



# *CULTURE is OUR WINGS*

## *The Second Learning Teaching Training Activities*

### **Final Products**

#### **ARTS in TURKEY**

Turkish art has reached its top level in Anatolia. This art is the result of centuries of development and interaction. As can be expected, its origins are based on pre-Islamic Turkish Art, that is, Central Asia.

Dating back to 4000 BC, Turkish Art has been in constant development and interaction throughout its centuries-long journey from Asia to Anatolia. Although they seem influenced by other cultures during this journey, Turkish art has never lost the essence of its culture that emerged in Central Asia.

## Architecture



The architectural and decorative arts of Turkey are closely linked to the Islamic faith, which gave major importance to mosques, *medreses* (theological schools), and mausoleums. Almost all mosques follow the plan of Mohammed's house, which was composed of an enclosed courtyard surrounded by huts, with a building at one end for prayer and an arcade to provide shade. Whereas in Mohammed's time the call to prayer was sung from the rooftops, minarets were added later for convenience and style.

The main objective reflected in Selçuk architecture was the proliferation of the purist Sunni orthodoxy, which was achieved by concentrating its efforts on the construction of *medreses* and other public works such as mosques and baths. To provide a means of safe passage for trade as well as the means for communication from one end of the empire to another, the Selçuks built a network of fortified caravansaries. Although Rum Selçuk architecture at first reflected the influences of the Iranian Selçuks, over time they developed a distinct style, incorporating features such as pointed arches from the Crusaders and lofty

arched spaces from Christian Armenians and Syrians employed under the sultan. They also developed the squinch, a triangular architectural device that allowed the placement of a circular dome atop a square base, laying the groundwork of what was later to become an outstanding feature of Ottoman mosque architecture. The Selçuks also combined traditional arabesque styles with indigenous Anatolian decorative motifs that literally flowered into a unique style of geometric architectural ornamentation.

A defining feature of Ottoman architecture became the dome, a form that expanded on earlier Turkish architecture but was later haunted by the feat of superior engineering accomplished in the soaring dome of the Ayasofya.

Ottoman architecture reached its zenith in the 16th century under Süleyman the Magnificent, in the expert hands of his master builder, **Sinan**. In the service of the sultan, Sinan built no fewer than 355 buildings and complexes throughout the empire, including the Süleymaniye, whose grand and cascading series of domes has become not only a defining feature of the Istanbul skyline but also a pinnacle in Ottoman architecture. (Sinan succeeded in surpassing the Ayasofya with the Selimiye in Edirne, a destination not covered in this guide.)





## Art

Before Islam, painting was known and made in Turks. There are not many artifacts left from the traveling Turkish tribes with tent civilization. After accepting the religion of Islam, the art of painting was mostly under religious influence. It has mostly been studied in the fields of decoration, decoration and fine writing. During the Seljuk period, ornamentation also entered the architecture, human, animal and plant motifs made on stone were used as ornaments.

The Selçuks introduced the use of glazed bricks and tiles in the decoration of their mosques, and by the 16th century, the Ottomans had developed important centers of ceramic production at Iznik and Kütahya. Ottoman tiles incorporated a new style of foliage motif and used turquoises, blues, greens, and whites as the dominant colors. Spectacular uses of tile can be seen all over the country, in mosques, palaces, *hamams* (Turkish baths), and even private homes.



Our interest in western painting began with the reign of the Conqueror (1451-1481). Gentile Bellini, an Italian painter who was invited to Istanbul in this period, painted the portrait of Fatih. Turkish art advancing along the traditional line; As a result of the westernization movements that started to become apparent in the 18th century, it entered the course of western art in the next century. Thus, the process that extends until today and is named as contemporary Turkish art has emerged.



## Rugs and Carpets



Wool carpets provided warmth for the harsh winters, while *kilims*, also placed on the ground, provided coverings for cushions in a *sark*-style (or Oriental-style) setting that could later be used to transport the contents of the tent. Prayer rugs, identifiable by a deliberate lack of symmetry (the "arrow" will always be lain in the direction of Mecca),

continue to be one of the more beautiful categories of traditional Turkish rugs.

Turkish carpets became one of the more coveted trappings of status in Europe, appearing in the backgrounds of many a Renaissance artist such as Giovanni Bellini and Ghirlandaio.

Today, however, even these stunning pieces are part of the traditional Turkish carpet-weaving lexicon.

## Music

Like the art, architecture in Turkey, Turkish music blends a wide range of styles and cultures, from Anatolian troubadours on horseback to the commercially successful tunes of arabesque at the top of the charts. Different combinations of styles and genres have given rise to countless new sounds that, despite being modern, still sound unfamiliar to a Western ear untrained in Eastern modes. An irregular meter called *aksak*, typical to Turkish folk music that originated on the Asian steppes, may sound strange to ears trained on the regular cadences of double, triple, and 4/4 time.

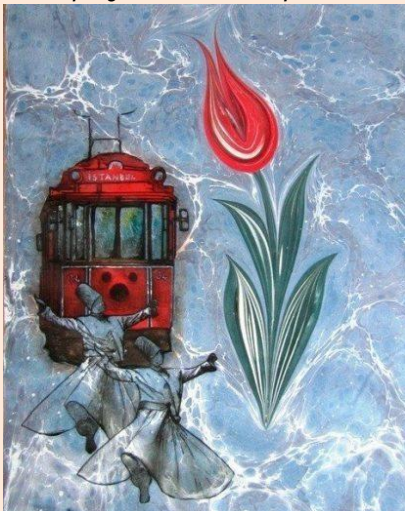
This style was kept alive by lovelorn troubadours singing the poetic and humanistic words of folk icons like Yunus Emre or Pir Sultan; only recently was the music written down. Folk music endures in the rural villages of Turkey and is a regular feature at wedding celebrations, circumcision ceremonies, and as part of a bar or cafe's lineup of live music.



## EBRU - Art of Marbling



Marbling is the art of creating colorful patterns by sprinkling and brushing color pigments on a pan of oily water and then transforming this pattern to paper. The special tools of the trade are brushes of horsehair bound to straight rose twigs, a deep tray made of unknotted pinewood, natural earth pigments, cattle gall and tragacanth. It is believed to be invented in the thirteenth century Turkistan. This decorative art then spread to China, India and Persia and Anatolia. Seljuk and Ottoman calligraphers and artists used marbling to decorate books, imperial decrees, official correspondence and documents. New forms and techniques were perfected in the process, Turkey remained the center of marbling for many centuries.





## Husn-i Hat -Turkish Calligraphy



Turkish calligraphy is a unique artistic creation

on although calligraphy itself is not of Turkish origin. Ottomans adopted it with religious fervor and inspiration, taking this art to its pinnacle over a five hundred year period.

The literal meaning of the Turkish word for calligraphy (hat) is line or way. In essence, Husn-i Hat comprises the beautiful lines inscribed with reed pens on paper using ink made from soot. In the 13th century, Yakut-ul-Mustasimi, a calligraphist from Amasya, made a breakthrough in calligraphy by using nibs of various widths and sizes in one composition. Later calligraphists followed and developed his methods. Later, Sheyh Hamdullah, a famous calligraphist from the period of Sultan Mehmet the Conqueror, introduced major changes in the traditional seven writing styles and put the mark of the Turkish national character on Islamic writing.

## MINIATURE WORK

This is the name given to the art of producing very finely detailed, small paintings. In Europe in the Middle Ages, handwritten manuscripts would be decorated by painting capital letters red. Lead oxide, known as 'minium' in Latin and which gave a particularly pleasant colour, was used for this purpose. That is where the word 'miniature' derives from. In Turkey, the art of miniature painting used to be called 'nakis' or 'tasvir,' with the former being more commonly employed. The artist was known as a 'nakkas' or 'musavvir.' Miniature work was generally applied to paper, ivory and similar materials.



The miniature is an art style with a long history in both the Eastern and Western worlds. There are those, however, who maintain that it was originally an Eastern art, from where it made its way to the West. Eastern and Western miniature art is very similar, although differences can be observed in colour, form and subject matter. Scale was kept small since the art was used to decorate books. That is a common characteristic. Eastern and Turkish miniatures also possess a number of other features.

## Iznik Tiles And Ceramic Art



Iznik Tiles are made on a very clean white base with hard backs and underglazed decorations in a unique technique. In Iznik tiles, one can observe colors resembling those of semi-precious stones such as the dark blue of lapis lazuli, the blue of turquoise, the redness of coral, the green of emerald.

Some of the colors observed on the tiles and utensils, particularly the coral red, are very hard to obtain and apply. To obtain all of these colors, the cornea white and opaque sheen glazes are required.

The figures on the tiles and utensils reflect allegorical and symbolic characteristics and the flora and fauna of the region. The geometrical designs can be interpreted almost cosmologically as a general description or depiction of the world or the Universe. They blend beautifully with the surrounding architectural constructions in which they are found, and are never overpowering or overstated, but always tend towards a timeless discretion and moderation. Numerous examples from tombs to mosques were decorated with Iznik tiles.

