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Traditional Carpet-Rug Descriptions in the Paintings of Turkish Painters (post-1882 period)¹

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ABSTRACT

Background: Carpet-rug art is an important material in Turkish culture and life. Anatolia's thousands of years of cultural heritage, folklore, and life have been processed not only in paintings but also in rugs in order to transfer it to its works, sometimes with realistic, sometimes impressionist or abstract interpretations. The first carpet samples were found in East Turkistan with the Pazırık tomb in the Altai in line with the examinations and information made in the various excavations and it is estimated that they were built in the BC 5-3 century. Objective: Seals identity that the carpet-rug lived in Anatolia in Turkey date is the record of relations with extant prior rights. The characteristics that convey past cultural experiences to today still continue. It enables culture to be passed down from generation to generation with its unique fabric shape and patterns. Method: With this research, it has been tried to be revealed the depictions of traditional rugs in carpets-rugs that were influenced in the works of Turkish painters the period after 1882 by literature scanning. Conclusion: As a result of the study, it is observed that the painters were not independent from the Turkish customs, traditions and culture while they were painting. It is understood that they made paintings with a contemporary interpretation of their social life by including traditional themes. It has been reached that they convey their ideas of adhering to cultural existence not only to their paintings, but also from time to time.

Key Words: Traditional Turkish Carpet and Rug Art, Turkish Painting Art, Turkish Painters, Rug, Anatolian Carpet.

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1. Introduction

Anatolian Rugs are important visual documents of Turkish culture and cultural wealth. Rug fabrics, which are widely used in the expression of pricey cultural values and experiences as important indicators of Turkish culture; it is a visual communication tool of physical and emotional activities in

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human life from birth to death. These expressions, which are tried to be given by the art of painting in Western culture, come to life in the language of rugs in Turkish culture. Turks brought their own cultural features with them when they came to Anatolia from Central Asia, they kept the motifs they used in their fabrics in their memories and used these motifs over and over again. Turks expressed their cultural values, impressions, motifs and colors and their identities in rugs.

Turks first meeting with the carpet and introducing the carpet to the world was with their own way of life and their own cultural values. The Turkmen communities, who lived a nomadic lifestyle and had a certain customs, used the rugs to sit on a clean floor and warm up in their own pasture, where they stay and where they live. In addition, by hanging these rugs to the walls, they were both contribute to the warming of their living environment and decorate the place where they were used as wall accessories. They weaved these rugs and carpets with the ropes they obtained from the wool and feather of the sheep and goats they fed. They dyed these ropes with vegetable dyes that they obtained from nature by their own methods. (Krody, 2016; 288)

Turkish nation has expressed his love, all his emotions in the symbolic language of colors and embroidery for centuries. The Turks, the owner of carpet and rug weaving, were also very successful in the art of 'natural dyeing' the ancient traditions considered to be the ancestors of these works of art in Anatolia (Çakmak and Özdemir, 2018; 81). Because of The Turks lived in the regions that dominated the Silk Road, they were extremely familiar with woven and fabric materials. Both these reasons and artistic tendency and due to their needs, carpets and rugs adorned with motifs and unique patterns intertwined with nature have emerged (Deniz, 2008;79).

The history, cultural structure, beliefs, loves, thoughts of Turks are reflected in the fabrics in rugs from color to yarn, from motif to technique. The motifs of the rugs that reflect the needs of the present age, from sadness to joy, reflecting life itself. Fabric products emerging from need have gone beyond meeting the need in time and started to carry aesthetic concerns, and they have been loaded with a symbolism of color and motif, which distinguishes the clothes that are separated from each other or brands that are stamped on animals (Ölçer, 1988; 11). This jollification of color has been the canvases of contemporary paintings for centuries.

Rug motifs and patterns reveal that they have been used for centuries by women as a tool to express their feelings and expectations about love, death, fear, hope; because women were doing weaving when the man of the house participated the hunt or war (Oyman, 2019; 4). Therefore, the peculiar "sub-texts" of rugs are their richness, intellectual, artistic, emotional and sensory messages. Rugs are the cultural and psychological accumulation of the society. Rugs can help to inform us about the Turkish culture and family structure of the past. Rugs should be seen as the most creative and deepest expressions in which collective thoughts, experiences and emotions are interpreted (Aksoy and Taraşlı, 2017; 173).

Although a motif has a constant meaning, it can contain many other connotations. These constant meanings are mostly based on cultural codes rather than similarity. Some of the motifs have found meaning in the society we live in, some have the same meaning in every culture and some have only a personal meaning. Actually it is a "system of sign and symbols" and tells the world that we should perceive it as shown to us (Oyman, 2019; 4).

Considered as the origin of many cultures throughout history, Anatolia has been the center of handicrafts with rich and varied features for a long time. Rug fabric is one of the most common of these handicrafts (Onuk and Akpınarlı, 2003; 17). Although rug fabrics were used before the Turks in Anatolia, a new page was launched in this area with the arrival of Turks in Anatolia (Ölçer, 1988; 11).

1.1 Problem situation

Carpet and rug weaving has been an indispensable element of human life all the times. At the same time, it has turned into a means of expression that reflects the cultures and traditions of the nations in terms of forming the color and composition structure according to certain bases and has never lost its importance. In addition to playing a role in the transfer of cultures, it also has an artistic quality when examined in terms of function and message (Diyarbakirli, 1984; Tekçe, 1993). Carpet and rug weavings ensured technical progress, commercial developments and cultural development. The carpets produced for centuries bear the signatures of the society to which they belong when describing the history, traditions and legends and they are among the symbols that come to mind when it comes to Anatolia.

Art has been one of the most important needs of humanity throughout the history and it has contributed to social, cultural, scientific and technological development of history. Painting, which is one of the indicators of the processes of change in the area of art, is important in terms of carrying the artistic thinking structures of the people to the future since prehistoric times. Turkish Painting Art gained and developed as a result of the expanding to the west as a result of the political and social decisions taken during the Ottoman State and the increasing interest of the western societies on the arts in the east.

A group of soldiers who were engineering students came together and gave works in western style. After they went to Europe and deepened their art education, they returned to their countries and then transferred their knowledge and impressions to their works, which increased the interest in painting in the Ottoman Empire. By inviting European painters to Istanbul and providing art education to military students and opening a school where only art education will be led by Osman Hamdi Bey has great importance in the development of the art of painting (Naipoğlu, 2008). While the developments in painting art continued, Turkish painters influenced each other with different views of art and they continued their works by establishing art groups.

In this study, research was made on the basis of the idea that traditional carpet and rug portrayals seen in the works of Turkish painters are trying to reflect cultural wealths and national values to the audience with a traditional or modern art approach. A connection was established between the carpets and rugs seen in the works of Turkish painters and the artistic understanding of the period.

1.2 The aim of the study

This study reflects the impacts of Anatolian carpet-kilim motifs, which are loaded with a sense traditional design, with their expressive style, which is influenced by the cultural depiction of modern art. People who weave carpets and rugs work by using a unique technique, such as the effort of an artist. In addition, they reflect the experiences, events and feelings of the period they lived within the carpets and rugs they weave. With these features they are unique works (Krody, 2016; 287). And also with these features, Anatolian carpets and rugs have the characteristics of a historical document that delivers the features of the period. These features are a source of inspiration for those who are dealing with modern painting art.

In this study traditional Anatolian carpet-rug motifs gain importance in terms of their meanings and contributing to the transfer of cultural values coming from past, which will be a source of inspiration for Turkish painters, with the art of painting. The motifs embroidered on carpets-rugs add an important value to the modern painting art and thus shed light on the future for the modern painting art by creating a new expression style. With this study, the works integrated with carpet-rug motifs, which serve as an example for modern painting works, are intended to be an example for the new generation to reach new generations by adding cultural comments to the art of painting.

2. Research method

In this research, data collection, source-literature scanning, literature analysis techniques and methods were used. The museums were visited and photographs of carpets and rugs were taken, and those whose historical data were found suitable for the thesis research were added to the research. The history of Turkish carpets and rugs was researched, and a written literature review was made on the place and importance of art history. Visual materials and informations were obtained from studies attached to the Internet (Figure: 1). In addition, examples are given from the studies of the researcher (Figure: 2-7). Thesis and written works were used in the artist analysis in the section of depictions of carpets and rugs seen in the works of Turkish painters. Images of the paintings of the painters were collected by scanning thesis sources and searching the internet. The literature analysis has been made by considering analysis techniques. The figures that exemplify the subject in the text were added immediately after the text.

3. History and artistic importance of rug

Rug patterns and motifs; As a result of the careful examination of the life of the fabric, it occurs when the assets and objects such as plants, animals, goods, etc., are applied to the fabric techniques (Acar, 1982; 25). Rug fabric; It is learned in a master apprentice relationship by transferring from mother

to daughter from generation to generation without any draft, sketch, drawn pattern. In the rugs where the patterns and colors are applied by heart, when the mastery level is reached, the copy of the old rugs remaining in the mind is taken as the main fiction of the composition, and original additions are placed on it, so that each woven rug is turned into a work of art by becoming unique (Soysaldi, 2009; 50).

We can say that the first examples of Anatolian rug fabric, which dates back to Hun Art, are felts. In Pazırık Tombs, felt mats were also found along with a BC 5. century carpet (Yılmaz, 2017: 102). Rug; It is a definition used for all lint-free tool fabric in Anatolia, such as floor mats, mats and covers. In Anatolia, there are rugs that are named according to fabric and pattern techniques, as well as patternless rugs (Atlıhan 2011: 36). "The secret of fabric good rugs in Anatolia is good quality wool, properly spun yarn and color. Every weaver must also be a good spinner" (Atlıhan 2011: 34). Sheep and goat hair were used as dyed or unpainted. As rugs are technically flimsy, they are not long-lived like carpets (Acar, 1982: 13). The researcher Sibisoyev, who conducted ethnographic studies in the Caspian region, declared that the first person to wear a post was Turkish (quoted by: Aytaç, 2013: 36). The earliest example of flat fabric in Anatolia is a rug known as the queen cover dating back to 2300 BC during the Trojan excavations (Aytaç, 2012; Aytaç, 2013: 37). In Erbaa district, in 1957, timber-made limestones were found that were used for spinning and wrapping wool. Kirmanlar gives information about the history of Anatolian fabric between BC 3000-2000. It is considered to be the oldest example of the Turkish flat weave with kufic border and octagonal composition made with sumac technique in Washington Textile Museum (Deniz, 2008: 83-90). The carpets with carnation motifs (16th-17th century) found in Mustafa Bey Mosque, Kütahya Hisarbeyoğlu, are similar to those of Anatolian carpets, which are found in İsmail Hekimoğlu Ali Pasha Mosque (Yetkin, 1974: 327-331).

Kenan Özbel and Yusuf Durul are the first Turkish art historians to document and exhibit Turkish rugs. Anatolian rugs, which were seen as worthless and snore for a long time, were bought by foreign researchers and collectors who are curious about the subject and were taken abroad without a research subject in our country. In nomadic life, rugs were used to make coincidences during migration and even to packing carpets sent abroad (Uğurlu, 2018: 1-15)

While explaining the artistic importance of the rug, Bedri Rahmi Eyüboğlu used the following expressions:

'None of the embroidery on the rug mimics anything. There is an account as difficult as it is open between embroidery. All forms are limited, there is not a single color and shape that gives the feeling of vague, randomly what it is. Color and shape were obtained by consuming as little material as possible. For example, there is no round line in Turkish rugs. Do you know what it means to find a shape that pleases, rests, and delights the eyes with straight lines only? This means that you are not entitled to use any additives for a person, you will live with water and bread only. For example, one must be a very experienced painter in order to be able to entrust half of a triangle in light colors, half in dark colors, sometimes gather four or five, and sometimes arrange them infrequently, and entrust them all with a dark brown color. If you give seventy different colors to any person without any knowledge of painting art and tell them to sort these colors side by side in a postage stamp size, it will surely be an eye-pleasing work, but if you want to do the same work as just as before by giving two colors, it becomes a difficult situation. Especially if you add the typical difficulties of the loom to the problem of conceiving these two colors, it will be difficult to say easily "rug".' (Eyüboğlu, 1986: 243).

Again, the Turkish folk lyrics summarize the importance of the rug in Turkish culture and life;

She fabrics a rug that promises her loved one,
Only he who understands the language of the rug read the rug.
I gave my secrets, I gave you my love,
I put my heart on the way making rugs.
They muted my tongue as it is a shame and sin,



Figure 1. Antique Aydın Kilimi, 18th century, Western Anatolia, Turkey. Brigitta and Ayan Gulgonen Collection

I weaved love to the rug, do you understand?
It was not enoughed, I made folk songs, I was tired of my soul,
We had to be together, are you be listening?
Rug is the mirror of the heart, the sound of the soul,
Every embroidery is an expression of emotion.
Rug is an call to the lover, is an invitation to love,
Some colors are complaints, some are longing.
I weaved rugs on that soul loom,
I read love in Erenler's homeland.
Rug means wisdom in our custom,
Rug is love, longing, suffering and desire.

4. Carpet-rug descriptions and picture

Rug is an expression of an object, animate and inanimate beings, abstract concepts and thoughts and feelings about them, as a non-verbal communication tool among the people in Anatolia. Rug, which is a method in which emotions and thoughts are conveyed, helps to get closer between the human and the universe, just as the vocabulary of a language consists of symbols, thoughts that are wanted to be expressed in woven mats are expressed with symbols (Acar, 1975; 6).



Figure 2. Müzeyyen Tatlıcı, Kapıkulu, 2017, 100x100, t.



Figure 3. Müzeyyen Tatlıcı, Eye, 2017, 90x90, t.



Figure 4. Müzeyyen Tatlıcı, Tree of Life, 2017, 90x90, t.



Figure 5. Müzeyyen Tatlıcı, Star Carpet, 2017, 100x100, t.



Figure 6. Müzeyyen Tatlıcı, Kuşlu Halı, 2017, 130x80, t.



Figure 7. Müzeyyen Tatlıcı, Snake Motif, 2017, 100x100, t.

5. Result

The whole of the artwork is the harmony of the shape, line and color elements that form aesthetic taste. With its the simplest meaning; art is expression of human emotions. But art is not a simple concept and it can't be defined clearly. By thinking over the works, we can understand whether or not they are works of art. Aristoteles said about art that; "It is the skill that is done with the right reasoning and enables people to produce something new." The theoretical view accepted by the artists is explained like that; 'The work of art is made by human hands consciously, is a certain social institution, acting for the art world, an object that has been agreed upon by some person or people, has original qualities, is a candidate object to gain appreciation.'

Since ancient times, humans have used items as a means of decoration and beautification as well as functionality. As a result of excavations in various mounds and ancient settlements in Anatolia, very beautiful handcrafted works of art and paintings on the walls were seen. Many artworks from Turkish tombs in Central Asia are functional as well as fancy and eye-catching materials. Among the famous finds in the excavations, the rather flamboyant golden armor worn during the war reveals that the products are made with both functional and aesthetic concerns. The 'Pazırık Carpet', which emerged in Pazırık Tomb, has become a work of art with rich decorations and 36,000 Gördes knots, which is more than just a carpet. The art that started with the birth of humanity will always exist in the present and future.

In Turkish painting art, after the tradition of miniature painting, it is not possible to determine the beginning of the modernization process in art with a certain date. It is known that the attempts to change and renew with the social and political developments in the last period of Ottoman started in the military field first. Then, with the changes in the structure and functioning of society and institutions, it shows its effect in the field of art. The interest in the western painting is based on inviting Gentile Bellini to Istanbul during the period of Fatih Sultan Mehmet and having him made the paintings. This development was limited to the society, however was not limited in the palace. Exhibitions and institutions opened during the periods of 3. Ahmet, 3. Selim, and 2. Mahmut contributed more development to the art of painting. In the last quarter of the 18th century, the establishment of Mühendishâne-i Berri-i Hümayun (Military School), a modern educational institution of the period, in 1793, was seen as an important initiative in the beginning of the Turkish painting art process towards

the western understanding. However, the real understanding of art towards the west is a development accepted by the art circles that started with the declaration of the Tanzimat Edict. Soldier painters sent to Western countries to study painting pioneered these developments. Şeker Ahmet Paşa opened his first personal painting exhibition, Osman Hamdi played an active role in opening the “Muze-i Hümayun” (first Museum) and “Sanâyi-i Nefîse Mektebi” (Art School), and was the director of these institutions with the appointment of Sultan Abdulhamid.

The establishment of Sanâyi-i Nefîse Mektebi (Art School) and sending the painters to the west for education gave a modern direction to the art of painting. In addition, painters who completed their painting education or had to return home after the outbreak of the First World War laid the foundations of nationalization movements in art. With the influence of state policies, they made use of traditional and cultural heritage, traveled different cities and transferred their impressions to works of art. Since Turkish Culture is a common synthesis of many civilizations, it was reflected in the works of art as richness; The works put forward both reflected this common synthesis and provided the expression of traditional motifs with contemporary interpretations (Naipoğlu, 2008).

It is an indisputable fact that the art of carpet and rug appeared in Turkish geography. In line with the examinations and information made in the excavations, the first carpet samples were found in Pazaryk Tomb in Altai, in East Turkistan and it is estimated that they were built in the 3-5 century BC. The homeland of felt art is Asia. The first felt finds in history were unearthed in today's East Turkestan, Mongolia and Altai. Seals identity that the carpet-rug lived in Anatolia in Turkey prehistory have been published by some researchers in relation to the right. In the book of Mine Erbek “The Elibelinde Motif ” that we encounter in Anatolian kilim and carpet weaving techniques is in the form similar to these figurines. By saying that all the motifs in the fabrics are a reflection of the cultural accumulation of women, she made a connection between the female figurines in Çatalhöyük and the carpet and rug motifs (Erbek, 2002).

The idea of presenting calligraphy, miniature, tile, carpet and rug motifs from traditional handicrafts with individual interpretations with a contemporary understanding has been persistently defended by some writers and artists. According to Elif Naci; it is also impossible for a creature that does not rely on motherhood to be eternalized. Starting from the Seljuks, we did the best of abstract art, whether on the carpet, wood carving, arabesques, tiles and ceramics. While painting in Europe had various kinds of restorations, we pointed out that we are a nation that has grasped the last events of the 20th century for centuries and pointed to the existence of formal accumulation that would be the source of abstract art in our past heritage (Kılıç, 2013: 330).

As a result of the study, it was observed that the painters mentioned were not independent from the Turkish customs, traditions and culture. It is understood that they made pictures with a contemporary interpretation of their social life while including traditional themes. It was reached that the information expressed not only by transferring the ideas of adhering to cultural existence to their pictures but also from time to time in their speeches.

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Figure 1. <http://www.azerbaijanrugs.com/anatolian/antique-aydin-rugs-and-kilims.htm>
(Access:21.12.2019)

Figure 2 – 7: Müzeyyen TATLICI Private Collection