from the main Harrekan dome.*

Motifs on the architectural works of art created by Islamic artists also have important meanings that symbolize the divine origin. The basic expression of the decorative scriptures on most of the architectural works focus on the word Allah. This can be a standalone word, a sentence, a verse, or any other divine text. The motifs used can both have various shapes such as pentagons, hexagons or octagons, and various meanings of their own. The meaning of this is the fact that the Islamic artist can express the Islamic thought very successfully, interpreting this thought with both the architecture, and the decoration of the work. While a beam of light in a candle symbolizes the creator, it also reveals the appearance of God which surpasses a simple shape. Round shapes, wheels of fortune and rose motives all express the metaphysical being of Allah.<sup>5</sup>

We see rich expressions in carpet weaving as well. Generally, the altar nich seen in architecture is depicted in carpet sajjadas. Little columns that carry the altar



The detailed drawing of the line by I.Ozkececi.

arch, epigraph holders and other various elements are all transferred to carpets with little abstractions. In stead of solid shapes and figures, Islamic artists have preferred to use abstract and symbolic figures. The realistic symbols and depictions we see on carpets from time to time, though, are the symbols of some certain religious notions and rules as well. The depiction of candle that we see on sajjadas, for instance, symbolizes the divine light while ewer symbolizes the cleanliness of the body, and the life tree symbolizes the eternal life.

Many other motifs have Islamic interpretations as well, such as the bunch of flowers that extend from the top of the altar nitch symbolizing the vinyards in the heaven, and the altar nitch symbolizing the door to the heaven.<sup>6</sup>

Although its 2D characteristic, certain general symbols have been used while decorating the divine scriptures which symbolize the struggle to reach eternity and perfection as well. The square and rectangular shapes which are used fairly frequently in illumination, for instance, symbolize the earth, while semicircles and triangles symbolize the heavens. The continuous repetition of the same motives, on the other hand, symbolizes the rythim within the universe. These are all related to the glory and beauty doctrine of Islam. While gold mainly symbolizes the Sun, yellow, the color of the light, has been used as the symbol of knowledge and wisdom. The Quran repeatedly mentions light as well. The word "Sems" we recall as a motif is derived from the word that means "the Sun" in Arabic.<sup>7</sup>

#### 4. On the Analyses of Some Works of Art

##### 4.1. The Hargird Nizamiye Madrassah

Built by Nizamulmulk in 1068, the Hargird Nizamiye Madrassah, one of the oldest madrassahs in the world, is located near a village of Iran called Hargird. It is probably one of the oldest types of 4 iwan madrassahs that originate from Horasan. Only few things have survived up to the present day from the ruins of

the madrassah. Among these ruins is a part of the southern iwan. Some walls, an arch and an altar from the southern iwan is also among these ruins. Some brick walls, belts of Kûfî scriptures have also among the ruins that have survived up to our day. Writings and designs have been inscribed on brick with stucco and tarakota material.<sup>8</sup>

Each section of these Kûfî writings which contains very interesting decorative depictions has been a wonder of design in and of itself. We can say that in the text which contains the same thickness of each letter, the letters such as ayn, fe, meem and wav form a single circle. We also see that the letters such as noon, te and zel first accompany this circular movement, and are then ended with s like curves.

It is also obvious that the spaces that the letters have not filled on the line have been filled with Anatolian motifs in the shape of a symmetrical medallion. Also



XI. century a Quran page written with the Mesrik Kufi calligraphy style.



General ornamentation decor of Aberkuh Pir Hamza Sebzipus tomb.<sup>9</sup>

we can say that symmetrical and spiral Anatolian motifs have been applied on the tops of vertical letters such as aleph and lam.

While the letters that the writing contains make straight or curved movements, the motifs that fill the top of each line are harmonious with letters. These compositions which rise high up from the basis of the walls are the masterpieces of the plastic arts. Even the ruins of the glorious works of art which look like sculptures still survive.

These idealist people who inscribe the holy word to the most beautiful parts of such scientific institutions are zealous? And their governors perform really admirable duties. While putting a scientific institution into service meaningfully on one hand, they equip these institutions with the texts that glorify their divine meanings, with the most aesthetical designs possible on the other hand. It is so obvious that alongside the active role they played in the financial, political and military aspects of the governance, the statesmen of those periods also gifted to us immortal works of art as the leading art lovers. While the sultans and visiers who reigned during those periods never hesitated to do so while taking part in the harshest conflicts and battles.

#### 4.II. The Gulpayegân Masjid

The Gulpayegân Masjid was built between 1105 and 1118 by Muhammed Tapar, the son of the Seljuki Sultan Melik Sah. The mosque which only has a domed section today was altered into a 4 iwan structure during the reign of Kagar.<sup>10</sup> The Keli-meî Tevhîd is written on one of the panels

which show some of the monumental writings in the mosque. We can divide the writing into 3 categories, the first being the textual part at the bottom, the second being the geometrically attached octagonal rings at the center, and the third being the extensions of the remaining letters at the top. The letters each of which have their own characteristics have been attached to one another with various combinations. Though we see the name of Allah mostly in familiar compositions, the name of the Prophet Muhammed is seen in fairly unfamiliar appearances. It is obviously seen that 5 octagonal figures that are attached to one another fill the center of the writing belt. Smaller and basik rings attach these figures to one another.

The extensions of the letters aleph and lam complete the harmonious combination of this composition. On the writing belt which begins from the right, round dotted and 8 cornered stars have been placed in the center of the first 3 octagonal rings. The name of Allah is written on the last 2 rings, written with the Kûfî style calligraphy.

It is very impressive that a writing has been given such a meaning that surpasses its scriptural message with the use of a geometrical depiction. It appears as if a storm that breaks out at times both increases the splendor of the text, and gives it an eternal peace. The decorative arrangements of it makes one think that a certain type of music leads the whole composition.

#### 4.III. The Harrekan Dome

2 of the most important domes of the Iranian Seljuki art are the Harrekan domes that were built in different dates and 30 KMs away from each other. As written on its epigraph, the first of these domes was built between the years 1067 and 1068, during the reign of the seljuki Sultan Alparslan, by the Architect Muhammed bin Mekkî of Zencan. The construction of the dome was ordered by Ebu Said Bicar ibn Sad. This view from the first front of the octagonal dome made of brick consists of geometrical compositions in the edgy arch made of brick.



Font design in the square areas on both sides of altar

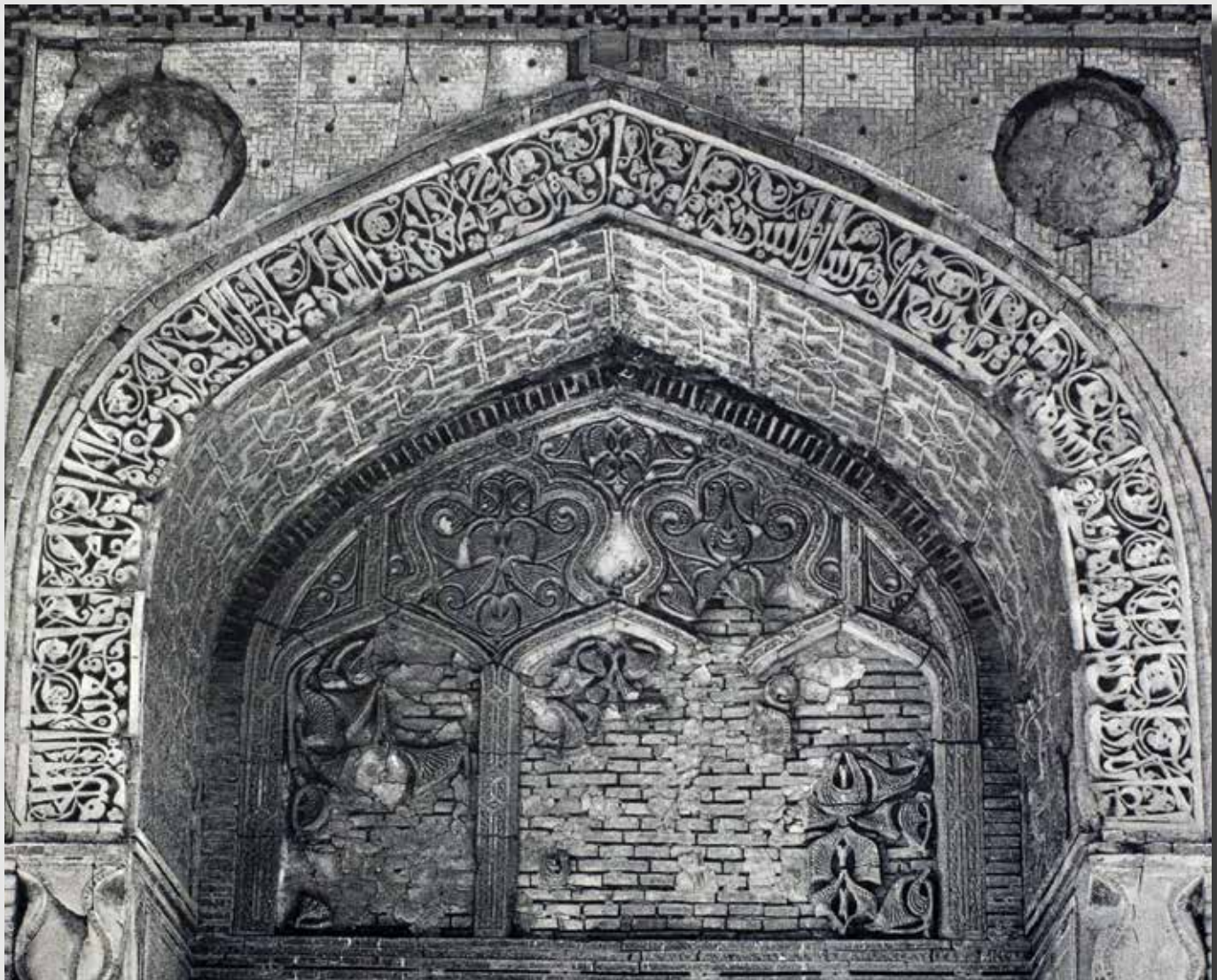
The main scheme consists of geometrical arrangements that come into being with the attachment of hexagonal rings to one another. Owing to this organization, dodecagon medallions have come into being. These medallions have been connected to one another in such a masterly manner that one can neither see them as a standalone motif, nor can tell that they are connected. On the center of these rosettes 4, 3 and 2 of them have been placed side by side towards the golden head respectively are the names of Allah. It is obvious when looked carefully that each center reads the name of Allah. The lines both cut across each other, and create different forms by changing directions at times. Also, large bricks that are placed on the arch vault give peace to the composition. The bracketed fields which step in after that peaceful rhythm, on the other hand, are carried into a different dimension with 8-armed stars in circles, completing the writing belt above with plainly ordered bricks.

#### 4.IV. The Mesrik Kûfi Quranic Calligraphy

Let us now have a look at an illuminated Quran page among the architectural decorative elements. The reign of the Kûfi style calligraphy has never come to an end over the time. In stead, it revealed different types

of splendor with its eastern and western styles. The eastern Kûfi was a unique beauty that Horasan gifted to the world of believes in Turkstan. This writing styles written on only few lines with a thick tipped pen symbolized both splendor and elegance. The texts placed on lines which consist of horizontal drawings were balanced with vertical letters. In Addition, the slanting and slightly curved lines also reveal the beauties of this writing style. This style has always been a fresh source of inspiration for the art of today although it has been more than 800 years since it was developed. The dominant beauty at the top and the bottom of the page above makes one feel obliged to look at the page continuously. The letter kef which stretches from the beginning to the end of a single line with lines that include each other makes one feel dazzled. How can a single letter occupy a single line on its own, and still does not look ugly?

One can feel the harmony of the besmele right under the title of the Surah. The meems that are attached to the "seen"s, and that are related to the other words appear to have a dialogue with the "noon" of the word "Rahman". The 2 letters lam aleph written on the line after the besmele prove that letters can be written in various colorful forms.



*The front ornamentation of Ozkend Celeleddin Huseyin tomb.*



*An appearance from the interior of Fergana Seyh Fazil tomb.*

Finally, at the bottom line, the alephs, lams and the letter sad which steps in after seen s complete the entire line with similar movements that the letter Kef made above.

#### **4.V. The Pir Hamza Sebzipus Tomb in Aberkuh**

Located in Yezd, a province in Iran, Aberkuh is one of the old cities in the country. It is claimed that the tomb that is called the Pir Hamza Sebzipus Tomb and is dated to the early 12th century belongs to a per-

son called Azizuddin Nesefi. The altar of the tomb on which an excellent stucco workmanship was used is a masterpiece. The nich, arch stone, and exterior fringe of the altar are all parts of this masterpiece. The Altar mirror and its brackets are decorated with large and detailed Anatolian motives applied with stucco material. While the edgy arch of the alter has been embroidered with the Thuluth style, the exterior fringe was written with the Kûfî style and decorated with Anatolian style designs.

The stone on the head of the altar reveals a graceful composition with the large form and straight Anatolian motifs. Long and thin pannels on both sides are the elements that complete the scene.

We would like to attract the attentions, though, to the arrangement of the square fields on both sides of the altar rather than the general outlines of the altar itself. On these tiny map sections on both sides, it reads "El-Azametü lillah" and "El-Kibriyâü lillah", written in the Kûfî style. In our opinion, these writings wrap up the main theme of the entire altar. These points are important both in terms of the design of the writing, and the message they express.

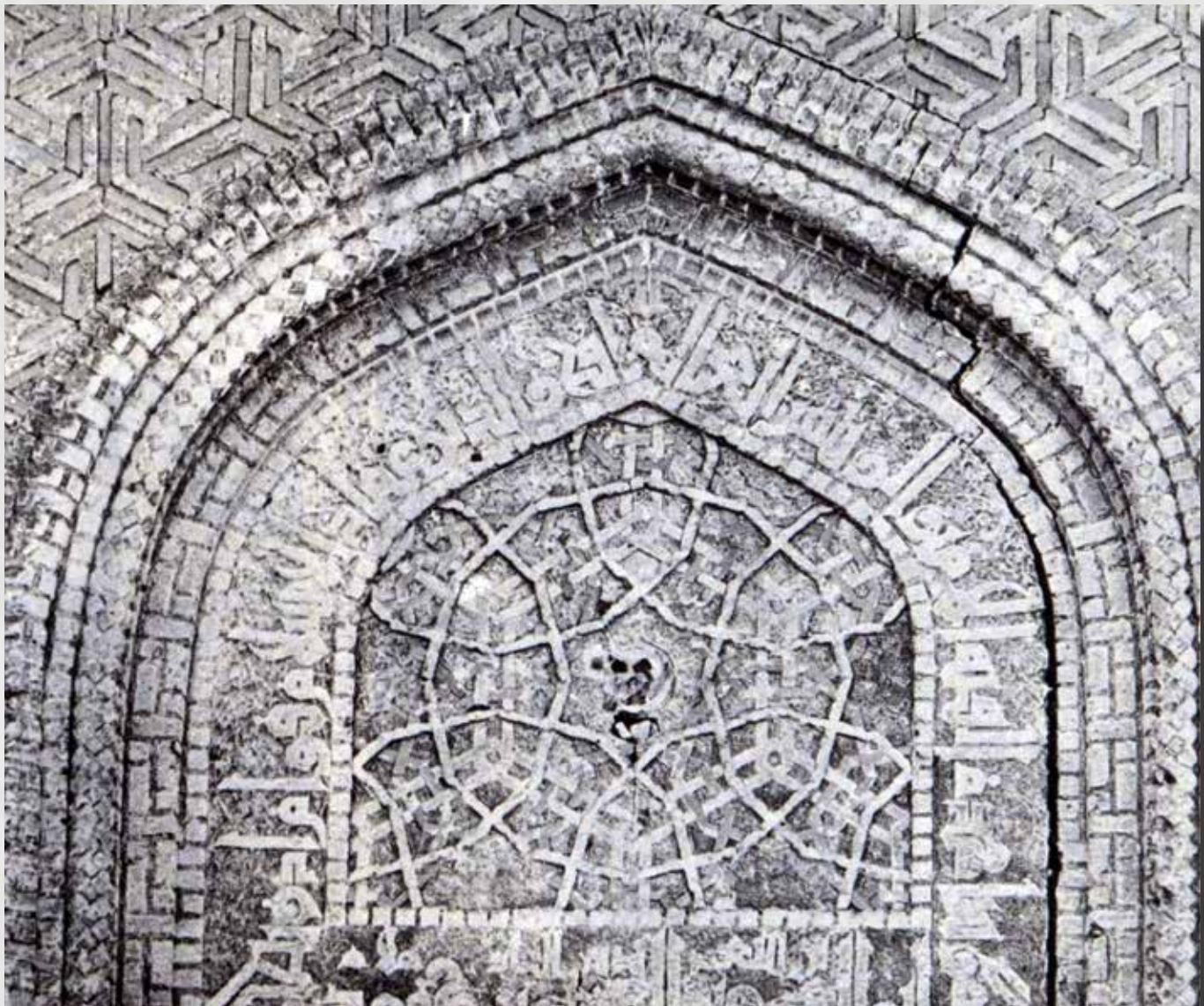
The message that the Kûfî style writing accompanied by a graphical arrangement is obvious. We are reminded that the glory and splendor belongs to the unique creator. The writings are simple, but they have also been arranged in a way that reveals splendor with their advanced and mature forms. Although it mostly managed to defy so many centuries, it has still undergone deterioration over the time.

#### 4.VI. Kumbed-i Surh (Surkh) (The Surkh Dome)

Located in Merâga, this dome is square planned, and was built between 1147-1148. It was made of brick. The dome which the square part gave the way for the round part via stairlike structures, it was covered with an octagonal pyramid hat. There is an embedded column on each corner.

It is thought that the architect of the dome is Bekr Muhammed. It is the oldest one of the 5 domes located in the city of Merâga.

An octahedral dome built on octagon taboret covers square-shaped main area. The sharp roof bar mirror located in a thick outer fringe has the same impression in terms of script and geometric design. The main theme based on six-arm-star in the center is actually formed passing through each threader of the dodecagon. The first place of the sharp roof bars covers hexagon forms which are telescoped by double lines on the diagonal location.<sup>11</sup> When looked in the center, eruption scattered around is felt. Kufic script encircled this warbles significant messages. The letters de-



One of the geometric boards of Kumbed-i Surh. The transom above the entrance door.



Ma'kili, located in the base decorations, in Mardin Hasankeyf El-Rizk mosque minaret. "Ism-i Nebi" composition, XIV. century.

signed quite thick were narrow on vertical line. While the first arm of Lam-elifs (one of the Arabic letters) is straight, the second arm of it gets thinner by curving like the new moon. The outer fringe started with Kufic script is really rich. The thick and thin bricks from interior to outer hold the main theme tightly. Three-arm-theme telescoped by geometric design covers the outer surface.

#### 4.VII. Fergana Seyh Fazil Mausoleum

Seyh Fazil Mausoleum is one of the important works of the Karakhanid. Built by bricks, 14 meters tall shows something between mausoleum and dome. Cubic on the walls as a tromp zone is octagon and is in the form of flat cone. Though this brick building is so simple, it has an amazing internal decoration. Internal walls covered by dome bewilder you with its perfect internal design. Topsides of the walls are filled with Kufic script. The other Kufic scripts are available on the tromp zone surrounded by sharp round roof bars. The internal dome is covered by stucco decorations. Seyh Fazil Mausoleum having no historical inscription is among the Nasr Bin Ali and Celaledin Huseyin Mausoleums in Ozkent on account of style and points 12th century.<sup>12</sup>

The internal decoration of the Mausoleum

1) The decoration of square-shaped main area. The stucco décor of internal side, which started at the bottom, was organized in the shape of clover, but this part is not seen on the photograph. On this area, there are three circular compositions are set on squared zone. There are also different décors on Kufic script. The angles are decorated, too. The script on the board in the center is probably done later. Kufic script is written in diverse characteristics and in wonderful design.

The Kufic script at the top is prepared in its specific design. The letters are so thick and the gaps among them are filled with curly décors like Roum ornamentation.

2) The roundel in a roof bar is put on the dome taboret. There are hallows that are in semi-circle on the roof bar taboret. There are smaller badges on the corners of the roof bar. When generally looked at, the decorations of all circular areas are filled with different hexagon designs. The inside of Mausoleum built by bricks consists of very rich decors. The tomb designed like this shows the harmony, the period, the culture and the esthetic to the world in an effective way. When we see gorgeous structures like those, we need to ask ourselves: "can we build humanistic, radical and gentle constructions like this which will remind those buildings."

#### 4.VIII. Ozkend Celaledin Huseyin Mausoleum

The three of Karakhanid Mausoleums found in Ozkend are placed side by side. The first is Nasr Bin Alie, the second is Celaledin Huseyin and the third one is other mausoleum built in 1187. Celaledin Huseyin Mausoleum placed in the middle was built by Celaledin Huseyin in 1152 according to the script. Turkish name "Alp Kilic Tonga Bilge Turk Togrul Hakan" states his Turkishness. His death year is 1156. This Karakhanid mausoleum having put the dome on the four walls is one of the most important Turkish architecture in terms of facade. The sharp roof bar niche is surrounded by wide geometric bordures. The naskh script encircling the roof bar niche is seen in Rum for the first time.

Some detailed decors on the surface vanish. Octagon stars being inside of portal roof bar niche are tied up each other and the gaps among them were filled with curly branches, palmette and roums. The richness in simplicity stands out. When looked at the portal roof bar niche decoration plan, marvelous décor richness stands out. Excellent roums in the triple roof bar bewilders you with each motif. The roums having positive-negative values at the same time pushe the man into a puzzle. The octagon schema put in the side of main roof bar can be evaluated. The graphic harmony of this part is pretty good and symbolizes a developed perception. Dovetailed eight-arm-stars are a genius.<sup>13</sup>

The naskh script on the front roof bar is a wonder. Elif and lams (Arabic letters) are supplementary for other letters' curves. While Kufic script is surrounding the roof bar like a poem, the roums scattered are the signs for the development of Turkish Roum Art.

This marvelous monument Celaledin Huseyin built before his death is one of the unique Turkish works. It was designed as if it was throne of Sultanate and a value was engraved in every corner.

#### 4.IX. Hasankeyf El-Rizk Mosque Minaret

Makili scripture, has formed with lines in the horizontal and vertical directions, particularly accomplished with use of architectural Works. On this occasion, writing various religious expressions with Makili scripture, has great significance. For a Muslim, writing the prophet's blessed name is important and worthy of respect.

Keep in mind the unique envoy of creator, faithfuls looked for an excuse to recall him at every opportunity. Hereby, commemorate his name at the base of the minaret of a mosque is one of the most crucial step while forming different materials on Stones. Around the scripture, circular decorations that is similar to sea shells are made, and geometric ornamentation band is placed at the top of it. Border Stones formed the outer frame of the composition. With all beauty it is one of the most important work of our inheritance.

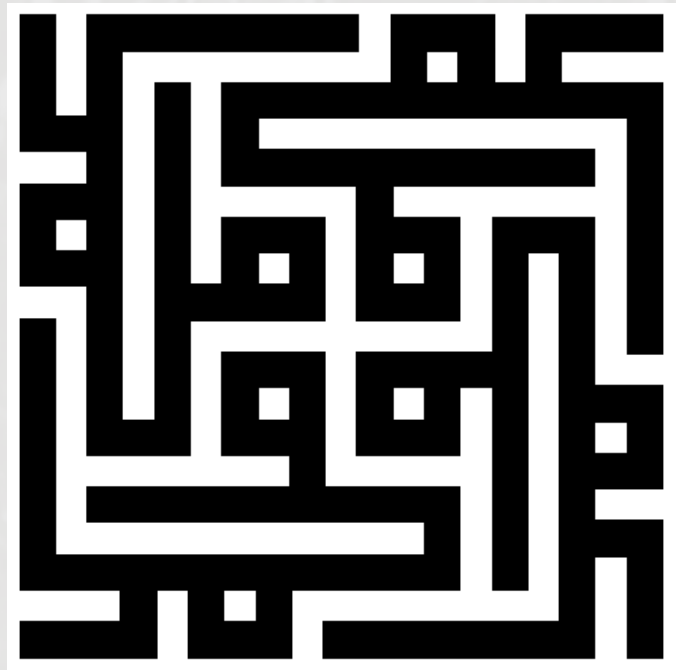
#### 5. Conclusion

Analysis of the life and faith, ongoing at least a thousand years, is not an easy task. To dominate the world, lead it, and reflect own values requires a lifetime. Director should continuous steps not only to keep own reputability but also prosperity and happiness of his own people. At the same time, maturity of the soul and faith should adapt to social life. While war, fight, destruction and defeat occurs, on the other hand build, re-establish is inevitable.

Hadn't we experienced "Genghis disaster" perhaps today we would have had a richer inheritance. Despite all the losses, the heritage we had, astonished us and asked us "Where are you? What and How do you live? What are you building and What do you make? We don't know what will be our attitude to this encouragement? How do we deal with this honorable invitations?

In this article, we have just discussed a very small parts of a big treasure. It is certain that we will achieve more if we decide to check our thoughts on art and culture from our perspective. In today's art world, there are lots of projects in architecture, music, illumination, tiles and all fields of arts, though it is debatable whether they are satisfied or not.

Based on the available information and documents does not reflect today's world since they don't monitor the past. It should primarily inspired by the basic principles of cultural background and be evaluated



Composition drawing (I.Ozkececi, 20129)

ted in this context. To evaluate the art just financially is away from the art's own spiritual. It is already groundless and rootless point of view which do not yield.

In today's art points to more conscious and mighty research. For this reason, art education should be taught properly to the actual values.

Contemporary Works, which only be seen as a sheet or failed copy of classical architecture, are away from social life. So designed projects on every subject should have a specific function is a requirement of our ancient culture. Furthermore, carrying that spirit, meaning and also feel it again will be a significant diversity.

FOOTNOTES: 1) Seen as the main motif rugs and nested square, octagonal and cruciform shapes, Hinduism and Buddhism, emerges as a symbol. This diagram displays the infinite power of divine which is full of energetic. This is called Buddhism mandala. In this diagram includes square, flat, octagonal and cruciform shapes which extending in four directions. Most of the time there is a lotus in the middle and flower in all four sides. This diagram reflected the architecture as a type of plan. Lotus in the center, the beginning of all, is a system of thought which is rising on Buddha. (Karamagarali, Beyhan, on the art of rug, carpets, rugs and international information festival proceedings of Turkish people, 27-31 May in 1996 in Kayseri, Ataturk Cultural Center publications, first edition, Varan publishing, Ankara, 1998, page 178 2) Karamagarali, Beyhan, on artisan in Turkish culture, VI proceedings of National Seljuk culture and civilization, 16-17 May 1996, a gift to Prof. Dr. Emin Bilgic, Seljuk research in Selcuk university, Selcuk university printing house 1997, p.77 3) Nasr Seyyid Huseyin, Islamic Art-Spirituality, Insan publications cev: Ahmet Demirhan, Dogan ofset, Istanbul 1992, p.40 4) Nasr Seyyid Huseyin, a.g.e, p.40-41; Schoun, understanding Islam, p.64. 5) Karamagarali, Beyhan, a.g.m, p.75-76 6) Bilgin, Ulku "pure prayer rugs" Art, Year:3 edition: 6, June 1977, Ministry of Culture publications, edition: Tifdruk typography, Istanbul, p.48 7) Ersoy, Ayla, Turkish illumination art, Akbank publications, Hilal printing house, Istanbul 1988, p.11; lings, Martin, The Quranic Art of Calligraphy and Illumination, England, 1976, p.74-75 8) <http://archnet.org/library> 9) Photograph: Bazl, A survey of Persian Art. Vol.IV 10) <http://archnet.org/library> 11) One of the geometric forms where forms unlimited numbers of composition are made, is six-pointed star. While forming, plain, broken lines which pass each other with closed shapes, plays great role. It is thought that it replaced animal figures before Islam. Compositions that used six-pointed stars especially applied to many materials besides stone, brick, plaster and tile in architecture. This motif, a number of mystical meanings in ancient times, found different meanings in Judaism, Christianity and Islam. This motif which is commonly used in the Ottoman decorations, is today accepted the national and religious identities of Jewish after the foundation of the Jewish state and thus excluded from the World of Islam, regardless of historical background. 12) Aslanapa, Oktay, culture and art of the first Muslim Turkish States, the encyclopedia of Turks, binding 6, Yeni Turkiye publications, Ankara 2002, p.16 13) Aslanapa, Oktay, a.g.m, p.15



**Each successful work of art created by a master in almost all the branches of plastic arts, no matter what the branch is, informs us about the points of view, judgements and the general preferences of its master with its characteristics, style etc. For this reason, a tableaux, for instance, is like the pier glass of the master who created it for an expert who understands its characteristics and the characteristics of its master very well. Is it the case, however, for things that are not actually works of arts? How about a handwriting, for instance? The experts of graphology, which can be defined shortly as analysing one's personality from his/her handwriting say that not only works of art, but also a few lines just scribbled on a piece of paper give detailed information about the personality of their writer as well. Could handwriting really reveal the things we can not say, or even the things we ourselves do not know? To find answers to these questions, we had a closer look at handwritings in this edition of our handicrafts magazine, and we interviewed with Zeynep Bornovali, one of the few graphologists in Turkey.**

Imagine yourselves in the office of a psychologist for a while. You have tied your arms and sat there without saying a word during the whole session. In such a case, the psychologist will say "We were unable to help the patient since he/she did not speak to us". This, however, can never be the case if you write something on a piece of paper since your handwriting will be the one who will speak to the graphologist for you. If you want the doctor to diagnose your disease without showing up at her office, she will not give you a positive response without first examining you and receiving the results of necessary medical analyses. A small piece of paper with your handwriting, though, could be very helpful in the diagnosis of your disease. Or, if you show to a graphologist the note on the wrapping paper of a gift your fiance has just given you, he/she may compare your handwritings, and tell you whether you match well as a couple. Criminology as well needs the help of graphology since the handwriting of a suspect, or a letter of threat is also within the research field of this ancient science of handwritings.

Though these all sound exaggerated, these examples are only the tip of the iceberg in terms of the facilities graphology has since this ancient discipline claims to give information on both the general characteristics of a person such as weather he is jealous, aggressive, loyal, dishonest or delicate, and his specific characteristics such as weather he begins another task before he finishes the one he has already begun, whether he is good at arts, whether he misses his old flat, whether he gossips, or whether he is someone who bothers others on purpose, etc.

Another advantage that graphology provides is the fact that while a person can mislead the psychologist or the police officer who asks him questions to learn some facts, this is never the case in graphology since features such as the size of our writing even if we do not quite notice, the space it takes up on the page full of some random sentences, the marks that

the pressure we apply on letters at the back of the page, can be used not only to analyse the personality of the writer, but also for health screening. Even, according to graphology, a shape someone draws on a wall can also present lots of data to an educated and experienced graphologist. Now that graphology knows us so well, we thought that we should also get to know it more closely, and decided to interview with graphologist Zeynep Bornovali, who works in this field for 39 years.

**Born in China 6000 Years Ago**

The homeland of graphology is china, and is assumed to date back to 4000 BC. It is known that Aristo, Plato's student and Alexander's teacher used this discipline during the Antique age, and Gaius Suetonius Tranquillus, the most noteworthy historian and biography writer of the Roman Empire used it during the first Age. The first step of this discipline to become a discipline rather than a personal talent, though, is taken with the inclusive work written by Camillo Baldi, a lecturer in Theoretical Medicine and the Aristothelian philosophy in the Italy of the 17th century. The discipline reaches academic maturity, however, in the Sorbonne University in France. In our day, the discipline is taught as a lesson in the Urbino University in Italy, is known very closely in Israel, and has been



considered as a hard science rather than a secret science in the United States since 1980s. The first document that shows that the interest in the field in Turkey increased in 1950s is the article by Ismail Hakki Baltacıoğlu which was published in the magazine of the Faculty of Languages, History and Geography at Ankara University, and which shows that he already had a deep knowledge on the matter. Zeynep Bornovalı is one of the few experts of the discipline, which is fairly new to our country.

After graduating from university, Zeynep Bornovalı finds herself at the beginning of a long path, the path of graphology, with a book she pulled out of the shelves at one of the instances where she almost locked herself up in the library. Her interest in this discipline increases rapidly, but she lacks a guide. She tells those days as follows: "I began to acquire books in this field, but the book can not teach you graphology exactly since the book writing has 2 dimensions while

a handwriting has 3 dimensions. The third dimension is the depth the pencil leaves at the back of the page. Unless you feel this dimension at the tip of your fingers, you can not have the exact knowledge you need even if you read dozens of books on the matter. You will only have some theoretical knowledge, and that's all. For this reason, I rolled up my sleeves and began to search a scientist who could teach me the discipline." After her search, he gets to know Dr. Mustafa Hayrettin Arpınar who received graphology education in Italy, learns the discipline from him, and becomes a graphologist.

### Brain: the Invisible Treasure

Mrs. Bornovalı states that the writings brain creates via a pencil can be interpreted by experts in the same way EEG enables the electrical activities of the brain to be recorded and interpreted by experts. She further adds that contrary to EEG, the nervous system, which has a wider capac-



ity is also in direct use while creating a handwriting. However, in order for the brain to be able to contribute to the handwriting, the handwriter must be literate and must have the habit of writing with a pencil since the brain needs some time to familiarise itself with the letters it is introduced and add its own interpretations to them. For this reason, while the personality of children who have just began learning reading and writing can not be analysed, the writings created by children who have not been to school yet reveal everything since the brain does not try to fit itself into certain limits, and behaves freely

in this phase. When we ask Mrs. Bornovali about the interpretation of the shapes we unpurposefully, even unconsciously draw while we are talking on the phone, we learn that these drawings are also within the searching field of the discipline, but the meaning of these drawings can be best interpreted when accompanied by handwritings. During our interview, we understand that the basic logic behind the analysis of personality is the skillful interpretation of features that are repeated about 15 or 20 times in a handwriting by the help of education and experience. No matter how astonishing it sounds, we also begin to think that it is possible to analyse the personality of someone by his/her handwriting when we hear the personality analysis of a close friend of ours. Right at this point, we ask her whether this technique could serve in a way as a lying machine. Though she is cautious about a field she does not know very well, her answer makes us think that this is not very impossible. "I can not definitely say that the technique serves as a lying machine since I don't quite know how a lying machine operates, but I can tell you that there are 24 symptoms of lying in graphology." She says. When we ask her to compare psychology and graphology, she gives us the following answer: "Yes, we can say that graphology does things that psychology can not do, but there are also things that psychology can do and graphology can not do. So, it is not right to favor one over the other."

#### **Graphology Requires some Criteria to be Set in order to Analyse a Document**

In order to be able to make a personality analysis from the handwriting, the handwriting must be written on a plain sheet of paper with letters attached to each other. The content of the writing, however, has no importance at all since the graphologist does not read them. Stating that she can make graphological analysis in all the languages written in the Latin Alphabet, Mrs. Bornovali adds that the writings should be as neutral as possible, containing no personal statements. "We don't look at the writings in the daylight and with naked eye". She says, and adds that the writing which is scrutinised with a magnifier as a principle, must not be created when the person is too happy, too sad, too angry, too excited or too tired since these extreme moods make it difficult to do the analysis. This, however, can be neutralised only with the person's previous writings, and there are certain features in a handwriting which are never affected by any temporary spiritual or physical conditions, and which can be perceived only by expert graphologists.

Zeynep Bornovali states that different styles everyone uses while writing is not a disadvantage, but a variety in analysis. Also, the writing should not be as aesthetical as a calligraphy to be scrutinised for analysis. Expressions such as beautiful or ugly writing are forbidden in graphology. Furthermore, it does not concern the graphologist either. A graphological analysis lasts at least 1 and a half hours, yet we learn that there are also analyses which may last up to 3 days. It in a way depends on the length of the writing and on the demands of the client. When we ask Mrs. Bornovali at least how long a writing should be provided for analysis, he answers this question as follows: "There are some instances where I have to look at a single word. "I'll kill you" it writes, for instance. A letter of threat. We certainly can not say "go and write more". For this reason, we have to do the analysis with whatever we have at our disposal. Yet normally, we need at least 5 pages of writings along with the person's previous writing samples." We should also mention the amazement we felt during the 5-minute character analysis of Mrs. Bornovali, which was very speedy and accurate, from a handwriting which consists of only 2 lines.

#### **The Privacy is Due to the Conditions of the Job**

Beginning the analysis first from the negative sides if available, Mrs. Bornovali stops analysing the writing if someone tells her who the writing belongs to in order to prevent the analysis to be perceived like an abuse although it is never the case. To explain that this is a caution for the client rather than for herself, she says the following: "I do not aim to analyse the client. It is the aim of the client to get himself/herself analysed. If people keep this slight detail in mind, no problems will occur." Mrs. Bornovali is so strict with the privacy principle that she says that except for the family members of a mentally ill person whose handwritings are brought, she does not look at the graphological analyses of any relatives or family members of the person secretly, unless they allow or demand so.

According to graphology, our handwriting which is also defined as the brain writing, is the projection of the curls of our brain on the page. However, it is both exciting, and frightening to imagine that the process could work the opposite way as well. What if our handwriting shapes our brain in stead of our brain shaping our handwriting? Mrs. Bornovali explains the process between the pen and the brain, which create the writing, with a wonderful example:

"There is a race called "the rope race". 2 people hold each end of the rope, and whoever pulls the rope more strongly, the opposite side loses. This race sometimes happens between the brain and the hand as well, and the hand may

also win. So, if you force a child or an adult to change his/her handwriting, this may cause traumas in the organs of the individual, and even his/her death. Because just like the facial expressions, writing as well is a part of a person's creation, characteristics and genetic features. Changing the way someone writes is like a plastic surgery which can make a person more beautiful than he/she is, but also uglier at the same time."

Stating that it does not cause a problem when a child tries to change his/her writing to look like the writing of a friend, Mrs. Bornovali explains that the important thing is for the brain to accept the new way of writing. However, she thinks that the process of change should be under the supervision of a graphologist who is also specialised in mental health so the change could have a positive affect on the brain.

The following statements in the work by Imam-i Gazali called *Kimyâ-yi Saâdet* (the chemistry of happiness), which excell the eras although written by a philosopher who lived 10 centuries ago, are important both in terms



world, and body which belongs to the visible world are separate things, body has a relation with the heart, and body does what the heart wishes. Each nice thing that happens in the body reaches the heart. A writing first appears in the heart, but it is the fingers which make it happen. One who wants his/her writing to be beautiful should do the following: He/she should force himself/herself to get used to writing beautifully. The heart will then preserve this way of writing, making this very way of writing a quality that belongs to the individual. So, whenever he/she wants to write beautifully, his/her fingers will reflect the beautiful way of writing which is already in the heart." We see in Gazali's work that contrary to today's terminology, not the brain, but the heart is the leading actor in both writing, and all the other actions, and the brain is the tool that carries out the wishes of the heart. Not entering into the deep matter of skipping the importance of the heart, which is a main problem we experience today, we will satisfy ourselves by merely mentioning that one can change his way of writing and behaving with his inner force only, but not with an outer force.

of proving that the interest in this field date back to very early ages in our civilisation, and due to the fact that they overlap with what Mrs. Bornovali has been telling us: "You who wants to learn divine secrets. First learn how the actions you perform happen. The act of writing, for instance. Know that whenever you wish to write "Bismillah" on a piece of paper, you first intend in your heart to do so, and your will of power steps in. Then, because of the animal spirit you have, the intention and will is transferred to the brain. When it arrives at the brain, the image of Bismillah appears there. That image is then communicated to the finger tips via nerves called "white strings". Lastly, the finger writes the same image created in the mentality with the will of power in the heart."

In the second volume of the same work, Gazali both makes his aforementioned statements more inclusive with examples, and enlightens our current knowledge with the following statements: "You, the person of good will. Know that although heart which belongs to the invisible

#### **Advices from the Expert to the Interested**

Mrs. Bornovali states that usually university graduates demand graphology education as a supportive activity to their vocations and students can make quite successful analyses in about 2 and a half months by practicing, that painters, actors, psychologists, medical doctors and musicians who begin from the scratch usually advance more quickly than others, and that her door is always open to students, even after the completion of the education. Stating that she answers her students' questions with utmost care, and directs them to various other sources if necessary to help them continue their improvement, Mrs. Bornovali recommends to those who want to advance in this field to learn one of the most commonly spoken European languages to be able to reach the original sources, and to study basic anatomy for those who want to advance in health as well.

She states that although graphology can be learnt alone by following a systematic study schedule, this is not a preferred method. Mrs. Bornovali recommends to those who want to learn graphology to have a guide to prevent any confusion because of not following a systematic academic schedule, but she still says that she gives little hints when she runs into people who work on graphology in an amateur way.



# The Dance of the Needle with Ceramic: Sigrafitto

by Semra CELIK

Sigrafitto is an art which was first seen in China, its motherland. It was being performed in our territories as well, but the performance of this art stopped for a while after the Seljukians. Meaning "scraped" in Italian, the word sigrafitto also represents the art performed with a needle scraping floor tiles, wall tiles or granites after they have been painted. Enlivened again in 1992 in Kutahya, sigrafitto is now being performed by Ahmet Metin Tunca and Gokcen Ilay in the same city. Being the first sigrafitto artists of the Ministry of Culture, the primary aim of the father and daughter is to arrange a sigrafitto exhibition abroad.

7 noble, strong and proud horses without cavaliers are galloping with full speed, beating the dirt path with their horseshoes, their manes scattered by the wind, and their nostrils are wide open so they can fill their lungs with as much air as possible. They look so live that one can not help feeling as if they will come up to you, galloping out of the tableaux they were pictured on, which consists of 4 pieces of ceramic.

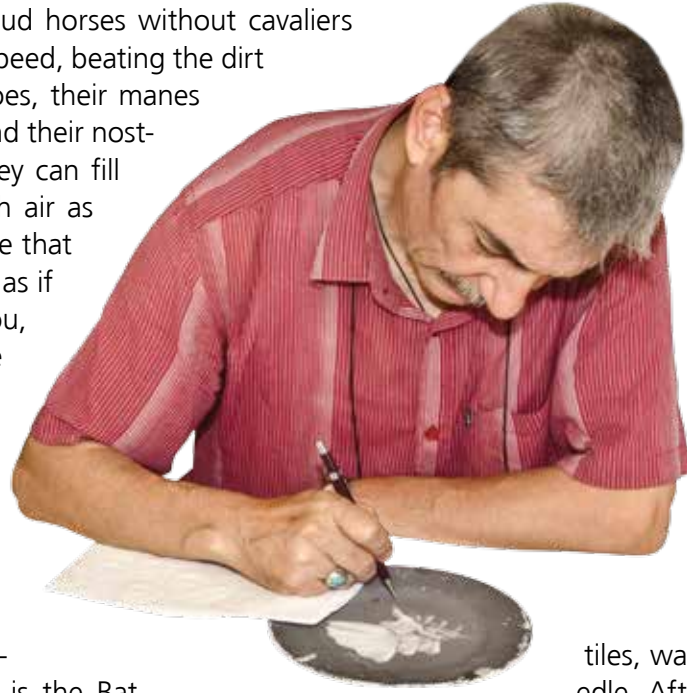
Then, Turkan Soray, accompanied by her good-looking contemporary Cuneyt Arkin, who is the Battal Gazi and Kara Murat of the Turkish cinema, and Orhan Gencebay, the father of the Arabesque music on both sides, is looking at us with her long eyelash and huge, almondlike eyes a little further away from the galloping horses whose veins come out of their tense muscles like fingers. But it is not only the breath taking noble horses, Turkân Soray, Cuneyt Arkin and Orhan Gencebay which fascinate us. The gravures, mosaics, landscapes and many more, are just as impressive.

None of the things mentioned above are scenes we are daydreaming. We are talking about the tableaux created by the skillful hands of the 2 artists of a little known art, sigrafitto.

### The Lost Art Revived in Kutahya

A warm, summery autumn day. The morning cool has left, and the sun penetrates to every single cell of ours. Thinking that it will be good to store some sunlight before the gloomy, cold winter days arrive, we walk towards the TRT building in Taksim Tepebasi, and arrive at the 7th Golden Hands Exhibition arranged with the cooperation of the Ministry of Culture and the Municipality of Beyoglu on the side part of the building.

We stroll around the exhibition area where about 65 traditional handicraft artists from 33 cities in Turkey. Masters of many handicrafts ranging from hooded boot making to silk carpet weaving, from copper engraving to wood carving, and from wrestler's tights making to marbling, exhibit their works of art in stands allotted to them. As we walk around the stands, we see the signboard that reads "sigrafitto", towards where we head immediately. The black and white tableaux in various sizes attract our attention. As we watch the tableaux performed with sig-



Ahmet Metin TUNCA

rafitto with admiration, Ahmet Metin Tunca, who is in charge of the stand, welcomes us to inform us about this art, and we feel excited to learn what sigrafitto is.

As far as what we learn from Mr. A. Metin Tunca, sigrafitto, which means "scraped" in Italian, is an undercoat scraping decoration technique. It is an art which is performed by scraping the surface of painted ceramic, floor

tiles, wall tiles and granite with a needle. After it emerged in its motherland China, the art was performed during the Karluk and Karakhanid periods as well. Then, it developed and became widespread in Iran and Europe, and especially Italy, where it was named.

At first, sigrafitto was performed by decorating the red clay shaped with hands and coated with a white undercoat, with spiky metal needles and styluses. After the conversion of the Turks into Islam, white clay began to be used in the performance of this art as well. Different textures such as pointing, fonting and carding were used in the works created during the Karluk and Karakhanid Periods.

### Had a Break after the Seljuks

After the Seljuks, the art wasn't performed during the Ottoman and the Republic periods, until 1992. It was revived in Kutahya in 1992, and is nowadays being performed by Ahmet Metin Tunca and her daughter Gokcen Ilay.

We interviewed with the father and the daughter who are the masters of this art known by few, and asked them how the art is performed, its how tos, its difficulties and their objectives about it, and A. Metin Tunca tells us how they were introduced to this art. We are used to hearing that the passion for art passes on to children from parents. This



Gokcen Ilay TUNCA



was not the case, however, for the Tunca family. Her daughter Gokcen Ilay was introduced to this art while studying Ceramic, Glass and Tiling in the Occupational College at Dumlupinar University in Kutahya. Deciding to dedicate her life to this art since she could not find a job when she finished the school and turned to Kutahya, Gokcen Ilay Tunca also had her retired father Metin Tunca get introduced to sigrafitto via Lokman Acar, the teacher who introduced her to this art. The father and the daughter have thus been working in the workshop they prepared in their house since 2007.

Metin Tunca tells that he was not very unfamiliar with arts even before he got to know sigrafitto. "I learnt basic painting at school. I used to do oil painting and water coloring. I also attended a tiling course for two years while I was working". He says. It seems obvious to us that Gokcen Ilay Tunca inherited her artistic talent from her father.

We ask A. Metin Tunca who dealt with tile before sigrafitto the most distinctive difference between the two. He states that the most distinctive difference is the fact that the patterns or motives are drawn with a brush in tile, and with a needle in sigrafitto. Also sta-

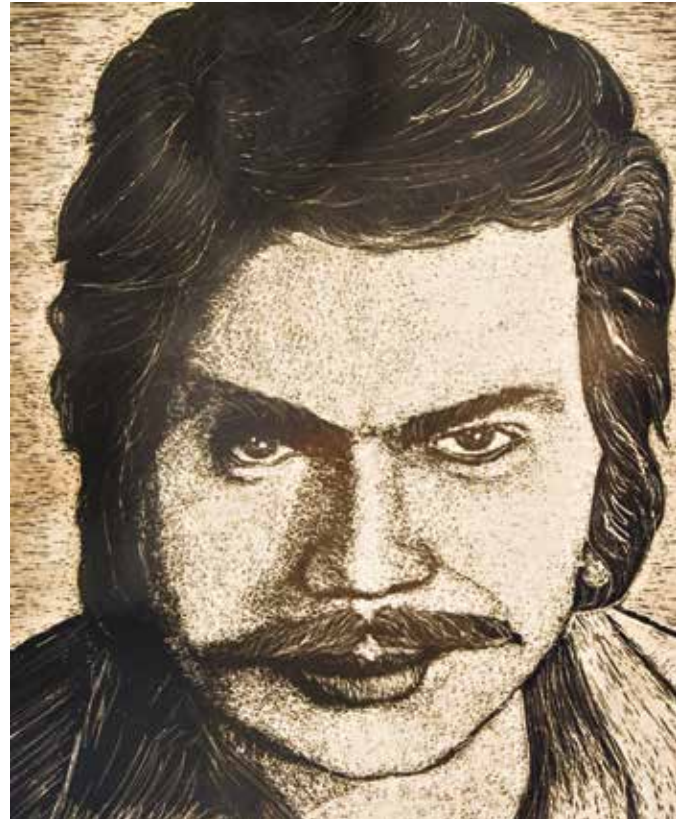
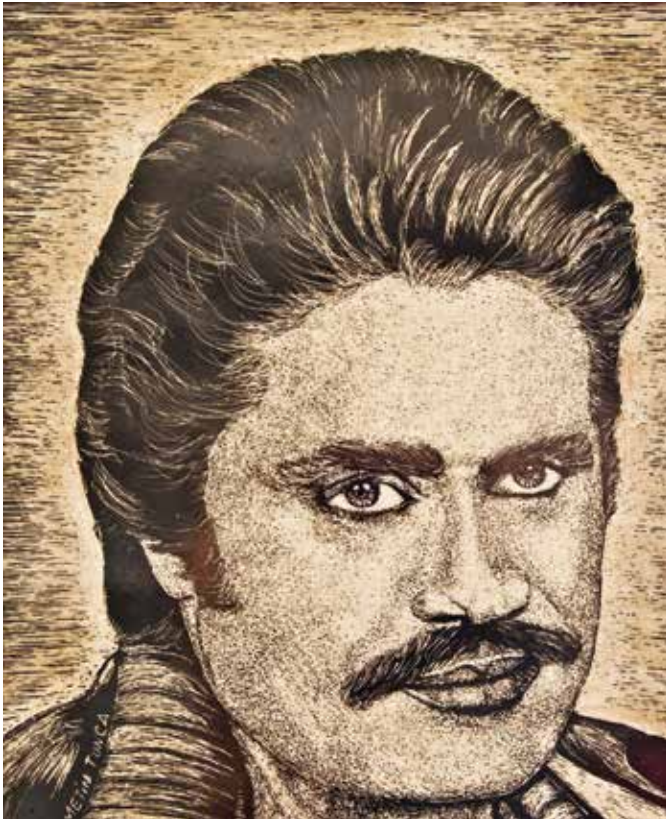


ting that tile requires an underglazed work while sigrafitto is overglazed, he stresses that during the Seljuks, sigrafitto was performed underglazed as well. The most widespread ceramic types seen during the Seljuks used to be the sigrafitto ceramics. The making of the ceramics during this period was different from the ones made today in the sense that they were underglazed. To prepare a work of art in sigrafitto, the clay would first be shaped with hands, then undercoated and left to dry. After it dried completely, the ceramic would be decorated by scraping. Baked after this process, the ceramic would be glazed with cream, green, yellow, brown or mixed colors and baked again.

### **They Literally Scrape an Entire World with a Needle**

We wonder on what types of surfaces the art is performed, what kind of materials are used, and the phases of the art. A. Metin Tunca answers our questions with patience, a blessing granted to him due to dealing with this art. Stating that they work on ceramic, granite and porcelin, Mr. Tunca tells that firstly an overglazed undercoat mixed and crushed with black paint is applied on the material. The undercoated material is air dried for 2 days before the baking process. After baked, the main lines of the picture is drawn on





an area determined on the material earlier by using the copying method. The details and toning of the picture that was transferred to the surface with its outlines are made by pointing the surface with a beed needle placed on the tip of a pencil. To create works of art in order for sigrafitto to be known better countrywide, the father and daughter work very hard to keep it alive and never to lose it again.

No soft, hairy brushes, pallets or colorful paints are used while performing this art. The works of art which are usually black and white are created by using metal tools such as nails, needles or stationery knives. The father and daughter use the nail, needle and pin for the details of the picture, and the stationery knife for larger scale fields such as the sky.

For toning, firstly the direction where the light hits the picture is located. More amounts of centring is made on the spots where the light is denser, and smaller touches usually suffice for shaded spots.

Tools with thicker tips are used if larger fields need to be scanned. A thick scouring sponge on one corner of the table then attracts our attention, and we ask Mr. Metin Tunca what it is for. He tells us that it is used in order to wipe off excessive amount of paint which may concentrate on the surface while doing the centring and scraping. In addition, they do not forget to place a piece of paper towel under their hands while working, so that the part that is done does not get deformed while they are working on another part, which would waste all the effort spent.

The work of art completed with millions, maybe even billions of needle hits which do pointing and scanning, is baked, as the last phase, in 750-800 degrees. The product is kept in the oven for a day, and then the heat of the oven is gradually reduced to 100 degrees. The reason for the heat to be reduced gradually is to prevent the product to crack or break. The product that is taken out of the oven is left to cool. Also, the product will be more vulnerable to cracking or breaking if it is exposed to air current as soon as taken out of the oven. For all these reasons, sigrafitto is an art which requires a great deal of patience and labor from the very first to the very last phase.

According to Mr. A. Metin Tunca, the greatest handicap of sigrafitto is that one can not compensate even the smallest mistake while working. Mr. Tunca says the following: "Mistakes are always irreversible. If you do extra pointing, for instance, the light and shade balance is disturbed and there is no way out but throw away the whole work".

### **The First Sigrafitto Artists of the Ministry of Culture**

The father and daughter who have been working on this art for about 6 years have the title "the first sigrafitto artists of the Culture and Tourism Ministry". Metin Tunca says the following on this matter: "Although this art is one of our traditional handicrafts, it is not well known, and was not kept alive. My daughter and I have been working on this art for about 6 years, and we arranged our individual sigrafitto exhibition in Kutahya and Eskisehir.



Our works attracted attention, and the Research and Education Management of the Tourism and Culture Ministry registered us as the first sigrafitto artists”.

Claiming that there are no other sigrafitto artists in Turkey, Mr. Tunca expresses that it is their greatest desire to introduce this art to as many people as possible. Stating that they have managed this to a certain extent with their individual and mixed exhibitions, Mr. Metin Tunca also tells that they have arranged 2 individual exhibitions so far. The father and daughter artists also attended mixed exhibitions arranged in Istanbul, Ankara and Antalya.

Stating that there are 53 works of him and his daughter in the first exhibition, Mr. Tunca tells that they now have almost 100 works readily available for exhibiting. When we ask Mr. Metin Tunca how long it takes for a work to be done, he tells us the following: “I can work only 3 or 4 hours a day while my daughter can work 7 to 8 hours. I like working in the daylight whereas my daughter likes working at nights. It thus may sometimes take us 3 months to complete a work”.

### **An Art with an Expensive Labor**

Noting that although the material used in sigrafitto is not very expensive, Mr. Tunca states that the labor spent on it is. He also states that like many arts and crafts, patience and self sacrifice is necessary for sigrafitto as well. Pointing to the fact that the art has many educative sides as well, he says the following: “I didn’t use to be so patient before



re I began engaging myself with this art, but one acquires the talents he/she didn’t have before”.

Expressing that praises received from art lovers wipe away all the tiredness from creating a work, Mr. Metin Tunca states that it is both his daughter’s, and his own greatest dream that as many people as possible get to know and love this art. After introducing enough people to this art, the greatest objective of the father and the daughter is to arrange exhibitions in the US, the UK and Italy. This is not all, though. The father and the daughter, the 2 knights of sigrafitto in their own words, also desire to work on 3D objects and to exhibit these works both in Turkey and abroad.

While Mr. Metin Tunca tells us about his dreams and objectives about this art, our eyes explore his and his daughter’s tableaux exhibited on the stand allotted to them. Especially the ones where horses are pictured attract our attention. We then learn that Mr. Tunca is very much into horses and that the portraits of Cuneyt Arkin, Turkân Soray and Orhan Gencebay belong to him. The mosaic works with bird, fish and horse figures that have been adopted to sigrafitto are as admirable as the works with landscapes from the older Istanbul.

As we think to ourselves that such a beautiful art should be known and loved by more and more people, Mr. Tunca offers us the diary that he offers those who visit the exhibition. We sign the diary with our best wishes, and with thanks to them for introducing us to this art.

# Dilek Hanif: A Fashion Designer Who Owes Her Original Style to the Ottoman

by Hatice URUN

**Her interest in fashion begins when she was a child. Over the time, she begins to form different combinations and determine the dress collections in the boutique she went in order to help her mother. She then crowns her career she began in a small shop with little amount of money, by being the first Turkish fashion designer who arranged a fashion show in Paris. The collections she combines receive the full grade both nationwide and worldwide. We interviewed with Dilek Hanif, who has been in fashion for more than 20 years, and become an international brand, about her career, her life story and fashion designing. Stating that she became distinctive due to her designs which reflect the Ottoman, Mrs. Hanif adds the following: "If I hadn't reflected my own culture in my designs, I wouldn't have caught an original style".**

Dilek Hanif is born to a crowded family in Istanbul in 1962. During her highschool years, her favourite lessons in the Erenkoy Highschool for Girls are literature and painting. She then gets to know the fabrics closer and begins to grasp the how tos of the business in the shop her mother opened first in Tesvikiye, and later in Buyukada. Mr. Hanif, who states that she ran to her mother's shop after school, and worked in the boutique during the summer breaks, she expresses with the following words how she owes her business ethics to her mother: "I learnt from my mother, and digested, from very young ages, the working discipline and business ethics, how to treat a customer, what the expectations of customers can be, and what can and can not be sold during the season".

After highschool, Mrs. Hanif comes to a turning point in her life, and decides to open her own work place. Also adding some loans to the amount of money in her hand, she rents a 100 square meter place on the top floor of an inn in Osmanbey, and opens a workshop. By 1990,

she has already had a confection workshop with 2 sewing machinists and a modelist. Rolling up her sleeves with the idea "I can make better clothes than the ones available in the market", she begins her career with a 100 piece collection which has feminine lines, called "Dilek Hanif Line".

Apparently, her first collection has brought her luck, because her business has grown very rapidly. So much so, that she can not fit her workshop anymore. Within those days, 2 more flats upstairs are emptied, and Mrs. Hanif rents one of them as a storage, and the other as a fabric cutting place. She thus has begun mass production on 4 flats, each of which are 100 square meters.

"I had really tough times when I first opened my confection workshop. It was me who dealt with everything, and I had to work very hard." She says, adding that she had to follow up with the business even when she had 40 degrees temperature, and this is what is required for the working discipline.



The brand Dilek Hanif used her own labor only to be so well-known. If you are working properly, one customer will soon bring the other. One of these customers is Hulya Avsar. Hulya Avsar's art director one day sees in a TV show, dresses prepared by Dilek Hanif, and offers her to prepare some dresses for Hulya Avsar's own TV show. Upon this offer, Mrs. Hanif prepares dresses for Hulya Avsar, both for stage, and for her TV shows for 8 years. Her name begins to be mentioned also on TV.

Mrs. Hanif also takes into consideration the offers she receives from her own customers. Stating that she received orders for her customers' wedding or engagement ceremonies as well, she adds that she had difficulty coping with all that much work on her own. Since the techniques and working systems of haute couture and confectionery are quite different, she again has to make a decision. Since she feels excited to make personal designs, she decides to work haute couture, closes her workshop in Osmanbey, and moves to her current workshop in Tesvikiye.

A couture workshop is the peak that a fashion designer can reach in his/her occupation. In her new workshop in the building called Ralli, Dilek Hanif begins to bring into a form her simple but elegant designs which would wrap women's body, and in 2002, she arranges her first fashion show in the St. Irene Church.

### **The First Fashion Designer Who Arranged a Fashion Show in Paris**

In 2004, Dilek Hanif shows her collection to the Paris Haute Couture Confederation. Her drawings and the fashion show she arranged in Istanbul is viewed, and after a series of criteria have been fulfilled, the confederation comes to the conclusion that Mrs. Hanif has a couture workshop in Istanbul. Dilek Hanif's collection is handled under the off list category of the fashion show attended also by worldwide brands such as "In List", "Chanel", "Dior", "Valentino", and "Ysl".

Stating that she experienced both the excitement, and the challenge of taking part in the fashion week in Paris, which is considered as the show of strength of the fashion, as the first Turkish fashion designer, Dilek Hanif continues with the following words: "No role model to set the pace for you. We learnt in action what to do where, and how to reflect on when we experience something unwanted. You can imagine. All the fashion editors, the press and audience is there to watch you."

Pointing to the fact that it put a heavy load on her shoulders to be there not only as a fashion designer, but also as a cultural representative, Dilek Hanif continues as follows: "With the clothes you display in the show, and with the music you use, you represent the image of both Turkey, and the Turkish woman. The hall was very

crowded during the show, and towards the end of our show, everyone I saw from us, including myself, were in tears". In this platform, Mrs. Hanif attracts great attention with her Ottoman inspired designs, and receives the full grade worldwide. She thus continues to regularly attend the fashion show, which is arranged with fairly high budgets, combining collections twice a year, representing Turkey and the Turkish woman.

### **A Special Gift Granted to Her by the Creator**

Dilek Hanif tells that she is inspired by a variety of things. Sometimes a book she reads, sometimes one single scene of a movie she sees, or sometimes a painting she watches. The Anatolian civilisation and the Ottoman culture is also the sine qua nons of her designs. Thinking that refusing the culture means refusing oneself, Dilek Hanif expresses her desire to keep alive her existing culture on the modern woman's body with new forms, and by stylizing cuttings, with the following words: "Since the Ottoman culture is known only very little, or not known at all, by westerners, my designs felt fairly different, which allowed me to become distinctive among so many fashion designers. If I hadn't reflected my own culture on my drawings, I wouldn't have caught an original style. Europe has already explored how to sew skirts or blouses, and they do it really well. Above all these things, though, you have to have the gift for designing, which is granted by Allah. I mean, it has to be in your nature".

We also learn from Dilek Hanif about the attitude of the Turkish person towards clothes. Apparently, some people buy 3 ready made suits at a confectionary shop, while yet



others prefer to have a single and very high quality suit which is special only for them. Acknowledging that they are 2 different points of view, Mrs. Hanif states that the second preference is more accurate since a fashion designer who works couture can offer better services due to the fact that he/she deals with customers who know what they want, wish to be offered high quality services with the money they pay, and buy high quality, simple, but elegant clothes prepared with great labor.

Actually, one's culture is the mirror of his/her clothing. While designing clothes for someone, that person's points of view should thus be known, and his/her expectations should be fulfilled accordingly. According to Dilek Hanif, while a Turkish woman likes colorful, bright and ornamented clothes, say, a French woman, would prefer to be liked by her partner with simpler and lighter clothes.

No matter where in the world, though, woman takes place in her designs in the most noble, pure and feminine way since she is very special. Laceworks should be prominent, high quality fabrics should be used, and utmost labor should be spent on her clothes. Fashion likes focusing on styles more than on lines. For this reason, Mrs. Hanif does not use so many different colors on her designs. Mrs. Hanif, who prefers to use elegant and class lines, states the following: "I never compromise simplicity. I can dress any woman who knows her style, who likes to dress up simply and elegantly, and who refrains from exaggeration, with pleasure. She may be a celebrity, a politician or an actress. It doesn't matter what her occupation is".

### **Her Designs are Noticed Wherever She is**

When we ask Mrs. Hanif if her customers notice her dresses among loads of others, she answers our question as follows: "Yes, they can be noticed. My friends or my customers have many times told that a certain dress is my design". In fact, maybe this is what needs to be achieved eventually since this is probably the proof of a fashion designer doing her job accurately. Certainly, it is important for Dilek Hanif to become distinctive in her own sector and to be able to catch a style, a "Dilek Hanif Line".

Right at this point, Mrs. Hanif states that a collection needs to have a certain theme in order to be combined properly. She explains the phases of how to combine a collection. Firstly, the *mulaja kalibi* of the models the drawings of which have been prepared are taken. Next, the fabrics which will be used for try-ons are cut. During the try-ons made on dummies with the drape technique, all the *tos* and *rules* disappear from the fashion designer's mind, and she asks for the impossible. The main *kalip* of the dress has already been prepared thanks to this try-on. Very special and high quality clothes are cut, and almost all the dress is sewn with hand. The laceworks and embroideries which had already been ordered and approved take their right place on the dress, and the dress is done.

With this working method, Mrs. Hanif prepares 2 fashion shows on couture, and 2 on confectionary each year. Stating that she and her professional team of 20 members work full day in order to prepare a collection with 30 pieces on average, she gives us a small clue regarding the costs with the following words: "Great amount of hand labor is used on clothes, and the quality of fabrics is very high. We use great hand labor and high quality fabrics since we design personally for each individual".



### **Even if She Knows A Lot, She Still Consults**

Apparently, before displaying the collection she has combined, Mrs. Hanif exchanges opinions with others regarding the colors and details of the clothes. They also make decisions on the 36 to 38 size, healthy looking, feminine couture models they will work with altogether. "One of the greatest challenges of a fashion show is related to which model will wear what kind of a model, and how she can carry the clothe on her without any problems. We pay special attention so the model and the clothe can suit very well." She says, also reflecting on some of the how tos of her job. She also underlines that throughout the years, they have got used to the procedure and the routines of the Fashion Week in Paris, and gained a lot of experience.

As we are thinking to ourselves that getting used to the fashion shows becomes easier when the fashion designer is familiar with the expectations of her customers, and gets to know human beings as closely as she can in general terms, Mrs. Hanif confirms this thought with the following words: "Expectations are reflected on collections. Since we work personally for each individual, we need to get to know our customers very well, learn their expectations and behave accordingly. Maybe the most important thing in addition to all these, though, is analysing the customer's physical and spiritual characteristics very accurately. If you are sewing a dress for a wedding ceremony, for instance, you have to know even the intimacy between your customer and the wedding host."

### **Spread Throughout the Entire Europe after Paris**

The designs and collections by Dilek Hanif have now begun to take place as the second Turkish brand within Harvey Nichols, a luxurious chain store, in order to be able to take part in the international market, reach the customers in Ankara, and to enter the international market. For this chain store, she prepares a collection composed of night dresses, elegant tailleurs, basic top groups, and dinner dresses the details of which are hidden in the elegant lines. The agency she works with in Milano encourages Mrs. Hanif a whole lot in producing confectionary. The reason for this is the fact that the confectionary collection she prepares for the showroom in Milano is liked very well, and meets important customers.

Moving to another larger place at the bottom floor of her workshop, Mrs. Hanif begins producing confectionary again after a long time so that her brand can have a strong identity, and reach a larger mass of customers.

She continues to prepare collections for ladies which are comprised of high quality products produced in limited numbers. Contrary to the couture work where she did not have many chances to use various colours, in confectionary she finds the chance to use bright colors as



well. Cocktail dresses, dinner dresses, night dresses, and dynamic combinations which meet basic needs compose her collections. She takes into consideration everything needed for a quick shopping.

### **Does a Fashion Designer Dress Herself from Outside?**

When we ask Mrs. Hanif who are the fashion designers, and which are the brands she feels close to her style, and whether there are any clothes she can never throw away from her wardrobe, she tells us that she likes Coco Chanel very much, and that she can use Ralph Lauren with great comfort although it is a classical style. Stating that she finds the lines by Hakan Yildirim very successful, and she believes that he will be quite well-known as a fashion designer some day in the future, Mrs. Hanif adds that she uses the leather accessories, jumpers and scarfs by Hermes, bags and shoes by Chanel, and the donna Karan products with great pleasure. Pointing to the fact that she sews dresses for herself as well, Mrs. Hanif continues as follows: "Most of my clothes are sewn in my workshop since I have my own style. I try to acquire the additional accessories I lack, from abroad. Black is my sine qua non, and I use white and blue shirts very frequently".

### **Supports Talented Fashion Designers**

Despite being very busy, Mrs. Hanif does not skip being engaged in talented fashion designers, and hires them in her workshop. Informing that they consider each and every CV sent to Dilek@dilekhanif.com, she continues with the following words: "They are first called for interviews, and we try to understand in which department they will best be supporting us. They usually improve themselves either in the lace-work department, or in the workshop. They need to spend a lot of effort, continually keep themselves up to date, be patient and disciplined".

Our fashion designer Dilek Hanif, whose collections are liked very much both nationwide and worldwide, is running towards a brighter future with her passion for fashion.

# Princess Nazli: The Patron of Arts and Artists

by Prof. Dr. Suleyman KIZILTOPRAK

The family which belongs to the heritage of Mehmet Ali Pasha of Kavala and which is recalled as Egyptians in the history is a family which influenced the Ottoman quite a lot in political, societal and cultural terms, especially during the last period of the Ottoman Empire. This influence was not limited to the male members of the family only. The female family members such as Amine Hanım, also called the Mother Pasha, and Zeynep Kamil played leading roles as well. One of these women was also Princess Nazli, who led a quite influential life between Istanbul, Cairo and Paris, and who was married to Painter Halil Serif Pasha. Due to her intellectual capacity and her affluent financial situation, her villa in Cairo, which was also known as "Villa Henry", was very frequently visited by ambassadors and politicians as well as by artists, poets and musicians.



Figures who belong to the family of Mehmet Ali Pasha of Kavala, and who had important influences not only in the Ottoman history, but also Egypt, took part in the stage of history as of the 19th century. Just like the ones who governed Egypt as governors and khedives such as Ibrahim Pasha, I. Abbas H. Pasha, Said Pasha, Ismail Pasha, Mehmed Tevfik Pasha ve II. Abbas Hilmi Pasha, there were also women who were prominent in the family. After the London Convention in 1841, the Kavalali family began to get in good terms with the Ottoman Empire. This was the case in the official history as well. The documents began to contain the expressions of fidelity instead of the expressions of betrayal. In 1841, Mehmet Ali Pasha made a historical visit to Istanbul, and stated her obedience to Abdulmecit, the Sultan of that period. Especially after this visit, the prominent members of the Ka-

valali Family who lived in Cairo began to regularly spend their summer in Istanbul. Those who came from Egypt attracted the most attention among those who first carried the Westerner life style to Istanbul, which was also criticized by Ahmet Cevdet Pasha. It is possible to see the influences of the Egyptians, namely the Kavalali Family, in the life of Istanbul after the reforms. Clothing of women in the European style, the European table manners, and Turkish Classical Music choruses which cheered up the Bosphorus nights influenced the socio cultural life of Istanbul through the Egyptians. The family who pioneered in building beautiful structures such as the Khedive Pavilion, the Beykoz Pavilion, the Egyptian Apartment Building, the Horses Mansion and the Sait Halim Pasha Waterside residence, also had heritable premises such as the Zeynep Kamil Hospital. Cultural and artistic gather-

ings were held in the pavilions, waterside residences and mansions that belonged to the family. Prominent figures in arts, sciences and many opinion leaders of the period attended those gatherings. Figures such as Mehmet Akif Ersoy, Neyzen Tevfik, Ahmet Hamdi Tanpinar, Ibrahim Calli ve Bedri Rahmi Eyuboglu were also among those prominent opinion leaders.

Women of the dynasty were famous for their generosity. They kept influencing the social and cultural life of the Ottoman Empire even though Istanbul and Cairo at times did not get in good terms. They have left noticeable imprints in the cultural and artistic life of the entire Ottoman Empire, mainly in Istanbul, Cairo and Tunisia. Amine Hanım, Zeynep Hanım and Nazlı Hanım are prominent female figures in the family.

Among all these female figures, the best known one is Amine Hanım, also known as the Mother Pasha or the Mother Khidive, and who was the wife of Khidive Mehmed Tevfik Pasha. Contrary to his Father Khidive Ismail Pasha, Mehmed Tevfik Pasha had a single wife. Abbas Hilmi is the first child of Tevfik Pasha and Amine Hanım. They then had a son called Mehmed Ali, and 2 other daughters. After Tevfik Pasha died in 1892, Amine Hanım began to stay in Istanbul, where she firstly stayed in the summers only, for longer periods. Abdulhamid the 2nd highly respected the wife of the khidive who was respected greatly within the family. Actually, the waterside residence in Bebek, gifted to Amine Hanım by Abdulhamid was one of the locations where the khidive family lived when they came to Istanbul in the summers. Abdulhamid the 2nd's efforts for Amine Hanım to spend more time in Istanbul based also on some political reasons. The Sultan would have the unofficial relation with Abbas Hilmi Pasha the 2nd, the Khidive of Egypt, through her. Abbas Hilmi Pasha the 2nd paid a second visit to Istanbul in 1894. He was now 20. Amine Hanım also known as the Mother Pasha wanted to marry him to one of the daughters of the Sultan. Yet the young Khidive rejected his mother's offer due to some political reasons he did not specify clearly. The excuse he put forward was his wish to marry one of his odalisques with whom he was in love.

Zeynep Hanım, who was also a member of the Kavali Family, was well-known for her charitable activities. She had a hospital built on her own name. The Zeynep Kamil Hospital is one of the most important charitable premises she built with her husband Yusuf Kamil Pasha. Another female member of the family who had influences in the contemporary period is Princess Nazlı with the activities she took the lead in Egypt and Tunisia, in terms of woman liberation.

It was not a surprise that a woman rights movement which demanded equal rights with men emerged in Egypt at the end of the 19th century, because Egyptians



who had been familiar with the French culture since the beginning of the century also had an elitist class the members of which had contacts with European women and wanted to be like them.

The women's rights movement in Egypt which demanded equal rights with men first made its voice heard during the reign of Abbas Hilmi Pasha the 2nd, and the female members of the dynasty in Egypt took the leading role. As the daughter of Mustafa Fazıl Pasha, Khidive Ismail Pasha's brother, Princess Nazlı had a highly respected status in the eyes of the European and Egyptian upper class including the British.

Princess Nazlı had been married to Painter Halil Serif Pasha. Halil Pasha was the son of well-known Sherif Pasha. With her husband who was promoted to the highest levels of beurocracy and became the ambassador of Paris, Princess Nazlı lead an influential life between Paris, Istanbul and Cairo. She was widowed for a while, though, after the death of her husband. She left Istanbul and went to Egypt, During her years in Egypt, Princess Nazlı had a high reputation due to the fact that she was from a noble family, and that she was young with a fun personality. Since she received education within the British system of education, she knew English very well. She also spoke French well, and knew German and Italian at the intermediate level. She played the piano very well, Princess Nazlı, who spent her youth in Istanbul had also earned the respect and appreciation of the Sultan thanks to her beauty and wit. Due to her intellectual capacity and her affluent financial situation, her villa in Cairo,



which was also known as “Villa Henry”, was very frequently visited by ambassadors and politicians as well as by artists, poets and musicians, just like the mansion of Yusuf Kamil Pasha and Zeynep Hanim in Beyazit, Istanbul. Princess Nazli would introduce the young artists and authors to the elite guests who came to her mansion all the time. She would also support such artists and authors with her own financial facilities, or she would make the government officers and traders under her influence support them.

Princess Nazli lived in Cairo until she married to Halil Bouhageb who belonged to one of the elite families of Tunisia. He also served in high levels of Beurocracy as the head of the Municipality Council, a minister, and the Prime Minister. During his services, he received great help from his wife Princess Nazli. She focused more on the education of girls, women’s right to have an occupation, and higher education. She became one of the first few figures who expressed that women in the Islamic world and in the Ottoman Empire should take responsibilities like men in the fields of economy, social life, arts and culture. He showed that women in the Islamic world, mainly in Istanbul, Tunisia and Cairo, if receive enough education, could be as successful and bright at least as men.

### **Nazli Hanim, a Public Diplomat, and the Leader of Women in Social Activities**

By the end of the 19th century, the relation between states gained a more different form than in the past. Things changed drastically especially in the Balkans and the Middle East which was then within the territories of the Ottoman Empire, and many various actors became engaged in the solution of various political, economic and social problems. Activities which focused on peace and opened a door for solutions within the problematic territories of the world have not been performed by those who are in favor of official arguments and those who

had contacts with the officers of the Empire only. Another tool for alternative politics which was also used by Abdulhamid the 2nd was engaging those who are not actually officers of the Empire or diplomats in the solution of the political, social, international and domestic problems.

Nazli Fazil, who took initiative when necessary, is one of those figures. Nazli Hanim, who we can consider as one of the pioneering figures of public diplomacy, made very successful use of her intellectual capacity and her talent in foreign languages. The German, British, French and Russian consulates in Cairo showed great interest in Princess Nazli, and listened to her opinions with respect. They even paid visits to her at times, as if she were a Secretary of Foreign Affairs. Being fully aware of the respect she was shown, she used this as a chance to speak out some political opinions of hers as well. Sometimes her opinions were asked regarding the issues regarding the domestic and international politics of Egypt. This means that she had, though little, some influence on the politics of Egypt. Her sympathy for the British was obvious. She showed this obviously by contacting regularly with Lord Salisbury, the British Ambassador, during the war between the Ottoman Empire and Russia in 1877-1878. Lord Salisbury then became the Secretary of Foreign Affairs, and the Prime Minister in Britain. He never missed the chance to contact Princess Nazli when he visited Egypt. Everyone ranging from lords to British politicians grasped the importance of this friendship, and this deep friendship lasted until the last days of Princess Nazli’s life. The importance of Princess Nazli’s role is obviously seen in an incident reported to Dr. Comanos by Sir Drummond Wolff, the first high Commissar of Britain in Egypt. When Mr. Wolff was in Cairo to find a solution to the Egyptian issue, he paid a nezaket visit to Princess Nazli upon a commandment he received from Lord Salisbury. With this visit, Salisbury aimed to receive support from Princess Nazli for his arguments.

Another close friend of Princess Nazli was Muhammed Abduh. Since he supported the Urâbî' Pasha Movement, he was exiled to Beirut by the British Court. In 1884, he went to Paris due to the invitation of Afgani, and there they published a magazine called "Urvetu'l Vuska", which expressed the argument that all the Muslims in the world must struggle against the British imperialism. Abduh returned to Egypt in 1888, when Princess Nazli stepped in, and persuaded Lord Cromer to Allow Abduh to Return. Lord Cromer who governed Egypt de facto, highly respected Nazli Hanim, and Nazli Hanim was trying to get in good terms with him. Instead of struggling against the British imperialism, the well-known reformist acted on Lord Cromer's side, and focused on social and educational reforms in Egypt. Thanks to his political attitude which was liked also by Cromer, he served as the mufti of Egypt and as the member of the council. Princess Nazli, however, had an important role in him gaining such a high status.

Getting in good terms with Sultan Abdulhamid the 2nd, Princess Nazli was also supported by him financially. An example for this is the approval of her application to have a salary after her first husband Halil Seref Pasha died. The fact that she was supported both by Abdulhamid the 2nd, and by the British, proves that Princess Nazli was a successful public diplomacy actor.

Princess Nazli also had deep friendships with the sultans in the dynasty, an example of which is her friendship with Refiye Sultan, Sultan Abdulmecit's daughter. On the other hand, as one of the most active women in the Khidive family, Princess Nazli, both directly and indirectly struggled for the woman rights in Egypt. Also, with his fatwas on woman rights and similar issues, Abduh supported Princess Nazli as well. With this support, Princess Nazli took the lead in starting and strengthening the woman rights movement in Egypt.

The first voices in the women's movement came from upper class Egyptian Muslim women who were fed up being prisoned in their harems. Before Princess Nazli, a man called Kasim Emin had put forward the idea of a women's rights and liberation movement. In 2 books he published on Women's liberation in 1899 and 1901, he criticized the discrimination against women, the conventional but unfair ways of divorcing, and the related laws.



### The Influence of Princess Nazli in Egypt

On the other hand, mostly Syrian, Christian and Gypsy woman journalists began to publish magazines for women before the 1st World War. These magazines would encourage women to receive education in order to fight with poverty and ignorance. In addition to this, articles about women having equal rights with men were being published as well. Another important figure who opposed to poligamy was Melek Hifni Nasif, who launched a 10-article program in the congress which gathered for women's rights in 1911. Princess Nazli died in Cairo on December 28, 1913, and the women's movement in Egypt lost one of its most important supporters.

After Princess Nazli's death, Melek Hifni Nasif, who played an important role in the foundation of the Egyptian Intellectual Women's Association (L'Association Intellectuelle des Dames Egyptiennes) became prominent in the movement. Also, Lebibe Hasim and Mai Ziyade were active members of the movement as well. On the other hand, Kasim Emin was another author who wrote about women's rights. As a male member of the feminist movement, he strongly supported the women's rights. Both Emin and Nasif received editorial support from Ahmed Lutfi Seyyid on the pages of the newspaper called El Ceride. Kasim Emin, with Mustafa Kamil, had also spent great efforts to open a national university in Egypt.

After the first World War, during the independence process which was started in 1919, Egyptian women arranged lots of crowded demonstrations against the British. Their demands, however, were on nationalism and independence but feminism. In 1920, 1000 women gathered in the cathedral in Cairo establish the Vefd Women Central Committee. Huda Saravi, who served as the leader of this organisation, and then founded the Feminist Union, organized a demonstration during the opening of the Egyptian Parleament in 1924, and demanded the members to make reforms. Some members were in favor of suffrage only, but Huda Saravi had a wider perspective. Saravi struggled more for education, well-being, political issues and legal reforms.

As a result, Princess Nazli, who spent great efforts to encourage women to receive education, have an occupation, and to contribute to science, arts and culture, had great influences in Egypt and Tunisia. Due to her relation with the governments in London, Paris and Istanbul, she acted as a bridge between the east and the West. More research is needed, though, regarding her contributions to the artistic and cultural life of the period she lived.

# A Bouquet From the Hidden Paradise

by Omer Faruk DERE\*

Art is waiting at the door to the paradise with either a brush, or a pencil in the hand, stretching the hand out into that door, receiving what is given and trying to make it visible in this world, without even seeing what is behind that door. Sometimes the air is filled with fragrances, but that delicate beauty never shows herself fully. Sometimes, though, they give a bunch in her hands, a bunch of heavenly flowers: Roses, daisies, cloves or tulips.



Gulfer (Glimmering rose) a fully stylised rose marbling

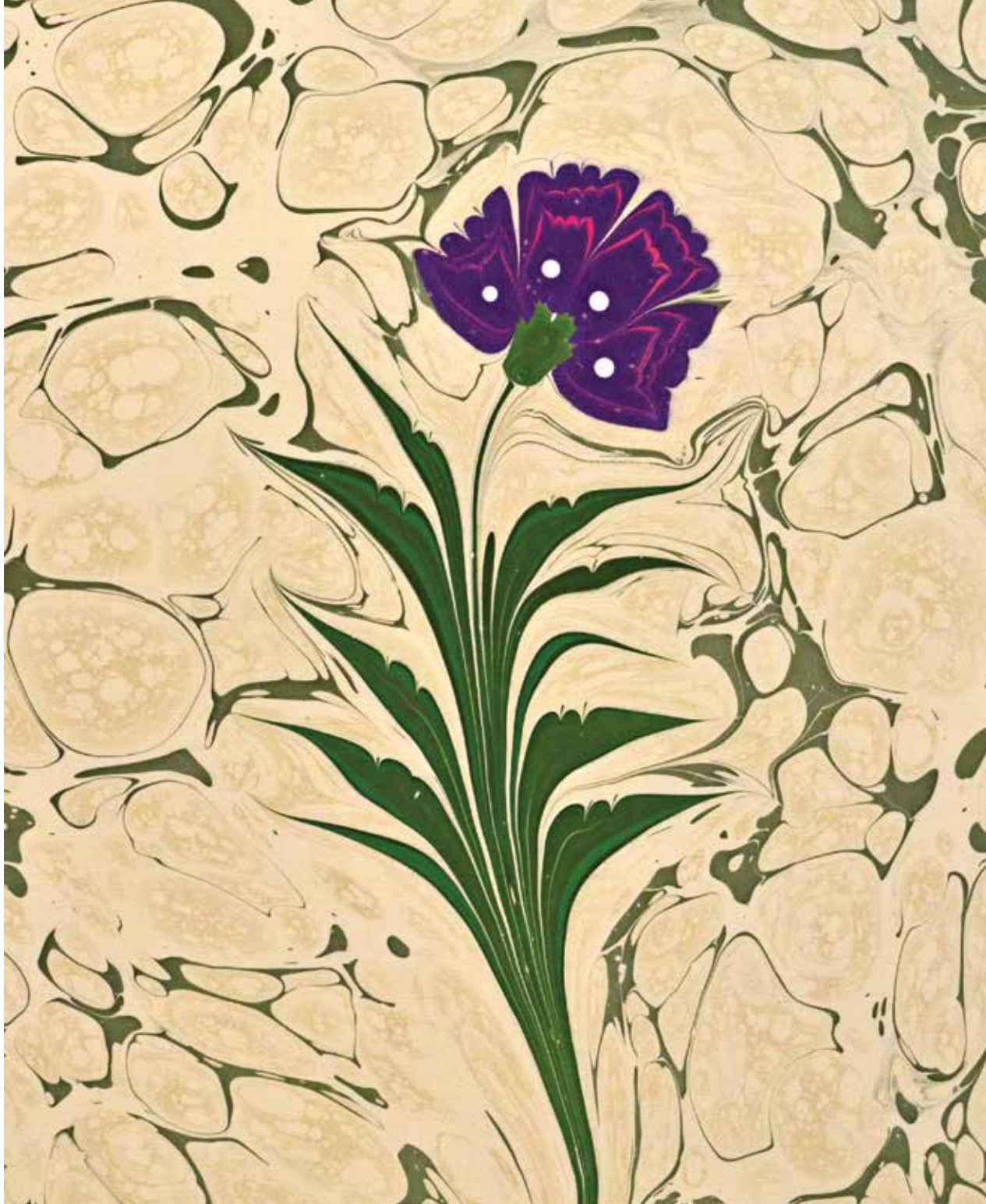


*Lale-i Perende (the flying tulip) A fully stylised tulip marbling*

The door to the paradise for a marbling artist is his/her marbling tray. Thus, he/she draws on paper whatever is given to his/her hand from the paradise into whose door he/she stretches his/her hand out. An artist is a vehicle in the phase of presenting the heavenly beauties to the humanity.

Spring always offers scenes from the paradise to human beings. It is thus probably for this reason that the objects that are the main themes of our ancient arts have always been picked up among the ones that emerge in the spring. Art as a holy notion has been granted many descriptions throughout the human history, and countless descriptions are made regarding the great works of art which impress us. It is possible to find descriptions as diverse as the human generations, and there should be no doubt that the-

se descriptions will be added new ones every coming day since art is being valued by the human, the most sensitive being created in the universe. If we leave aside the subjective descriptions of art, we can reach the basic artistic values that have been agreed on by human beings throughout the history. The numerous ways of each nation interpreting art along with the general values create the diversity in performing the art all over the world. The way of performing art forms the artistic culture in a nation, and what directs this culture is the nation's beliefs, receptions, and values. An artist can not be isolated from his society. He should thus be evaluated within the context of the social and historical environment he lives and produces in. The artistic culture existing in these territories, too, has been shaped with our beliefs and values throughout centuries. For this reason, the artists in this geography have to know



*Canfeza (Heart touching) A fully stylized clove marbling by O. F. Dere*

these values and perform their art in accordance with them. The personality of an artist who is alien to his own values is doomed to be occupied by other values that do not belong to him. Our artist must be able to roam all the arts in the world with one of his feet, while the other foot stands still on our own artistic values. He has to produce forms that best fit the current time, grasping the constant essence reflected in various forms that constantly change within centuries, embracing the things done in the past.

#### **Unity in Form, Unity in Composition, Unity in Color**

The question that needs to be asked, however, is what is the constant essence in the Islamic arts. This question may be answered in numerous ways, but the primary thing to say is "oneness". The oneness of Allah has directed, will direct, and must direct, a Muslim artist's artistic values, as it directs all his life. Unity in form, unity in composition, and unity in color.

The desire to seek the "one" has caused the Muslim artist to reach the unchanging pattern behind things by grasping the visible materials in the physical world. As a result of this search, the Muslim artist has preferred to simplify the forms as much as possible.

The reality witnessed by the artist who dives deep into the inner beings of objects is not easy to express. God is one, absolute, and excluded. The artist can express these emotions in an abstract way only. For this reason, we can say that the ways of expression that do not describe any phenomena are sought after more in the Islamic arts.

"The entire universe is the great book of Allah. Allah is written in every single letter of it." (R. Mahmut Ekrem). The effort of seeking abstraction in the art has led the Islamic artists to discover music as the most abstract art,

which has attracted the greatest attention. Music is followed by beautiful calligraphy with its style of description purified of the shapes in the external world. Marbling art, which is paper ornamentation in other terms, is at the peak of abstraction with its Battal and Hatib forms. Especially the Hatib decorations in the Hagia Sophia Mosque, which reached their peak with Hatib Mehmed Efendi, are patterns that fully correspond to our decorative arts. Probably the Muslim artist has reached satisfaction with the Hatib patterns that resemble plant and animal figures, so he has never needed to engage himself in flower forms, which are actually simpler than the Hatib form.

### **How did the Marbled Flowers of Mr. Okyay Come into Being?**

The flower figures in marbling became more popular at the beginning of the 20th century thanks to the marblings of Necmettin Okyay. Flower motives were used in marbling in the 18th and 19th centuries as well, but they are simpler, and they resemble wild flowers. Improving and reimprovising the flower motives in marbling, Mr. Okyay opened an era in marbling worldwide, and made Turkish marbling recognized. The era he opened experienced its heyday thanks to his student Mustafa Duzgunman, and that style of marbling was called "the Necmeddin style". I hope that you will find it useful to remember once more how Late Mr. Okyay began creating his works of art:

*Lâle-i dilbaz (A heart pleasing tulip). The tulip marbling on the left was drawn on a marbling tray, and the one on the right was drawn using the illumination technique. The marbling was drawn by O. F. Dere, and the illumination was drawn by Yonca Bacak.*



"Someone whom I hadn't met before came up to me at Medresetul Hattatin, and asked me to make marbled flowers. "Sorry Sir, but flowers are not preferred in this art. Some older artists tried some motives, but they don't actually resemble flowers." I said. When he replied to me saying: "Aren't you an artist? You ought to be doing it", I came home, set the tray and began to try some flower patterns. At that moment, Calligrapher Mr. Macid, a dear friend of mine, stopped by. I was trying a tulip pattern at that time. My dear Macid said: "Brother, why don't you drag these ends up?". When I dragged the ponytail hair in my hand up in the tray, the pattern looked exactly like a tulip, which made me feel very excited and enthusiastic. Since it was Friday, we went to the Yenivalide Mosque in Uskudar, where I was working. After the prayer, I went out and collected hyacinths, roses, clovers, whatever the flowers of the season were, and brought them home, trying patterns on my tray by looking at them. In short, Macid's suggestion and the grace of God allowed me to create these flower motives."

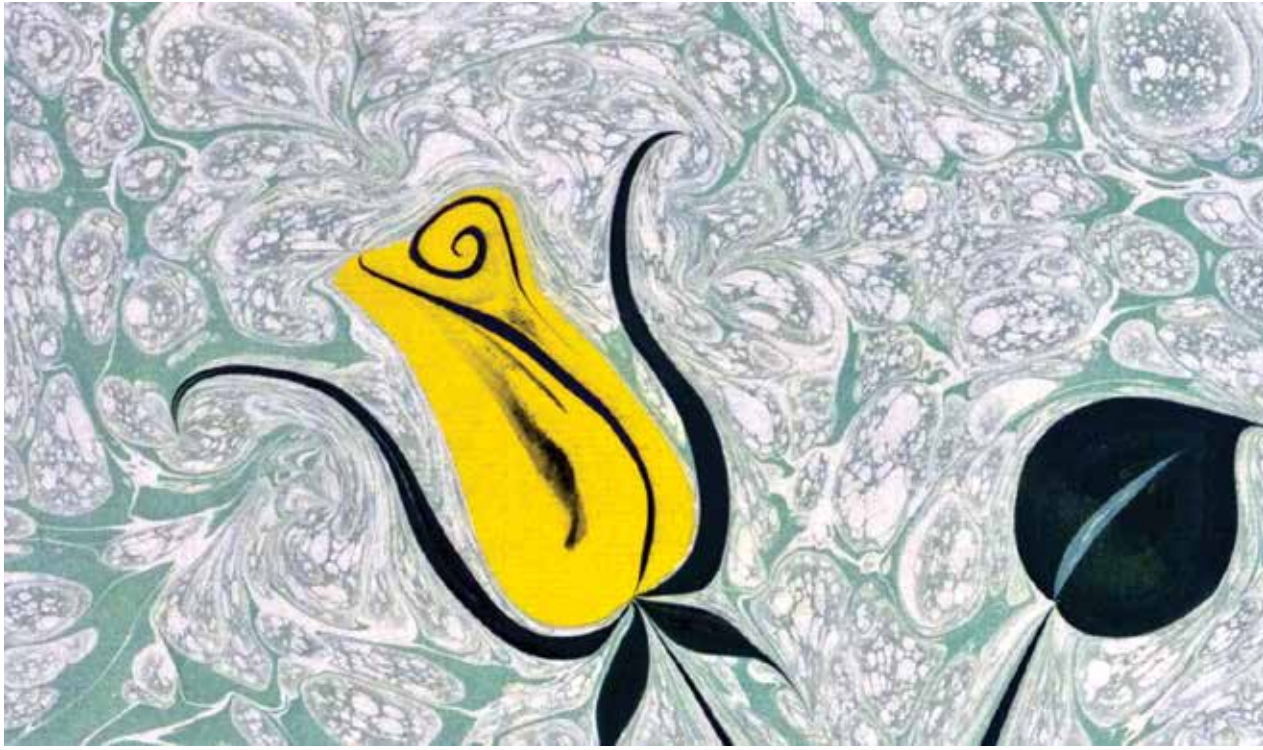
Although Late Mr. Okyay tried to make the identical drawings of flowers, he did not attempt to draw them in much detail either because the technical conditions were insufficient, or he sufficed with the patterns he created. The flowers Mr. Okyay who was committed to and cognizant of both Islam and the Islamic arts drew on his tray were half stylised forms.

### **Drawing Flowers on Water**

When we began our marbling lessons in the faculty, After we tried the Battal, Gelgit, Tarakli, Sal, Serpmeli sal, Bulbul Yuvasi and Hatib formss respectively, the time came for trying tulip patterns, and our teacher Hikmet Barutcugil said the following regarding marbled flowers: "Marbling artists are not painters. Don't try to describe flowers with all their details. When the pattern resembles the flower you are trying to draw, pass it on paper immediately. Flowers drawn on water are different from those painted on paper. So marbled flowers must be evaluated accordingly."

*Gulrû (The roselike face), a Fully Stylized rose marbling*





Gonca-i Handan (*The laughing rose bud*), a fully stylized bud marbling

We did not quite understand what he meant with these words at that time, but now I can understand the meaning of these statements very well. What he meant was nothing but stylisation. In addition to the semi stylized flower motives in marbling which have an important place in our traditional art, today it has become possible to draw much more detailed flower descriptions and 3-dimension flowers due to better technical opportunities available. In other words, painting on water is possible in our day.

A third option is to draw fully stylized flowers. This flower style is 2 dimension, and may vary greatly. Stylization is schematization and simplification of the object shapes in the nature. The object is simplified in accordance with its purpose, with adherence to its characteristics. Thus, the character of the object is presented more simply and more meaningfully. The monotoneness on the simplified objects is eliminated with diversification. The diversification in color and pattern increases the facilities that actually seem limited. The eye grasps the world in a 3 dimension way. Because of the dominance of the visual media in our life today, our brain is continually forced to perceive the third dimension. The Muslim artist, however, avoids showing the objects as they are real by picturing the 3 dimension objects as 2 dimension.

### **First, the Traditional Flower Drawing Forms must be Learnt Properly**

In this fully stylized form which has emerged in the art of marbling only recently, the artist does not bother to draw the identical form of the flower in the garden. In stead, he pictures the flower in his imagination. While he is doing this, though, he must do it without going ast-

ray from the realities of marbling. He does not have to work on details as a frescoer, but in a way that the distocks stemming from drops could reflect the motion and glimmer of water.

The marbling artists today are free to choose between the marbled flower forms classified above. This diversity is the proof that show how rich the marbling art has become. Certainly, renovations and new trys are welcome. I can not help wondering, though, whether those who show the virtue of expressing that they paint flowers on water are aware that they are the followers of the third way on marbling. At this point we should remind the saying "The lightning of reality stems from the strike of ideas".

To learn and teach flower marbling, one first needs to learn the traditional forms of flowers properly. The chance of success is little if new attempts are tried before learning the traditional forms first since the skill has not yet properly developed. It is our hope that new attempts in patterned marbling which we think may be divided into branches over the time will add a new dimension in the marbling art. Certainly, these attempts will be infiltrated by time, and will either be accepted, or be turned down according to their level of preference. We believe that the new attempts should not go astray from the essence that has shaped our delicate and deep understanding of art for centuries.

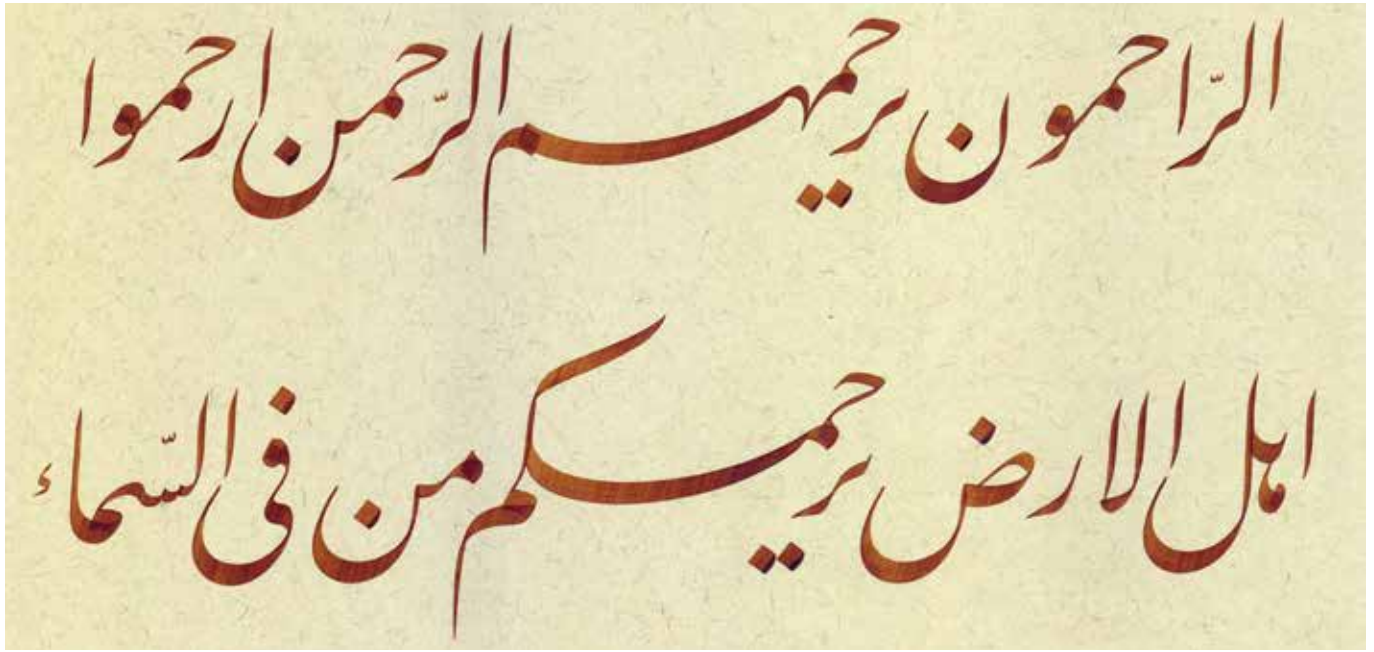
Art is to run after the new, feeling the sorrow of time in the heart...

\*The Head Master Teacher of Marbling and Calligraphy in ISMEK. All the works of art in Marbling belongs to Omer Faruk Dere

# The Storm of ISMEK Blowing in the International Calligraphy Contest

by Nermin SULTAN

Among the competitors in the calligraphy contest which was arranged for the third time by Albaraka Turk Bank of Sharing, 3 master teachers of beautiful calligraphy who teach in ISMEK were awarded. Within the Jely Taliq category, our master teacher of Beautiful Calligraphy Mustafa Parildar was awarded the first award, and our master teacher Huseyin Husnu Turkmen became the third. Also, within the Jely Thuluth category, our master teacher Menaf Nam was given the award of encouragement. We thus considered their success as a very good reason to get to know them a little bit more closely.



Mustafa Parildar's work which was awarded the first award in the Jeli Taliq category

This is the story of 3 calligraphers, Mustafa Parildar, Huseyin Husnu Turkmen, and Menaf Nam, who were born in 3 different cities in Turkey, had different experiences, and then met first in the art of calligraphy, and in ISMEK. All have had different experiences. Their lives that began in Sanliurfa, Trabzon and Bingol, lead them towards one another due to their common interest in arts, and especially the art of beautiful calligraphy. Of course when the arts and Istanbul are mentioned in the same sentence, the first centre of arts that comes to mind is ISMEK, where they eventually meet.

To begin telling their story from the end, we will note that they came together again for the International Calligraphy



Mustafa Parildar

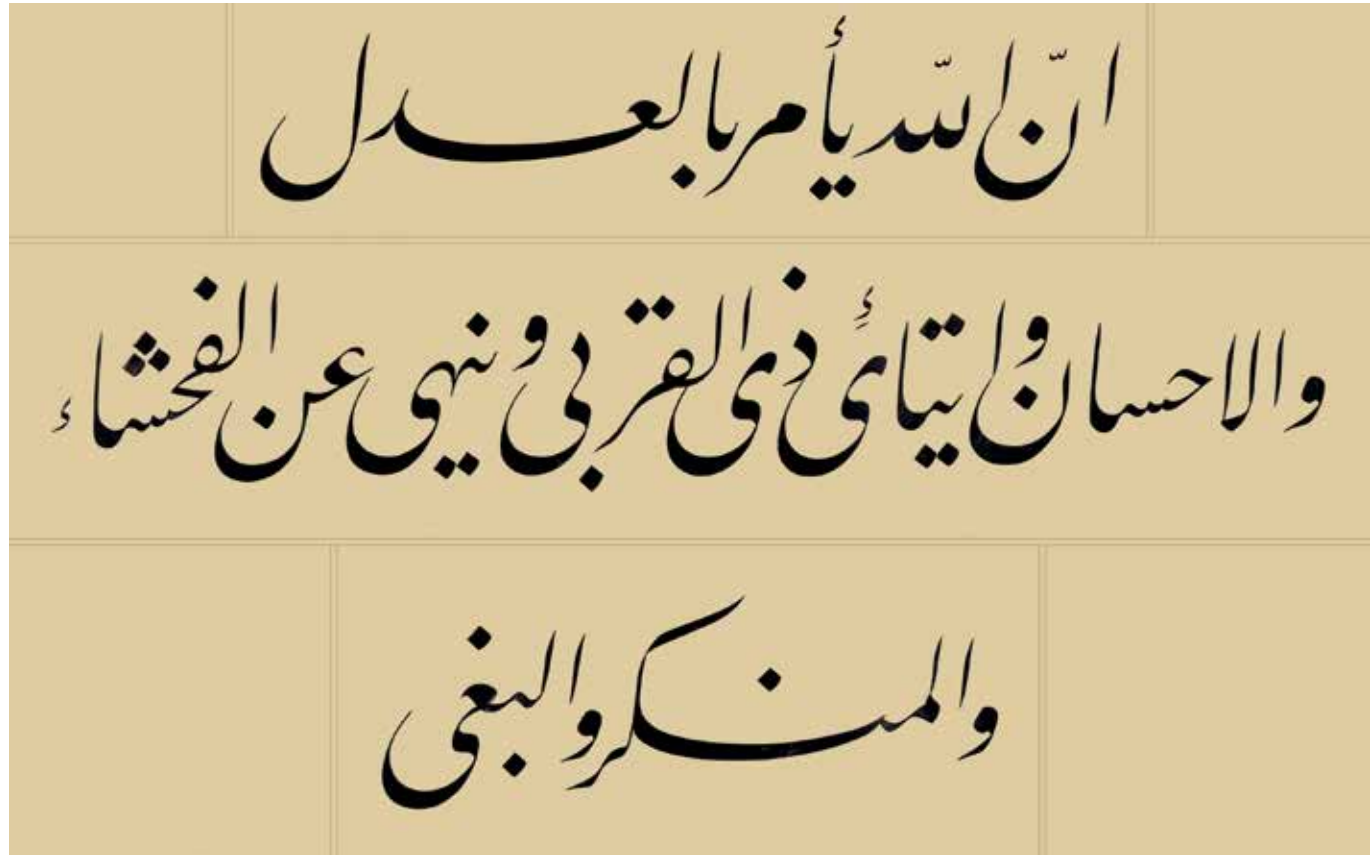
Contest arranged for the third time by Albaraka Turk Bank of Sharing. But this time they were not there as master teachers of calligraphy, but as competitors who took part in the contest with their works of art. The jury of the contest where the honorary jury members were Prof. Dr.

Ugur Derman and Calligrapher Hasan Celebi, were master calligraphers Mehmet Ozsay, Davut Bektas, and Ali Toy. The contest the theme of which was Justice and Rightful Share, was composed of jely thuluth, thuluth, thuluth nesih, Jely Taliq, and Jely Divani categories.

As the result of Jury assessments, Mustafa Parildar, our master teacher of calligraphy teaching at the Baglarbasi Center of Expertise in Turkish Islamic Arts became the first, and our master teacher of Calligraphy teaching at the Osmaniye and Kucukayasofya course centers, became the third within the jely taliq category. Also, within the category of Jely thuluth, our master teacher of calligraphy teaching at the Uskudar Course Center of Basic Turkish Islamic Arts, received one of the encouragement awards. All three of our master teachers made us feel proud on behalf of ISMEK.

## To Turn to the Beginning of the Story...

Mustafa Parildar was born in 1983, in Siverek, Sanliurfa. He was introduced to the art of calligraphy while attending a Quran course during his primary school years. Actually, what he was introduced to was a strawlike pen used by calligraphers. His hodja would tell the students to sharpen their pencils like the tip of a straw, but only fifth grade stu-



Huseyin Husnu Turkmen's work which was awarded the third award in the Jeli Taliq category

dents were allowed to use such pencils. Since Mr. Parildar was younger, he was not allowed to write with such a pen. The love of art inside his heart, though, made him take his friend's pen secretly of the hodja, and write a single line. Seeing this, his hodja did allow him to begin doing calligraphy in a rudimentary way.

Huseyin Husnu Turkmen was born in Trabzon in 1970. While studying at the Pertevniyal Lisesi, (highschool) in Istanbul, he was both playing football in the amateur way, and was interested in painting. This interest lead him to the Traditional Turkish arts Department at the Mimar Sinan Faculty of Fine Arts. His real artistic training, though, began after attending the courses delivered by a master calligrapher.

Menaf Nam's story, though, is much more different. In 1980, he was born into the life of poverty in a village of Bingol called Karan, as the fourth child of a family with 7 children. Both financial difficulties, and the force majeure in that region due to the circumstances in those years lead him to Istanbul. Coming to Istanbul with his greatest dream, to be a painter, in his mind, getting attracted to the beautiful calligraphy he saw on a newspaper page, Mr. Nam later put aside this dream and headed straight for the beautiful calligraphy course in ISMEK. Being unaware, of course, that he would, years later, become a master teacher in ISMEK where he started as a trainee.

### All Three Gave Their Hands to Master Calligraphers

We had mentioned that Mustafa Parildar was introduced to the strawlike pen at the fourth grade. Writing calligraphy rudimentarily with this pen, he is then sent by his hodja to calligrapher Mehmet Memis. Working on "Rabbiyessir" with Mr. Memis at 12, he attends Mr. Memis's training for 5 years. "After highschool, I was enrolled in the Calligraphy De-

partment of the Faculty of Fine Arts in the Selcuk University upon the recommendation of my master, and attended the training circle of Mr. Huseyin Oksuz." He says, and adds that he still keeps on attending his masters' trainings although he was already authorised as a calligrapher.

Huseyin Husnu Turkmen, on the other hand, received training from quite a few masters. Enrolling in the Turkish Handicrafts Department in the Fine Arts Faculty at the Mimar Sinan University in 1991, Mr. Turkmen first begins doing calligraphy with his late master Mahmut Oncu. "I had the chance to receive Rik'a training from my late master Mahmut Oncu. After he passed away, I carried on doing Rik'a with my master Ali Alparslan." He says. He learns Taliq, Jely Taliq, Divani and Jely Divani from Mr. Alparslan until 1997, and is authorised as a calligrapher. Working on Nesih with Assist, Assoc. Prof Huseyin Oksuz for a while, he completes his Nesih and Thuluth training when he comes to Istanbul, and is authorised as a calligrapher in these writing styles as well.

The first stop of Menaf Nam who came to Istanbul with the dream to become a painter is the Umraniye Teaching Center of Ismek. There he gets to know Calligrapher Suleyman Berk, who taught at the Beautiful Calligraphy Branch of ISMEK in those years, and receives his first training from Mr. Berk for one and a half years. Saying one and a half years later that he has nothing more to teach Menaf, Mr. Berk sends his student to master Calligrapher Osman Ozcay. Nam, who continues to do calligraphy with his master Osman Oz-



Huseyin Husnu Turkmen



Menaf Nam's work which was awarded the honorable mention in the Jeli Thuluth category

cay since 2006, says the following: "I still keep in touch with my first teacher Suleyman Berk, who was, and has been, so special for me. Thanks to his encouragements, I finished secondary and highschool, which I had left due to the love of Istanbul. So I'm grateful to him.", expressing how important a good master and apprentice relation can be.

### All Three Met in ISMEK

Years later, the paths of all three calligraphers meet in ISMEK. Mustafa Parildar and Menaf Nam begin to teach at the Turkish Islamic Arts Expertise Center in Uskudar, and Huseyin Husnu Turkmen begins to teach at the Osmaniye and Kucukayasofya Training Center. Stating that Istanbul has always been a center of attraction for all the calligraphers worldwide both in the past, and at present, Mustafa Parildar adds the following regarding the calligraphy trainings delivered in ISMEK: "The interest of Istanbulians in these courses is the proof of the fact that the efforts spent so far are not in vain. I don't think that those who attend ISMEK's trainings finish the course with no skills".

Also, Huseyin Husnu Turkmen shares with us the following information regarding the curriculum of his courses in ISMEK: "Firstly I introduce my trainees to calligraphy utensils. I write each and every single letter in the writing style that I aim to teach them. They copy these letters by seeing them on the board. They learn by doing themselves how to sharpen a pen, how to paint a sheet of paper, the sizing types, and how to smoothen a sheet of paper. I also show them samples from old calligraphers and tell them short stories regarding events that happened in the past".



Menaf Nam

Menaf Nam, who teaches to the introduction level trainees the Rik'a and Thuluth styles at the Basic Expertise Center of Turkish Islamic Arts in Uskudar, states that in addition to the practical calligraphy training, they also learn about the history of calligraphy, as well as the lives of old calligraphers.

### Calligraphy does Not Accept A Second Occupation

The common point of view that all 3 of the calligraphers express is the fact that calligraphy does not accept a second occupation. This is a guiding motto repeated frequently by calligraphers. Thus, the calligraphers of ISMEK have also followed this guide throughout all the years as well. During his university years, Mr. Parildar was interested in illumination and marbling. However, coming to the conclusion that working on more than one art at the same time will not bring him any good results, he decided to work full time on calligraphy. "Let alone dealing with another art, you have no possibility to write even in different styles of calligraphy at the same time." He states, and Mr. Nam confirms this fact by saying "A professional calligrapher has no chance to deal with another occupation at the same time."

This was the brief summary of 3 different life stories. Three lives which began in different cities, followed different paths, and met in ISMEK years later. All three of the calligraphers are fully committed to the art they have been performing. If you are wondering the rest of their stories, you may go to the training centers they teach with the principle "This art teaches not only calligraphy, but also manners", and listen to their story from them. Who knows? Maybe the delicate curl of a letter will tempt you, and connect their stories to yours.

*The Labour of Our Hands,  
And The Light Of Our Eyes*



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