



Discover

TURKEY

A BOOK THAT CONTAINS EVERYTHING
YOU NEED TO KNOW ABOUT TURKEY

DISCOVER TURKEY

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About the Book

DISCOVER TURKEY was prepared for all who are fascinated by Turkey, which is the gate to the East for the Western world. A country where the bustling modern age merges with the monuments of great civilizations long past.

This booklet was designed for the group of people who have little or no knowledge of Turkey, as well as for the traveller with a special interest for the ebb and flow of the great cultures.

It will supply you with information on

- Turkey's cultural background
- How to travel
- Where to stay and dine
- What to see and buy.
- How to enjoy your holiday amidst refreshing landscape, surrounded by miles of turquoise blue sea.

All this was once the playground of the ancient gods.

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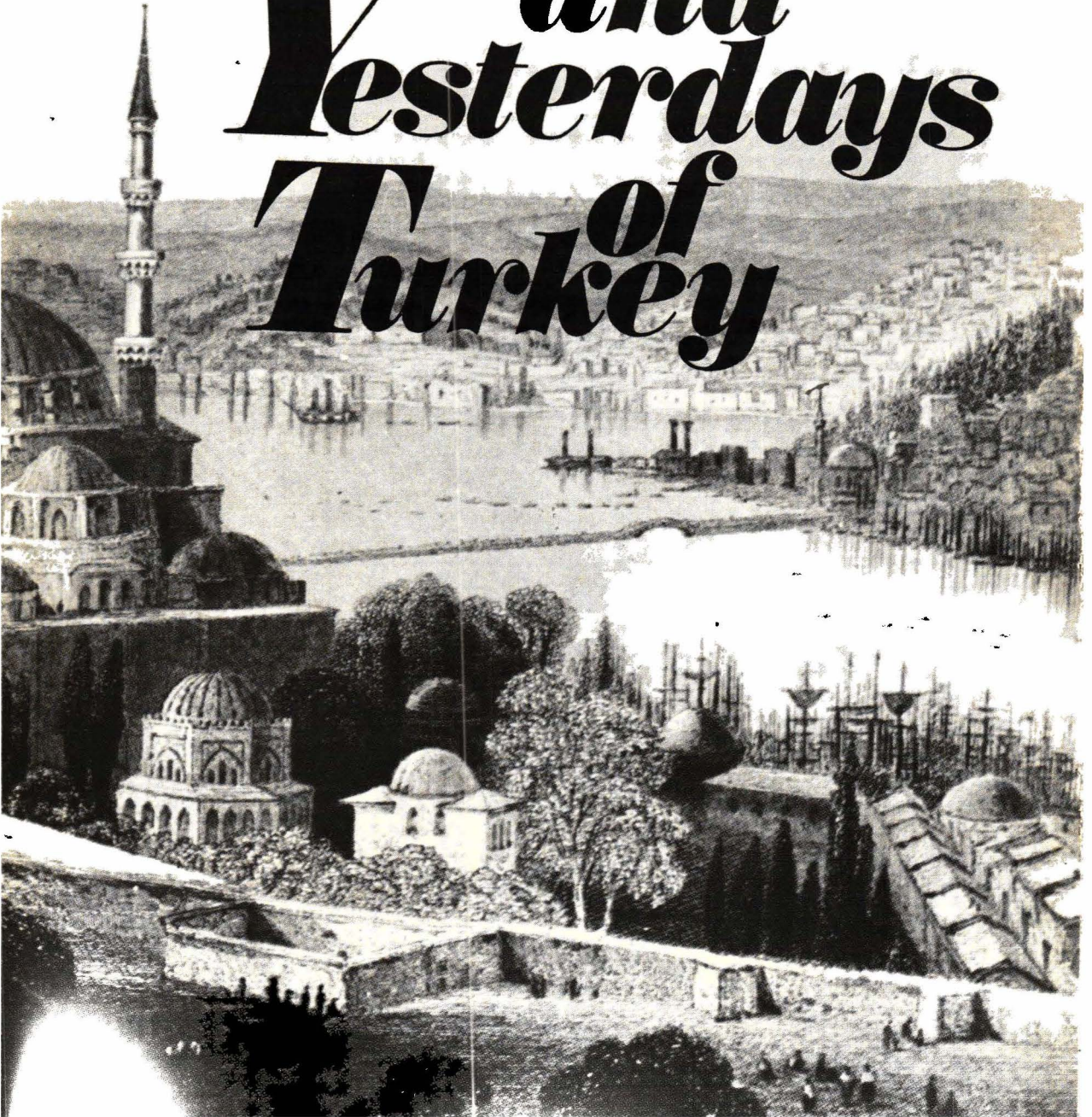
THE STATUS OF TURKEY

Turkey has the shape of a long rectangle, and consists of the whole of classical Asia Minor (Anatolia) and a portion of eastern Thrace within Europe. This last portion is roughly the size of Belgium. The total area is 296, 185 square miles, about three times that of Great Britain. Anatolia is bounded in the north by the Black Sea, in the east by the Soviet Republics and by Iran. In the south the borders are with Iraq, Syria and the Mediterranean Sea. The Aegean and Marmara Seas are on Turkey's Western approaches, as are Greece and Bulgaria.

Turkey's land frontiers total 1633 miles and its coastline 4454 miles. Cyprus, an island of 3572 square miles, is just 45 miles off Turkey's southern coast and a quarter of its total population (520,000) is Turkish.



Today's and Yesterday's Turkey



Government

Turkey is a free parliamentary democracy. The Constitution of 1921, which was drawn up during the War of Independence, was later amended in 1924. The present Constitution, based on human rights, the rule of law and the establishment of social justice, recognizes a clear distinction between the legislature, the executive and the judiciary after a referendum held in 1961.

The National Assembly has 450 members who are elected for a period of 4 years.

The Senate, with its 164 members is renewed every 6 years. The President of the Republic is chosen by the Grand National Assembly and the Prime Minister is appointed by the President.

Turkey has excellent international relations throughout the world through reciprocal diplomatic representatives and is an active member of most worldwide organizations like the United Nations, NATO, CENTO, and the Common Market. Listed on the following page are the legations of various countries in Ankara and Istanbul.



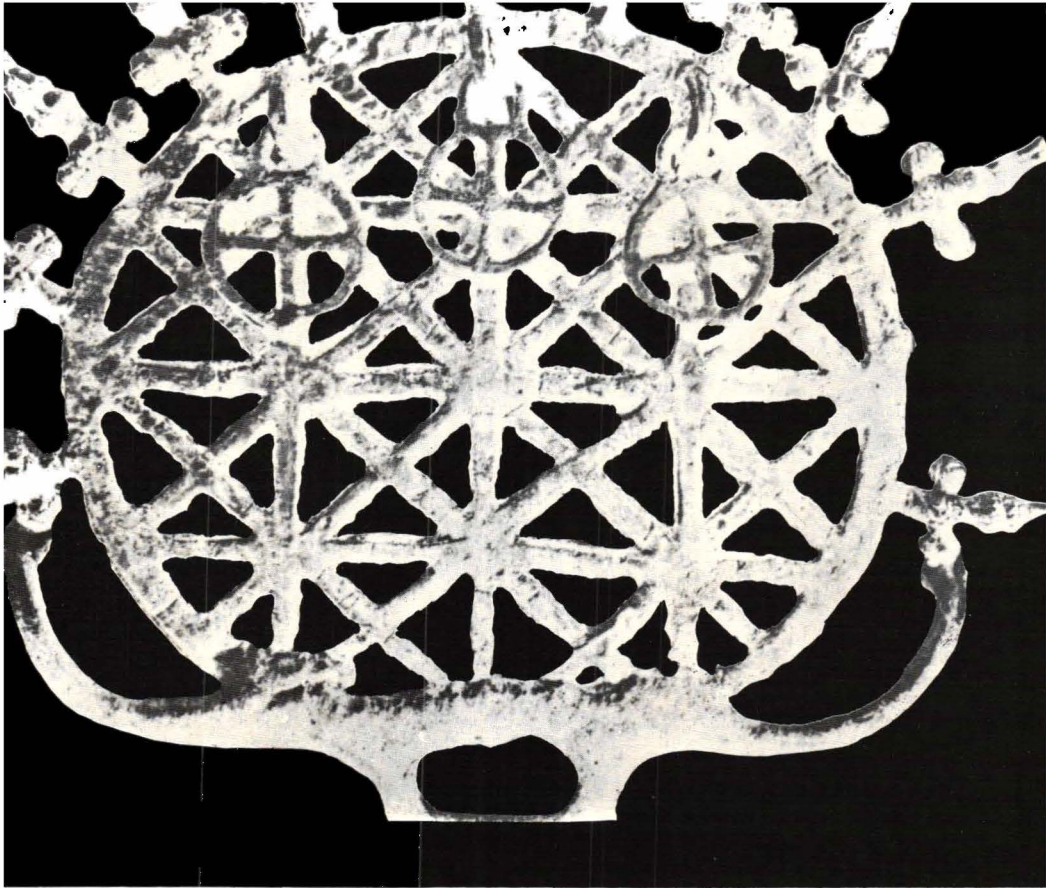
The National Assembly

CONSULATES IN ISTANBUL

- AUSTRIA — Teşvikiye, Silâhane Caddesi 59 Tel. : 46 37 69
BELGIUM — Taksim, Sıraselviler Caddesi 73 Tel. : 49 75 51
BULGARIA — Gayrettepe, Yıldız Posta Caddesi 15 Tel. : 66 26 05
FINLAND — Ayazpaşa, İnönü Caddesi 69 - 71 Tel. : 45 31 16
FEDERAL GERMAN REPUBLIC — Ayazpaşa, Gümüşsuyu Caddesi 16 - 18 Tel. : 45 07 05
FRANCE — Taksim, İstiklâl Caddesi 8 Tel. : 49 18 52
GREAT BRITAIN — Beyoğlu, Tepebaşı Meşrutiyet Caddesi No. 34 Tel. : 44 75 40
HOLLAND — Beyoğlu, İstiklâl Caddesi 393 Tel. : 49 53 10
HUNGARY — Nişantaşı, Akkavak Sokak 4 Tel. : 40 42 75
IRAQ — Nişantaşı, Teşvikiye Caddesi 101 Tel. : 48 43 39
IRAN — Çağaloğlu, Ankara Caddesi 2 Tel. : 28 50 53
ISRAEL — Nişantaşı, Büyük Çiftlik Caddesi 10/1 Tel. : 46 41 25
ITALY — Beyoğlu, Tepebaşı Tom Tom Sokak 15 Tel. : 49 14 92
LEBANON — Teşvikiye Caddesi 134/2 Tel. : 47 37 87
NORWAY — Karaköy, Rihtım Caddesi Frank Han Kat 3 Tel. : 49 97 53
PORTUGAL — Taksim, Taksim Caddesi 29/1 Tel. : 49 62 30
RUMANIA — Taksim, Sıraserviler Caddesi 55 Tel. : 44 42 84
SPAIN — Nişantaşı, Teşvikiye Caddesi 143/6 Tel. : 40 34 44
SWEDEN — Beyoğlu, İstiklâl Caddesi 497 Tel. : 45 06 76
U.S.A. — Beyoğlu, Tepebaşı Meşrutiyet Caddesi 108 Tel. : 45 32 20
U.S.S.R. — Beyoğlu, İstiklâl Caddesi 443 Tel. : 44 16 93
YUGOSLAVIA — Nişantaşı, Vali Konağı Caddesi 96 Tel. : 48 11 33

EMBASSIES IN ANKARA

- AUSTRIA — Kavaklıdere, Atatürk Bulvarı 197 Tel. : 17 43 52 - 18 17 50
BELGIUM — Çankaya, Şehit Muhtar Caddesi 42 Tel. : 27 19 24 - 25
BULGARIA — Kavaklıdere, Atatürk Bulvarı 120 Tel. : 26 74 55 - 56
FINLAND — Çankaya, Tarabî Dede sokak 1/120 Tel. : 26 59 21
FEDERAL GERMAN REPUBLIC — Kavaklıdere, Atatürk Bulvarı 114 Tel. : 26 54 65
FRANCE — Kavaklıdere, Paris Caddesi 70 Tel. : 26 14 80 - 83
GREAT BRITAIN — Çankaya, Şehit Ersan, Caddesi 46 A Tel. : 27 43 10
HOLLAND — Çankaya, Şehit Ersan Caddesi 4 Tel. : 27 43 26 - 27 - 28
HUNGARY — Kızılay, Gazi Mustafa Kemal Bulvarı 10 Tel. : 17 76 78
IRAQ — Gazi Osmanpaşa, Rıza Pehlevî Caddesi, Turan Emeksiz Sokak Tel. : 26 61 18
IRAN — Kavaklıdere, Tahran Caddesi 10 Tel. : 27 43 20 - 23
ISRAEL — Kavaklıdere, Farabî Sokak 43 Tel. : 26 39 04
ITALY — Kavaklıdere, Atatürk Bulvarı 118 Tel. : 26 54 60
LEBANON — Kavaklıdere, Vali Dr. Reşit Caddesi 11 Tel. : 26 37 29 - 26 57 54
NORWAY — Gazi Osmanpaşa Bölük Caddesi 14 Tel. : 27 10 55 - 56
PORTUGAL — Kavaklıdere, Vali Dr. Reşit Caddesi 28/3 Tel. : 27 50 55
RUMANIA — Kavaklıdere, Bükreş Sokak 4 Tel. : 27 12 41 - 43
SPAIN — Çankaya, Abdullah Cevdet Sokak 10 Tel. : 27 12 79
SWEDEN — Kavaklıdere, Kâtip Çelebî Sokak 5 Tel. : 27 35 44
U.S.A. — Kavaklıdere, Vali Dr. Reşit Galip Caddesi 58 Tel. : 26 54 70 - 71 - 72 - 73
U.S.S.R. — Kavaklıdere, Atatürk Bulvarı 106 Tel. : 27 23 72 - 87
YUGOSLAVIA — Kavaklıdere, Paris Caddesi 47 Tel. : 26 02 36



The Hittite Sun which is the emblem of the Ministry of Tourism and Information

TOURISM OFFICES ABROAD

20 th century man, always on the go, has good taste and a desire to widen his cultural horizons. This naturally brings him to Turkey, the land of untamed beauty, past civilizations and the passage-way to Asia, Europe, the Middle East and Africa. Realizing the importance of Turkey in the sphere of world wide travel, the Republic's

Ministry of Tourism has opened offices abroad in the main foreign cities to give assistance to all who will be voyaging to or through Turkey.

GREAT BRITAIN

Turkish Tourism and Information Counsellors Office - 49 Conduit Street, London W. 1 Tel 01 - 734 8681/2

U.S.A.

Turkish Tourism and Information Counsellor's Office - 500, Fifth Avenue, New York, N. Y. 10036 Tel.: Long-acre 4 - 5990

SWEDEN

Turkish States Turithyra - Kungsgatan 3, III 43 Stockholm, Tel.: 67 50 76

FRANCE

Bureau du Conseiller de Tourisme et d'Information de Turquie - 102, Avenue des Champs - Elysees, Paris Tel.: 225 78 68 - 225 79 84 - 256 26 10

LEBANON

Bureau de l'Attaché de Tourisme et d'Information de Turquie - Hamma No. 635 Beyrcuth, Tel.: 34 56 39

BELGIUM

Bureau de l'Ataché de Tourism et d'Information de Turquie - 42 Rue d'Aran-

berg, 1000 Bruxelles
Tel.: 13 82 30

FEDERAL GERMAN REPUBLIC

Frenmdenverkehrs und Informationsbüro der Türkei - 6 Frankfurt am/Main, Weiss frauenstrasse 2, 8, Tel 39 30 91 - 92

ITALY

Ufficio dell'Addetto del Turismo ed Informazioni della Turchia - Piazza della Repubblica 56, 00185 Roma, Tel.: 46 29 57 - 48 16 97

AUSTRIA

Fremdenverkehrs - und Informationsbüro der Türkei - Mahlerstrasse 3, 1010 Wien, Tel.: 52 21 28 - 29

SWITZERLAND

Bureau de l'Attaché de Tourisme et d'Information de Turquie - Limmatquai 72, 4eme etage, (8001) Zurich, Tel.: (01) 47 84 50/47 87 39

SAUDI ARABIA

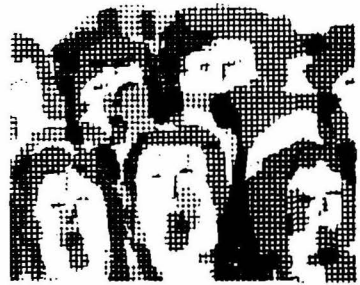
Turkish Tourism and Information Attache's Office Medina Road km. 4 P.O.B. 70 Djeddah

IRAN

Bureau de l'Attaché de Tourisme et d'Information de Turquie - Khiyabani Ferdowsi, Theran

Population

After the territorial losses sustained during the second half of the 19 th. century, the Ottoman Empire lost some of it's multiracial composition. After World War I, the Turkish Republic was founded with a national and therefore homogeneous Turkish core. The population of Turkey was 13,500,000 in 1927. it is now 40.197.669. million



Turkey is divided into 67 provinces or *VILAYETS*, and 60 % of the population live in the rural areas. The average population density is 46, per sq. km. though coastal areas are more densely populated. Istanbul, with its 3.864.493. population is the most populous city, followed by Ankara with approximately 2,5 million. Adana, Izmir and Konya have populations exceeding one million.

The word "Turk", meaning strong, originated in the Orkhon inscriptions found in Central Asia, and is an accepted fact that since the 6 th century all those who spoke Turkish have been known as 'Turks'



The Mosque of Süleymaniye

RELIGIONS IN TURKEY

Turkey is a secular state, but a large majority of the population are Muslims. In the main cities, there are small Jewish, Orthodox Christian, Gregorian and Catholic minorities who enjoy complete freedom of worship.

With the foundation of the Ottoman Empire, the Muslim faith has been the official national religion. This has caused the country to have some of the best examples of Muslim architecture. As a matter of fact, the Muslim faith was accepted in Anatolia as early as the 11th century, after the Seljuk Turks won a great victory over the Byzantine armies in Malazgirt and settled in eastern Anatolia.

Islam, which was founded by the Prophet Mohammed in the 7th century is divided in 2 communities, the sunnites and shi'ites.

The Sunnites who are the orthodox group have four rites (Hanefi, Şafii, Maliki and Hanbeli). The Hanefi rite predominates in Turkey. Mevlana Celaleddin

Rumi and Hacı Bektaş are the founders of two leading sects, which are based on mysticism. The Mevlana Seet (Mevlevi) has expanded from Konya. Crowds gather in Konya during December every year and watch a reli-

gious event. Whirling Dervishes are a unique attraction at this ceremony. The tomb of Mevlana is in Konya. The Bektaşî Sect of Haec Bektaş Veli was founded in the Kırşehir region and there were many followers of this order, especially in central and mid eastern Anatolia.

The Turkish Jewish population who are mainly the Sepharites, are the descendents of the Jewish community

saved from the Spanish Inquisition by the Turks in the 16th century. Their original language used to be the Spanish of Cervantes.

The Archbishopric of the Orthodox Church has kept its seat in Istanbul since the conquest of Constantinople by Sultan Mehmet II in 1453 which closed an age in history and introduced the New Era.

Anatolia also presents for

Christian tourists places of interest and even pilgrimage. Besides Tarsus, where St Paul was born, one can follow the steps of St Mary all the way to near Izmir, where she lived for a time and eventually was buried. St Nicholas lived near Antalya and St Luke was born in Antioch. One could also visit the town of Iznik, where Ecumenical Councils of AD 325 and AD 787 were held.

RELIGIOUS SERVICES

Services are conducted regularly in the following churches and the times of Services can be ascertained by telephoning the church.

ISTANBUL

ROMAN CATHOLIC CHURCHES

The Holy Spirit Cathedral — Harbiye
 Saint Antonio of Padua — Beyoğlu
 Santa Maria Draperis — Beyoğlu
 The Church of St Pierre — Galata
 St Lois des Français — In the Old French Embassy
 Melchite Catholic Church — Beyoğlu
 St Trinity (Greek Catholic) — Beyoğlu
 St John Chrysostam (Armenian Catholic) — Taksim

ORTODOX CHURCHES

Aghia Triada — (St Trinity) — Taksim
 Phanar Patriarchial Church — Fener

Bulgarian Orthodox Church — Balat

GREGORIAN CHURCHES

Patriarchial Church—Kumkapı
 Jerortutium (St Trinity) — Beyoğlu
 Surp Hatah (Holy Cross)
 Tibrevank — Üsküdar

ANGLICAN CHURCHES

Crimean Memorial Church Beyoğlu
 St Helene Chapel — (British Consulate)

NONCONFORMIST CHURCHES

Union Church of Christ (Dutch Chapel) — Beyoğlu
 German Evangelical Church — Tarlabaşı

SYNAGOGUES

Neve Shalom — Beyoğlu

Zulfaris — Karaköy
 Beth Israel — Şişli

ANKARA

ROMAN CATHOLIC CHURCHES

Italian Embassy Chapel — Kavaklıdere
 French Chapel — Ulus
 Tuslog Chapel — Yenisehir

ANGLICAN CHURCH

Lutheran Chapel — Maltepe
 Latter Day Saints — Kavaklıdere
 Church of Christ — Maltepe

IZMIR

ROMAN CATHOLIC CHURCHES

Cathedral of St Marie — Pasaport

Notre Dame de Rosaire —
Alsancak
Church of St Marie —
Pa saport

ANGLICAN CHURCH

St John the Evangelist
Church -- Alsancak

SYNAGOGUES

Beth Israel — Karataş



The mosaic panel at the entrance of St. Sophia

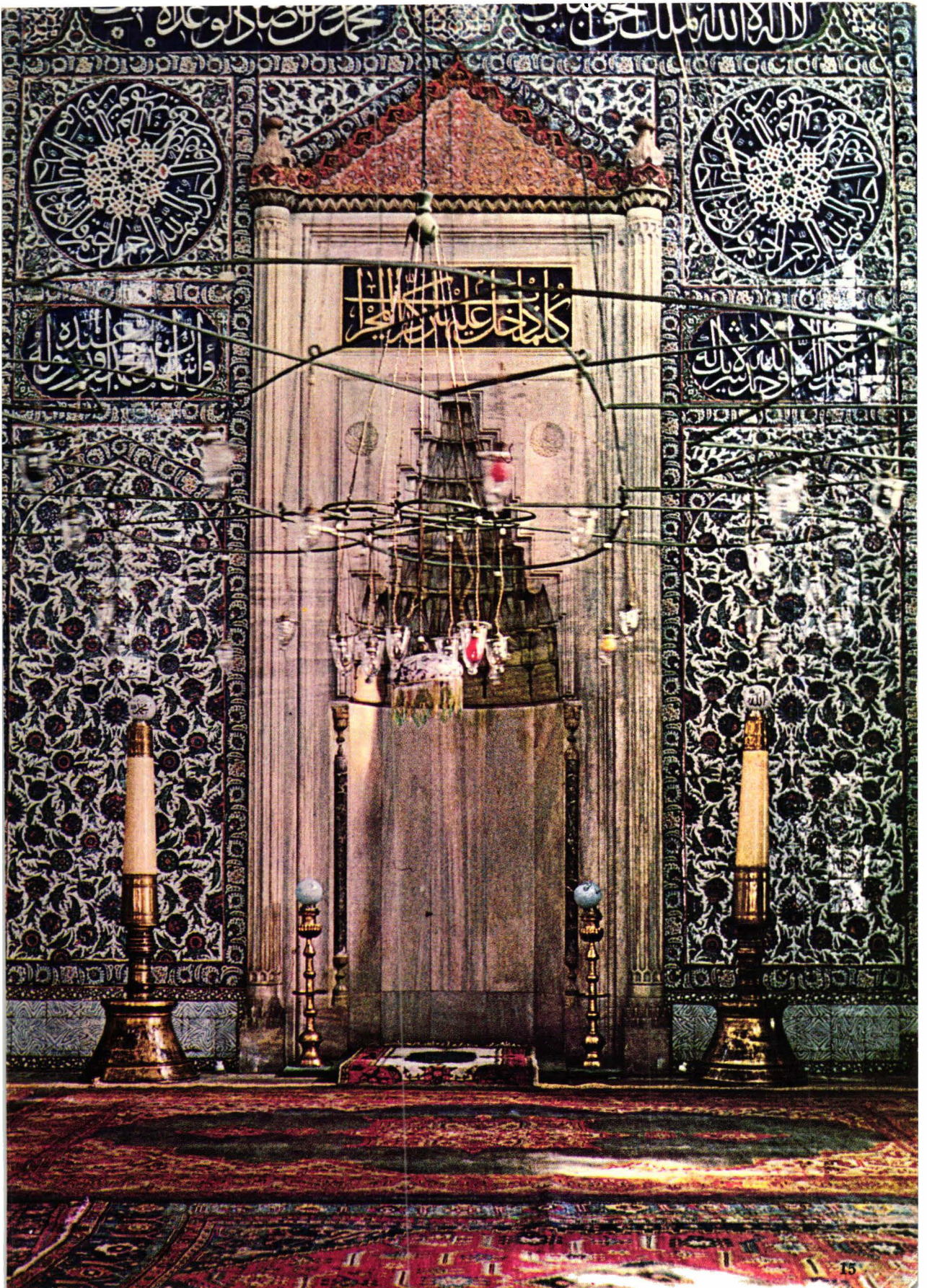


Language

The Turkish language is spoken by nearly 100 million people around the world. The presence of several

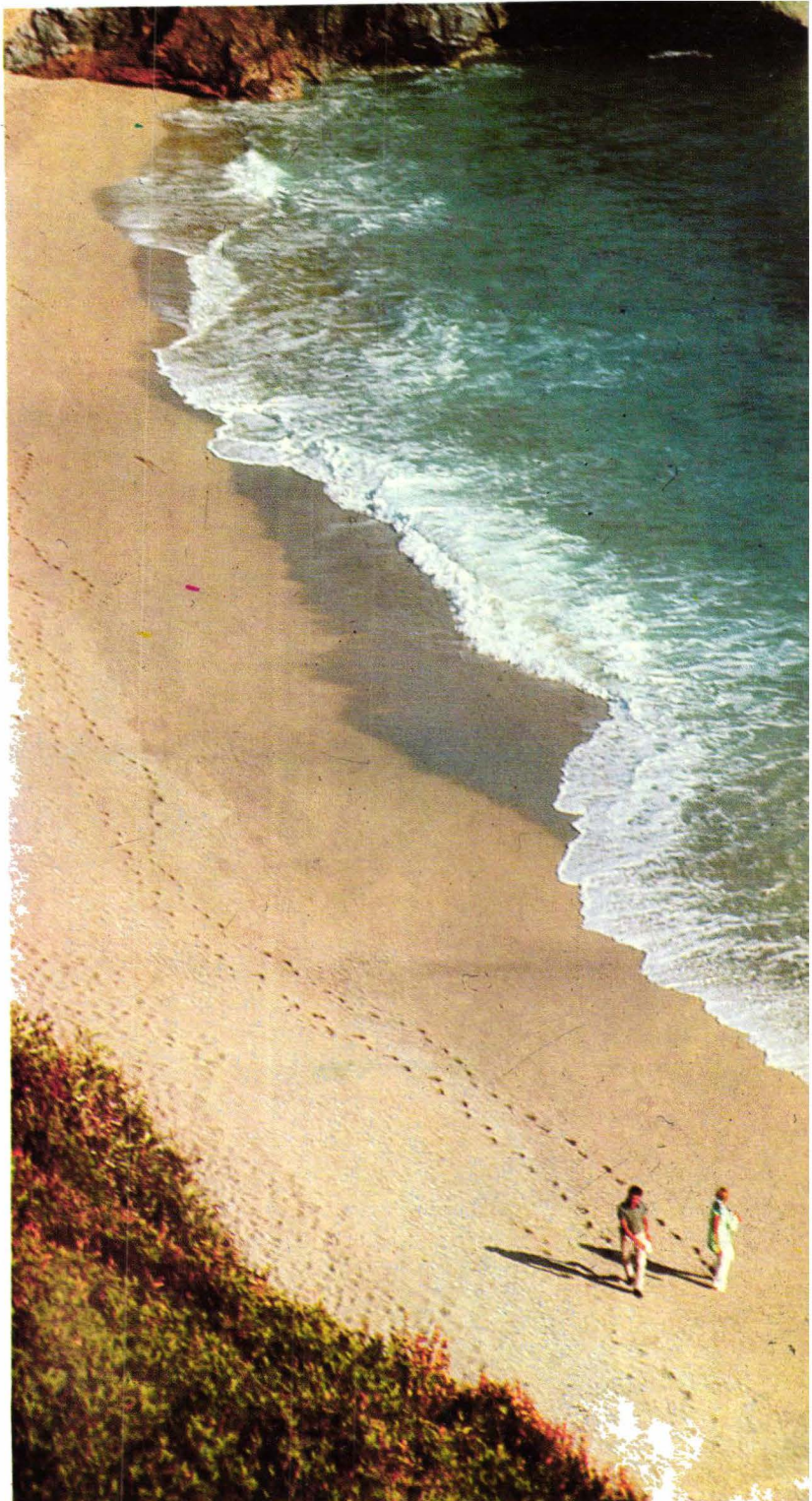
hundred words derived from ancient Sumerian show that Turkish is a very old language belonging to the Uralo-Altaic group. The Modern Turkish alphabet contains 21 consonants and 8 vowels, and is a modified version of the Latin alphabet. The most characteristic feature of its grammar is the regularity in its structure, vowel harmony and its syntax. The position of the verb is at the end of the sentence.

The official language in Turkey is Turkish. In cities, English, French and German are quite often spoken,



European Turkey, which is 3 % of its land area, is separated from Anatolia or Asian Turkey by the Bosphorus, the Sea of Marmara and the Dardanelles. Anatolia is for the most a plateau dotted with lakes traversed by rivers. Mountain chains, running from the west to the east, almost parallel to the northern and southern coasts, meet in the east to form high peaks. The highest mountain Mount Ağrı (17,000 ft.) is better known in the Western world as Mount Ararat. This eastern Anatolian mountain is where Noah's Ark is said to have come to rest.

The river Tigris and Euphrates rise in Eastern Anatolia and flowing southwards eventually meet the sea in the Persian Gulf. Kızılırmak (Red River) is Turkey's longest river (715 miles). Its source is to the east of Sivas and after a broad loop it empties into the Black Sea. Most of the other rivers, fed by either rain or melted snow, follow fairly short courses. Lake Van, in the east, is the largest Turkish lake and is situated 1720 meters above sea level. The lakes of Beyşehir and Eğirdir are fresh water lakes. Fishing and sailing make these districts favourite spots for tourists.



CLIMATE

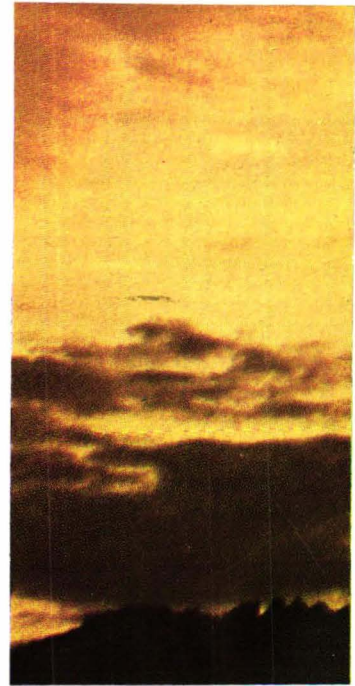
Turkey is situated between the 36° and 42° parallels. It lies in the temperate climate belt of the Northern Hemisphere. But mountains act like a barrier to the rain bearing winds from the north and the south, and therefore there are great, climatic differences between various parts of the country.

Pleasant and warm Mediterranean climate prevails along the southern and western coasts. This is where the tourists enjoy warm Summer holidays from April to end of October. The Black Sea coast has a temperate climate as well, with rain during all seasons which supports this rich forest region, whilst the central plateau has dry hot summers and cold winters, with sharp differences between day and night temperatures. During the short spring, the steppes and hillsides are flower carpeted, and in winter, all is covered with snow.

30 % of Turkey's area is agricultural and 25 % is forested. The dominant tree is the pine with an extensive amount of ash, elm, poplar, maple, chestnut, walnut, cypress and linden. On the grazing lands of the steppes, cattle and sheep are raised. Horses, donkeys, oxen and water buffalo are bred extensively, and camels are still used in some parts of the

south. The Ankara Goat which is unique in the world has a valuable white fleece called mohair. More than dogs, Turks are proud of their cats. The ones from Ankara and Van are known all over the world. The Ankara Cat has different coloured eyes (ie. one green and one blue), and the Van Cat is usually white and amber coloured.

As it has been occupied by civilization for a long time, wildlife in Anatolia is not very diversified, but bears, jackals, wolves, wild goats, deer and wild boar are still found in the mountains.



WHAT TO WEAR

The dates of the trip and the areas that you will be visiting should be the important points to bear in mind when you are packing. From mid-May to the end of September, in the Aegean and Mediterranean regions, the weather is constantly warm, even hot. Therefore you would need light summer clothes. In central and eastern Anatolia at daytime it, is usually quite warm, with a drop in temperature at night SO ADD A FEW WARMER CLOTHES for the evening. Around the Black

Sea coast, Summers are cooler than in the southern resorts, therefore a few wollen items, like a cardigan or sweater would be advisable. The same applies for the Marmara and Thrace regions. From October onwards the weather becomes cooler. You can swim in the southern sea side resorts until the first week of November. A long Indian Summer gives you surprisingly warm days, with occasional rains in all regions, except in Eastern Anatolia which gets cooler much sooner. From November onwards rains occur, even in the south.

In Winter, snow in Asia Minor is a natural event, except in the southern districts. Winter clothing is therefore necessary until mid April, when Spring warms your heart once more.



Detail from the sarcophagus attributed to Alexander the Great

HISTORY

With the discovery of written texts by the Hittites, it is now known that the presence of the Turkish in the Anatolian peninsula dates back to 2000 BC. Turkish history, on the other hand, is a succession of invasions and migrations, and of the rise and fall of civilizations. There have been 16 Independent Turkish States, the Republic of Turkey, founded

in 1923, being the 17th. There is evidence of human habitations during Paleolithic times. The oldest settlements in Anatolia, the ruins of a village believed to date back to the 6th millennium BC, as well as wall paintings from a later period have been discovered near Konya at Çatalhöyük. After the Hittites had become the leading power in

Anatolia, they were succeeded by the reign of the Phrygians with their legendary King Midas of the golden touch'. Gordium, where Alexander cut the knot much later, became their capital. The Lydians, who were the first people to use money and once had a king called Croesus, became the masters and made Sardes their capital, in the valley of Gediz.

There were migrating tribes adding to these great civilizations; the Ionian, the Aeolians, the Achaeans and the Lycians came during these centuries. Cappadocia was built in central Anatolia and Pamphylia in Antalya. Next came Cyrus at the head of the Persians followed by Alexander the Great, and by the end of the first century AD. Anatolia was Roman. Following Alexander the Great, Hellenic civilization on the south western Anatolian coast flourished. The Kingdom of Pergamum had been founded by one of his generals. Parchment was invented in that kingdom and it also was a centre for health. Later Marcus Aurelius and Caracalla were healed there. Because of the Roman conquest, Turkey is crowded today with Roman antiquities and still some of the roads and aqueducts are used. During the 4th century AD. Christianity became the official religion of the Roman Empire, and Anatolia played an important part in its history. After the division of the Roman Empire, Constantinople, founded by the Emperor Constantine became the source of Byzantine influence all over Anatolia and other christian orthodox countries. Mosaic art, perfected in that city, can be seen in monasteries, churches and caves all over the country. Though Islam was first introduced through Arab

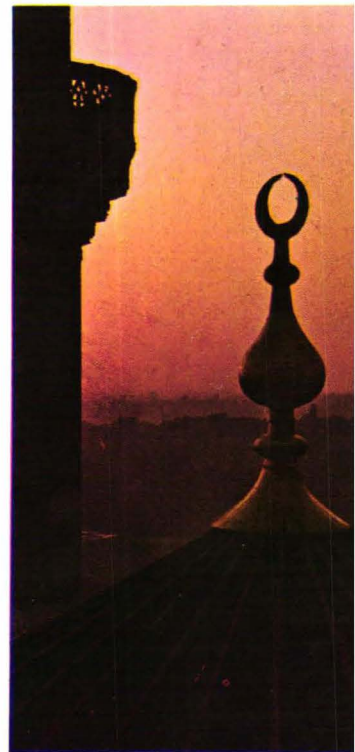
raids between the 10th and 11th centuries, Anatolian gates were opened to the Turks (Seljuks) by the decisive victory won against the Byzantine armies at Malazgirt near Lake Van in 1071. The Seljuk Turks took a double headed eagle as their emblem but the task of conquering Byzance and advancing into Europe was undertaken by another Turkish dynasty, the Ottomans. The Seljuks have left many monuments, specially in Konya, Kayseri, Sivas and Erzurum. During their reign, science, culture and trade flourished. Caravanserais were built for the land traffic from China. The first known form of insurance started then. Their mosques, tombs, universities, hospitals and baths are still admired.

THE OTTOMAN EMPIRE (1299-1923)

First established near Bursa, which is in north-western Anatolia, the Ottoman Empire expanded to the west and east with great rapidity. Though the first ruler was Ertuğrul Gazi, the Ottoman dynasty takes its name from OSMAN, the latter's son. The Turks set foot in Europe in 1354, and dedicated themselves to the European venture. The climax of the ex-

pansion was reached when Mehmet the Conquerer entered Constantinople, known thereafter as Istanbul, on May 29th 1453.

During the next century, the area of the Ottoman dominions amounted to 20 million square km. The Aegean and the Black Seas were Ottoman Lakes. Its frontiers were Ethiopia, Central Africa, Yemen, then up to Crimea and extended to Vienna in Europe. Sultan Yavuz Selim was recognized as the strongest Islamic Sovereign after his conquest of Egypt. During the time of his successor Suleyman the Magnificent (known as kanunî, the law maker), the Empire reached its glorious peak. A long period of decline began in the



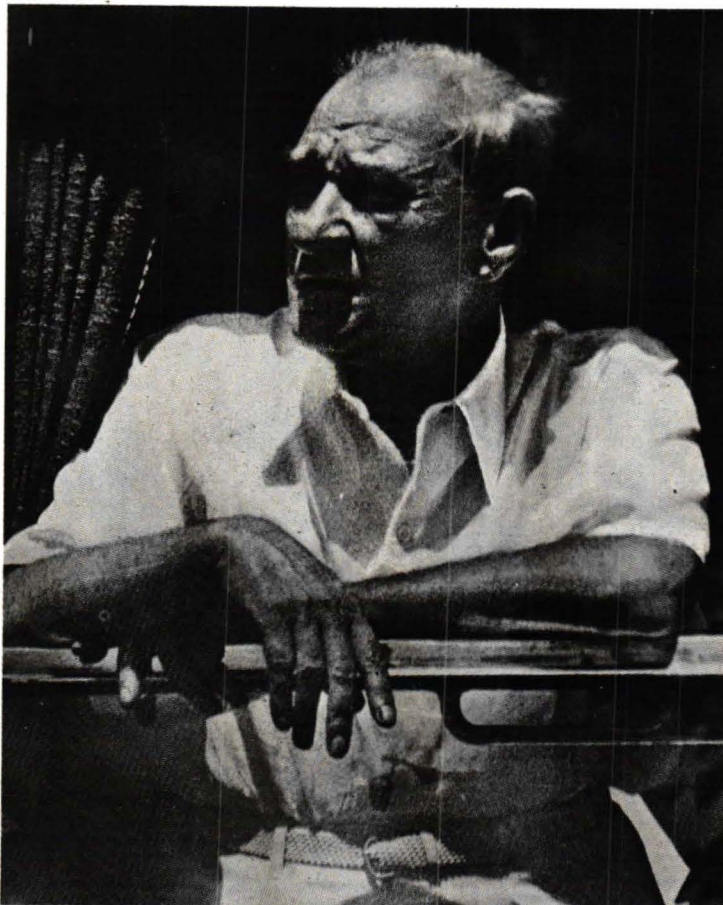
17th century. Though there were attempts to modernise and move with the times, an impoverished treasury could not cope with the finances in the hands of the European powers. The struggle for reforms were kept up and in Europe the idealists were known as the Young Turks. Though they fought for a constitution, the decline continued. After the Balkan Wars (1912 - 1913), the frontier was back to Meriç (Maritza) river, and when the Ist World War was lost, the rest of the empire that had sided with Germany, was divided between the Allied Forces.

FATHER OF THE TURKS

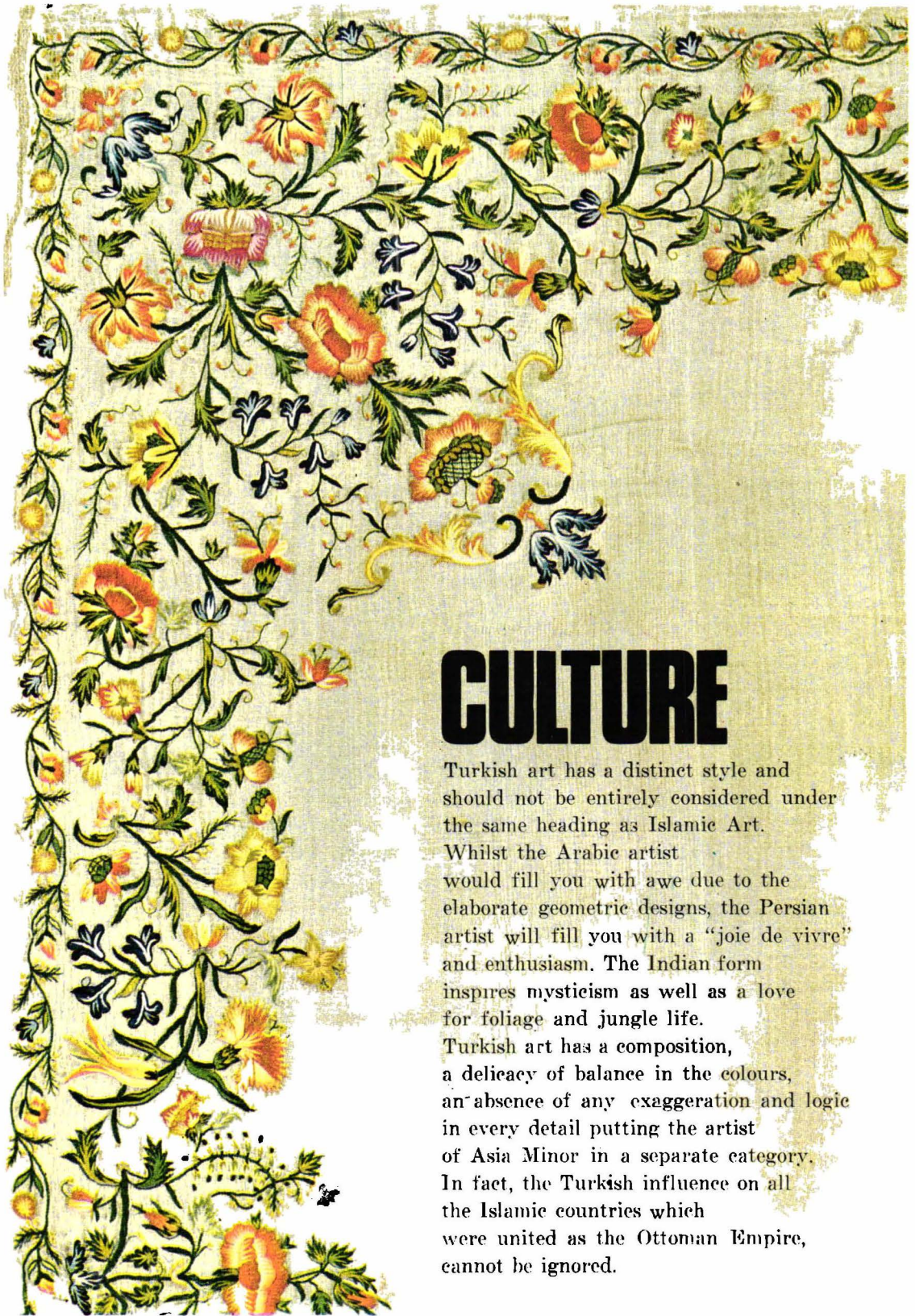
Resistance against the Sultan's Government started in 1919, headed by Mustafa Kemal, victor of Gallipoli. A provisional government was established in Ankara and the War of Liberation was fought. The boundaries of the new Turkish State were determined by the Treaty of Lausanne. The Republic of

Turkey was declared on October 29th 1923, its first president being Mustafa Kemal, who later became known as Atatürk 'father of the Turks'. Atatürk's next task was to modernize Turkey. Though at the time this would have been unthinkable, the state was declared secular, the Caliphate was abolished and the Muslim canon law was replaced by the Swiss code, which ended polygamy and emancipated women. The Latin alphabet was accepted instead of the Arabic script, and the western style of dress was adopted. All these reforms were swift and dramatic. When he died in 1938, the Reforms were so deep rooted that the Republic continued with his principles. İnönü, who succeeded him kept Turkey out of the Second World War and established a genuine parliamentary regime. In 1950 the Republican Peoples' Party headed by İnönü himself, was defeated in the first free elections and the Democratic party came to power. Although the latter was overthrown in 1960 by a military coup, free elections were once more held in 1961, and since then Turkey has been governed by a succession of coalitions or one party governments.

The Republic of Turkey has kept all that was of value from the Ottoman Empire and aims at blending this inheritance with the culture and technology of the west.



Atatürk, the Father of the Turks



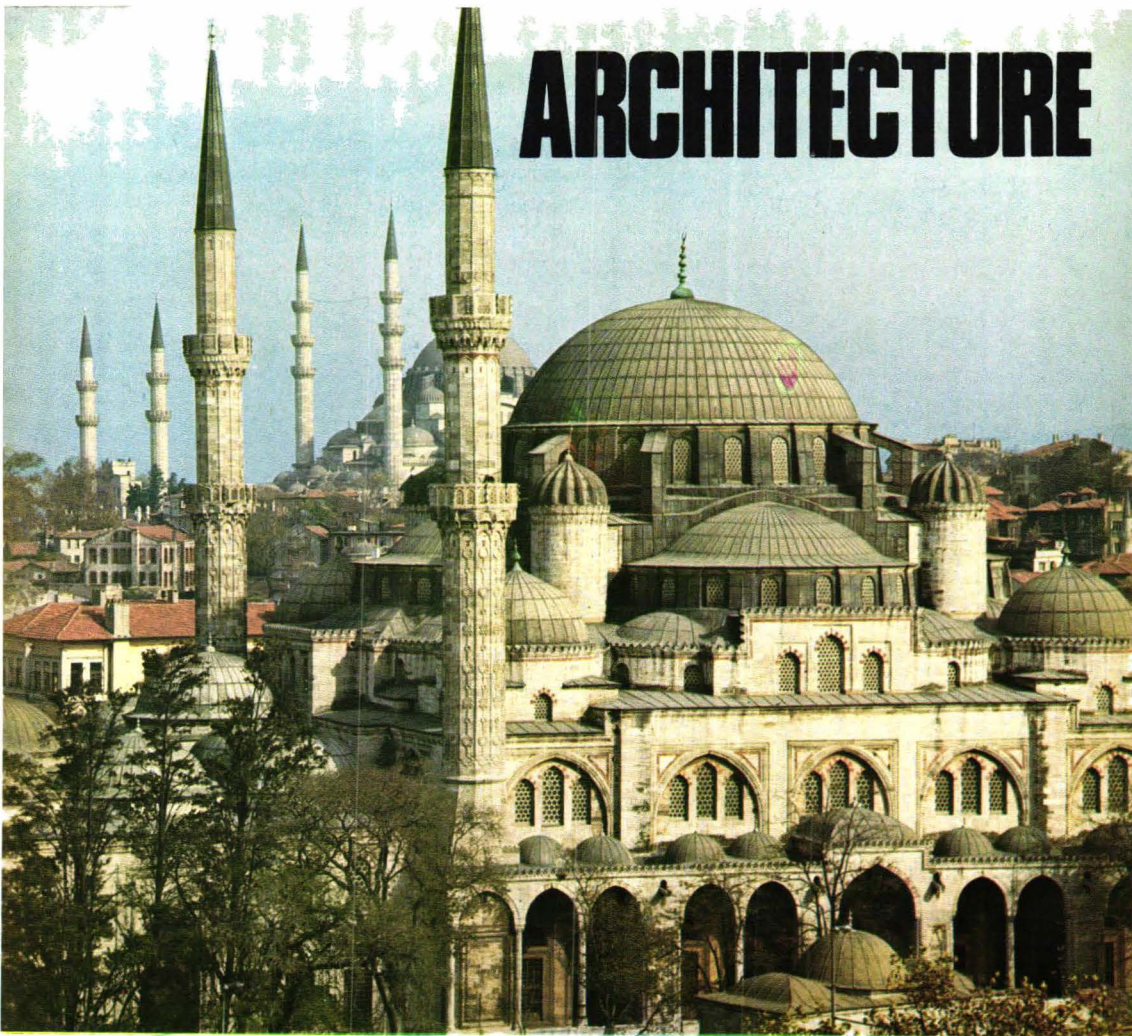
CULTURE

Turkish art has a distinct style and should not be entirely considered under the same heading as Islamic Art.

Whilst the Arabic artist would fill you with awe due to the elaborate geometric designs, the Persian artist will fill you with a "joie de vivre" and enthusiasm. The Indian form inspires mysticism as well as a love for foliage and jungle life.

Turkish art has a composition, a delicacy of balance in the colours, an absence of any exaggeration and logic in every detail putting the artist of Asia Minor in a separate category. In fact, the Turkish influence on all the Islamic countries which were united as the Ottoman Empire, cannot be ignored.

ARCHITECTURE



The Şehzadebaşı Mosque

The Seljuks of Anatolia have been great builders throughout their history, and the beys who succeeded them inherited their traditions.

The Seljuk architecture of Anatolia differs greatly from that of the Iranian Seljuk, mainly because the majority of Anatolian buildings were made of cut-stone, and the main characteristic of this architecture is the special technique required for the use of the material. Wood was frequently used for the interiors, and later marble for the wall facings. Another important difference is the marked simplicity of the architectural composition. The austerity of Turkish rulers gave considerable impulse to religious, rather than secular architecture. The mosque of Aladdin in Konya, built between 1156 and 1220, in the reign of Kılıç Arslan II, is a

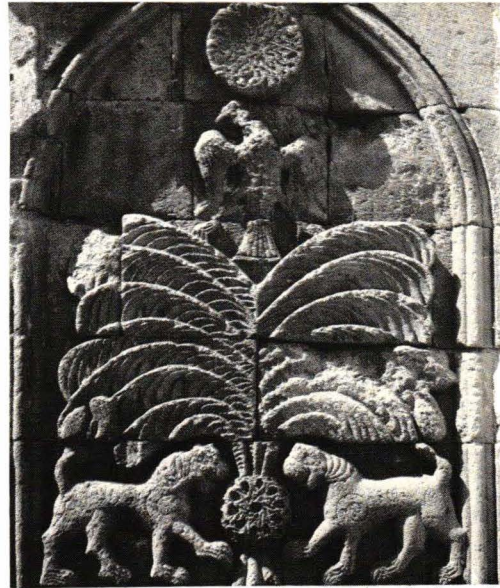
striking example of Seljuk architecture, with its dome resting on a series of triangular slabs and hidden by a conical roof. The same system applies to the Ulu Cami (Green Mosque) in Bursa, commissioned by Beyazıt I in 1396. Another characteristic of Seljuk architecture is the very large and elaborate doorways with motifs similar to those found on embroidery and carpets. The Piyale Paşa Mosque, built in Istanbul in 1573 maintains the Seljuk technique of wall and vault construction, indicating that the Ottoman architects had the Seljuk-Turks as an important source of inspiration, and did not base their work on Byzantine forms.

The Seljuks' palaces, like their Ottoman counterparts included a certain number of pavilions encircled by a wall, and spread out in courtyards and gardens.

None of these palaces survive, except for a few ruins of Alaeddin Keykubad's palace in Beyşehir.

The medrese (theological school) of Bursa was based on the most traditional Anatolian design : the lecture rooms are grouped around a rectangular courtyard. Near the mosque are the türbes (mausolea) of the sultans, with their conical roofs. Koranic schools, hospitals and kitchens for the poor are also situated near to the mosque. Everywhere, whatever the importance of the architectural complex, the buildings were constructed to fit in with the landscape.

MOSQUES: when the Turks took over Constantinople they erected various buildings which had nothing in common with the style and character of those made during the Byzantine rule. Up to the 15th century Byzantine art had not a direct influence on Turkish monuments or structures. The first Byzantine inspiration appears in the Mosque of Beyazıt II, built by Yakut Şah. The most famous



The double headed eagle, the symbol of the Seljuks

architect of the reign of Süleyman the Magnificent, and maybe of all the Ottoman period, is Sinan, who built Süleymaniye. Selimiye at Edirne is Sinan's masterpiece. During his lifetime, Sinan built about 80 mosques, 34 palaces, various pub-



The Resurrection, Museum of St. Chora (Kaariye Müzesi)

lie baths, schools, fountains, turbes, aqueducts etc.

The only Byzantine technique which was adopted after the fall of Constantinople, was the construction of lead-covered domes. The monumental doorways that can be seen in many mosques of the 15th century are identical in design and dimension to those of the Seljuks. All the buildings erected in Istanbul during the reign of Süleyman the Magnificent (1520 - 66) show an architectural unity in design and outstanding skill in building and decoration.

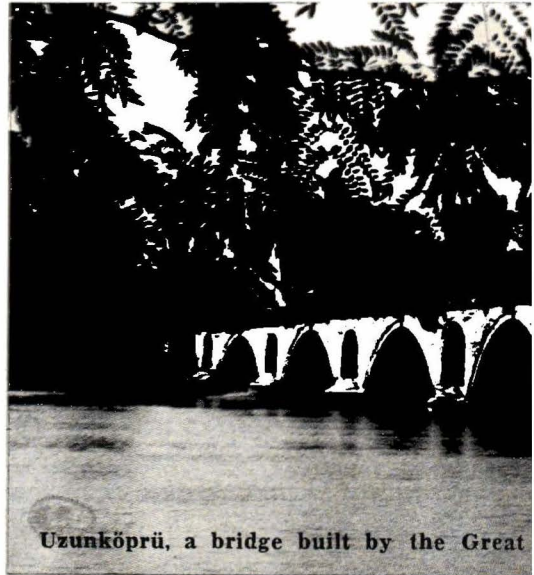
The decline of the Ottoman Empire began



Mosque of Süleymaniye (detail)



The interior of the Blue Mosque (Sultan Ahmet)



Uzunköprü, a bridge built by the Great

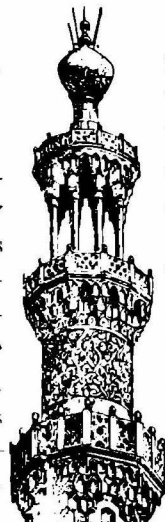
at the end of the 16th century. During the 17th century, we find great architectural works like the Yeni Cami (New Mosque) or the Mısır Çarşısı (Spice Bazaar) which was a dependency of the mosque. The Blue Mosque was built in 1609 - 1617 and is famous for its beautiful blue tiles.

Contemporary European styles were introduced during the 18th century thus modifying the traditional building structures. The Nuruosmaniye Mosque (1748 - 58) and the one of Laleli (1759 - 63) are rococo in style. European influence increased even more in the 19th century as

can be seen with a mosque like Dolmabahçe (1853).

OTTOMAN HAMAMS (turkish baths) are typical examples of Turkish architecture, the oldest being in Bursa built by Orhan in the 14th century. The Hamams in Istanbul are mainly of the 16th century. The one in Beyazit is one of the largest. Although the general plan of these hamams correspond to the roman baths, the type of walls and the shape of arches and sculptured doorways give the buildings a distinctive appearance of the Ottoman architecture.

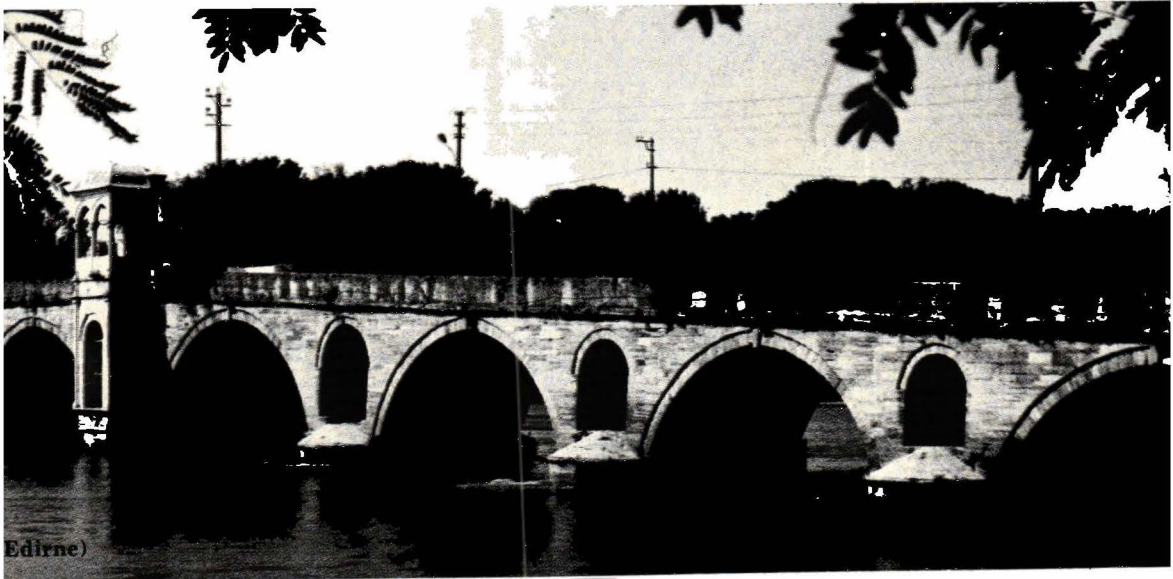
The "HANS" (office buildings) and



Arabic Style

to the Palace of Topkapı and another is the fountain of Tophane built also during the 18th century. The marble surfaces of these fountains bear inscriptions of great beauty, as well as decorative motifs of fruits and flowers.

The Turks repaired the Roman BRIDGES and built hundreds of new ones. Many of these are masterpieces and some are exceptionally long or large like the Bridge of Mostar, which had the widest span for a bridge of its age (this bridge is now outside Turkish frontiers), or the bridge of Uzunköprü (long bridge) which for many years was the longest bridge in the



"BAZAAR"s are different from the ones we find in the realms of the Seljuks, in that they are mainly functional in construction. The Grand Bazaar of Istanbul is a typical example of this architecture with its domes and 4,000 shops. The buildings of these commercial complexes prove that the town-planning was well developed and that the standard of workmanship and technique was high.

FOUNTAINS are also a fine example of Ottoman architecture and can be seen in most Turkish towns and villages. The most important ones are the fountain of Ahmet III, built in 1728, at the entrance



Turkish style

world.

Sultan Fatih Mehmet started the building of the TOPKAPI PALACE, which is today an agglomeration of different periods and styles. This palace served as residence to the Sultans until the 19th century, and was built on the old Byzantine Acropolis. The kitchens of the Palace were rebuilt by Sinan in the 16th century. The Pavilions (or kiosks) of Revane and Baghdad were constructed in the 17th century, after their conquest by Murat IVth. These elegant buildings, with their ceramic tiles, belong to the Turkish artistic tradition, which is also





Detail from a painting of an old Turkish mansion by Metin Nigâr

evident in the numerous rooms of the har-em in the mosque and libraries of the palace.

The palaces of Dolmabahçe, Beylerbeyi, and Yıldız were built in the 19th century and inspired by Western architecture.

TURKISH HOUSES of the Ottoman period were made in wood, brick or clay and perfectly suitable for the life of the time. The main characteristic of these houses is the importance given to space and light, and a preference for raising the structure up on pillars.

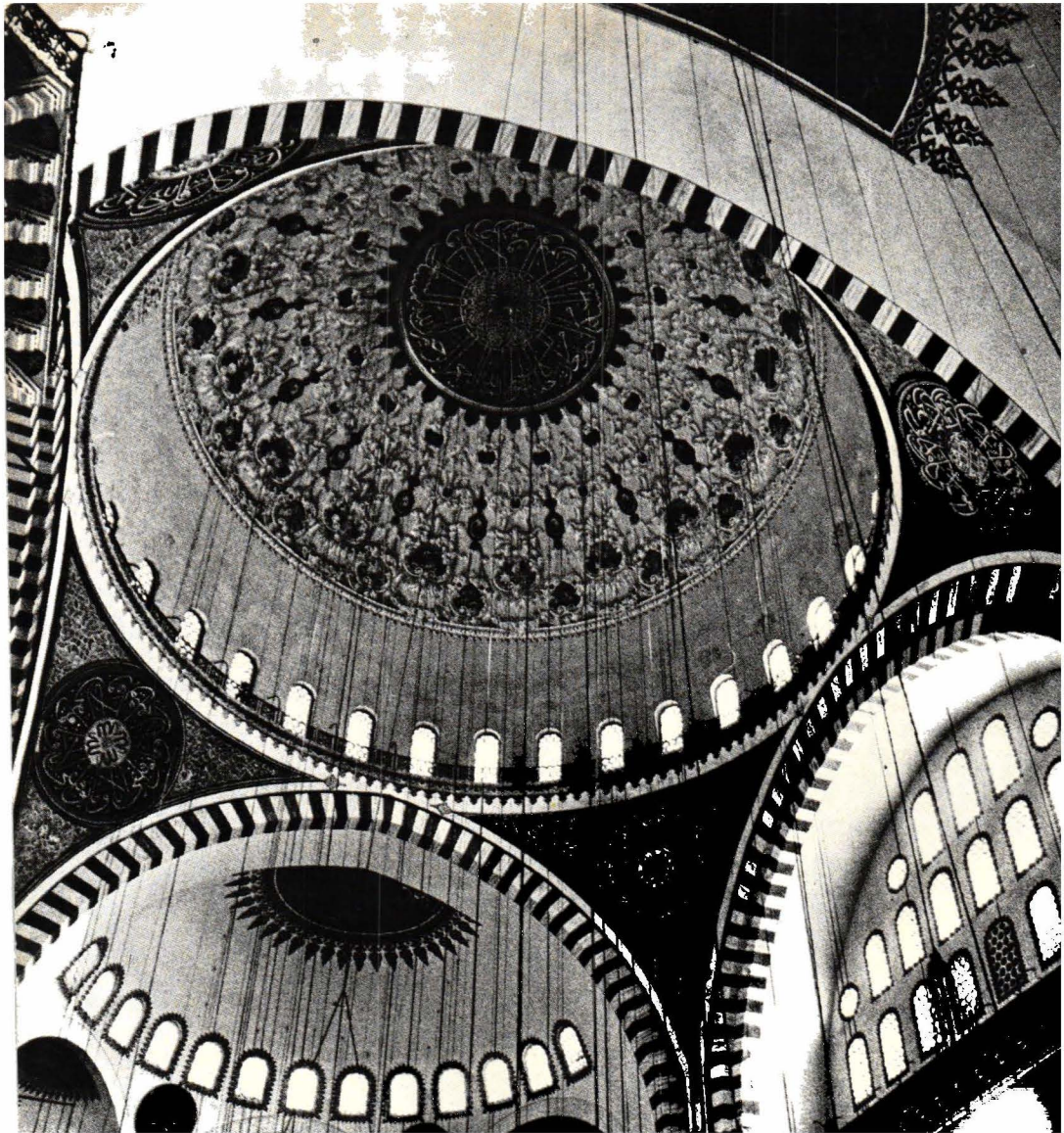
From the 15th century onwards the houses began to include facilities such as toilets, bathrooms or turkish baths. One must bear in mind that during the same period in Europe, it was quite unusual to have bathrooms in homes.

In Istanbul there were also many summer houses which were mainly built on the shores of the Bosphorous, known as "yalı"s and were usually built in wood.

Old Gravure Painting showing the interior of St. Sophia used as a mosque during Ottoman Empire



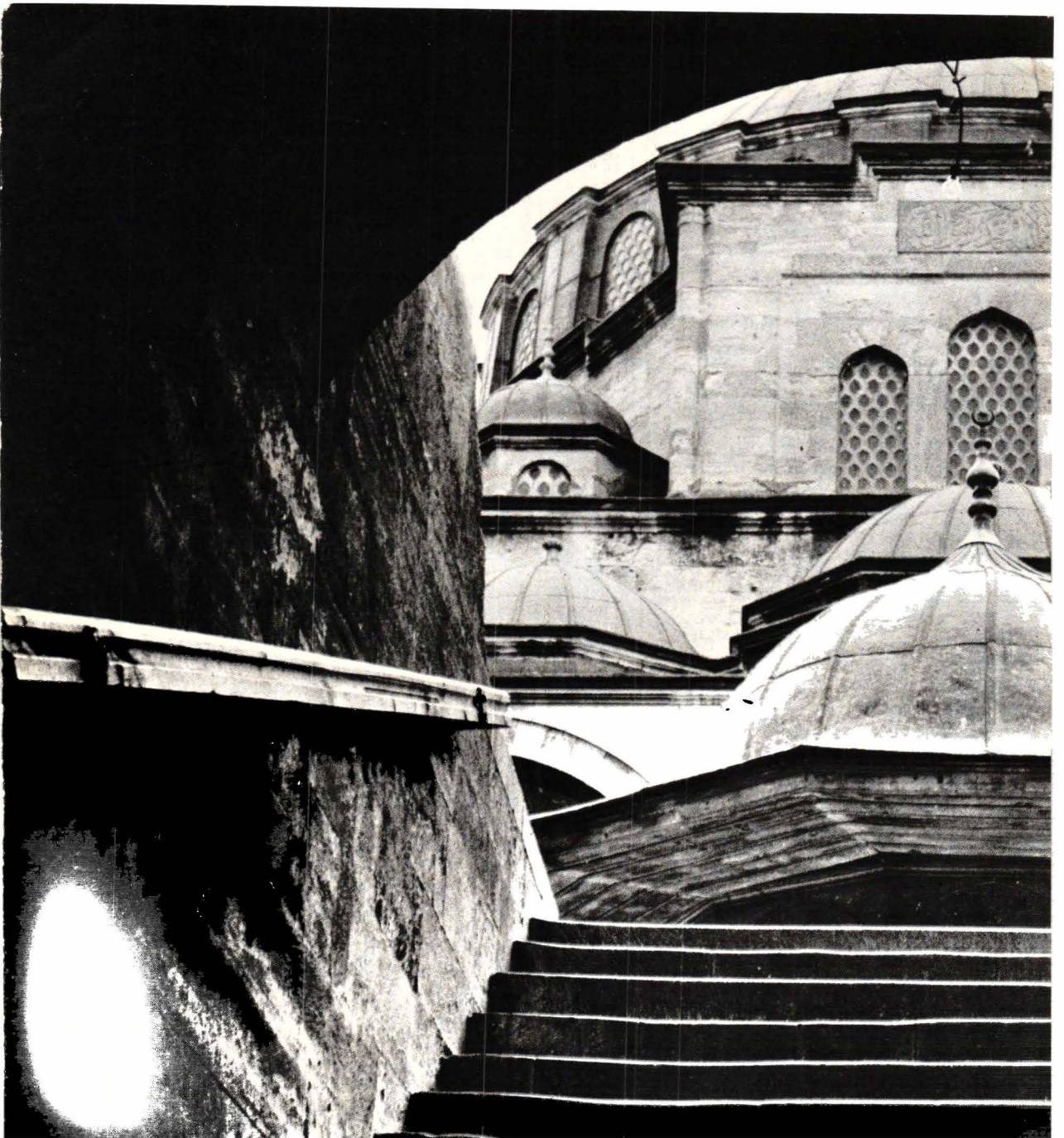
Ulucami in Bursa



Interior of the Süleymaniye Mosque, built by Sinan



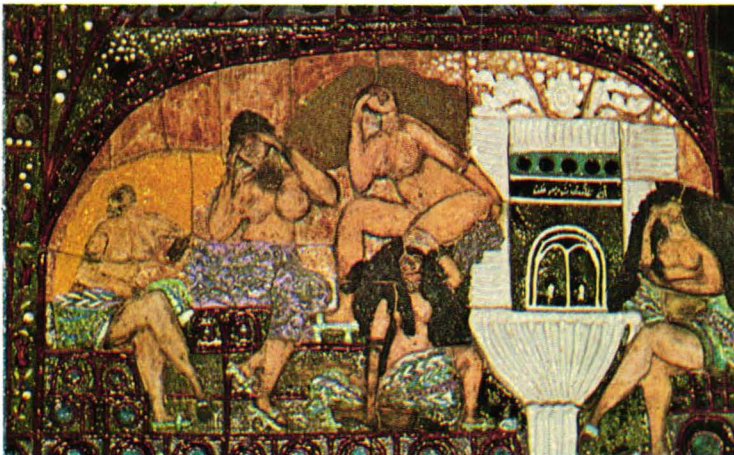
Modern Architecture: Skyscraper in Ankara







Gilded vase, 6th century BC



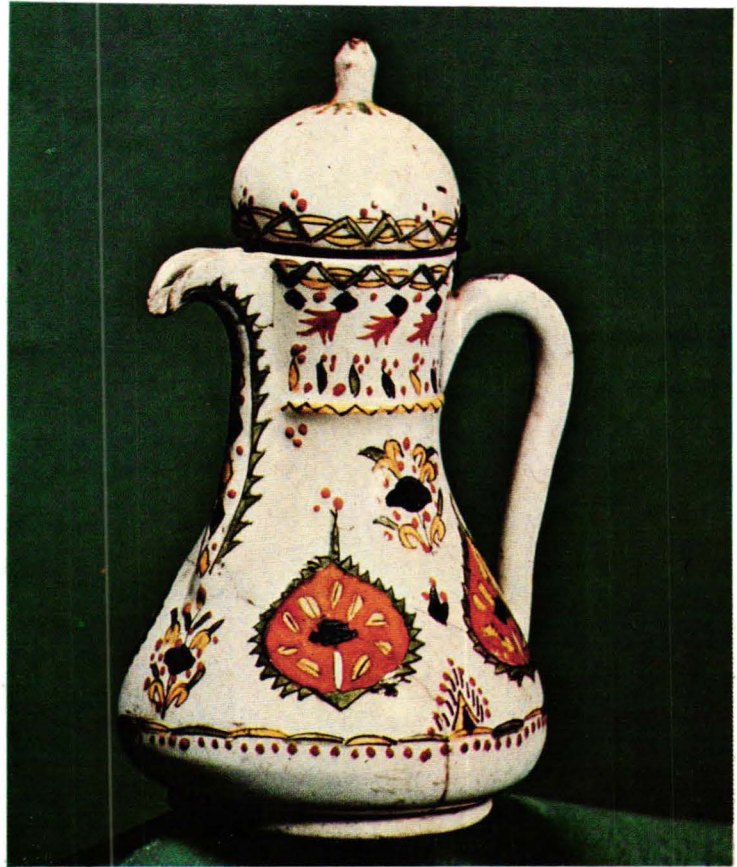
Detail from a ceramic panel by J. Yilmabaşar, a modern Turkish artist



Tiles from the Rüstem Paşa Mosque, Istanbul

CERAMICS

The oldest pottery in Asia Minor appears in Cappadocia in the third millennium and was followed by the Hittite period, which culminated in the lively pottery of the Phrygians. After 1071 Anatolia was occupied by the Seljuk Turks. The characteristic of the Seljukian pottery is the use of the white paste obtained by mixing quartz, alkaline earth and white clay.



Iznik ware (British Museum)

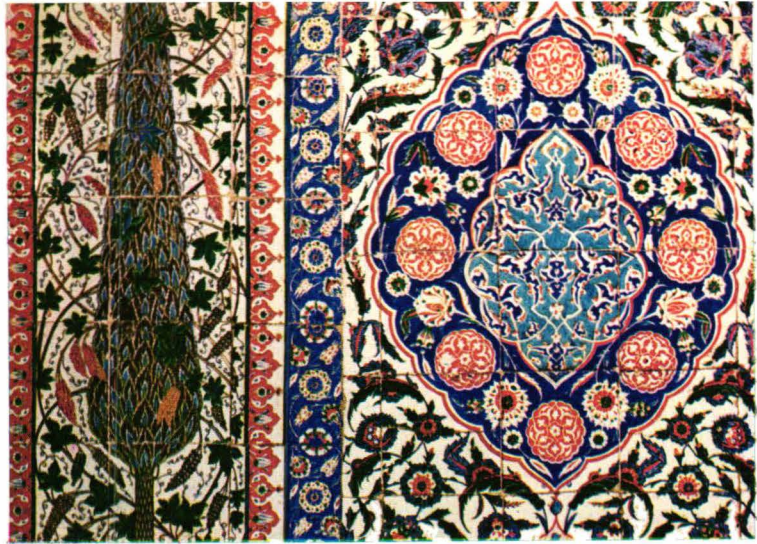
together. Technical progress at the end of the 12th century and the first examples of blue ceramics date from this time. The monuments of Konya and Sivas show sections covered with glazed tiles decorated with animal motifs, like the double-headed eagle which was the emblem of the Seljuk of Asia Minor. These tiles were produced in cities under Seljuk dominion and were to become the pride of Turkish

pottery in the Ottoman period. In the 14th century, the workshops of Iznik (Nicaea) were founded. These flourished in the 15th and 16th centuries and were still important a century later.

The establishment of Iznik as the center for ceramics brought in a new range of polychrome colours including turquoise, olive green, purple and black. Although initially in the Iznik work

one finds the geometric designs, the tulip, that was later to symbolize the Ottoman period, soon appeared. The 15th century ceramic facades of Bursa and Istanbul show close analogies to those of Konya and towns under the sovereignty of the Seljuks

Chemical analysis has proved that the paste and the enamel used are identical with the Seljukian. Thus in the Green Mosque and the Green



A tile panel from the Blue Mosque



Ceramic panel made in Kütahya by Ahmet Şahin

Türbe in Bursa, as well as in the Çinili Köşk (Kiosk with tiles) of Istanbul, we see the same techniques and ornaments that were used by the masters before the Ottomans.

In the 16th century, a radical change appeared both in colour and form. Large panels covering the walls were composed of square tiles which were equal in size, and formed magnificently ornate decorations. These decorations included motifs such as geometric patterns, foliage, cypresses, garlands of flowers and long calligraphic inscriptions. Amongst the colours, the main innovation was the introduction of new colours, a brilliant red, deep blue, green and blue-black outlines, which were specially suited to painted tile work.

These panels of superb craftsmanship are responsible for the high reputation of the 16th and 17th century buildings that leave one in admiration and awe. In addition to the ceramic embellishments, the workshop of Iznik produced all sorts of objects like plates, jugs vases etc., which were not only sold over the Ottoman Empire, but were also exported.

In the 17th century, industry at Iznik declined whilst that in Kütahya continued to flourish. Tiles made in Damascus, starting from about the 16th century, are similar in design to those of-



Examples of Iznik ceramic (British Museum)





Kütahya is still the most important center for tiles and pottery.

Modern Turkish ceramists, who are mostly centered in Istanbul, distinguish themselves winning prizes in various international art competitions and fairs.

Iznik ware

Iznik, but technically are inferior and do not make use of the colour red.

As the reputation of Turkish tiling reached its peak, architects of Mediterranean regions demanded that tiles with Christian themes be manufactured for the churches. Therefore in Kütahya one finds a line of tiles made with Christian motifs.

Although the Kütahya ware in which blue dominated, maintained its quality, during the 18th. century, there was a notable decline in Turkish ceramics in the 19th. century.

In Modern Turkey ceramics is a very popular art. It is being taught in various art schools.



During the Seljukian sovereignty metal work was widespread and a high level of workmanship was achieved. In the 11th and 12th centuries bronze was mainly used by casting, engraving and sometimes it was inlaid with silver or copper. The decorations of these metal wares included kufic inscriptions, geometric designs and stylized animal forms.

The Ottomans developed this art even more and became famous world wide for their swords, armour, helmets, and shields, which were embellished with gold or silver engravings. Turkish arms acquired this reputation not only because of the beauty of their shape but also because of their functional use. At the same time copper was greatly used in every

METAL WORK

day life where objects like trays, plates, buckets, bowls, pans and kettles, filled the kitchen - shelves. Today, these objects are very much



A bronze mortar (Seljuk period 13th cent.)

in demand for decoration purposes. It is quite usual to serve coffee on these copper trays, as well as using the bowls for flowers.

During the same period this copper ware was often covered with gold leaf to enrich the objects used in the palace and the houses of the courtiers. This technique was called "tombak". Coffee-cup holders, lanterns, soap and candle holders ink sets, bowls and ewers, tea-pots, wash bowls etc. were made of tombak and used extensively.

In the Seljuk and Ottoman eras, doors and window grills were naturally made of metal. Some of the immense doors of mosques and the grills surrounding the mausolea were in metal with intricate patterns.

Various gold, silver or metal objects used in the palace or in the houses of courtiers

GOLD AND SILVER WORK

During the Ottoman Empire, metal objects were often melted down in order to furnish material for arms production in the various campaigns. Therefore antique objects are hard to find except that Turkish museums have still a good cross-section of the era starting from the 16th century. Iron, bronze, brass and copper were widely used as braziers, candlesticks and locks etc. Other interesting objects are jugs, small pistols, ceremonial arms, daggers, swords, shields etc., all inlaid with silver or gold encrusted with diamonds, emeralds and rubies.

Silver filigree work was popular for embellishing objects, like mirrors, ashtrays, coffee cup holders, dagger sheaths, bracelet, earrings, necklaces, broaches, belt buckles, cigarette holders etc.

Another technique used with silver, in vogue with the Ottomans was "Savat". This method consisted in engraving the silver or gold object first, then on the engraved part was added a mixture containing copper, lead, silver and charcoal in equal amounts. This mixture was placed onto the fire until it became purple. The artisan added this paste onto the engraved design with a thin metal pencil which black-

ened the object once the paste was dry. This technique was used on snuff boxes, cases, bottles, bowls, walking stick, whips, handles etc.

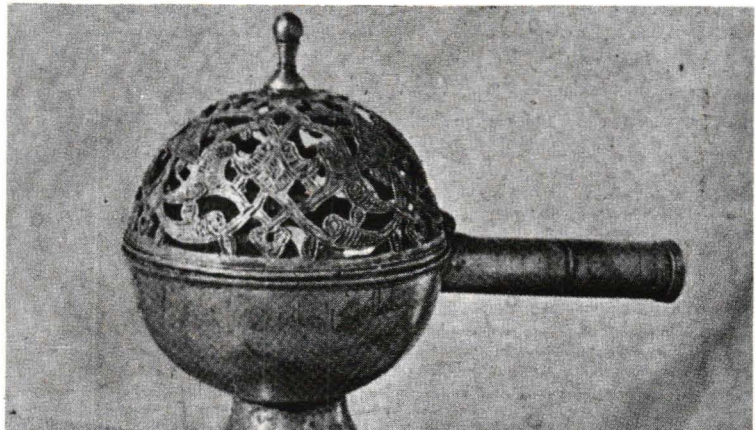
All these forms reflect the splendour of the Ottoman Empire and the skill of the artisans.



Incense burner



Rose water container in gold



Silver lantern ornated with inscriptions (16th cent. Ottoman)

STONE WORK

As Islam forbade the fall of the shadow of a man-made object, stone carving never became "sculpture" in the

Detail from stone porteway (Çifte Minare Medresesi, Erzurum)



Western sense of the word. It developed as part of architecture, or as an important element in interior decoration.

The Seljuks used stone work mainly for portals and carved rosettes, animal reliefs, stylized floral design and samples of Kufi and Nesih calligraphy. It was traditional to put stone carved epitaphs on all faces of monuments which blended with their architectural form.

The best example of Seljuk sculpture can be seen in the Alaeddin Köşk in Konya, where the figures of two lions stand on each side of the portal.

The Ottomans, though influenced by the art of stone carving in the Seljuk era, abandoned this ornate style for a much simpler one. However, heads of pillars and columns, friezes, corniches, minaret galleries, still carried the geometric designs and inscriptions.

Marble window lacework, gallery railings, pews and pulpits in mosques give us an idea of the high standard of stone carving. Every fountain was another piece of art, all tombstones were carved with care. Naturally, with the start of the Tulip era, carvings lost their simplicity of design, to be replaced by intricate leaf and flower motifs. In the 18th century the Baroque style sets in. Garlands and oyster shells decorated ornate facades.

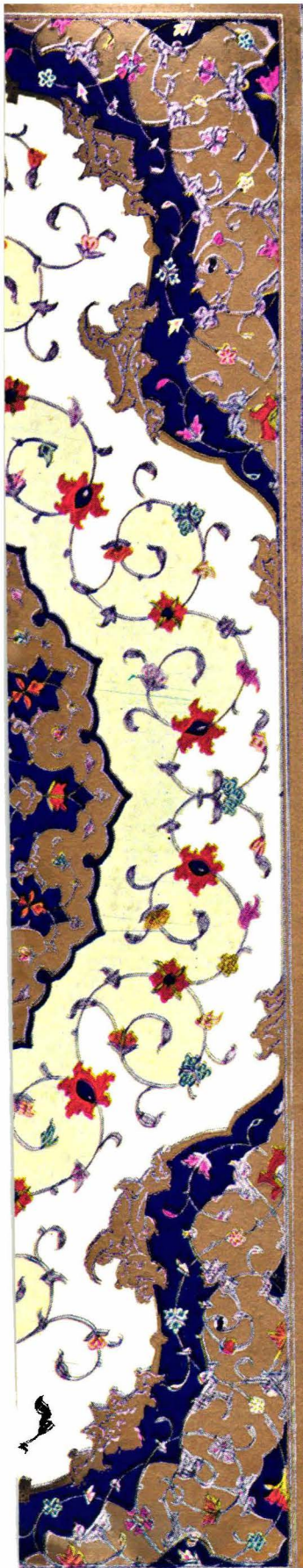
16 th century
Turkish illumination
by Sheikh Hamdullah

ILLU MI NA TION

By illumination one means illustrating a written text with gold : The art of illumination was used to embellish handwritten books like a Koran, the works of a philosopher or a collection of poetry. It also had the function of underlining the text, or replacing punctuation. Letters of notables were always ornamented with gold.

A tablet written using various forms of calligraphy was known as a "murakka" and the Sultan's seal was called a Tuğra. A tuğra was





written with gilt and sometimes with colours. The first pages of an important book were always embellished with gilt motifs, and every chapter would start with a different design. At the end of each sentence, full stops were represented by a tiny rose. Important paragraphs were marked on the borders of the pages by a little sun to inform the reader. A rosette in the Koran would mean you had to prostrate yourself at once etc.

The Anatolian Seljuks had brought this form of art from central Asia. By looking at these motifs, one could tell when the book was written. During the Seljukian period the motifs are the same as the ornamentation of the buildings, geometric designs, stylized animal forms and various tones of red. In the Tulip Period (16th - 17th centuries) the Ottomans had a happy outlook with the floral designs. The tulip along with fruits were painted on walls and ceilings, books were also embellished with carnations and tulips in vivid colours. Gold was on the throne, blues in all its shades, black, multicoloured linear design proved that technique and taste had reached a peak.

The next century is the Baroque. Compositions were intricate. Simple framings disappeared, garlands took over, lace-work were painted on to the paper, blues faded and mistakes were co-



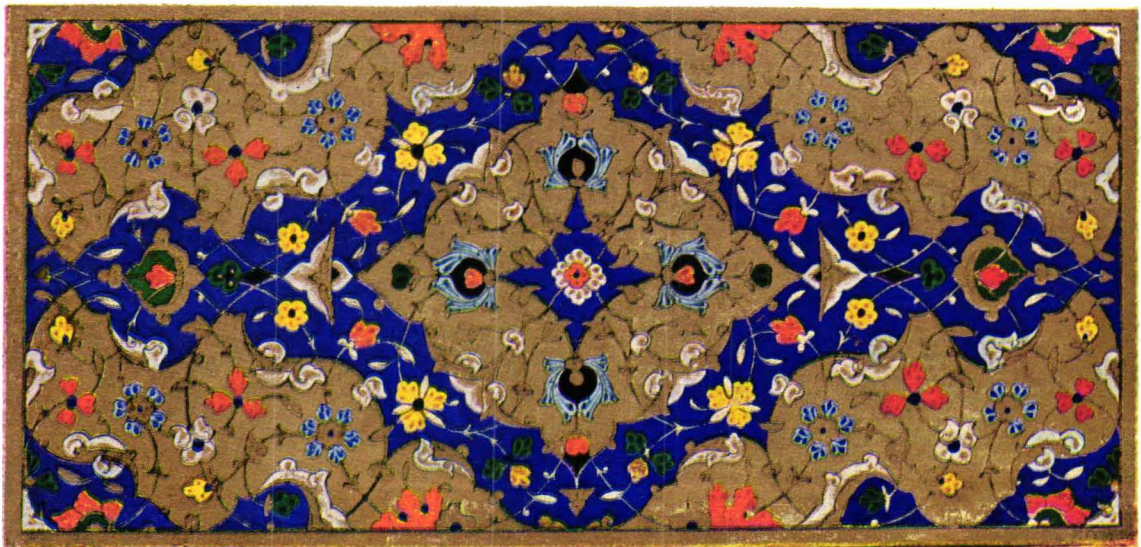
Method of painting in different colours of floral designs

vered with more gold. Still masterpieces were created until printing pushed the art aside

The calligrapher and illuminator were accustomed to prepare their materials themselves. The medium was always gum arabic. Ink would be made from soot, gum arabic and pigments comprising gold leaf, powdered lapis lazuli etc., but first a foil of gold would be pasted on the paper. In illumination, all tones of gold would be used to give the beautiful variations. On the parts where the motifs were painted, a glue called lika would be spread. Then, according to the thickness of the gilt required, thin leaves of gold would be placed on the glue.



Various techniques in illumination



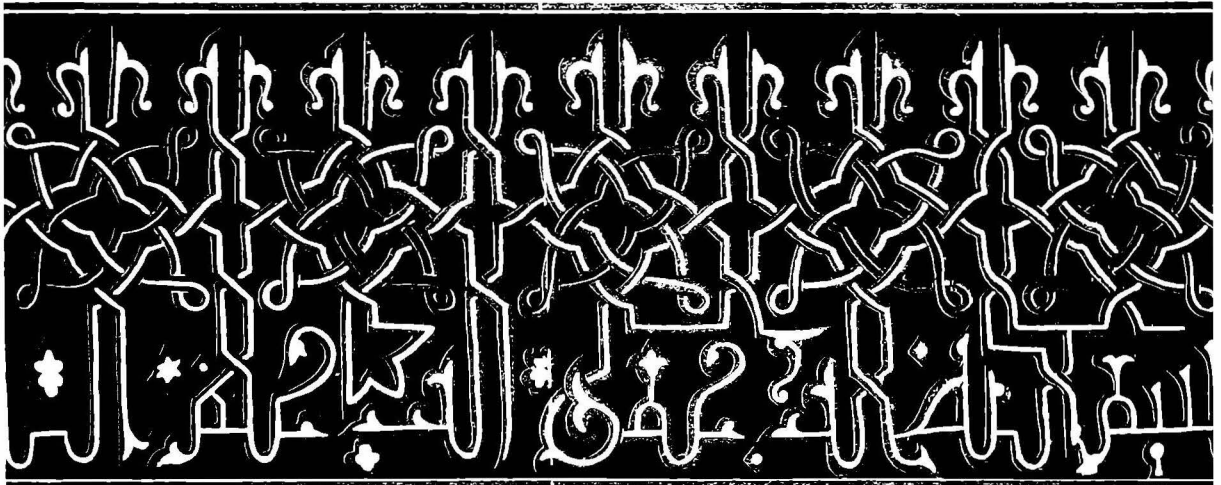
Calligraphy

As sculpture and painting could never develop much, due to the Islamic tradition prohibiting representational art, calligraphy was used by the Turkish artist as an art form. In fact it became the most divine form of art in the realm. To find ways of honouring God whilst writing his sayings was as sacred as depicting a scene

symbols of the era. For a long time Kufi was used as part of a decorative element in architecture, but by then it had lost a little of its geometric character and had become square, knotted or flowered.

In the 10th century Sulus and Nesih forms of writing emerged. These new forms were just the beginning.

throughout the centuries. The highest compliment was to be "like the Sheikh!" The Sultan backed him and his school, and soon the art of calligraphy was the monopoly of the Ottomans. A saying from the Koran, a pearl of wisdom, a few words to console the heart, were all beautifully written, framed and hung in rooms.



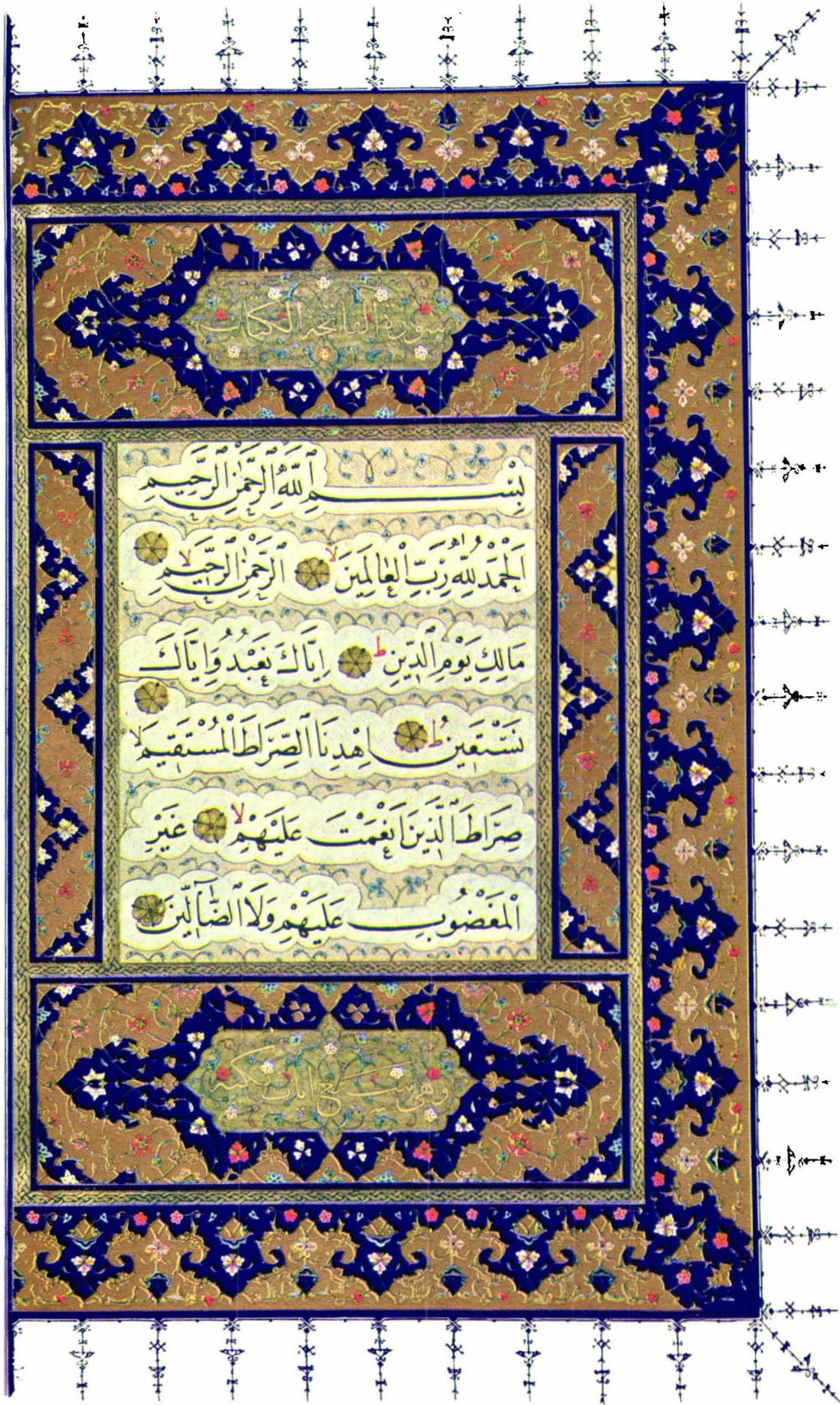
Turkish Calligraphical Design

from the life of a saint on the walls of a basilica. During the first centuries of Islam, the artist had the multiform arabic script to work with. This primitive writing developed into Kufi, which took its name from the city of Kufe. The desert, the sword, the green flag, Allah and a Koran, written in Kufi on antelope skin, were the

Hattat (calligrapher) Yakut took the 160 ways of writing, and summarized the art in six forms. Until the 15th century, the Ottomans followed the Arabic-Persian masters. Sultan Beyazid II's calligraphy teacher, Sheikh Hamdullah, suddenly emerged as the greatest calligraphic artist in the world, and has retained this supremacy

On walls, doors, tomb-stones, inscriptions were separated from all the other ornaments, and unlike Arabian calligraphy was not overburdened with small details. Numerous Turkish calligraphers of whom Hafiz Osman was the best known (17th century) developed the art until the Latin alphabet was accepted.

16 th century Turkish illumination by Sheikh Hamdullah





EBRU

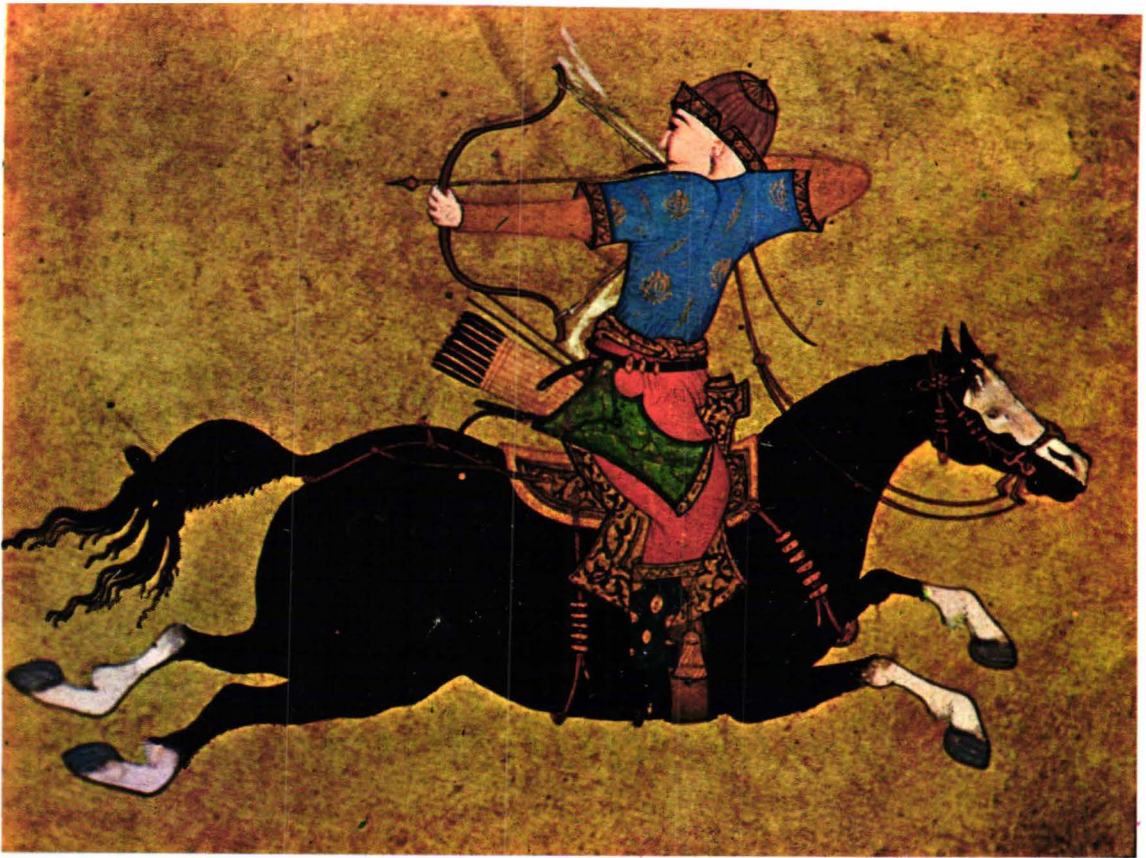
(MARBLE PAPER)

Ebru, which in fact means “cloud” in Persian, and which resem-

bles clouds or waves in form, was used mainly in bookbinding.

Water and transparent gum are mixed together, colours which have been chosen by the artist are then added to this pre-

paration. The density of the mixture keeps the dye floating. When the paper is applied to the surface, the pattern is retained. The paper is then carefully removed and hung to dry.



Miniatures depicting hunting scenes

Miniature 16th Century

MINIATURES

Turkish miniatures are based on a very ancient tradition originating in Central Asia and going back to the Uighurs. (744 - 1038). The Uighurs were the first Turks to reach a high level of culture and civilisation. Very few Uighur miniatures have remained until the present day. The existing examples however have great artistic value. The style and colours of these miniatures have later been developed by the Seljuks, like the use of a red background, of characters





Detail Miniature, Mrs. Nigar

with very round faces and slanting eyes, as well as ornate margins mainly in dark blue and yellow.

Though we know the Caliphs had paintings done on the walls of their palaces, the strictness of the belief that Islam forbade drawings, pictures and sculptures was so strong that with the Seljuks we find only miniatures and in the manuscripts on medicine and astronomy, for exam-

ple, there is a great richness of colours. The old miniatures of this period are of the XII th and XIII th centuries, and good examples of these are to be found in the illustrations of the poem of "Varka va Gulshah", the manuscript being in the Museum at Topkapı. These miniatures are painted on a red background with stylized figures and animals in movement. Ottoman miniature painting started

with the conquest of Constantinople in 1453 by Fatih Mehmet II. After this date the Ottoman capital was transferred from Bursa to Istanbul (Constantinople) and a great development took place, not only economically, but also culturally. Several foreign painters such as Gentile Bellini were invited to the Palace by the Sultan, and the Turkish painters were sent to Italy to learn new techniques. But in spite of this, Turkish painting maintained its old traditions, whilst producing works of great interest and artistic value. Two good examples of this period are the illustration of a manuscript on surgery and a portrait of Sultan Mehmet II (son of Mehmet the Conqueror), both painted by Sinan Bey of Bursa.

The two finest masterpieces of the 16th century are the portraits of Süleyman the Magnificent and Hayreddin Barbarossa, both to be seen in the Topkapı museum. These two portraits

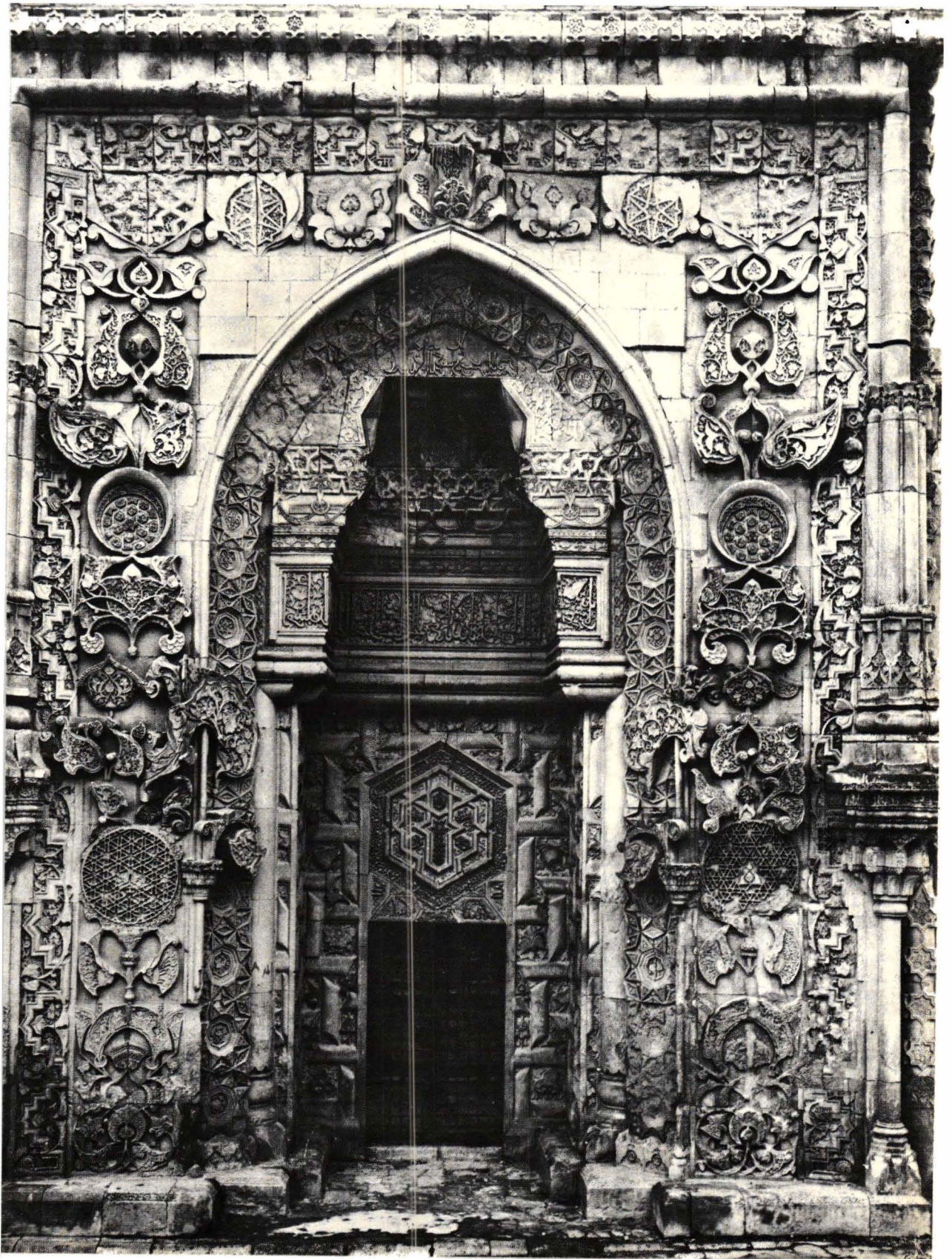
16th century miniature depicting a bow and arrow contest



anticipated the classical era at the end of the century, which flourished during the reign of Murad III, and reached its peak with the Surnâme of this sultan. The Surnâme - i Humayun illustrates the circumcision of Murat III's son Mehmet and the various festivities that took place on this occasion.

There are also some 17th century masterpieces, although not quite as important as those of the past century. Amongst the former ones we must mention the miniatures of the Shahnâme of Osman II (1618 - 1622) which can also be seen in the Museum of Topkapı. These miniatures show that Turkish painting has reached a new phase in its development : in the illustrations of battle scenes, soldiers are no longer lining up in a static position but the fighting is depicted in all its action. Another innovation is the illustration of naval combats, showing the Ottoman fleet meeting its enemy at sea.

The 18th century when Sultan Ahmet III reigned, is known as the Tulip period. The most significant work of this time is certainly the Surnâme of Ahmet III, illustrated by Levni. Here there is a predominance in miniatures representing women whilst dancing, playing an instrument etc, always beautifully clothed and yet, strangely enough, never smiling. Turkish miniatures differ from those of other countries in that they represent mainly the reigning Sultans, various battles and war campaigns, as well as the receptions and festivities of the palace. The choice of colours is also simple and vivid. In other words, it is mainly a realistic form of art which is important not only for its beauty but also for being a historical document of the Ottoman Empire.



WOOD SCULPTURE

Wood sculpture followed the same evolution as that of the stone.

The wood carvings that one can see in the cities which were under the Seljuk dominion, are concentrated in the larger wooden pieces of religious constructions, such as doors, ceilings, pulpits and sarcophagi. Floral motifs, animal designs and inscriptions were finely carved. Because wood cannot resist the ravages of time, very little remains from the Seljukian era. Some rare pieces such as doors, Koran stands and sarcophagi in museums, are the proofs of the high craftsmanship that prevailed.

During the period when feudal principalities took over Asia Minor and then the Ottoman Empire, wood work developed. Doors, window frames, cupboards, shelves which were used in the houses, were carved with fine taste.

Stools, stands for turbans, coffers, boxes where writing material were kept, Koran cases and stands were used as interior decoration.

Spoons were made of wood and the handles were carved like lace. The eaves of the tomb of Sultan Murat (1451) which is in Bursa, is wooden, and is the oldest sample of this art. After the conquest of Constantinople, one sees the importance of the rowing boats (Kayık), made for the grandees of the Court and the Sultan. As each boat was carved and ornamented, one should consider them as works of art. When various techniques such as inlaying with ivory and mother of pearl on wood became the

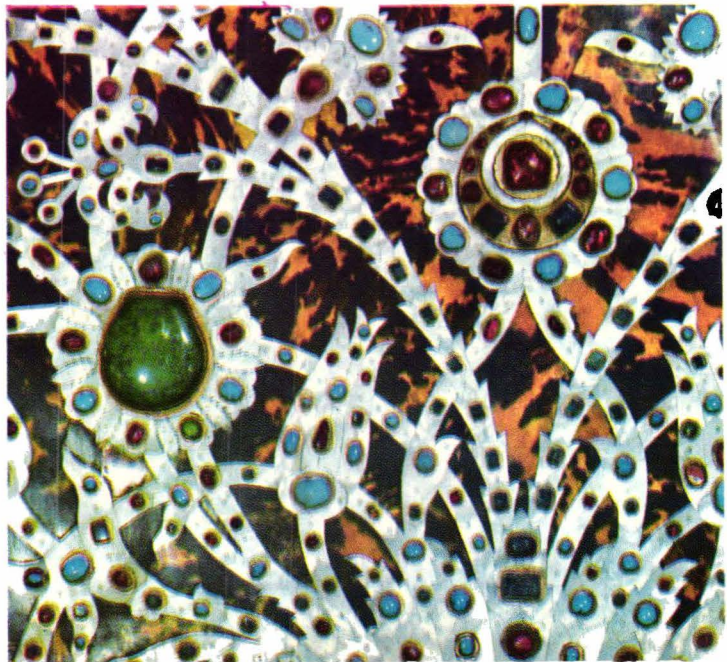
fashion, the same methods were used for the boats. One can still see a few of these beautiful boats in the Naval Museum in Istanbul and one is also found in the Louvre in Paris.

Until the 18th century, decorating with mother of pearl, ivory and tortoise shell were either inlaid or pasted on wood. Koran stands, chests, and stools made during these centuries are still in abundance. The throne of Sultan Ahmet I st. which is in the Topkapı Museum, shows that even precious stones were added to wood.

Besides this method of inlaying wood, from the 18th century onwards, one sees the Edirne technique becoming popular. This means lacquering in shades of red and green then gilding the ornaments.

Today, a piece of Edirne frieze is a collector's item.

Detail from the throne of Sultan Ahmet III







Chandelier from the Palace of Yıldız

Glassware

Glassware dates back to the Phoenicians. Then was adopted by the Egyptians and the Romans, who introduced commercial glass blowing and invented the blowpipe.

The Seljuks first used glass to illuminate their mosques by making windows. Recently, near Konya, amongst the Palace of Kubad-Abad, erected by the Seljuk Sultan Alaeddin Keykubad (13th century) pieces of coloured glass from window panes were discovered.

Turkish glass making began with the glazed and gilded techniques of Aleppo, which were also of Seljuk origin. Later on, this art was developed by the Ottomans, especially in Istanbul, where the white and very thin sand required for the manufacturing of glass was to be found at Kumboğazı near Yedikule. The Ottoman rulers encouraged this craftsmanship by granting important social benefits to the artisan and his apprentice, which included retirement grants, as well as help for the disabled. The name, price, measurements, and quality of the objects made were established and those which did not conform to the

requested standards were destroyed and their makers punished.

Turkish glassware can be divided into 3 main groups :

1 — DECORATIVE WARE

Including lamps, glasses, cups, bowls, mirrors, sugar - holders etc.

2. — ARMY WARE

Glass grenades, lanterns for the navy etc.

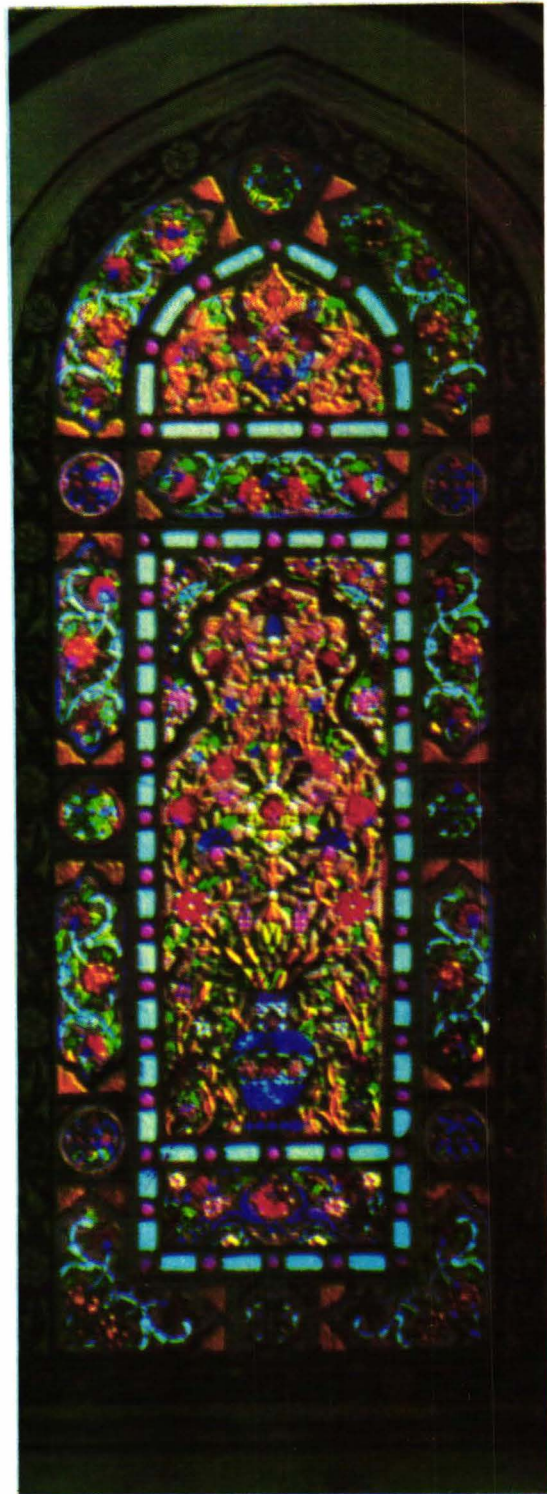
3. — WINDOW PANES

were similar to the European sort, but extremely ornate, and made with a different technique.

Recently, on the Island of Rhodes, remnants of Turkish glass grenades of the 16 th century were found from the period of Süleyman the Magnificent (1520 - 1566). Moreover, in miniatures of the same century, but belonging to the reign of Murat III (1578 - 95) in particular those illustrating the circumcision of his son Mehmet III, we can see that various pieces of glasswares were in use at the time. During the following centuries, Turkish glassware was greatly cherished abroad, especially in the Middle East and yet, at the same time, European glassware, was imported to Turkey from Venice and Bohemia, where often objects were made according to Turkish taste. In the 19 th century however, Turkish glass flourished once more. In 1848, Mehmed Dede, a Mevlevi dervish, founded a glass workshop near Beykoz, on the Asiatic shore of the Bosphorous. Here were made beautiful objects such as bowls, tulip holders etc., in white opal glass, decorated with motifs of small flowers, fruit or parsley.

These items were known as "Beykoz", after the place in which they were manufactured. Not far from Beykoz, at Çubuklu and Paşabağçe, another kind of glass was made known as "Çeşm - i bülbül" (Nightingale's eye). This glass was transparent, striped in white or in colour resembling Murano glass. Yet it was not quite the same, as the stripes of the Turkish glass were thicker and upon close examination, a pink reflection can be seen in the glass, which does not exist in the Muranos of Italy. This difference is due mainly to the dif-

ference in the sands. Today both "Beykoz" and "Çeşm - i bülbül" are greatly sought after by antique dealers and art collectors.



Stained glass Mosque of Mihrimah Üsküdar



Ustufa - 17 th century Turkish fabric

TEXTILES

The craft of weaving had reached a peak of perfection in Asia Minor at the time of Seljuk supremacy, and during this period, the workshops of Sivas and Konya were manufacturing silk and gold cloth of unsurpassed beauty. The Seljuk Sultans had sent as presents to the European kings and emperors samples of these materials, some of which

can still be seen in foreign museums. e. g. the Historical Museum of Textiles in Lyons, where a silk fabric with lions and inscriptions referring to the Seljuk King Keykubat, can be seen.

The motifs used in these materials were mainly stylized animals whose heads and wings were usually of silver thread and reminiscent of the patterns of Central Asian carpets. Fabrics from Antalya were well known and the silk material woven

in Mosul was muslin.

The Ottoman Sultans encouraged silk weaving, and workshops were set up in Bursa and Uskudar. The patterns included Arabesque crescent moon, geometric stars and such flowers as tulips and carnations. The colours were usually striking with a predominance of scarlet, yellow and blue. In the museum of Topkapı the various costumes of different Sultans will give you a good impression of these materials. These fabrics were exported all over the world including China. In the 16 th century there was a preference for gold brocades and velvets.

The Turkish brocades, unlike their European counterparts were woven with pure silver rather than copper thread. The Turkish brocade

was copied in Venice, but these were not as colourful as the original. The Turkish brocade, apart from using floral patterns, pine cones and sycamore leaves, also contains religious inscriptions. The tulips and carnations which should for the connoisseur mean the 16 th. and 17 th. century, then gave way to stripes and smaller designs in the second half of the 18 th. At the end of the 18 th. century, this form of art showed a decline due to



Various Turkish fabrics with the tulip and other floral designs

foreign competition, which pushed the Turkish craftsmen to cheaper productions. The European Baroque style was greatly influenced by the geometric arabesque patterns originating in Turkey.

Some of the different kinds of materials made famous by the Ottomans, besides brocade and velvet were; Bürümük : Raw silk woven with very little linen and used as a summer material for lingerie and men's shirts, which were worn under brocade waist-coats and caftans.

Diba : Heavy silk.

Aba : Coarse wollen fabric used by the lower class for coats and heavy winter clothes.

Çuha : Broadcloth.

Hatai : Silk material in black and gold thread.

Atlas : Satin



Carpets



Uşak



Carpets are made on a loom where knots are looped on warp threads, which are tightly pulled, and closely drawn on the reverse side, and cut on one side, so as to form an even surface. The number of knots to the square centimeter vary according to the carpet. Some

Ghiorde

back to the 4th or 5th century B.C. This carpet had been preserved by a natural layer of ice. The measurements of the rug are 1.80 x 2 metres. It is made of wool with small regular knots. The mo-



woollen rugs have about 30 knots, whilst a silk one could have as many as 200 knots to a square centimeter.

The oldest carpet in the world was found by the Russian archeologist Rudenko in 1949 at Pazarek in the Urals and was said to date



Taşpınar



Turkish - Yörük carpet

tifs used are mainly of animals, such as horses, eagles and deers, and the borders are covered with lotus flowers. This carpet is believed to be of Seljuk origin. Turkish carpets occupy a very important place in Islamic art. They were introduced to Anatolia by the Seljuks. 12 Seljukian carpets of the 13th century, were found in the Mosques of Konya and Beyşehir, and can now be admired in the museum of Turkish and Islamic Art of Istanbul. The patterns used were mainly geometrical, with squares and octagons as well as stylized plants and animal motifs. The borders of the carpets had often kufic inscriptions. The appearance of the Ottomans in Anatolia improved the quality and reputation of Turkish carpets.

An advertisement for Vedat Durusel Turkish Carpets. The central illustration shows three figures sitting on a large, patterned rug. Above them, the words "Turkish Carpets" are written in a stylized, cursive font. Below the illustration, the name "vedat durusel" is printed in a bold, sans-serif font. At the bottom of the advertisement, there is a row of six circular medallions representing awards, with the years 1968, 1969, 1970, 1971, 1972, and 1973 listed below them. The entire advertisement is framed by a decorative border with floral motifs.

As Turkey's leading exporter of hand-made carpets, we wish to get in touch with companies interested in importing our line.

In our warehouses we have a wide selection of antique and new rugs, wool and silk.

We can also supply gift articles, leather garments and "SILE" cloth embroidered hippy blouses and nightgowns.

We await your orders and we are at your full disposal for further information.

**HEAD OFFICE AND WAREHOUSE :
DURUSEL İŞ HANI
Büyük Haydar Efendi Sokak 12-14
Beyazıt - İSTANBUL - TURKEY
Tel : 28 50 45 / 5 Lines - 28 55 65
Cable: DURULAXS - İSTANBUL
Telex: 379 Hiltels - İSTANBUL**

Turkish carpets are still in great demand today mainly because of the originality of the pattern, and the fine harmonisation of colours.

Here are some details of the more popular ones.

16th century design by Şeyh Hamdullah Topkapı Museum - Istanbul

UŞAK

These are also known as Holbein carpets, because they are often seen in the background of paintings made by Holbein and his school. They usually have a red or a deep blue ground with a symmetrical pattern of stars with eight points, or with a central medallion, and decorated with stylised floral design in yellow, brown, blue, green or red. These rugs are mostly made in pure wool.

HEREKE

The court tradition of carpet weaving was centered at Hereke where the Imperial workshops were established. These carpets are usually made in pure wool, although at times silk was also used, and the finest silk carpets of Anatolia were made here. Hereke is well known for its prayer rugs, which at times have in the center of the carpet an arch symbolizing a mihrab, and very often a mosque camp or a water jug, reminders of the ritual ablution. The borders are usually

divided into seven different patterns which represent the seven heavens of Allah.

LADIK

The Ladik carpet is a very fine and rare example of a prayer rug. The main characteristic of these rugs is a red niche topped by a section decorated with tulips. The other dominant colours are a striking yellow, and a green which contrasts with the red of the niche. When in a carpet there is a predominance of the colour green, it is usual to hang it on a wall instead of putting it on the floor. The reason for this being that the green symbolises the Prophet and the Moslem religion and therefore, as a mark of respect, it must not be stepped upon.

GHIORDES

The carpets from this region are very famous and have been named after the famous Gordian Knot.

The Ghiordes or Gordian Knot dates from the time of Alexander the Great

Ghiordes carpets are usually prayer rugs made from a mixture of cotton and wool. The niche is usually empty, but at times we see a lamp or flowers, with a preference for carnations. The borders are very thin and decorated with motifs which are odd in number.

Other important centres for carpets are : Konya, Berga-

ma, Sivas, Kula, Isparta, and Kayseri.

KILIMS

The Kilim is one of the earliest form of fabric, and the oldest form of rug. It is made like tapestry using a method which creates two equal surfaces on the right and the reverse side of the material. Kilims are made of pure wool and the colours used are obtained from natural root dyes. Kilims are light, folded, and are used in every day life, both by the nomads as tent coverings as well as by towns people who used them as tablecloths, curtains, bedcovers etc.

In Anatolia, kilim weaving is a traditional art practised by all young girls, who manufacture various objects for their trousseaus. The pattern used are generally geometric in style and vary according to the religion in which they are produced having a symbolic meaning. Thus, like embroidery, this is a way that a girl can express her feelings, and put her thoughts into words, words that are silent and yet so much more eloquent in their precision and simplicity.

The Kilims of Anatolia can be divided into four main groups : Turkish, Kurdish, Türkmen and Yörük (Nomads). The places where these kilims are made are mainly Siirt, Afşar, Manisa, Eskişehir, Van, Konya etc.





Details from various Turkish embroideries

Embroidery

Embroidery is one of the oldest forms of decorative art, and some of the earliest examples of the 1st century AD. have been found in central Asia.

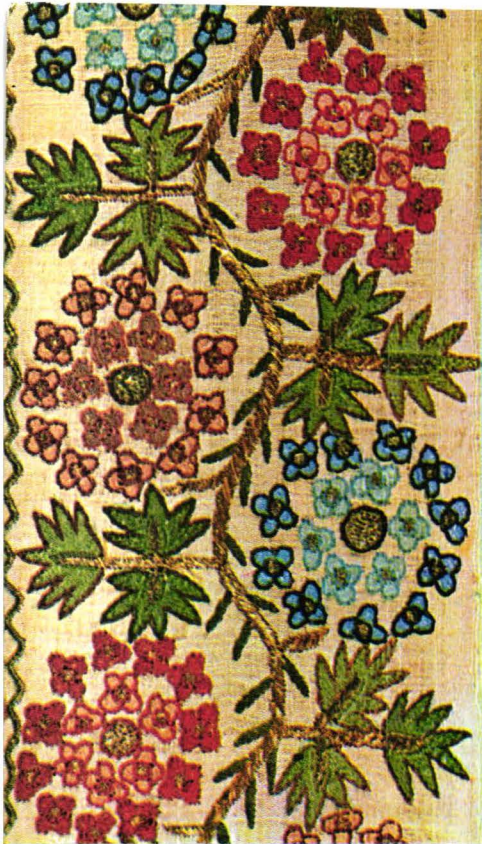
The Turks promoted embroidery from the early Middle Ages. They took along on their campaigns, magnificently embroidered tents, battle standards and finely embroidered saddle cloths, some of which can be seen in the various museums of the world.

Turkish embroidery is very varied, and one can tell the place of origin as well as the

period during which these embroideries were made by the design, the threads used, and the technique employed. In the 15th century the patterns used were mainly geometrical, whilst in the 16th century, there is a predominance of floral motifs. By the beginning of the 17th century, strong colour gave new emphasis to the designs which were more intricate, and had replaced the simplicity of past embroidery. Some Chinese influence can be seen in the use of the pomogranate design. The colors which play an impor-



Ghiordes prayer rug, late 18th century.



Turkish Embroideries (Collection : Arlasez)

threads, and embroidered with floral designs in coloured thread.

During the 18th century a very fine transparent cloth resembling gauze was made with cotton threads. The floral patterns are more graceful and in fact some of the most beautiful needlework belongs to this century.

In the 19th century, the towels were made of linen or cotton and embroidery became increasingly ornate, almost baroque. During the second half of this century a loosely woven cotton cloth, rough in texture, known as Turkish towelling came into existence and became very popular. These Turkish towels are still very much in

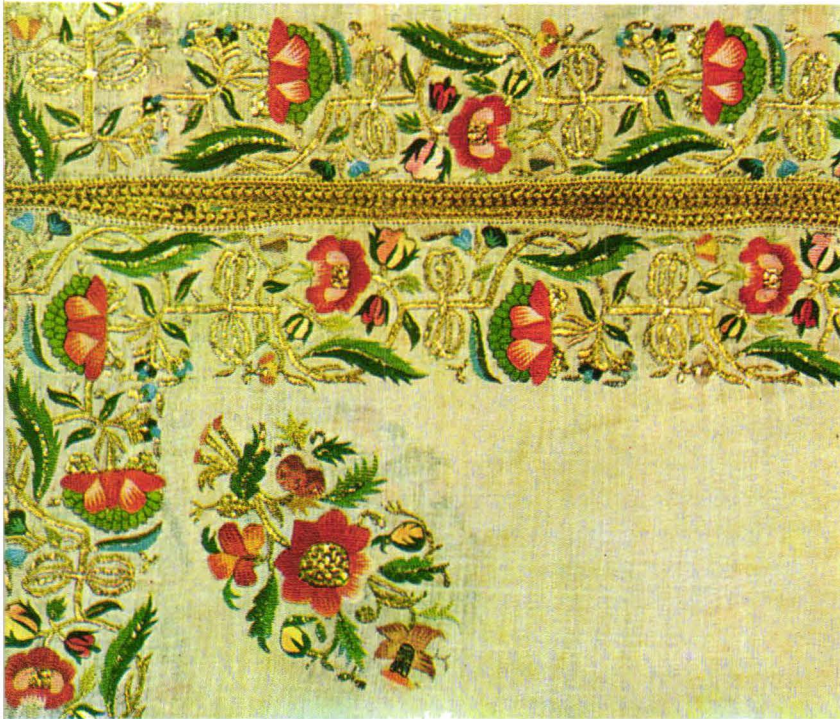
cultivated for this purpose. In the harems, it was common to raise silk-worms, in order to spin the thread and weave the cloth for their needs.

A great number of different stitches were used in these embroideries, e.g. the darning stitch, double darning, double running, chained, pulled, herringbone, stem and satin stitch (known in Turkish as embroidery stitch). The embroidered parts were usually surrounded by black or silver thread so that the pattern would stand out.

In Anatolia, many girls still follow this tradition and use this handicraft to express their feelings and emotions, with patterns and colours brought to life on their looms and embroidery frames. The girl who sends her beau a handkerchief in yellow says she is in love. A green embroidery on the scarf worn by a newly wed girl means "I like my new home and I get along with the family as smoothly as green grass" and so on. The meanings of course vary according to the region. Needle work was used on many different items like dresses, scarfs, bed covers, towels, linen, wall hangings, handkerchief etc.

During the Ottoman Empire, the Turkish style of embroidery became popular all around the Empire, and

influenced the Balkan countries, especially Hungary and Greece.



tant part in the lives of Turks were made of hand-loomed linen, sometimes mixed with silk or cotton

demand.

Natural dyes were used for colouring the silk threads and plants were specially

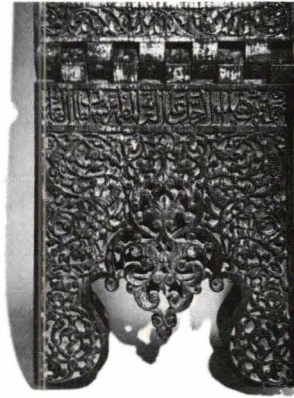
LITERATURE

Turkish literature has a long tradition of 2000 years, going back to the ancient Turkish civilization of central Asia. It starts with the Orkhon inscriptions in the 18th century.

After the Turks adopted the Islamic faith, literature was influenced by Arabic and Persian vocabulary.

The first example of Muslim Turkish literature, called "Kutadgu Bilig" (11th cent.) is a poem written by Yusuf Has Hacip, in the style of the Arab and Persian poets. Yunus Emre, the mystical poet, lived in the 14th century and left a wealth of poetry inspiring

love for God and Humanity. The birth of the Prophet Muhammed was related in "Mevlad", a poem written



Beautifully carved stands would hold a Koran or a book of poems

by Süleyman Çelebi (1409) and is considered as the greatest work in religious literature. Though the masters in all the branches of literature lived in the 16th century, the centuries that followed did not disappoint the lovers of prose and poetry in Turkey. While the Divan literature, which was a mixture of Arabic and Persian vocabulary, dominated Istanbul, there were poets in Anatolia who wrote in simple and pure Turkish. This popular poetry continued after the foundation of the Turkish Republic.

For fifty five years, there have been many names in Turkish literature. One of these illustrious novelists, Yaşar Kemal, has twice been nominated for the Nobel award.





MUSIC

There are three styles of music in Turkey FOLK SONGS that are the great joy of the mass, CLASSICAL TURKISH MUSIC, which is known in the Western world as "alla Turca" and the MODERN MUSIC that has stemmed from the new generation of composers born under the present regime. Folk songs are rhythmic and have often a simple melodic line.

During the Ottoman Empire, classical music was composed for the educated people and was influenced by the Arabs and Persians, while also exerting an influence on their music. Whether it was inspired by religious themes or not, its style is that of plain chant. Lacking the polyphonic freedom of folk music, it has a scientific precision. This music was played in the Court and in the mansions of the grandees.

Today, religious music is only played by the Mevlevi Dervishes. After the foundation of the Republic of Turkey, in 1923, conservatories were set up to give musical education in the country. Besides developing the classical polyphonic music, a new generation of composers contributed to the western classical repertoire. The Yunus Emre Oratorio composed by one famous Turkish composer, Adnan Saygun, was performed at the inauguration ceremony of the United Nations General Assembly in New York, and was conducted by Leopold Stokowski.

Today, young people create light or pop music in the international style inspired by folklore or the classical Turkish music.



MAIN FEATURES OF SOCIAL LIFE

The legends of Turkish folklore are many and charming, with their fairy tales of jinn's and peri's, heroes and huris. The great satirist Nasreddin Hodja symbolizes the wisdom and humour of Asia Minor. Every Turk knows his tales and quotes them to prove or illustrate a point. It is believed that he lived during the 13th century near Sivrihisar in central Anatolia. He attended a theological school and served as a canon law judge. Although

he appears to have been friendly with the Seljuk Sultans, some stories are based on his witty answers to Timur, the ruler of the Mongols.

The shadow plays with their two well known characters Karagöz and Hacivat, have a large repertoire and they are basically of folk origin, as are the accessories and costumes.

Turkish folk dances are not Western nor do they have any connection with the Arabian Belly dance. "Face to face dances", "The Zeybek", "The Wooden spoon dance", "The Halay", and "The Horon" are some of them. Some have no accompanying music but are dances with the

clapping of hands, creating the rhythm. When there is music, the instruments are simple, like a bagpipe, a reed instrument or a tambourine. In Turkey, when a child is born, his name is whispered into his ear by the eldest of the family. If it is a boy, he is circumcised in an odd year for example when he is 3, 5, 7 or a little older. The child is usually dressed up for the ceremony, and is taken to a local mosque where prayers are offered. Friends and relatives are invited to the party, where the boy is in bed, opening gifts. To distract the boy and celebrate the occasion, puppet shows and shadow plays (Karagöz) are organized and singers,

dancers and magicians perform.

If you want know the Turkish spirit and feel as if time has been suspended for you, visit a Turkish coffee house which can be found in every town and village. The Turks go there for a cup of coffee, a glass of tea or to play backgammon. They smoke a nargile (water pipe) or ciga-

rettes, which is very strong when taken neat, and a little meze (hors d'ouvres), in the evening.

If there is a wedding in the village that you are visiting, you are sure to be invited to it, as all the inhabitants join in the celebrations anyway. Although customs change in different regions, a wedding is sure to be a colourful and

takes them to fairy land, and the wandering minstrel (Aşık) with his lute, composes little tunes for the newly marrieds, or sings his poetry about other loved ones. Finally, the relatives and friends of the bride return to their own village or homes where they are stopped by the young men of the village for a traditional gratuity.

There are two Muslim Holidays. These annual feasts are known as Şeker Bayramı (Sugar Feast) and Kurban Bayramı (Feast of Sacrifices). At the end of the lunar month of fasting (Ramadan) the Şeker Bayramı is the reward for the religious duty performed. On the tenth of the lunar month of Zilhicce, Kurban Bayramı is celebrated. To commemorate the substitution of a ram for Ismail (Isaac) in the sacrifice of Ibrahim (Abraham) to God, an animal is sacrificed by every family which can afford it. A part is kept for the family and the larger amount is distributed amongst the poor. On the first day of the feast, men go to the mosque, children and whoever can afford to, wear new clothes and visit the senior members of the family. Hands of the elders are ceremoniously kissed and the juniors receive gifts. Quarrels and feuds are made up, the spirit of goodwill and affection abounds. For three days fun fairs are organized, and schools are closed.



Karagöz and Hacivat two well-known characters of shadow plays

rette, chat among themselves or meditate looking out into the street or simply watch the view. They know how to forget the outside world and how to enjoy each others company.

If you should be in a small sea-side village, be sure to go on a trip with a fisherman in his simple boat, or join the fisher folk for a Raki, the Turkish alcoholic drink

long event. They go on for days. The bride is led to the bridegroom's house in a gay procession. All the guests in their local costumes add an exotic touch for the tourist. Sheep are sacrificed, horse races, camel wrestling and contests to display skill and sportsmanship, are organized. Guests dance and sing. a meddah (story teller who is a one-man theatre show)

The traditional military band
in their authentic costumes

THE JANISSARIES AND THE TRADITIONAL MILITARY MUSIC

Under Osman I (1299-1324), the first Ottoman Sultan, the army consisted of raiding horsemen who were called in at the time of war only. During the 14th century, the first permanent army in the shape of the Janissary (Yeniçeri: new troops) corps were formed. Initially it comprised 1,000 Christian youths who were taken from their parents. After a period of apprenticeship and instruction in the principals of the faith, they became Yeniçeris (Janissaries). The venerable Hacı Bektaş, founder of the Bektaşî dervish order blessed the corps and promised them victory. He thereafter remained the patron saint of the Janissaries. Soon parents themselves were begging to have their children enrolled as the pri-

viliges attached to the corps were great. This army was the mainstay of the Ottomans. They received their pay and keep from the State. In 1591, the Ocak (whole corps) of Janissaries were 48,700 and by 1826 they numbered 135,000.

At first, as the only well organized force, they were a source of strength, but later the Janissaries became the Empire's menace. On any occasion of resentment, the Janissaries rose in revolt, setting fire to the city or attacking houses of the grandees until they had their way. No Sultan could organize a properly drilled force to take their place. On his accession in 1825, Mahmut II determined to get rid of this problem and by an Imperial decree, announced the

formation of a new army. Although a revolt broke out, the Janissaries lost, after a long struggle, and they ceased to exist in 1826.

Turkish traditional military music, though stemming from Central Asia, is now known as the Mehter music, or in Europe as the Janissary music. The Mehter Takımı (The Janissary Band) has inspired many composers, including Mozart and Beethoven.

Today, the military band (Mehter Takımı) has been replaced by the usual army ensembles including trumpeters and the Presidential Band. They are still loved by Turks and tourists alike and perform in their original costumes on national holidays and weekends.

