

Turkish textiles which have been described in paintings of artist Şevket Dağ

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Abstract

The perception of painting that started with the Turks, the Gokturks and the Uighurs was expressed mostly in miniature after Islam. There was a false perception that Islam imposed a ban on painting. Therefore, not much painting art was seen in the Ottomans until recently. There are mostly miniature paintings in the Ottomans. The art of painting has developed in the last periods of the Ottoman Empire. One of the most important representatives of that period was Şevket Dağ. She is one of the first graduates of Şevket Dağ Sanayi-i Nefise School. There are no foreign influences in Şevket Dağ's paintings. There are painting techniques in purely national characters. In the article there are five paintings depicting Turkish carpets. Five paintings in which the furniture and architectural features of the period are depicted together with the carpets will be emphasized.

Keywords

Paint, painter, color, carpet, art.

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Турецкий текстиль на картинах Шевкета Дага

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Аннотация

Бытует мнение, что в исламе существует запрет на живопись. Это ошибочная точка зрения. У тюрок, кок-тюрок, уйгуров изобразительное искусство существовало, но только в другом формате – в виде миниатюр. Именно это стало причиной того, что в османской истории живописные работы большая редкость, и в основном это миниатюрные картины. В последние годы существования Османской империи искусство живописи особенно развилось. Одним из самых значительных представителей турецкой художественной школы периода конца Османской державы был Шевкет Даг. Он один из первых выпускников школы Şevket Dağ Sanayi-i Nefise. В картинах Шевкета Дага не прослеживаются какие-ли-

бо заимствования или влияния. В его художественных работах представлены исключительно народные персонажи. В статье рассматриваются пять полотен, на которых присутствуют изображения турецких ковров. Особое внимание автор статьи акцентирует на том, что текстильные изделия изображены в комплексе с предметами мебели и архитектурными особенностями того периода.

Ключевые слова

Живопись, художник, цвет, ковер, искусство.

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Ressam Şevket Dağ'ın resimlerinde tasvirlenen türk tekstilleri

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Özet

Türklerde, Göktürklerle ve Uygurlarla başlayan resim algısı İslamiyet sonrası daha çok minyatür ile ifade bulmuştur. İslamiyet'in resme getirdiği yasak gibi yanlış bir algı vardı. Bundan dolayı Osmanlılarda son dönemlere kadar çok fazla resim sanatı görülmez. Osmanlılarda daha çok minyatür resmi vardır. Osmanlı Devleti'nin son dönemlerinde resim sanatı gelişme göstermiştir. O dönemin en önemli temsilcilerinden birisi Şevket Dağ'dır. Şevket Dağ Sanayi-i Nefise Mektebi'nin ilk mezunlarından. Şevket Dağ'ın resimlerinde yabancı etkiler yoktur. Tamamen milli karakterlerde resim teknikleri vardır.

Makalede Türk halılarının resmedildiği beş adet tablo vardır. Dönemin eşya ve mimari özelliklerinin de halılarla birlikte tasvirlendiği beş adet tablosu üzerinde durulacaktır.

Anahtar kelimeler

Resim, ressam, renk, halı, sanat.

Input

The origin of the art of painting in the Turks goes back to the petroglyphs. However, the oldest examples of paintings are clearly seen in the Gokturk period corigan.

It can be said that the main development of Turkish painting started with the Uyghurs period. Mani is also the main reason for the development of religious painting in Uyghurs. Uyghur miniatures and Central Asian painting formed the source of Turkish-Islamic miniature art. [Akdaş S, 2011].

After Islam, miniatures developed as pictures to explain the writings of books. First, the text was written, the page where the miniature would

be made was left blank, and finally, miniatures were pasted on these pages. [Aytaç A., 2012a, S. 57–65].

Traditional arts gained much importance in the Ottomans. It attracted attention both as the art of the public and the palace. Some of the traditional arts of the period were also found valuable in Europe. Life style and even some arts in Europe have been influenced by traditional Turkish arts. The most common area of this effect has been painting. So much so that Renaissance painters could not remain indifferent to Turkish carpets and depicted them in their paintings. “The depictions of foreign painters in their paintings and their presence in other artworks and hand weavings have led the intellectuals to examine other works by leaning on Turkish art. This understanding continued in the following centuries”. [Aytaç A., 2012b, S. 82–83]. In the 19th century in Europe, an interest in eastern and Islamic culture started. With this interest and curiosity, researchers, writers and artists organized trips to the Ottoman lands on the occasion of orientalism, which is almost a fashion. They produced publications and works related to the culture they encountered. Many orientalist artists depicted the culture they saw in their paintings, just like Renaissance painters in the past. [Aytaç A., 2012a, S. 58].

In the last period of the Ottoman Empire, where the westernization process accelerated, innovations in accordance with western art started. In 1793, “Mühendishane-i Berri Hümayun”, a modern educational institution suitable for Western models, was established. During the times of Sultan Mahmut and Abdülmecit, contact with Western art increased even more. Sultan Abdulaziz supported this movement more because he also painted. He sent students to Europe. A small collection of the works of the well-known painters of the period was brought by Şeker Ahmet Ali Pasha. [Gültekin G., 1992. S. 32]

The design course has been added to the curriculum of military colleges. With the influence of these lessons, people like İbrahim Pasha became interested in the art of painting. Hüsnü Yusuf Bey followed him. After that, many artists such as Şeker Ahmet Ali Pasha, Ahmet Emin, Süleyman Seyit, Osman Hamdi, Hüseyin Zekai Pasha, Crown Prince Abdülmecit Efendi, Hoca Ali Rıza Bey and Halil Pasha were trained. Painters such as İbrahim Pasha, Tevfik Pasha, Servili Ahmet Emin and Osman Hamdi were the first representatives of the art of painting in the western meaning and technique, and in a way they became the classics. [Akdaş S, 2011. S. 27].

There have been Turkish painters who went to Europe to learn the art of painting. Later, after receiving education at the School of Fine Arts, in

the 1910s, names such as Hikmet Onat, İbrahim Çallı, Feyhaman Duran went to Europe. They brought a new understanding to Turkish painting.

Sanayi-i Nefise School was founded in 1882 by Osman Hamdi Bey, II. It was officially established by Abdulhamit's appointment as the school director. Sanayi-i Nefise Mektebi is the first fine arts school of the Ottoman Empire. It started education on March 2, 1883 in the building that serves as the Museum of Ancient Oriental Works today. In 1928, it was renamed the Academy of Fine Arts. Since 1982, he has been continuing education under the name of Mimar Sinan Fine Arts University. Şevket Dağ is one of the first graduates of this school. [Fig. 1]

Resume

Şevket Dağ is the child of a family that immigrated from the Caucasus. He was born in Istanbul. He completed his primary education in Hacı Ferhat School and his secondary education in Darül Muallimin (Istanbul Teacher Training School). Thanks to the folk painter Emin Baba, who drew pictures of ships and maps in Unkapanı, he became interested in painting. Şevket Dağ entered the School of Fine Arts with only 20 students in the first year, winning the talent exam. He became a student of Osman Hamdi Bey and Valeri. He graduated first in 1897. His pencil drawing teacher was Zarzecki and his oil painting teacher was Valery. He worked as a civil servant in Evkaf for a while. He started working as an art teacher in Mahmudiye High School in 1902. He worked as an art teacher for 23 years. He worked at Galata, Nişantaşı, Aksaray, Feriköy, Koca Reşit Pasha and Kadıköy Numune schools and Vefa, Nişantaşı and Galatasaray High Schools. Later, he became an art teacher at the Istanbul Teacher Training School (Dar'ül-Muallimin) and established a painting workshop there.

He participated in the founding meetings of the Ottoman Painters Association. Founding member of the painters' association founded in 1909. [Başkan S., 1994. S. 26]

He participated in the "Galatasaray Exhibitions" held every year since 1916 and the first "State Painting and Sculpture Exhibition" in 1939. Although Şevket Dağ reacted to the "Modernization" movement after the Republic, it showed an "impressionist" (Impressionist) change after the 1920s. He was among the artists of the "14th Generation" (Çallı Generation). He also participated in the parliamentary elections. He also served as a deputy for Konya and Siirt. He suffered a heart attack on the ferry on May 23, 1944



Рис. 1. Шевкед Даг
Fig. 1. Şevket Dağ

while he was a deputy from Siirt and passed away. He was married with two children.

Artistic perspective

It is among the painters named as “1914 generation”. His works are generally small sized paintings. He is known for his interior paintings and landscape works. He was one of the first civilian painters trained by military painters. It has its own style and foreign influences are not seen. He is also known as “mosque painter”.

One of the first painters of the “intervener (indoor painting)” painters. [Özsezgin K., 1994. S. 157]. The figures in his paintings are illustrated with their backs facing the viewer and their faces are blurred. [Şimşek H., 2014. S. 322]

Pictures of Turkish textiles

Since the study is limited to an article, five of the paintings of Şevket Dağ, who left an important mark on Turkish painting in the 19th and 20th centuries, were included in the study. [Fig. 2, 3].

The painting dated 1915, which is an oil painting on canvas, is 66x92 cm in size. It is in private collection today.

The pulpit of the Rüstem Pasha Mosque and the windows on its right are depicted in the work. In the image inside the mosque in which magnificent tiles are detailed, there is a figure with a turban and a robe, whose direction is facing the window in the direction of Qibla. Rahle is depicted as reading the Quran while sitting in front of him.

There are two carpet depictions in front of the mihrab. The big water of the carpet on the left is dark blue. It consists of a decoration of red flowers and green leaves on a branch. The medium composition area, which is depicted in small red water and in colors close to red, gives the feeling of vegetative decorations. It is understood that the painter did not depict the motifs clearly with hard brush strokes. On the carpet on the right, there is a floral decoration on a dark blue curved branch in the big water. Small waterway style herbal decoration is seen. In the middle composition field, it is seen that the painter did not clearly describe the motifs with hard brush strokes. There is a yellow robe on the figure sitting with his back facing in front of the Rahle. [Fig. 4].



Рис. 2. Мечеть Рустем Паши
Fig. 2. Table of Rüstem Pasha Mosque

Oil painting on canvas is 42x54 cm in size. Turkey İş Bank is in the collection.



Рис. 3. Мечеть Рустем Паши (увелич.)
Fig. 3. Table of Rüstem Pasha Mosque

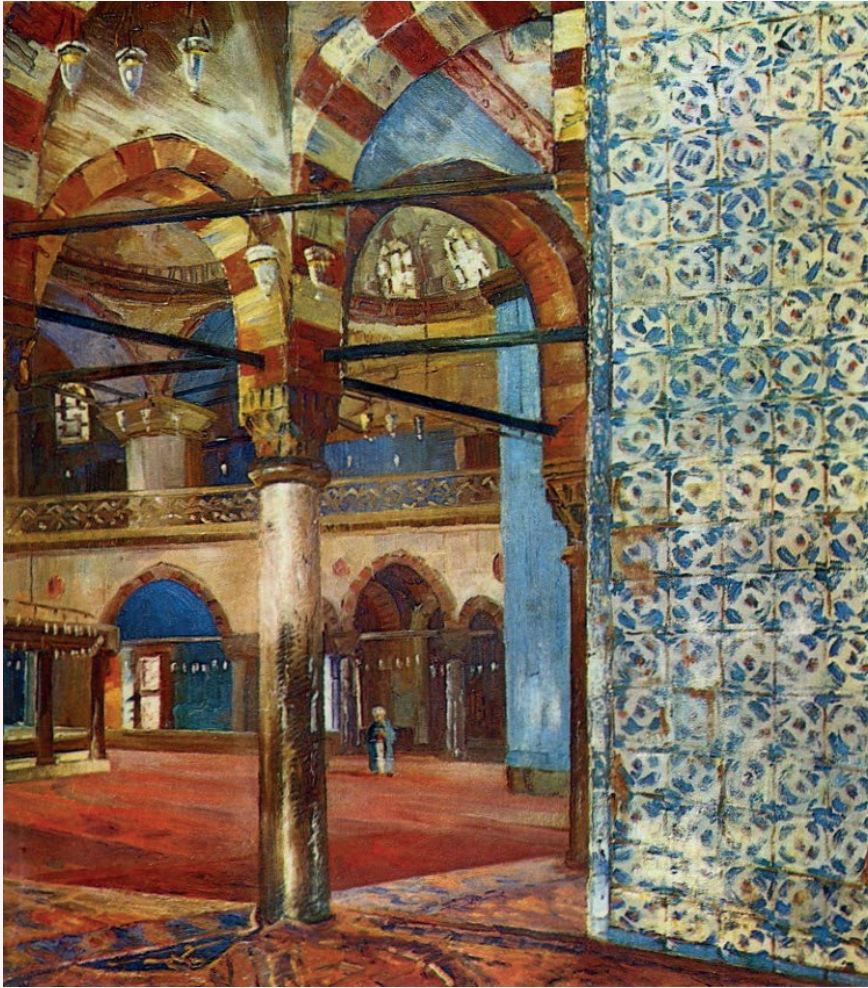


Рис. 4. Интерьер мечети Рустем Паши
Fig. 4. Rüstem Paşa Mosque Interior painting

The Rüstem Paşa Mosque depictions, which are important with their tile decorations, are important in Şevket Dağ's paintings. The ceiling of the Rüstem Pasha Mosque, the carpets on the floor and a figure who was probably a mosque attendant was pointed out in the work, which has an open composition feature. Perspective is applied perfectly.

The motifs of the carpets depicted on the floor were not clearly made by the painter. Contrast is created with blue tiles and red carpets. [Fig. 5, 6].

It is an oil painting on canvas and it measures 64x91.5 cm. It is in the collection of Istanbul Metropolitan Municipality.



Рис. 5. Роспись помещения гарема

Fig. 5. Harem office painting

In the Harem Department, it is about the Kızlarağası who smokes tobacco and the servant. Another figure is seen sitting next to the tiled stove (fireplace) and preparing to serve coffee to the figure. There are two guns and a sword on the wall to the left of the stove. An oil lamp hangs on the



Рис. 6. Коврик из Сиваса
Fig. 6. Sivas rug

right. There is a jug on the table, a small part of which is visible on the left. The rug depicted on the floor has a skin of a predator on it. An arrangement with transverse motif repetition is seen, divided into white, red and dark blue sections. A repetition of abundance motif is seen side by side in the cream colored area. It is a pattern scheme seen in the rugs of Sivas and Konya region in Anatolia.

The maid in mauve-colored robe wears a belt on his waist and a napkin in his left hand. Kızlarağası, who was sitting on the ground, wore a green patterned robe with a sash around her waist. [Fig. 7].

The work dated 1904, which is an oil painting on canvas, measures 61x92 cm. It is in Ankara Painting and Sculpture Museum.

The entrance door of the mosque with a closed wing in the foreground draws attention. There is a carpet at the entrance of the tomb. Inside, there is a figure sitting in front of the litter and sarcophagi in the background.

The middle composition area, which is lined at the entrance of the tomb, is seen in a hexagonal form with koçboynuzu motifs on the red colored carpet. Similar patterns are seen on Adıyaman carpets.

Fifth Example [Fig 8, 9]:

The 37x45 cm oil painting on canvas is dated 1902.

A carpet is laid in the narthex. The walls next to the mother-of-pearl door with a closed wing are decorated with tiles. The tradition of hanging carpets on the entrance door of the mosque, which is applied to prevent the cold in winter, is also depicted in red in the picture. And a harmony has been created. Perspective is also perfectly applied in the interior. A distant figure is emphasized by tiles and carpets on the floor.

Large lozenge-shaped medallions are placed on the white and red sections of the rug in front of the door in the middle composition area. Rugs with similar composition schemes are seen in Konya region. A medallion with pendants is seen on the red carpet on the door. It has an appearance that fits the pattern scheme of the Ottoman Palace rugs and Uşak carpets.

Result

There are also landscape pictures of Şevket Dağ. However, the interior fiction works in the style that is the subject of this research also reflect the style of the painter.

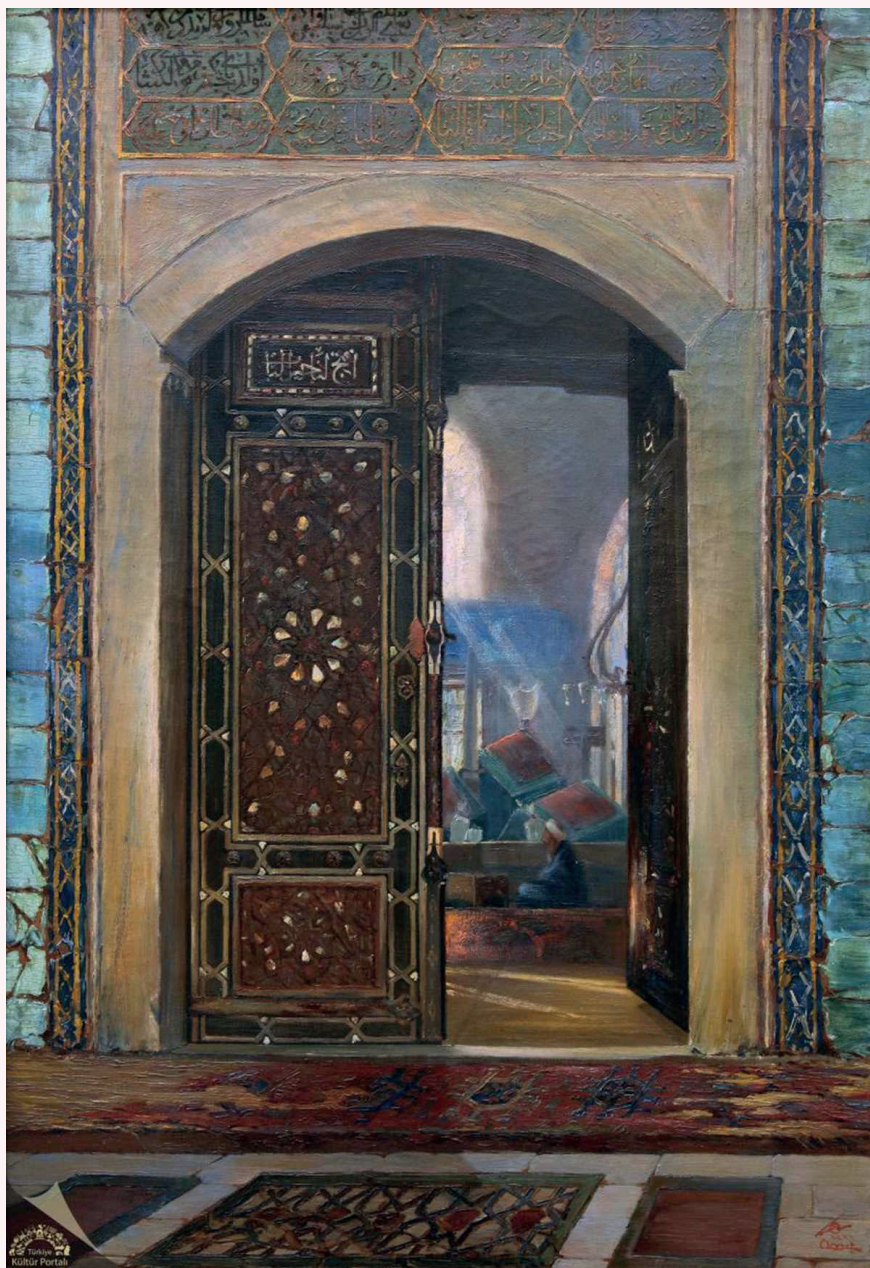


Рис. 7. Роспись на двери
Fig. 7. Shrine Door Painting



Рис. 8. Внутреннее пространство мечети

Fig. 8. Inside the Mosque

It is understood that he uses the light very well in terms of reflection and shadow in the architectural structure. It is understood that a balance is established with colors in the works that try to give the feeling of a dim environment by avoiding too many figures and objects.

Of the five paintings by Şevket Dağ, which is the subject of this study, it is seen that two of them depict rugs and three carpets.



Рис 9. Коврик из Коньи
Fig. 9. Konya rug

It can be said that the painter always used red and cream colors while depicting textiles, and avoided creating clear motifs with harsh brush strokes. Since the motifs of some textiles depicted in the tables are not clearly reflected, no interpretation can be made about their production locations. However, it was possible to make an estimation about the regions of some textiles from the depictions of colors and patterns.

In addition, the weavings depicted in the tables were drawn with a real approach. However, it can be said that he was painted by the painter with minor changes, adhering to the original color and pattern character.

Renaissance and Orientalist painters of the indifferent kalamayıp table in depicting their Turkish carpets and kilims of the young Republic of Turkey the first fine arts education that college graduates than the industry-Nefise painter Sevket Dag some statements also appear to be issues.

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