

A STUDY OF THE REFLECTION OF DOMESTIC INTERIOR SPACES IN
SELECTED TURKISH PAINTINGS OF LATE NINETEENTH AND EARLY
TWENTIETH CENTURIES

A THESIS
SUBMITTED TO THE DEPARTMENT OF
INTERIOR ARCHITECTURE AND ENVIRONMENTAL DESIGN
AND THE INSTITUTE OF FINE ARTS
OF BILKENT UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF FINE ARTS

BY
IRMAK ERGIN
JULY, 1996

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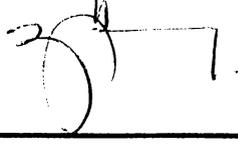
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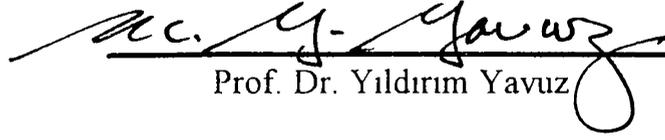
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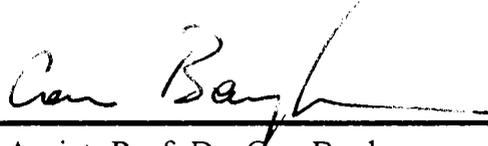
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Prof. Dr. Bülent Özgüç, Director of the Institute of Fine Arts

ABSTRACT

INTERPRETATION OF DOMESTIC INTERIORS IN TURKISH PAINTINGS BETWEEN 1870 - 1940's

Irmak ERGİN

M.F.A. in Interior Architecture and Environmental Design

Supervisor: Dr. Zûhal Özcan

July, 1996

The reflection of domestic interior spaces in selected Turkish Paintings of late nineteenth and early twentieth centuries is studied. The selected paintings stand out as a time chart during the identified period. The treatment of domestic interior spaces have changed in the course of time, and these changes mainly related to the organization of the domestic interior spaces, furniture and their usage and clothing of the people have been reflected in the paintings. As a result of this study, a conclusion is reached to the effect that inherent in the paintings examined there is distinct documentary proof of the evolvement of domestic interior spaces, material used and goods and furniture during the above mentioned period .

Keywords: Turkish Painting, domestic interior spaces, elements of space.

ÖZET

1870 - 1940 YILLARI ARASI TÜRK RESMİNDE KONUT İÇ MEKANLARININ YORUMU

Irmak ERGİN
İç Mimarlık ve Çevre Tasarımı Bölümü
Yüksek Lisans
Tez Yöneticisi: Dr. Zûhal Özcan
Temmuz, 1996

Bu çalışmada, seçilen ondokuzcu yüzyıl sonu ve yirminci yüzyıl başları arası Türk Resimlerine, konut iç mekanlarının yansıması incelenmiştir. Seçilmiş resimler, tanımlanan sürede tarihsel sıralama içindedir. Konut iç mekan uygulamaları zaman içerisinde değişmiştir ve temelde iç mekan organizasyonu, mobilyalar ve kullanımları ve kişilerin kıyafetlerine ilişkin bu değişiklikler resimlere yansımıştır. Çalışma sonucunda varılan sonuç, incelenen resimlerde adı geçen süre içerisinde, konut iç mekanları, kullanılan malzemeler ve eşya ve mobilyaların değişimi ile ilgili belirgin dökümanter kanıtların varlığıdur.

Anahtar Sözcükler: Türk Resmi, Konut iç mekanları, mekan elemanları.

ACKNOWLEDGEMENTS

Foremost, I would like to thank Dr. Zûhal Özcan for her invaluable help, support and tutorship.

Secondly, I would like to thank Prof. Dr. Yıldırım Yavuz and Prof. Dr. Ayşıl Yavuz for their continual help, support and valuable discussions, without which this thesis would have been a much weaker one.

Also, I would like to thank Dr. Zeynep Yasa Yaman for her interest and help, Ahmet Bozkurt for the time he spent in front of the computer with me and my friends for their support.

Last but not least, I would like to thank to family for their encouragement, patience and support throughout this study.

Dedicated to my mom, dad and sister.

TABLE OF CONTENTS

SIGNITURE PAGE.....	ii
ABSTRACT.....	iii
ÖZET.....	iv
ACKNOWLEDGMENTS.....	v
TABLE OF CONTENTS.....	vi
LIST OF FIGURES.....	viii
LIST OF PLATES.....	x
1. INTRODUCTION.....	1
1.1. Scope of the Study.....	4
1.2. Methodology.....	4
1.3. Content of the Study.....	6
2. SPACE.....	7
2.1. Spatial Organization.....	8
2.1.1. Form.....	9
2.1.2. Proportion.....	9
2.1.3. Scale.....	10
2.1.4. Light.....	10
2.1.5. Texture.....	11
2.2. Other Components of Space.....	11
2.2.1. Style.....	11
2.2.2. Furniture.....	11
2.2.3. Material.....	12
2.2.4. Ornamentation.....	12
2.3. Identity of Space.....	12
3. PERIODS IN TURKISH PAINTING TRENDS.....	14
3.1. Miniature Painting Trend.....	14
3.1.1. The Themes in Miniatures.....	16
3.2. Western Trends in Miniature Painting.....	17

3.3. New Styles in Turkish Painting.....	19
4. ANALYSIS OF SELECTED PAINTINGS.....	27
5. CONCLUSION.....	41
APPENDIX-1 (CATALOG).....	48
APPENDIX-2 (TABLE.1 - Details of Selected Paintings).....	109
GLOSARRY.....	112
REFERENCES.....	114

LIST OF FIGURES

Figure 1 - House at Safranbolu - Section with fireplace

Source: Kuban, D. *The Turkish Hayat House* (Plate 68) İstanbul: Eren Yayıncılık, 1995. 50

LIST OF PLATES

- Plate no: 1** - Hamdi, Osman. *Kahve Ocağı*. Private Collection of Leon Grunberg
Source: Demirsar, B.V. *Osman Hamdi Tablolarında Gerçekle İlişkiler* (Plate 22),
Ankara: Kültür Bakanlığı Yayınları, 1989..... **53**
- Plate no: 2** - Hamdi, Osman. *Ressam Çalışırken*. (Foto Sebah- Joailler archive)
Source: Demirsar, B.V. *Osman Hamdi Tablolarında Gerçekle İlişkiler* (Plate 19),
Ankara: Kültür Bakanlığı Yayınları, 1989..... **56**
- Plate no: 3** - Hamdi, Osman. *Vazo Yerleştiren Kız*. (İstanbul Resim Heykel Müzesi)
Source: Demirsar, B.V. *Osman Hamdi Tablolarında Gerçekle İlişkiler* (Plate --),
Ankara: Kültür Bakanlığı Yayınları, 1989..... **59**
- Plate no: 4** - Hamdi, Osman. *İftardan sonra*. (Türkiye İş Bankası Genel Merkezi Galerisi)
Source: Demirsar, B.V. *Osman Hamdi Tablolarında Gerçekle İlişkiler* (Plate 149),
Ankara: Kültür Bakanlığı Yayınları, 1989..... **62**
- Plate no: 5** - Halil Paşa. *Dikiş Diken Kadın*. (Private Collection of Geri Benardete)
Source: Tansuğ, S. *Halil Paşa* (Plate 62), İstanbul: Yapı Kredi Yayınları, 1993. **65**
- Plate no: 6** - Halil Paşa. *Uzanan Kadın*. (İstanbul Resim ve Heykel Müzesi)
Source: Tansuğ, S. *Halil Paşa* (Plate 105), İstanbul: Yapı Kredi Yayınları, 1993. **68**
- Plate no: 7** - Halil Paşa. *Enteryör*. (Private Collection of Emir Batuş)
Source: Tansuğ, S. *Halil Paşa* (Plate 104), İstanbul: Yapı Kredi Yayınları, 1993. **71**
- Plate no: 8** - Halil Paşa. *Resim Yapan Kız*. (Private Collection)
Source: Tansuğ, S. *Halil Paşa* (Plate 66), İstanbul: Yapı Kredi Yayınları, 1993. **74**

- Plate no: 9** - Halil Paşa. *Çalışma Masası*. (Private Collection of Nazar Büyüm)
Source: Tansuğ, S. *Halil Paşa* (Plate 67), İstanbul: Yapı Kredi Yayınları, 1993. 77
- Plate no: 10** - Halil Paşa. *Çalışma Odası*. (Private Collection of Nazar Büyüm)
Source: Tansuğ, S. *Halil Paşa* (Plate 68), İstanbul: Yapı Kredi yayınları, 1993. 80
- Plate no: 11** - Halil Paşa. *Oda İçi*. (From the Archive of Kile Sanat Galerisi)
Source: Tansuğ, S. *Halil Paşa* (Plate 69), İstanbul: Yapı Kredi Yayınları, 1993. 83
- Plate no: 12** - İsmail, Namık. *Uzanan Kadın*. (İstanbul Resim ve Heykel Müzesi)
Source: Renda, G., et al. *A History of Turkish Painting* (Plate 171),
London: Palasar Sa. in association with University of Washington Press, 1988. 86
- Plate no: 13** - Abdülmecit. *Sarayda Goethe*. (İstanbul Resim ve Heykel Müzesi)
Source: Renda, G., et al. *A History of Turkish Painting* (Plate 118),
London: Palasar Sa. in association with University of Washington Press, 1988. 89
- Plate no: 14** - Eyüboğlu, Bedri Rahmi. *Saadettin Eyüboğlu*.
(Private Collection of Mehmet Eyüboğlu)
Source: Erol, T. *Bedri Rahmi Eyüboğlu* (Plate 12), İstanbul: Cem Yayınevi, 1984..... 91
- Plate no: 15** - Eyüboğlu, Bedri Rahmi. *Oda İçi*. (İstanbul Resim ve Heykel Müzesi)
Source: Erol, T. *Bedri Rahmi Eyüboğlu* (Plate 27), İstanbul: Cem Yayınevi, 1984..... 94
- Plate no: 16** - Eyüboğlu, Bedri Rahmi. *Oda İçi*. (İstanbul Resim ve Heykel Müzesi)
Source: Erol, T. *Bedri Rahmi Eyüboğlu* (Plate 28), İstanbul: Cem Yayınevi, 1984..... 97
- Plate no: 17** - Eyüboğlu, Bedri Rahmi. *Oda İçi*. (Private Collection of Mehmet Eyüboğlu)
Source: Erol, T. *Bedri Rahmi Eyüboğlu* (Plate 30), İstanbul: Cem Yayınevi, 1984..... 100

Plate no: 18 - Üren, Eşrev. *Evin İçi*. (Türkiye İş Bankası Collection)

Source: Turani, A. *Batı Anlayışına Dönük Türk Resim Sanatı* (Plate 54),

Ankara: Türkiye İş Bankası Kültür Yayınları, 1984. **103**

Plate no: 19 - Naci, Elif. *Kapının Arkasında Saklanan Kız*. (İstanbul Resim Heykel Müzesi)

Source: Renda, G., et al. *A History of Turkish Painting* (Plate 247),

London: Palasar Sa. in association with University of Washington Press, 1988. **106**

1. INTRODUCTION

The purpose of this thesis is to examine how domestic interiors are reflected in Turkish painting. Therefore, prior to examining the trends in Turkish painting and the interiors therein, it is necessary to determine the elements that make up the space and specifically the interior spaces, since the study is confined to the latter. The main reason for determining the elements of space is to shed light on the clues of the evolution of Turkish lifestyle in domestic premises that are to be searched for in these paintings.

Inherent in the concept of space, there are general definitions for interiors and exteriors due to certain differences in the elements to be stressed. The elements that are the determinants of space related to the domestic interiors are the main topic for this study and hence need to be defined clearly.

Painting is a form of art that is strongly effected by life itself. In paintings where figures are emphasized, backgrounds become the elements that give clues about the environment and the character of the period they belong to. Toulouse-Lautrec, as quoted by Matthias Arnold (1993), said that backgrounds in paintings helped the viewers understand the character of the figures in the

foreground better. The interior spaces are mostly complementary to figures in the paintings and though they may not directly be the subject of the same, they help with their perception. Furthermore, even if they may not be accepted as scientific evidence they most certainly reflect the spirit and life style of their period.

Throughout Turkish art history, Turkish artists influenced by the restrictions of Islam utilized different features, such as the frequently used geometric figures to express themselves and to achieve decoration. Although the Western painting tradition has not been adopted since direct depiction was forbidden by religion, there has been developments in other branches of art, especially in miniature, which reflects the rich cultural heritage and gives clues about the built environment and the interiors.

Scientifically, “interior space” in Turkish painting is a document of how interior spaces are arranged in a period. Paintings acquire documentary quality through the arrangement of interior spaces, materials used, goods and furniture. Those examined in this study are evidence of the evolvement of nineteenth century domestic interior spaces. The narrative paintings are mostly the depiction of the periods they belong to. They reflect the soul of that period's attitudes, habits, lifestyles etc. and store the experiences same as the interior spaces do. They are very much a part of a particular space thereby becoming one of the elements of the interior space. Paintings among other

things contribute as visual documentation as in the example of their use for the design of decor in theatre.

It is possible to observe the Turkish interior space structure as well as the indigenous way of life in the interior spaces of Turkish painting. These very paintings provide the visual clues regarding the development of the Turkish style. Some Turkish painters, though trained in the West, carried on painting the lifestyle of their own country. This shows that the local lifestyle and the living conditions of their time either consciously or unconsciously influence the painters to reflect that understanding on to the canvas. Hence, the painters' personal interpretations are analyzed and interpreted in this study.

In most of the paintings, interiors form the background. They support the paintings' major elements (whatever they might be) and give clues about the time they belong to. Certain scholars express doubt as to whether they may be used as proof to describe the domestic interior space understanding of a period, since they might be considered imaginary and personal. An investigation of the painters' of different schools of thought through different time periods does indicate that inherent in their works is the inspirations of their periods. A statement, such as that of Rasmussen in *Experiencing Architecture* (1962) that "A painting is a purely personal document of the painter" should not be construed as a point to the contrary.

Late nineteenth and early twentieth centuries signify the end of an era and the beginning of a new one in Turkish history, namely the end of an Empire which lasted nearly six hundred years and the birth of a Republic. Within this transition period, all aspects of the society were effected by Western culture duly reflected in the style of living. This study examines the period starting with the emergence of Western style painting in Turkey until the early days of the Republic when radical changes in the life style and the handling of the domestic interior spaces were observed in the works of the painters.

1.1. Scope of the Study

A set of Turkish paintings from the late nineteenth and early twentieth centuries which exhibit descriptions of domestic spaces have been selected bearing in mind that the scope of this study deals with how domestic spaces are reflected in the paintings. Although the paintings are not necessarily a direct depiction of the spaces themselves, those with interiors as the background reveal generous information about their media and all of the elements in the paintings related with the domestic interiors herein constitute the subject for discussion.

1.2. Methodology

This research is a survey of paintings and the relevant printed material. Paintings and other descriptive materials related to the interior spaces are

valuable for documenting the set-up of the interior space and furnishings of the period (Praz, 1987).

The paintings have been compiled taking into account the periods and trends since they stand out as a time chart. In the course of time, not only the treatment of interiors have changed but more so these changes have been reflected on to the paintings. This study starts from the end of the nineteenth century with the selected works of Osman Hamdi, Halil Paşa and Abdülmecit. It terminates at the early years of the Republic with examples from Namık İsmail, Bedri Rahmi Eyüboğlu, Elif Naci and Eşref Üren. The main reason for the selection of these specific painters is that their chosen paintings with the domestic interior space depiction are well suited to the purpose of this study. Although there are other artists of repute in the same period of time, their paintings are not particularly satisfactory in terms of domestic interior space descriptions. Furthermore, after conducting a research of paintings that were published by the owners of collections, museums and art historians, those attainable were selected. Therefore, there may certainly be other paintings depicting domestic interior spaces which are not mentioned in this thesis.

Discussions on these paintings aim to search for the elements of interior spaces, such as materials, light, furniture, proportion and style and are going to be interpreted according to the elements defining the interior space exhibited in them.

The paintings are in chronological order and as such are going to be compared considering the period they belong to. Since the change in the life styles and the use of interior space elements in the course of time are reflected in the paintings, the replacement of elements described with the more recent understanding is going to be studied on a comparative basis.

1.3. Content of the study

This study is composed of four basic parts ;

1. The First Part is mostly based on a literature survey on the concept of space. The elements that make up the interior space are determined in order to identify the clues that are to be searched for in the selected paintings.
2. The Second Part is a brief history of Turkish painting starting from the miniatures till the first half of the twentieth century. The periods and trends in Turkish painting are mentioned briefly bearing in mind the scope of the study.
3. Third Part covers the period between the late nineteenth and the early twentieth centuries and analyzes how the domestic interior spaces are depicted in paintings and how they change in time.
4. In Fourth Part a conclusion is reached through a synthesis of the analysis performed.

2. SPACE

Space as an element of architecture is an enclosure. Starting with the notion of space, it should be found out what transforms “a space” into “the space” to be lived in, how the interior space is formed and what its relation is to the people using it.

Roger Scruton (1979) points out that “the essence of architecture is not space but the enclosure of space or space enclosed.” That is, our sense of the interior depends not simply on empty space, but on its interaction with the material that encloses it; it is that grants space a specific character, particular shape and dimensional spatial unity. (Malnar, 1992)

Space exists inside and outside of the buildings, around and between them. The interior is a world apart from the exterior in terms of materials, light, scale and time passage (Malnar, 1992). Orr, in his *Scale in Architecture* adds that it is the element to which human beings most fundamentally react when experiencing their environment. They do not react to walls, floors or ceilings, but rather to the spaces these enclose.

2.1. Spatial Organization

Architecture is about the creation of apprehensible mass and space, which is brought into being by the manipulation of an assortment of elements. The elements are the basic facts of visual phenomena and include line, texture, color and shape. Of all these elements, line may be the most useful to the design process as well as the painting, as it permits the drawing of spatial characteristics in two dimensions. Line does not occur in nature and it represents the edge or the meeting of two planes (Malnar, 1992).

Structure is provided through organizational principles that allow the designer to put things in order, to visually control the type of information transmitted. When used effectively, it results in unity. William Roger Greeley, in *The Essence of Architecture*, builds a conceptual system in which the elements are ordered as balance, sequence, scale and proportion.

There are very important features that must be taken into consideration while defining the nature of architecture. "Element" has a generalized, abstract meaning as well as a specific physical meaning. In this study, this term is used as a collective word for the elements of design such as form, texture, light, etc.

2.1.1. Form

Form means shape or configuration. It can be applied to the whole of a building or even to a building's parts (Orr, 1985). Form can give an impression of heaviness or lightness. A wall built of large stones appears heavy while a smooth wall seems light. Impressions of hardness and softness, of heaviness and lightness are connected with the surface character of materials. There are innumerable kinds of surfaces from the roughest to the finest. Most buildings consist of a combination of hard and soft, light and heavy, and many other kinds of surfaces. (Rasmussen, 1962)

2.1.2. Proportion

Proportion means the relative size of two or more opposing dimensions that are visible at one time (Orr, 1985). Often the parts considered in terms of proportion are the two opposing dimensions of the same form or space, such as height to width. Orr (1985), continues by adding that proportion has the potential for strong effects on scale, particularly in interior space when it is combined with other elements, but by itself it can only establish relativities, not anything fixed. The domestic buildings have definite rules of proportioning based on human dimensions, determined in a purely practical manner (Rasmussen, 1962).

2.1.2. Scale

Scale refers to a size comparison between two things, which may be objects, forces or ideas. Scale is relative as something may be large or small in relation to a standard (Malnar, 1992). Thus a thing may be judged relative to other things of like kind. Scale is the aspect of interior design that makes buildings intelligible to us, gives a sense of how to relate to the building and does so in a way that either attracts or reinforces values. Orr (1985), comments that scale in interior design may be said to describe a relationship of visual and textural elements to the whole, to each other and to the human participant/observer's sense of visual satisfaction in the wholeness and fitness of the constructed design.

2.1.3. Light

Light is the means by which architecture is perceived. Daylight can be an extremely powerful animator to the forms and scalar properties of a building. Sunlight is a dynamic force that acts on buildings (Orr, 1985). Whilst other elements of architecture can be determined exactly, daylight constantly changes. The architect can fix the dimensions of solids and cavities, he can designate the orientation of his buildings and he can specify the materials but he cannot control the daylight. It changes from morning to evening and from day to day, both in intensity and color. However, it is necessary to have good lighting to enjoy textural effects (Rasmussen, 1962).

2.1.4. Texture

Texture can be understood in both visual and tactile terms. Textural variety applied with a sensitive designer's skill allows for an immense range of conversation (Orr, 1985).

2.2. Other Components of Space

Below are other relevant components which need to be defined.

2.2.1. Style

Style refers to a cluster of formal devices that are found repeatedly in a significant number of buildings from a single historical period and that are considered to be characteristic of the design of that period (Orr, 1985).

2.2.2. Furniture

Furniture refers to movables, such as chairs, tables and beds. It is extended to include draperies, rugs, lamps, stoves and other furnishings. In its gradual evolution from periods of earliest civilization, the history of furniture parallels the progress of culture. Furniture has been made in a great variety of materials and decorated by many methods.

2.2.3. Material

Material refers to the substance or substances which a thing is made or composed. Every surface and element gains a specific character depending on their materials.

2.2.4. Ornamentation

Ornamentation in interior design refers to decorative detail enhancing structures and the use of building materials. Applied ornamentation embraces the adornment of structural members with statuary, carving, molding, paint, inlay, mosaic and facings.

2.3. Identity Of Space

Interior spaces are synonymous with their residents. They are the results of human needs, desires and aspirations and generally reflect their personalities. Just like the painter treating his compositions, the interiors are treated by the owners as well.

John Dewey in his *Art As Experience* says that, buildings, whether temple or home, influence the future and record the past, enabling us to live on through the “harmonious mutual adaptation of enduring forces of nature with human need and purpose”. The interior environment may be regarded as a collection of memories, associations and responses to the larger social milieu and in this

sense it acts as a mirror of a particular culture and the inhabitant's self-selected range of interests as they develop over time (Malnar, 1992).

The interior spaces become a museum of the soul, an archive of its experiences and read in them their own history and are perennially conscious of themselves. For this reason, perhaps even more than painting or sculpture, perhaps even more than architecture itself, furniture reveals the spirit of an age.

3. PERIODS IN TURKISH PAINTING TRENDS

3.1. Miniature Painting Trend

Miniature painting has been the dominant form of Turkish pictorial art approximately from the twelfth century on until the eighteenth century that developed together with medieval Islamic book illumination. Manuscripts, products of the art of calligraphy were illustrated with miniature paintings to provide complementary information to the texts. These miniature paintings constituted by themselves an original art form. (Renda, 1988)

Forms abstracted from nature were transformed either to representational models and symbols, or to decorative motifs and reduced to a two dimensional image. Throughout the centuries, a realistic approach combined with accuracy in detail remained a typical trait of Ottoman miniature painters. The narrative realism and documentary approach characterized Ottoman miniatures. Despite their schematic stylization, these drawings were based purely on observation.

The Turks, who had a pre-Islamic tradition of painting also contributed to the spread of the art of miniature painting throughout the Islamic world. For this reason, the scope of the Turkish art of miniature encompasses the painting traditions of Turkish people who ruled parts of Central Asia and the Middle

East during different periods. Development of the miniature painting in the Ottoman time was strictly patronaged by the Ottoman sultans. Illustrated manuscript production was an integral part of Ottoman institutional activities which followed closely the political flow of Ottoman Empire as narrated by Renda in *A History of Turkish Painting*. In the sixteenth century, products were outstanding coinciding with the period of military and political expansion. In the seventeenth century, as the Empire entered in to a period of stagnation, production of manuscripts gradually decreased and in the eighteenth century, paintings pursued a completely different course.

Institutionalized under Süleyman the Magnificent, commissioning of manuscripts on historical events produced illustrated manuscripts shedding light on the important events of Ottoman history. While depicting the victorious campaigns or the splendid ceremonies landing the grandeur of the Ottoman state, the artists who illustrated the mostly historical manuscripts carefully prepared in the Ottoman Palace were in fact producing a kind of historical documentation. Therefore, miniature painting is perhaps the most representative of all imperial arts, as it reflects the social and political history of the Ottoman Empire.

3.1.1. The Themes in Miniatures

In the illustrated manuscripts, the enthronement of the Sultan, his audiences with ambassadors, his departures for military campaigns and his daily activities were depicted within certain compositional scenes. In these scenes, the figure of the Sultan, with his monumental proportions, always dominated the composition while other figures were placed around him in a circular arrangement.

Battle scenes replete with figures representing the magnificent military discipline of the mighty Ottoman army can be observed in all historical miniatures throughout the sixteenth century. Various daily activities are illustrated alongside official ceremonies. Various festivities and circumcision ceremonies are significant examples of the variety of subjects in Ottoman miniatures. Together with the manuscripts on historical events, official ceremonies and various daily activities, a group of illustrated manuscripts dealing with religious themes and portraiture, particularly royal portraiture formed a distinctive genre in Ottoman miniature painting together with topographic painting which documented cities and towns according to their topographic traits.

Ottoman artists in their attempt to document events, shedding light into the power and the social structure of the Ottoman Empire, maintained a realistic approach in the manuscripts illustrated. The artists depicting daily activities

related to palace circles, together with the official ceremonies produced a kind of documentation mainly of the exterior and the interior spaces of the palaces representing the works of perceptive quality.

In the sixteenth century, miniatures in manuscripts by Arifi, Matrakçı Nasuf and Nakkaş Osman and his assistants were outstanding products of the mature period of Ottoman miniature painting.

The concept of three dimensionality begun to penetrate the Ottoman miniature paintings from the seventeenth century onwards. In seventeenth century, the painter Nakşi searching for the third dimension particularly in his architectural depiction utilized various techniques to strengthen the feeling of depth, such as garden scene from open windows, streets becoming narrower as they receded in depth. By presenting simultaneously different planes like traditional orange and pink colored hills lined up one after the other in the background compositions and the gilded skies, the artists have succeeded to create a sense of depth. (Renda, 1988)

3.2. Western Trends in Miniature Painting

Beginning with the eighteenth century, when the Empire opened up to the West for the first time, economic and political relations with European countries had a tremendous impact on the cultural world. In the miniatures of eighteenth century especially during the Tulip period, attention was more

devoted to the details of festivities, the different aspects of the society. Along with the historical manuscripts of the period, scenes from daily life, together with the paintings of costumes and flowers constituted the majority of the subjects.

Miniatures of the famous painter of the period, Levni and his school, were full of innovations. Landscape depiction of the backgrounds were finally painted in their natural colors. Abdullah Buhari an artist of the first half of the eighteenth century, was well known for his attempt to create perspective and to strengthen the feeling of depth by details in the background in his miniatures.

There were other experiments on paintings of human figures, nude females with applications of light and shade to folds of drapery and to body contours in miniatures. Certain examples displayed characteristics of European painting style and technique as seen in works of Abdullah Burani.

The replacement of the tradition of miniature painting in Turkey by the Western mode of oil painting can be considered a revolution as concepts such as perspective, treatment of figures, spatial organization, concern of space and light and shade were brought to the Eastern tradition of painting.

The residence and employment of European painters in İstanbul for many years had influence on Ottoman-Turkish taste. The European concept of painting (increasingly popular during the first half of the nineteenth century) existed only in the palace circles under the patronage of sultans who appreciated art and in military school. (Renda, 1988)

The sultans and statesmen were convinced that one of the primary measures to be taken towards restoring the former power of Ottoman Empire was the training of army officers according to Western methods. For this reason, the first Imperial Land Engineering School (Mühendishane-i Berri-i Hümayun) was founded 1793 during the reign of Selim III and later, the Imperial School of Military Sciences (Mekteb-i Ulumu Harbiye-i Şahane) was opened in 1834.

3.3. New Styles in Turkish Painting

The majority of pre-nineteenth century Turkish painting belongs to the type of miniatures used as manuscript illuminations. In these miniatures, no effort is made to create any dramatic or individual effects. The figures, the places and the scenes are all stylized and the style of painting is never varied.

In the eighteenth century, Turkish foreign officials came into contact with Western art. Western traditional art was basically visual in its approach to the presentation of figures and landscapes. This Western trend first began to influence Turkish miniature painting in the eighteenth century and as time

went on, starting with the palaces and summer residences of Istanbul and spreading to the buildings of Anatolia, views were painted using the visual approach and a growing interest in the secrets of perspective was born.

In the nineteenth century, Orientalism, that is researching on any specific or general subject on the East, established in the West as a method to control the East, became an important political and economical issue and turned into a cultural mission (Said, 1991). Orientalism flourished most notably in painting and developed as a common subject for painting and a style of widespread taste. The technics and styles were different in painting while the subject was always the same: The East. Gerome, Delacroix and Ingres deserved special attention as they were the most influential Orientalists of that time. (Said, 1991)

At the beginning of the nineteenth century, İstanbul which had not lost its Eastern myth by then, attracted many Orientalists' attention, as areas like Beyoğlu provided a livable atmosphere for them. Orientalists painted mostly natural beauties and monuments of İstanbul.

The first art exhibition which opened in Sultanahmet Art School in 1873 included works of both Turkish and European artists. It was followed by a second art exhibition in 1875 in the new Darülfünun building. These

exhibitions increased interest in painting and created a market for them in İstanbul. (Turani, 1984)

After being affected by Western culture, Ottoman Empire risked losing its traditional culture together with the concept of miniatures, and in the nineteenth century, Western methods of painting were adopted in fine arts. Turani (1984) indicates that Turkish artists consciously began to control the cultural life and practice figurative compositions on oriental themes but even then their background was not sufficient to enable them to appreciate the essence and the development of Western art. The first Turkish military painters who went to Paris were thrown straight into the middle of the developing culture which had a long accumulating tradition. The talented officers who had been sent to the West from Turkey, returned without learning anything worthwhile. In short, there was as yet no artist creating a picture on purely artistic grounds. It is no secret that all these efforts to improve the art of drawing were bound up with the necessary routine work of military organizations. These military academies obviously did not at all aim at producing pure artists. But at last among those who were trained in this field some were found to be deeply involved in their work.

In the second half of the nineteenth century, a fair number of talented officers from the drawing schools of the academy and the institute of engineering have

been sent to Europe. At this point it is natural to introduce Halil Paşa and Osman Hamdi.

Halil Paşa (1856 -1940) was among the first students who experienced all the excitement of the growing developments in Impressionism. Halil Paşa with the richness of his palette, the ease of his brushwork and the skill of his draftsmanship excelled among all his predecessors. He is generally considered to be the first genuine artist. For his landscapes, he made sketches directly from nature. Until the time of Halil Paşa, detail was subordinated to the main outlines of the composition and details were filled mechanically without paying attention to nature. (Tansuğ, 1993)

The academy of fine arts was founded in 1887 with Osman Hamdi as the director. Osman Hamdi (1842 -1910) usually referred as the first Turkish Orientalist, has spent fifteen years in Paris where he received a typical classical education in art.

It has to be stated that Osman Hamdi, besides being a landscape and still-life painter, is well known for his portrait paintings and figure compositions. While he was studying in Paris, he was influenced by his instructor Gérôme and became an Orientalist like him. But Osman Hamdi's Orientalism was completely different from the other Western Orientalists'. The years that Osman Hamdi was in Paris were the years that naturalist and realist

movements were popular as well as the search for new trends that is going to be called “Impressionism” was present. Osman Hamdi, in his paintings, reflected the art and cultural values of the East. His starting point was the intention of attracting the East’s attention. In his compositions he used the very fine examples of architecture, art and other properties of the East. Also in his figure paintings, he dealt with the mosques and the interiors of the houses of the wealthy. He detailed every single part very carefully. In order not to deform and in order to reflect the things in the way they really are, he got help from photographs. He formed his paintings by enlarging photographs using a grid system. This method was also used by the Western Orientalists.

From the First World war onwards, with such genuine artists as Feyhaman Duran, İbrahim Çallı, Nazmi Ziya and later Namık İsmail, accurate observation and excellent brush work movement spread with the individuality of each artist. Among the Çallı group in particular, many new ways were experimented within these years.

During the years 1908 to 1925, which is the period leading up to the establishment of “Müstakiller Grubu” (The Independent Group), work of considerable interest was produced by such artists as Nazmi Ziya (1881-1937), İbrahim Çallı (1885- 1960), Hikmet Onat (1882-), and Feyhaman Duran (1886- 1971) whose art had much in common with those of the impressionist movement. Others, such as, Namık İsmail (1890- 1935), Şevket

Dağ (1874- 1944), Ruhi (1880-1931), H. Avni Lifiç (1889- 1927), Mehmet Ali Laga (1878- 1947) joined the movement, however only Nazmi Ziya came close to the impressionist movement. (Turani, 1984) Towards the end of First World War, İstanbul endured an army of occupation. In occupied İstanbul, the association of fine art and art exhibitions were opened. They were attended mostly by foreigners and French was the language of art catalogues. Yakup Kadri Karaosmanoğlu describe them in his novel *Kiralık Konak (Rented Mansion)* where so many people move out to suburban areas (Şişli, Beyoğlu, Nişantaşı) to live in apartments in imitation of Western fashion. Turkish Painters started painting the narrow streets of İstanbul and portraits as soon as the war ended. They were still influenced by the glamour of the impressionist movement. Alongside the still-lives and the portraits, the painting of semi-nude figures, interiors of mosques, old streets with wooden houses of İstanbul became fashionable.

Çallı school of painters were the ones who devoted themselves to the painting of impressionist landscapes based on sketches based on actual scenes until 1935.

When the Republic was founded, neither the Çallı group nor the new graduates of the War Academy and the Institute of Engineering changed their style of painting. (Turani, 1984) Their major works in landscapes and still-lives, portraits, views of İstanbul were the best examples of creative power and

mature vision in impressionist manner. Every member of the Çallı group joined the teaching staff of the Academy of Fine arts and trained a group of enthusiastic students and sent some of them to Europe in the early years of the young Republic. These young artists found themselves in a rich variety of styles of painting, such as Fauvism, Cubism and even Expressionism. These new movements were reaching out for new effects, disregarding perspective and avoiding exact representation. Among these young artists were Nurullah Berk, Refik Epikman, Bedri Rahmi Eyüboğlu, Arif Kaptan, Elif Naci, Cemal Tollu and Eşref Üren. These painters formed the D-group (1933- 1947). The majority of the group found themselves attracted to a Cezanne-Picasso blend of Cubism. Turkish Cubism was rather a trend to simplify the shape of things by reducing the complexity of detail with photographic exactness. The D-group broke up in 1947 and each went in their own ways realizing the new trends in art at the private academies and the workshops in Paris; André Lothe, Fernand Leger and Groumier. These artists preferred to join the workshops of the real practitioners of living trends. Hence, unlike their predecessors who had studied at official academies, they joined the workshops where they learned to distinguish between living trends and non-living, that is, the death ripples of Impressionism. The Independents and D-group of painters trained a number of young painters who were useful in spreading the art of painting. In 1932, the Gazi Teachers Training College of Ankara opened a department of art which was excellent in spreading fine arts through out the country. From about 1935 onwards, local scenes from the towns of Anatolia and the villagers

were all drawn in the Cubist manner by the artists. Between 1940 and 1950 with the influence of Leopold Levi, the depiction of large forms and masses became very popular with the exception of Çallı group.

After 1950 in Europe, abstract Cubism rapidly became the leading tendency. In Turkey, many painters from the Independents and the D-group have turned to abstract Cubism. Bedri Rahmi Eyübođlu, Sabri Berkel, Refik Epikman and Eşref Üren were drawn to abstraction. From then on, Turkish painters like their contemporaries in the West would take divergent tendencies into consideration in their artistic assessments. (Berk, n.d.)

After mentioning the well known artists of their periods, the paintings of the ones that are related with domestic interior spaces are selected.

4. ANALYSIS OF SELECTED PAINTINGS

Interpretations are done basically on the elements of space listed below.

- Ornamentation
- Material/ Texture
- Form
- Proportion
- Light
- Specific details in the paintings

Interpretations of *Kahve Ocağı* by Osman Hamdi

(Catalog no: 1 - Plate no: 1)

The lifestyle depicted in the painting is very luxurious and relaxing. As the painting is a detail from a room, the proportions of the whole room can not be seen. The human scale and horizontality are reached with the help of the 'sergen'. Also with the 'sergen' continuing on both sides of the 'yerli ocak' and the niches, symmetry is achieved.

There is a variety of the materials, such as rugs, ceramics, plaster, terracotta, and textures.

Although the openings are not depicted, light effects can easily be seen. Light and shade relationship gives depth to the painting. It seems that the interior is lit well. As the painting gets darker on the right, it might be said that the light is coming from the left. The room has a bright atmosphere.

Interpretations of *Ressam Çalışırken* by Osman Hamdi

(Catalog no: 2 - Plate no: 2)

It is estimated that the room is a “late” classical (sixteenth- seventeenth centuries) Ottoman room.

In general, in the examples of classical Ottoman period of the sixteenth and seventeenth centuries, walls are not ornamented with patterns like they are in this painting, and the top windows do not carry Baroque influence. The sitting unit (divan), horizontality in lines, decorative elements like those of the top windows give clues about the period. The figures in the painting are not related directly to each other. The facial expressions of the figures are not important, since Osman Hamdi, as stated before, used photographs for his models. A luxurious way of living is depicted in the painting with so much ornamentation that the eye can not rest.

The combination of elements and the way they are placed in the room are not traditional. All the elements depicted in the painting are present in real life.

With the help of various photographs of the elements, he produces an imaginary interior space.

The room is richly ornamented. The variety in texture and materials is observed on the walls, on the floor and in furniture. The rear wall is covered with ceramics of different patterns that gives a heavy and hard impression. Ceramics on the wall, rugs on the floor, timber cupboard altogether create a variety of both material and texture.

Although the ceiling is high, the proportions are well determined and the room is brought to a human scale with the help of the “sergen”. Various lines in the room give a feeling of both horizontality and verticality.

Light is accepted in to the interior as much as possible and there is no disturbance by other elements. The light and shades help in the perception of depth in the painting. The brightness in the room creates a joyful atmosphere.

Interpretations of *Vazo Yerleştiren Kız* by Osman Hamdi

(Catalog no: 3 - Plate no: 3)

The combination of the forms such as the wall with the hard effect and the sedir with the soft effect are properly given. The vase with flowers is at a reachable height that shows the priority of the human scale.

Due to Western influence, the form of the sitting unit in Turkish Style has changed. The low lying 'seki' is changed to the raised sitting part and the back.

Although there are no openings shown in the painting, the effect of light on the drapery is seen. Light falling on the textile emphasizes the brightness of it. The corner of the room is lit very well. There is no disturbance of light by any element.

Interpretations of *İftardan Sonra* by Osman Hamdi

(Catalog no: 4 - Plate no: 4)

The room is richly ornamented with different patterned ceramics. The different effects of the forms, such as the hard effect of the ceramics and the floor coverings in contrast to the soft effect of the couch and the carpet, build up a balance.

The couch is a movable furniture that does not belong in a traditional Turkish house. It is most probably brought from West or made under Western influences in late nineteenth century. The sitting position of the male on the couch is similar to the way they used to sit on the 'seki' that is very close to the floor. This may show that habits change in a longer time.

The male is wearing a 'kaftan' (a thick coat with fur inside) that is a sign of wealth. Depicted people seem to be very wealthy.

The ceiling is very high and the human scale is reached especially with the 'sergen'.

The window acting as a light source is emphasized with light and shade effects. There seems to be another opening to bring the daylight in as the side of the couch is reflecting light, too. The room has a joyful atmosphere as it is generously lit.

It is noticed that the interior spaces depicted by Osman Hamdi are bright and have joyful atmosphere.

Interpretations of *Dikiş Diken Kadın* by Halil Paşa

(Catalog no: 5 - Plate no: 5)

The expressed theme is the plainness of the atmosphere. There is no ornamentation in the elements. The couch is a transformed form of divan under Western influence. Every movable furniture item is a late example from 1850's or later. The materials except for the couch give a hard and heavy effect. Proportions can not be mentioned at all.

The windows are most probably vertical sliding windows. Window height from the floor is raised. There is a curtain for privacy and light control.

Light is accepted in as much as possible but the yellowish tone of the painting gives a dim atmosphere. There is an emphasis on light. It is reflected on the face of the old lady and the child. The draperies of the clothing are detailed with the light and shade effects.

Interpretations of *Uzanan Kadın* by Halil Paşa

(Catalog no: 6 - Plate no: 6)

The materials and the forms are in relation with each other. The hard effect of the wall and the soft but heavy effect of the couch are in balance.

Light reflecting on the reclining figure and the other elements gives depth to the painting. The draperies of the textile and the clothing of the lady show the effect of light. In general, the painting has a dark atmosphere

Interpretations of *Enteryör* by Halil Paşa

(Catalog no: 7 - Plate no: 7)

The small table at an adapted height with the divan, with oil lamps put on, are the late nineteenth century influences from the West.

The coffee grinder, washbowl, ewer and brazier are traditional elements used in daily life. The elements may give clue about a day in the life of a Turkish family. It might be a service room of a house.

There is a glossy metal candle holder and an oil lamp on the small table that are the artificial light sources.

Although there is no opening seen, the light is reflecting on the figures and the elements. Also their shades are depicted, indicating the direction of light. The painting has a gloomy atmosphere.

Interpretations of *Resim Yapan Kız* by Halil Paşa

(Catalog no: 8 -Plate no: 8)

The carpet on the wall is treated like a wall paper as there are pictures hung on it. In a traditional Turkish house, paintings are not allowed as they are accepted as 'suret'.

The divan at the back, the carpets hung on the wall and laid on the floor give a soft but heavy effect. The wall with the pictures gives a hard and heavy effect.

Light gives a sense of depth to the painting where the figures in front of the composition are brighter than the ones at the back. The room has a dark atmosphere.

Interpretations of *Çalışma Masası* by Halil Paşa

(Catalog no: 9 - Plate no: 9)

The interior is most probably a part of a house belonging to a wealthy family. The ceiling is very high. Window height is in proportion to ceiling height and to the whole. The horizontal divisions of the window break the verticality of the window.

Emphasis is on the light coming from the rear window. There is a very real depiction of light effect. As the light is coming from the back, the details on the walls are not seen clearly. Similar to *Dikiş Diken Kadın* by Halil Paşa (Plate no:5), the yellowish tone in the painting creates a dim atmosphere.

Interpretations of *Çalışma Odası* by Halil Paşa

(Catalog no: 10 - Plate no: 10)

The interior is most probably part of a house belonging to a wealthy family. The ceiling seems to be high. The furniture is in Western style. The material the carpet is laid on is most probably linoleum. Linoleum was used as a floor covering like it is still used in different forms.

With the light almost at a maximum level, the room is lit very well. The effect of light is stressed especially with the shade falling at the corner. The room seems to have a bright atmosphere.

Interpretations of *Oda İçi* by Halil Paşa

(Catalog no:11 - Plate no:11)

At the end of the nineteenth century and the beginning of the twentieth century when center halls were developed, doors have changed to have double wings.

Between 1850 and 1925, women were decorating textiles to be hung on the wall. Sometimes there might be a niche with shelves or a mirror at the back of the textile.

The materials and the forms have hard effect except for the divan and the textile on the wall and the carpet on the floor that give soft effect.

Light is mainly reflecting from the rear window and as the window is very wide and high, the room and even the hall are getting their share from the light coming in. The brightness in the painting is sensed with the white planes.

Interpretations of *Uzanan Kadın* by Namık İsmail

(Catalog no: 12 -Plate no: 12)

The materials of the couch and the pillows give a soft and comfortable impression. There is proportion in the organization of the elements. The height of the couch, the library, the small table and even the hung frame are in relation to each other. The variety in textures and materials are not depicted in enough detail to be interpreted.

The direction of light is not sensed but the folds of the drapery on the couch are well detailed with light and shade. It is a dark painting, giving a sense of gloomy atmosphere.

Interpretations of *Sarayda Goethe* by Abdlmecit

(Catalog no: 13 - Plate no: 13)

The couch the lady is sitting on is a Western daybed. The small table is a Near Eastern furniture.

The carpet on the wall gives a soft and heavy impression and the animal skin gives a soft and light effect. On the other hand, the couch has a hard and heavy effect.

The light is reflecting on the face and body of the figure. The light reflecting on the couch gives a clue about the material of it that is the leather. The painting, mainly of dark colors except for the lady's dress, has a gloomy atmosphere.

Interpretations of *Saadettin Eyboęlu* by Bedri Rahmi Eyboęlu

(Catalog no: 14 - Plate no: 14)

The expression of the depicted figure is important in the painting. The expression on his face and body is emphasized more than any other element in this composition.

In the late classical Turkish house, after 1860's, the use of cabinet has started like the other movable furniture. The chair is very modern for its age.

Although there are no openings shown for the direction of light, the light and shade reflecting on the face and the body of the figure is emphasized. The painting, though mainly in dark brown and bitter yellow tones, does not seem to have a gloomy atmosphere as *Resim Yapan Kız* by Halil Paşa (Plate no: 8). The brightness in the painting is given with the white planes that are representing the reflection of light.

Interpretations of *Oda İçi* by Bedri Rahmi Eyüboğlu

(Catalog no:15 - Plate no: 15)

The concern of the depiction of the space is changed in this painting. The background loses its importance and does not serve the interior composition at all. The reason to include this painting in the catalog is that the painting is an example for the change in the concern of space with the Expressionist movement.

As the space concern in the painting is changing, there can not be interpretations done concerning the criteria of the rest of the paintings.

Interpretations of *Oda İçi* by Bedri Rahmi Eyübođlu

(Catalog no:16 - Plate no: 16)

The traditional built-in elements are replaced with movable furniture. The table with chairs are signs of the change in lifestyle. People who used to dine sitting on the floor around low platforms got used to gathering around a table and sitting on chairs due to Western influence.

There is the wardrobe that has taken the place of the built-in cupboard. The wardrobe and the windows are in human scale.

The interior is dimly lit through the windows. Tones of blue create a gloomy atmosphere.

Interpretations of *Oda İçi* by Bedri Rahmi Eyübođlu

(Catalog no: 17 - Plate no: 17)

There is completely a new understanding of interior arrangement of elements. Instead of large divans, there is a combination of two armchairs and a small coffee table. There is a charcoal stove present in the painting, whereas in the previous examples there were mostly wood stoves. There are no clues about the elements articulating space except for the light that is much accepted inside. The room has almost a bright atmosphere.

Interpretations of *Ev İçi* by Eşref Üren

(Catalog no: 18 - Plate no: 18)

The house might belong to the painter as there are a group of frames leaning against the wall.

Electricity is a very important development for life. If it was an earlier built house, there would be the cable of the button seen on the wall. As it is buried under the plaster, it may indicate that it is a house that is built later.

The textile hung on the wall may be a separator.

Although there is no clue about the reflection of light, the room has a bright atmosphere. Light colors used in the painting give the painting a bright effect.

Interpretations of *Kapının Arkasında Saklanan Kız* by Elif Naci

(Catalog no: 19 - Plate no: 19)

The house seems to be an ordinary example. There is no ornamentation to be interpreted. Similar to the example “Ev İçi” by Eşref Üren, there is electricity and the cable of the buttons are buried under the plaster that may indicate that the house is a late example for its age.

The materials all give a hard effect. The proportions are reduced to human scale. The height of the ceilings in the houses built lately are not very high like in the examples of Osman Hamdi and Halil Paşa.

Light is used as an element to stress depth in the painting. There is no brightness sensed in the painting. Especially the inner room has a very dark atmosphere.

5. CONCLUSION

In the previous chapter of interpretations, certain changes which effect the Turkish lifestyle were noted. As a result of this analysis structural elements such as walls and floors and non structural elements which were furniture are compiled in a table (see table 1). The table shows the basic evolvments in a chronological order. Starting with the selected paintings of Osman Hamdi, most noticeable elements of domestic interior spaces are built-in furniture of traditional Turkish house. There are almost no movable furniture seen except for a couch in *İftardan Sonra* (Catalog no: 4 - Plate no: 4). Built-in hearth, niches and sergen, mostly being the basic elements of his compositions, do not appear in other selected paintings by artists late than Osman Hamdi. Overall, Osman Hamdi's paintings consists of the traditional elements of a Turkish house. Interior depiction of Osman Hamdi are very ornamented and in his *Kahve Ocağı* (Catalog no: 1 - Plate no: 1), *Ressam Çalışırken* (Catalog no: 2 - Plate no: 2) and *İftardan Sonra* (Catalog no: 4 - Plate no: 4) variety in texture such as paint, ceramics and timber are apparent.

In selected paintings of Halil Paşa, built-in elements depicted by Osman Hamdi almost entirely dissappear. The only built-in furniture, a built-in cupboard, is seen in his *Enteryör* (Catalog no: 7 - Plate no: 7). There is a

certain simplification in interior spaces where ornamentation starts to leave its place to a simpler treatment of interiors. Meanwhile, *Uzanan Kadın* (Catalog no:6 - Plate no: 6) is a rather different example from other paintings of Halil Paşa as it is more ornamented. Similarly, Namık İsmail's *Uzanan Kadın* (Catalog no: 12 - Plate no: 12) and Abdülmecit's *Sarayda Goethe* (Catalog no: 13 - Plate no: 13) also display an ornamented style.

Bedri Rahmi Eyüboğlu, Eşref Üren and Elif Naci have a different way of depicting interior spaces. There are no built-in elements in paintings chosen from these painters. All movable furniture displayed in their paintings clearly reflect Western influence. There is no ornamentation and materials used are very simple. Unlike examples from Osman Hamdi, there is no variety in materials and effects they create. Furthermore, in *Oda İçi* by Bedri Rahmi Eyüboğlu (Catalog no: 15 - Plate no: 15), as the space concern has changed, there is no clue about materials and treatment of space. A very unique element is the electric button in Eşref Üren's *Ev İçi* (Catalog no: 18 - Plate no: 18) and Elif Naci's *Kapının Arkasında Saklanan Kız* (Catalog no: 19 - Plate no: 19). This is a significant evolvement since in the previous paintings, *Ressam Çalışırken* by Osman Hamdi (Catalog no: 2 - Plate no: 2) and *Enteryör* by Halil Paşa (Catalog no: 7 - Plate no: 7), gas lamps and candle holder are depicted as the only artificial sources of light.

It is necessary to compile the interpretations of the paintings carried out thus far and present the basic developments in lifestyles and their reflections in domestic interior space interpretations of Turkish painters during the late nineteenth and early twentieth centuries.

Throughout the analysis, it was observed that changes reflected in selected paintings of the Turkish artists mainly relate to the organization of domestic interior spaces, furniture and their usage and clothing of people of the period examined.

In an effort to summarize these changes, attention should be drawn firstly to the dimensions of the spaces in the paintings which show distinct variation. What is predominantly observed in the late nineteenth century examples is the height of the ceilings. The very high ceilings of this period (Catalog nos: 1, 2, 3, 4, 9 and 10 - Plate nos: 1, 2, 3, 4, 9 and 10) are replaced by lower ceilings (Catalog nos: 14, 16, 17, 18 and 19 - Plate nos: 14, 16, 17, 18 and 19), more appropriate for human scale in the years of the early Republic, mainly due to changes in the structural systems used.

Related with the height of ceilings, basic elements proportioned accordingly are the openings of rooms, namely the windows and the doors. Windows and doors are very tall in proportion to the height of the ceilings (Catalog nos: 2, 4,

9, 10 and 11 - Plate nos: 2, 4, 9, 10 and 11). The height of the bottom edge of the window from the floor however is very low since this dimension is determined according to the height of divan which used to be very close to the floor. At this point, it must further be indicated that different levels in a room that were the 'seki üstü' and the 'seki altı' (Catalog nos: 1, 2 and 4 - Plate nos: 1, 2 and 4) disappeared in the examples after Osman Hamdi. "Level differences" in rooms disappeared. Under the patriarchal system of each room being utilized as a unit house in itself ceased to be applicable, and all domestic spaces started to be used by some part of the family.

Size of windows have changed in time due to their usage and the scale of the interior spaces (Catalog nos: 5, 15, 16 and 17 - Plate nos: 5, 15, 16 and 17). Divans that were enriched with pillows and rugs (Catalog nos: 1 and 2 - Plate nos: 1 and 2) have been replaced by couches (Catalog nos: 3, 6 and 12 - Plate nos: 3, 6 and 12) under Western influence, which are not only higher from the floor but also have a higher back compared to a divan. In other words, a movable couch eventually replaced the built-in divan. In fact, not only built-in divans but also other built-in furniture, such as built-in cupboards (seen in Catalog nos: 2 and 7 - Plate nos: 2 and 7) changed to mobile units namely wardrobes (seen in Catalog no: 16 - Plate no: 16).

In paintings of the late nineteenth to beginning of the twentieth century, mostly built-in furniture are depicted. After this period, movable furniture are shown in paintings with no examples of built-in ones at all.

Similarly, during the period discussed above, the curtain appears to be adopted (Catalog nos: 9, 10, 11 and 17 - Plate nos: 9, 10, 11 and 17) as the element for privacy and light control replacing the shutters (Catalog nos: 2 and 3 - Plate nos: 2 and 3).

Most of the Ottoman painters of the late nineteenth century were close to nobility and to the Palace which influenced their themes as is clearly visible in their paintings. It is therefore not surprising that one of their prime concerns was the domestic interior spaces of the houses of the wealthy. The domestic interior spaces painted especially by Osman Hamdi (Catalog nos: 1, 2, 3 and 4 - Plate nos: 1, 2, 3 and 4) are typical examples where influence of palace interiors account for his exaggerated ornamentation.

The late nineteenth century interior spaces were almost the last survivors of great ornamentation (Catalog nos: 1, 2, 4 and 6 - Plate nos: 1, 2, 4 and 6). With the Republic, the decoration of interior spaces was simplified (Catalog nos: 16, 17, 18 and 19 - Plate nos: 16, 17, 18 and 19). Textures and materials lost their variety in usage. Therefore, variety of their effects such as soft-hard and light-heavy disappeared. Ceramics with a multitude of patterns in Osman

Hamdi's paintings (Catalog nos: 1, 2 and 4 - Plate nos: 1, 2 and 4) disappeared from the examples of 1890's and later.

Clothing suffered a similar development in that those that used to be elegant in their complexity (Catalog nos: 1, 2, 3, 4, 6 and 13 - Plate nos: 1, 2, 3, 4, 6 and 13) were replaced with more practical and plain attire (Catalog nos: 5, 7, 8, 12, 14, 16, 17, 18 and 19 - Plate nos: 5, 7, 8, 12, 14, 16, 17, 18 and 19).

Yet another important point to note is that the concept of space depiction in the paintings changed dramatically with the Expressionist movement. Backgrounds supporting the themes of the paintings as descriptions of certain spaces were no longer of concern. In *Oda İçi* (1936) by Bedri Rahmi Eyüboğlu (Catalog no: 15 - Plate no: 15), this change in the approach to interior space concept is clearly visible. Therefore, there can not be much to be interpreted in interior space elements of paintings such as this.

These changes discussed above, from a traditional, settled lifestyle to a new order should not be considered as a quick and an easy development. As all cultural evolutions they needed time to acknowledge, accept and adapt.

In the examples selected from Eşref Üren (Catalog no: 18 - Plate no: 18) and Elif Naci (Catalog no: 19 - Plate no: 19), yet another very important common element is the demonstration of the presence of electricity. Although the exact

dates of the paintings are not known, they are assumed to belong to 1930-1940's when electricity was made available in certain parts of Turkey. Careful inclusion by the painters of detail, such as electric switches, could be construed as the evidence of how important a development electricity was.

In conclusion, the study conducted to in accordance with the purpose of this thesis to examine how domestic interiors are reflected in the Turkish paintings of a predetermined period, clearly indicate that there is ample evidence of them reflecting the lifestyle of the periods they belong to. Paintings examined through the determined elements of space have yielded documentary proof of evolvement of domestic interior spaces, materials used, goods and furniture within the study period. The fact that this particular time slice characterizes a significant transitional period in Turkish history has assisted in identifying the radical changes and their corresponding reflections in the paintings thereby supporting the very essence of this hypothesis.

APPENDIX -1

CATALOG

A brief summary of information related with the Turkish house is necessary in order to develop the analysis performed on the selected paintings. However, only those properties of the Turkish house relevant to the study are compiled.

The 'sofa' is the center hall where all the rooms open to. During the period of the Republic, sofas changed into rooms for visitors.

In a typical Turkish house almost everything is built-in. Since there is no concept of movable furniture, the elements depicted on paintings are thought to be brought mainly from Europe towards the end of the nineteenth century. The sitting unit which is called "seki/ sedir" is placed on a raised platform from the floor the "seki üstü". These units are placed around two or three sides of a room. The built-in platforms are mainly placed under the windows in the best lit areas (Kuban, 1995). The height of "seki" from the floor shows how people used to sit. Kuban defines the division of the functional parts as follows;

1. Entrance and service area (seki altı) where some of the cupboards and perhaps a fireplace are located. The 'seki altı' is indicated by its

different level. This is actually an anteroom where one enters and may have a lower ceiling.

2. Sitting area (seki üstü) is surrounded by low-lying, built-in divans (sedir). Windows opening probably to the outside are in this part of the room which has a higher ceiling.

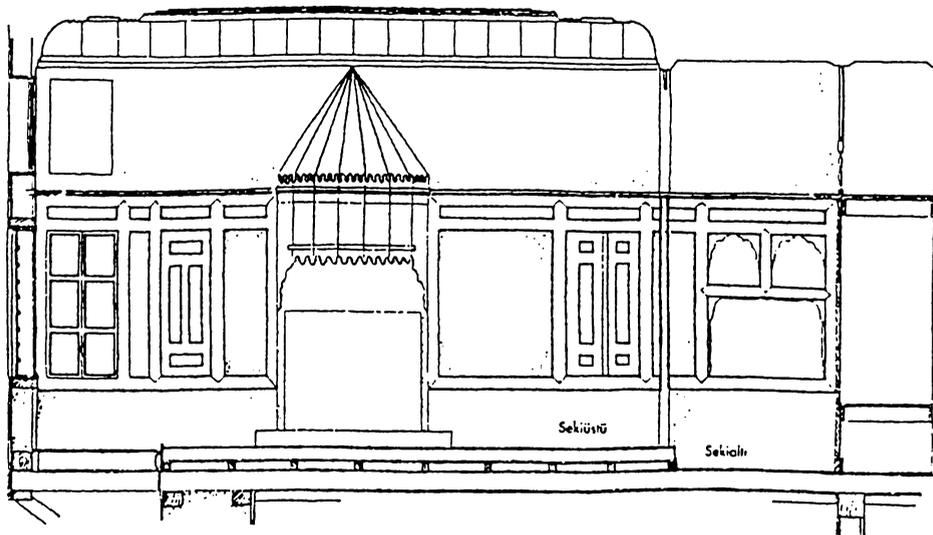


Figure 1 -House at Safranbolu - Section with fireplace (Kuban 68)

The beds are put in the closets during daytime. It is a multi-purpose use of the living space. Louis Enault (1855) describes the use of the rooms, especially the 'sedir' as below ;

“This is (i.e. sedir) a furniture of the living rooms, dining rooms, bedrooms, working rooms... At nights they put a mattress on it and other paraphernalia to make it a bed. Next morning the bed is put again in a cupboard and the room becomes a living room”.

Kuban (1995) comments on the subject by saying “the shelves that surround the room above the first row of windows which are called ‘sergen’, are the elements that emphasize the dominating horizontality in the Turkish house.”

One of the most noticeable elements is the “yerli ocak” (built-in hearth), the upper conic part of which is called the “ocak yaşmağı” and is mostly made of timber or gypsum plaster.

Large lower windows just above the sedirs and smaller ones called top windows (tepe penceresi), with their decorative frame and colored glass, are sources of different qualities of light. The lower windows directly illuminate the divans, the head windows filter a colorful and diffused light into the room. (Kuban, 1995)

Kuban, in his *The Turkish Hayat House*, quotes Madame Montagu’s description of the room as follows;

“The rooms are all spread with Persian carpets and are raised at one end of them (my chamber is raised at both ends) about two feet. This is the sofa and is laid with a richer sort of carpet and all round it is a sort of couch raised half a foot, covered with rich silk according to fancy or magnificence of the owner. Mine is of scarlet cloth with a gold fringe. Round this are placed standing against the wall, two rows of cushions, the first very large and the next little ones and here the Turks display their great magnificence. They are generally brocade or embroidery of gold wire upon satin. Nothing can look more gay and splendid. These seats are so convenient and easy, I shall never endure chairs as long as I live. The rooms are low, which I think no fault. The ceiling is always of wood, generally inlaid or painted and gilded. They use no hangings, the rooms being all wainscoted with cedar set off with silver nails or painted with flowers which open in many places with folding doors and

serve for cabinets, I think more conveniently than ours. Between the windows are little arches to set pots of perfume or baskets of flowers.”

Bearing in mind the criteria summarized above, the paintings are catalogued according to the elements listed below.

1. General Information

Catalog no.

Plate no.

1.1. Painter

1.2. Title

1.3. Date

1.4. Dimensions

1.5. Technique

1.6. Present Owner

1.7. Type of Space

2. Description

2.1. General Set-up of the Space

2.2. Structural Elements

2.2.1 Walls

-Elements/ Materials

-Openings

2.2.2 Floor

2.3. Non Structural Elements

2.3.1 Furniture

-Built-in

-Movable



Plate 1 - Hamdi, Osman. *Kahve Ocağı*. Private Collection of Leon Grunberg.
Source: Demirsar, B.V. *Osman Hamdi Tablolarında Gerçekle İlişkiler* (Plate 22),
Ankara: Kültür Bakanlığı Yayınları, 1989.

Catalog no: 1

Plate no: 1

1.1.1. Painter: Osman Hamdi

1.1.2. Title: “Kahve Ocađı”

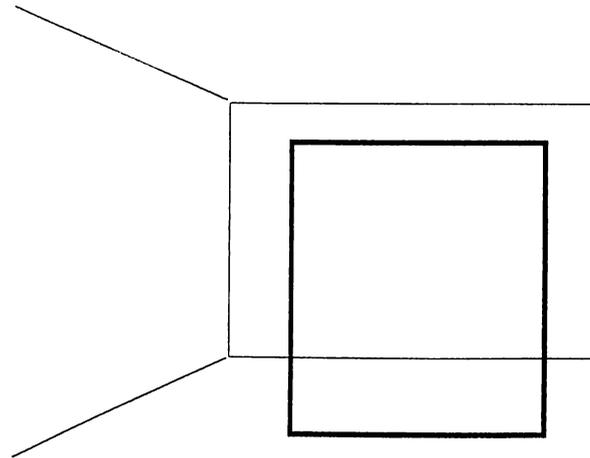
1.1.3. Date: 1879

1.1.4. Dimensions: 50 - 38cm

1.1.5. Technique: Oil on canvas

1.1.6. Present Owner: Leon Grunberg

1.1.7. Type of Space: Interior of a room



Frame 1 (Author's sketch)

1.2. Description

Osman Hamdi here, depicted partially the built-in hearth and its surrounding with the two figures placed in the composition. The depth in the painting is given by the wall and floor junction. Also to some extent, with the built-in hearth, the niches and the ‘sergen’.

It is a room with a very high ceiling. The basic element is the built-in hearth. On both sides of the built-in hearth, there are small ornamented niches on the wall called 'tembel gözü/ deliği'. There is a sergen at the level of the yaşmak.

1.2.1. Structural Elements

1.2.1.1. The rear wall is seen.

The built-in hearth is decorated with different patterned ceramics. The walls are covered with natural colored stone up to the 'sergen'. The 'sergen' is decorated with certain elements put on it.

Wall finishings are ceramics and plaster. The finishing material of the 'yerli ocak' is ceramics with different patterns both on the 'yaşmak', the conical part and on sides. The 'seki' continuing on both sides of the built-in hearth is covered with rugs.

1.2.1.2. The floor is covered with hexagonal shaped terra cotta.

1.2.2. Non Structural Elements

1.2.2.1. The 'seki' covered with rugs is continuing on both sides of the built-in hearth.

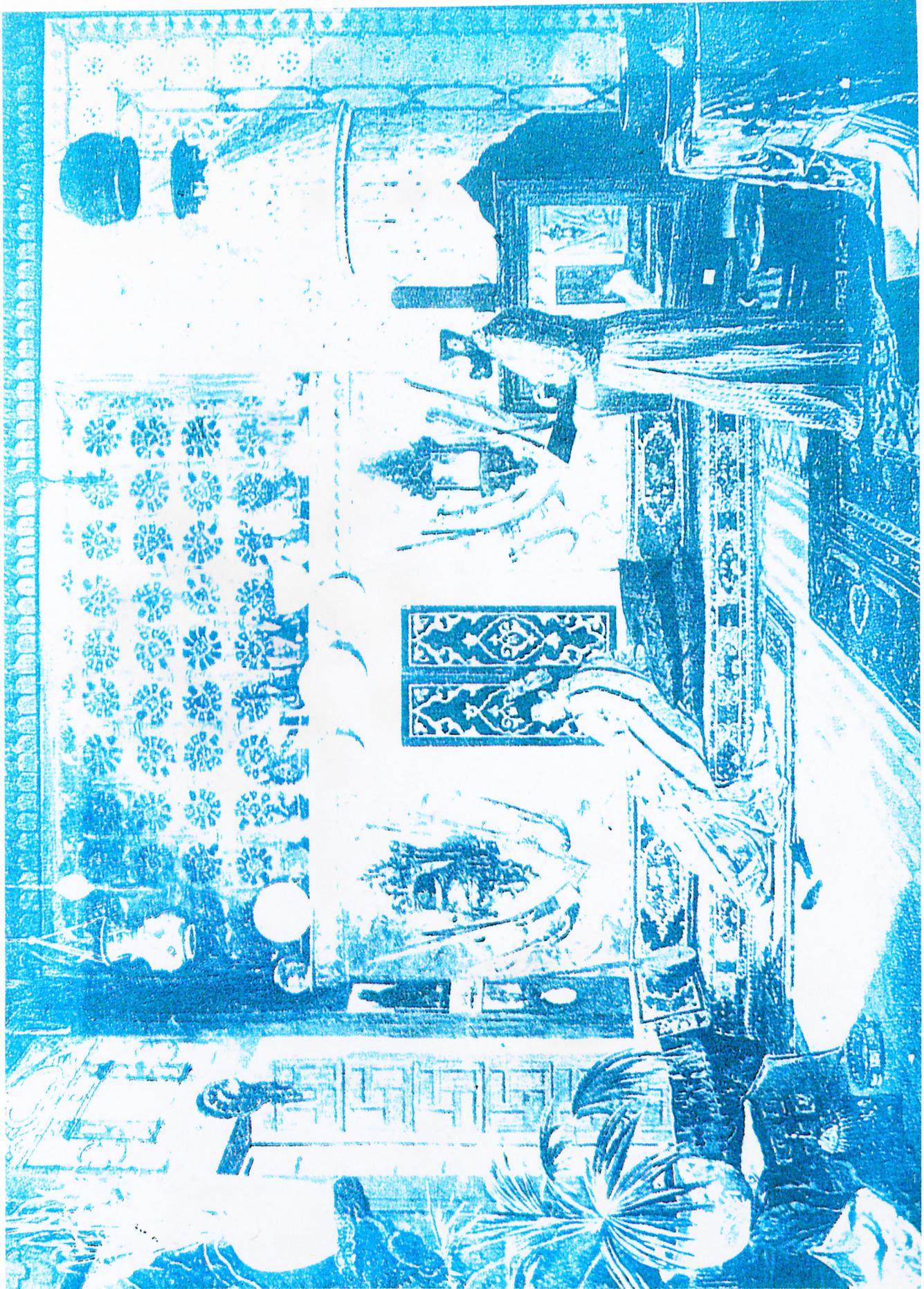


Plate 2 - Hamdi, Osman. *Ressam Çalışırken*. (Foto Sebah- Joailler archive)
Source: Demirsar, B.V. *Osman Hamdi Tablolarında Gerçekle İlişkiler* (Plate 19),
Ankara: Kültür Bakanlığı Yayınları, 1989.

Catalog no: 2

Plate no: 2

2.1.1. Painter: Osman Hamdi

2.1.2. Title: “Ressam Çalışırken”

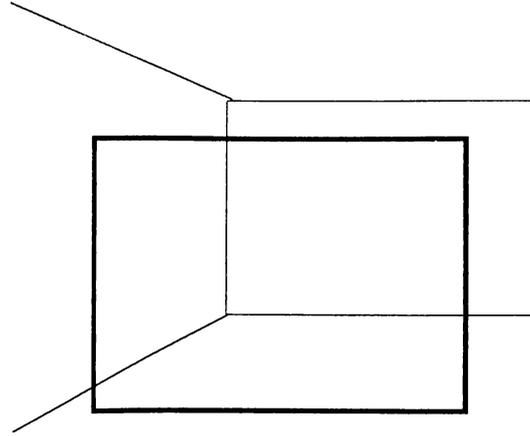
2.1.3. Date: -

2.1.4. Dimensions: -

2.1.5. Technique: -

2.1.6. Present Owner: -

2.1.7. Type of Space: Interior of a room



Frame 2 (Author's sketch)

2.2. Description

The depth and the third dimensionality in the painting is sensed by the depiction of the corner and the window on the side wall. There is an emphasis of light and shade that shows the form of the elements clearer.

2.2.1. Structural Elements

2.2.1.1. Two walls are seen.

The window brings daylight to the interior. Timber shutters are used on both sides of the window. The height of the window from the floor is determined according to the height of built-in divans, in order to look outside easily while sitting. In addition, there is a top window in Baroque style.

A built-in cupboard is placed behind built-in divans. Above the built-in cupboard, there is a shelf at a reachable height called “sergen” where china and glassware are put for decoration..

One of the typical elements of a Turkish house is the ‘tembel gözü/ deliği’ (niches) that take the name of the element put in them and they are mostly placed on the sides of the built-in hearth. The built-in hearth seems to be made of timber.

2.2.1.2. The floor is covered with a material that is not clearly seen. On top of it, there are carpets laid.

2.2. Non Structural Elements

2.2.1. The sitting unit is built-in. The built-in sedir is enriched with the pillows put on it.

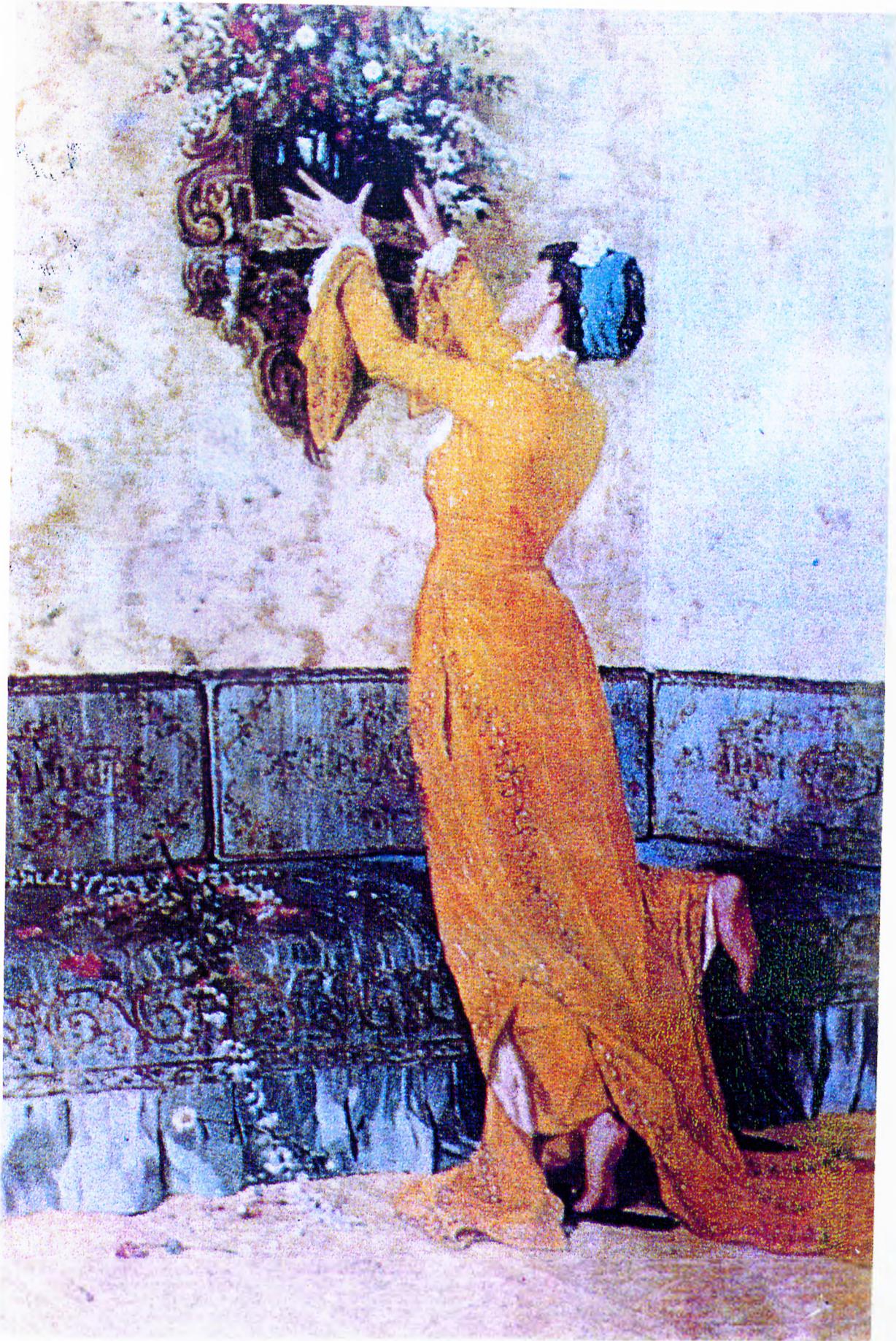


Plate 3 - Hamdi, Osman. *Vazo Yerleştiren Kız*. (İstanbul Resim Heykel Müzesi)
Source: Demirsar, B.V. *Osman Hamdi Tablolarında Gerçekle İlişkiler* (Plate →),
Ankara: Kültür Bakanlığı Yayınları, 1989.

Catalog no: 3

Plate no: 3

3.1.1. Painter: Osman Hamdi

3.1.2. Title: “Vazo Yerleřtiren Kız”

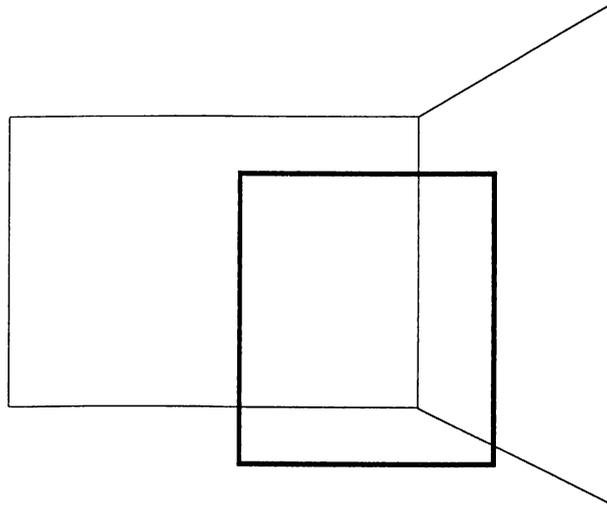
3.1.3. Date: 1881

3.1.4. Dimensions: 56 - 38 cm

3.1.5. Technique: Oil on canvas

3.1.6. Present Owner: İstanbul Resim Heykel Müzesi

3.1.7. Type of Space: Interior of a room



Frame 3 (Author’s sketch)

3.2. Depiction

There is a detailed depiction of the divan and the flower pot.

Lady is placing the flowers in the pot that is hung on the wall.

3.2.1. Structural Elements

3.2.1.1. Two walls are seen.

On the rear wall, there is a flower pot. The wall is painted.

3.2.1.2. The floor is covered with a patterned material similar to the one in *İftardan Sonra* by Osman Hamdi.

3.2.2. Non Structural Elements

3.2.2.1. The only furniture seen is the divan, covered with flower patterned bright textile. There are no openings depicted in the painting.

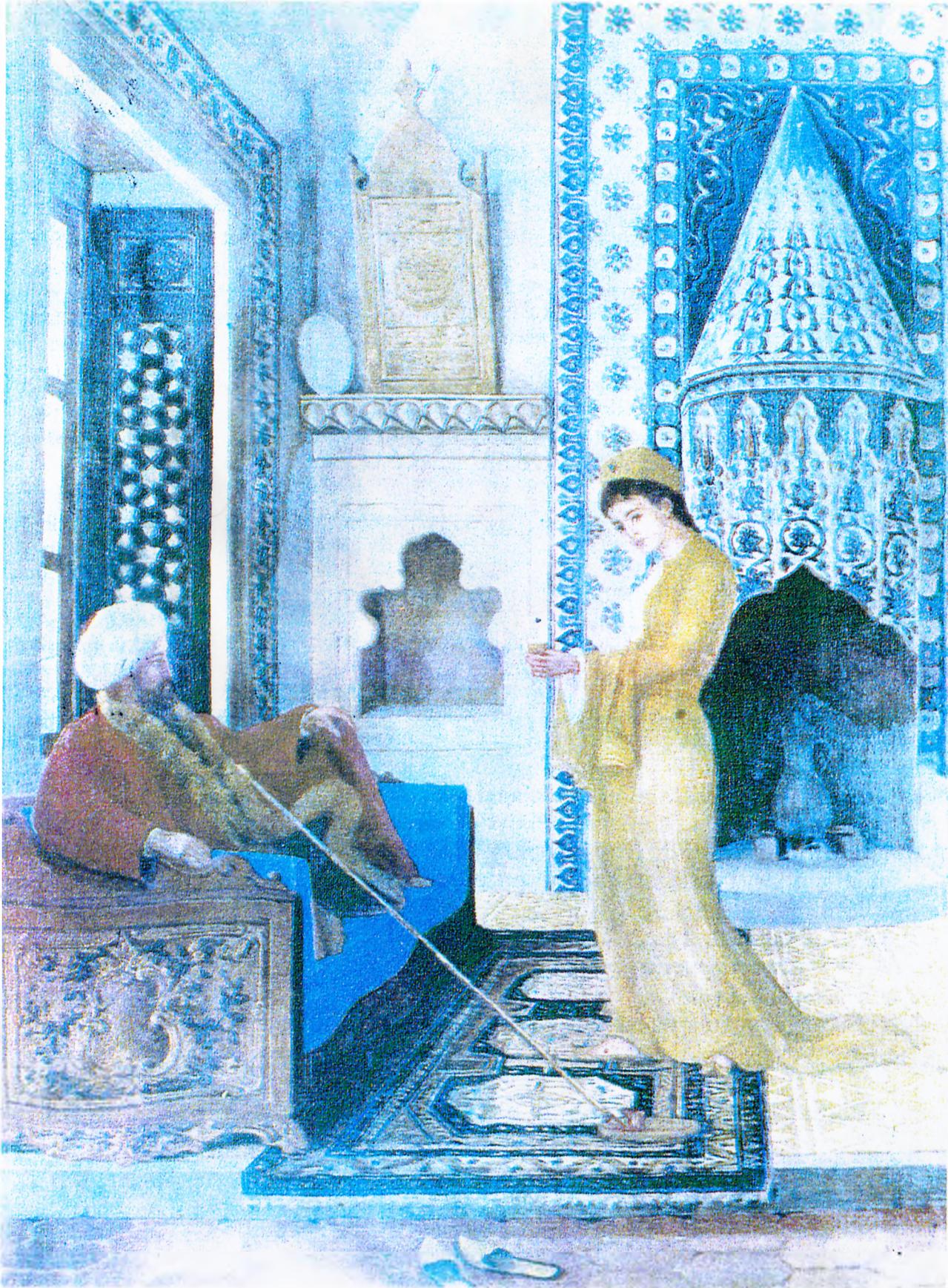


Plate 4 - Hamdi, Osman. *İftardan sonra*. (Türkiye İş Bankası Genel Merkezi Galerisi)
Source: Demirsar, B.V. *Osman Hamdi Tablolarında Gerçekle İlişkiler* (Plate 149),
Ankara: Kültür Bakanlığı Yayınları, 1989.

Catalog no: 4

Plate no: 4

4.1.1. Painter: Osman Hamdi

4.1.2. Title: “İftardan Sonra”

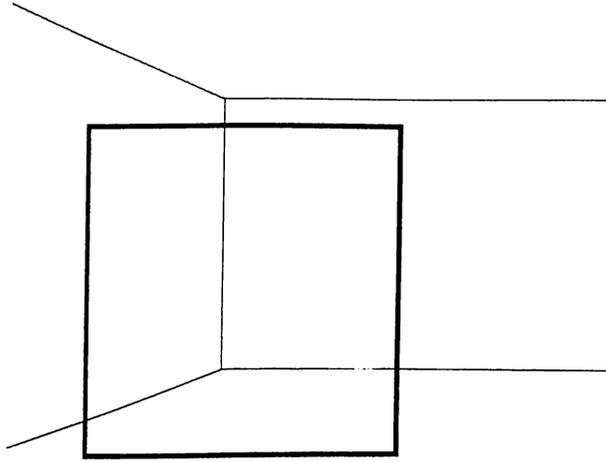
4.1.3. Date: 1886

4.1.4. Dimensions: 57 - 42cm

4.1.5. Technique: Oil on canvas

4.1.6. Present Owner: Türkiye İş Bankası Genel Merkezi Galerisi

4.1.7. Type of Space: Interior of a room



Frame 4 (Author's sketch)

4.2. Description

This is a scene where coffee is served by a woman to a man sitting on a couch. Like the other domestic interior studies of Osman Hamdi, this painting reflects a typical nineteenth century Ottoman domestic interior. It is a corner of a room. The three dimensionality is given with the emphasis on the corner and the light effects.

4.2.1. Structural Elements

4.2.1.1. Two walls are seen. The built-in hearth being a dominant element of this interior space is covered with ceramics. The niche is placed on the side of the built-in hearth. On top of the niche, there is a 'sergen' with 'hilye-i şerif' and a china placed on.

The walls are very thick and the window is projected outwards. Window is wide and high. The timber shutters on the side of the window have inlaid mother-of-pearl patterns on.

4.2.1.2. 'Seki üstü' and 'seki altı' are clearly depicted. Here, 'seki üstü' is made of stone with a carpet laid on and 'seki altı' is terra-cotta.

4.2.2. Non Structural Elements

4.2.2.1. A new movable element is present that is the couch.



Plate 5 - Halil Paşa. *Dikiş Diken Kadın*. (Private Collection of Geri Benardete)
Source: Tansuğ, S. *Halil Paşa* (Plate 62), İstanbul: Yapı Kredi Yayınları, 1993.

Catalog no: 5

Plate no: 5

5.1.1. Painter: Halil Paşa

5.1.2. Title: “Dikiş Diken Kadın” (Sewing Woman)

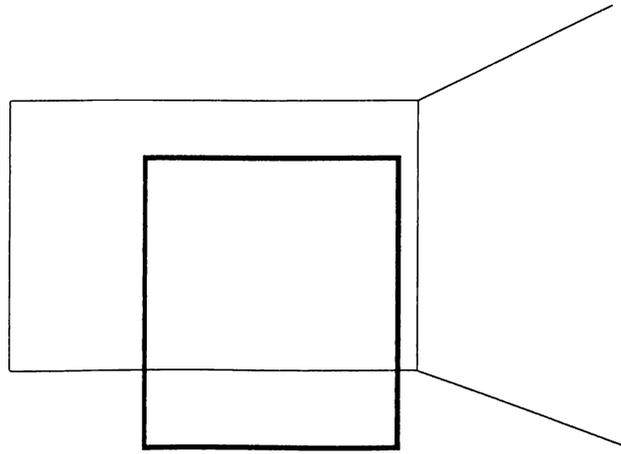
5.1.3. Date:

5.1.4. Dimensions: 70 - 90cm

5.1.5. Technique: Oil on canvas

5.1.6. Present Owner: Geri Benardete

5.1.7. Type of Space: Interior of a room



Frame 5 (Author's sketch)

5.2. Description

The painting is composed on daily life. The old lady is repairing the child's socks while she is standing next to her. It is a very plain room with minimum of decoration.

5.2.1. Structural Elements

5.2.1.1. The rear wall is seen. The wall is painted and there are wide window openings with curtains.

5.2.2. Non Structural Elements

5.2.2.1. The floor finishing is very plain and there are no extra coverings on. There is a small table in front of the window and a divan next to it.

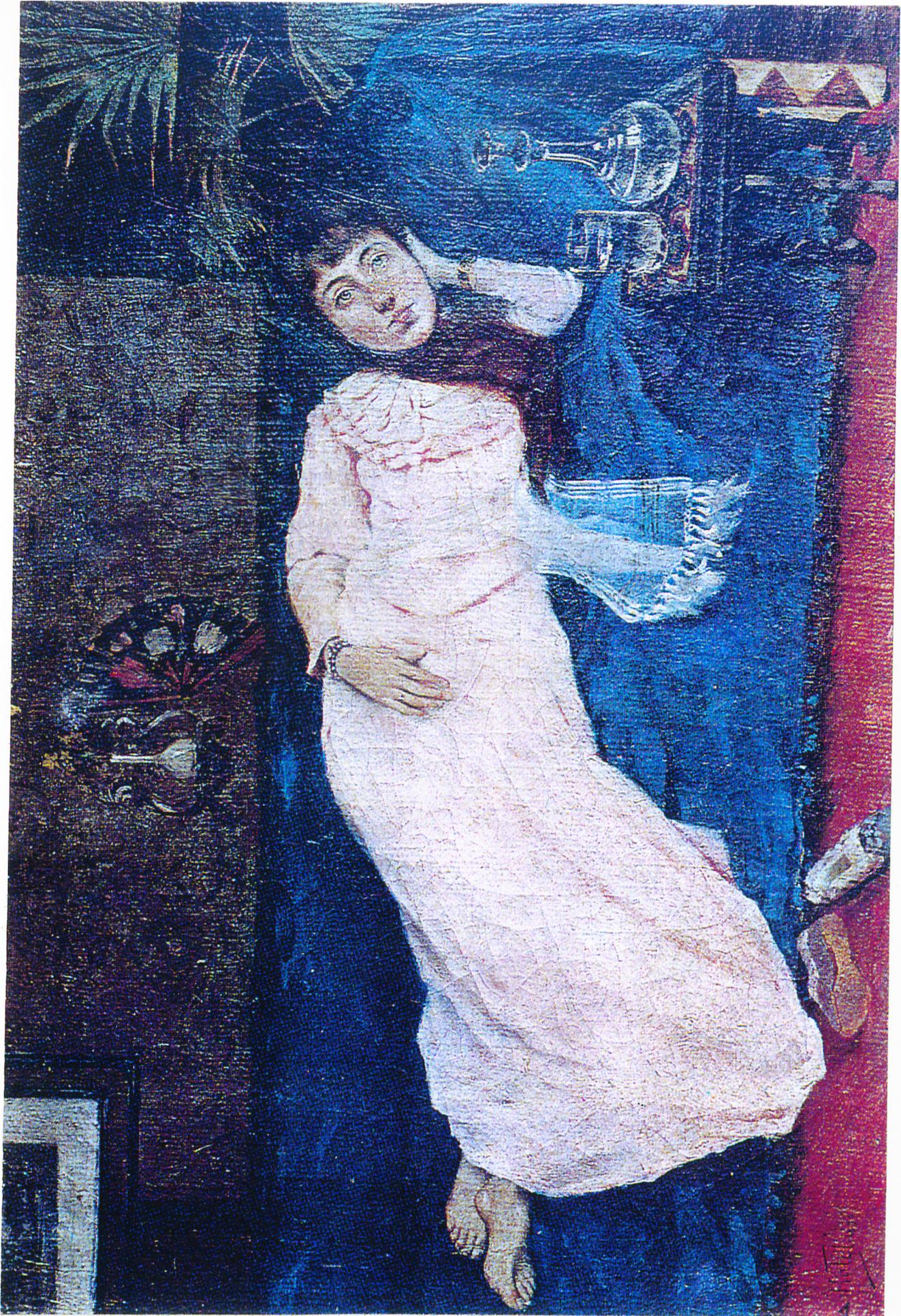


Plate 6 - Halil Paşa. *Uzanan Kadın*. (İstanbul Resim ve Heykel Müzesi)
Source: Tansuğ, S. *Halil Paşa* (Plate 105), İstanbul: Yapı Kredi Yayınları, 1993.

Catalog no: 6

Plate no: 6

6.1.1. Painter: Halil Paşa

6.1.2. Title: “Uzanan Kadın” (Reclining Woman)

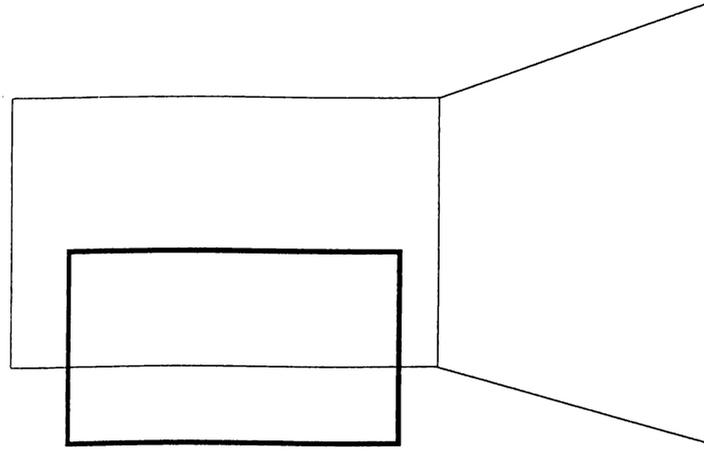
6.1.3. Date: 1894

6.1.4. Dimensions: 57 - 40cm

6.1.5. Technique: Oil on canvas

6.1.6. Present Owner: İstanbul Resim Heykel Müzesi

6.1.7. Type of Space: Interior of a room



Frame 6 (Author's sketch)

6.2. Description

There is no depth in the painting. The main theme in the painting is the reclining lady on a couch.

6.2.1. Structural Elements

6.2.1.1. Only the rear wall is seen. The material on the wall is paint, ornamented with patterns. Besides, there is the vase with a fan next to it, hung on the wall. Also, the corner of a frame is seen.

There are no openings shown. Therefore, there is no clue on how the light effected the room.

6.2.1.2. -

6.2.2. Non Structural Elements

6.2.2.1. The table is influenced by the Near East (such as Iran- Pakistan).



Plate 7 - Halil Paşa. *Enteryör*. (Private Collection of Emir Batuş)
Source: Tansuğ, S. *Halil Paşa* (Plate 104), İstanbul: Yapı Kredi Yayınları, 1993.

Catalog no: 7

Plate no: 7

7.1.1. Painter: Halil Paşa

7.1.2. Title: “Enteryör” (Interior)

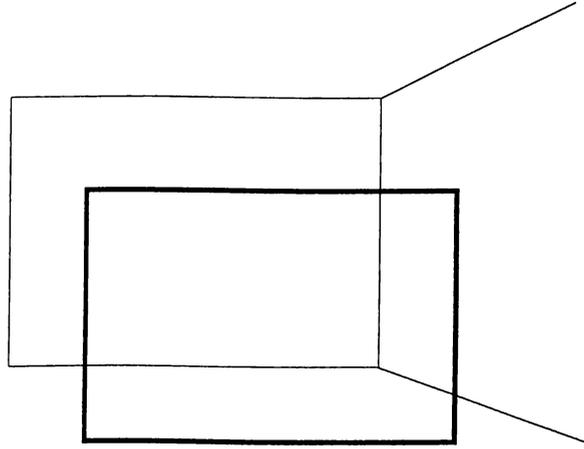
7.1.3. Date: 1899

7.1.4. Dimensions: 42 -32cm

7.1.5. Technique: Oil on canvas

7.1.6. Present Owner: Emir Batuş

7.1.7. Type of Space: Interior of a room



Frame 7 (Author's sketch)

7.2. Description

In the painting, the lifestyle of the period is emphasized. The lifestyle is mostly related with family structure more than social status. Three dimensionality is sensed from the corner and the effect of light that is getting darker to the corner of the room.

7.2.1. Structural Elements

7.2.1.1. Two walls are seen.

The line seen on the rear wall is the ‘hatıl’ that is a structural element. The usage of materials is very plain.

The openings are not included in the painting. There are no clues about the windows or doors.

7.2.1.2. On the floor, there is a carpet.

7.2.2. Non Structural Elements

7.2.2.1.The traditional Turkish house elements are present. The divan is raised from the floor though it is still in its original form. The ‘yüklük’ (built-in cupboard) is placed at the corner and it is filled with ‘döşek’ (mattress).



Plate 8 - Halil Paşa. *Resim Yapan Kız*. (Private Collection)
Source: Tansuğ, S. *Halil Paşa* (Plate 66), İstanbul: Yapı Kredi Yayınları, 1993.

Catalog no: 8

Plate no: 8

8.1.1. Painter: Halil Paşa

8.1.2. Title: “Resim Yapan Kız” (Painting Girl)

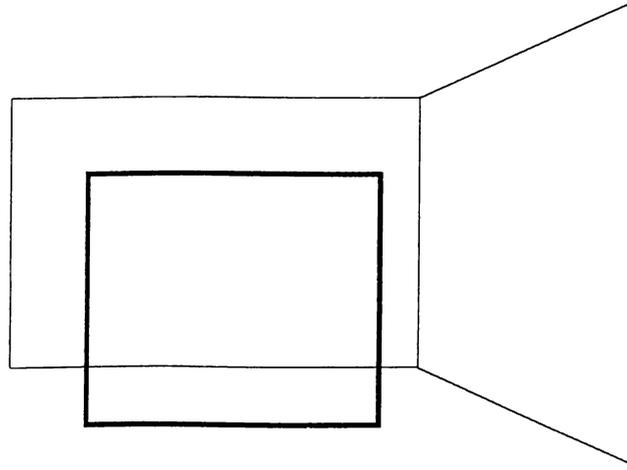
8.1.3. Date:

8.1.4. Dimensions: 40 - 32cm

8.1.5. Technique: Oil on canvas

8.1.6. Present Owner: A private collection

8.1.7. Type of Space: Interior of a room



Frame 8 (Author's sketch)

8.2. Description

A lady is painting. It is rather a dark painting where the depth is sensed by the light and shades.

8.2.1. Structural Elements

8.2.1.1. The rear wall is seen.

There are paintings hanging on the wall. There is an 'aynalık' in the middle of the pictures. The carpet is also hanging on the wall. There are pictures hanging on it.

8.2.1.2. There is a carpet on the floor.

8.2.2. Non Structural Elements

8.2.2.1. A divan, an armchair and a stove are present. Also, there is an easel with the canvas on and the paint box placed on a small table.

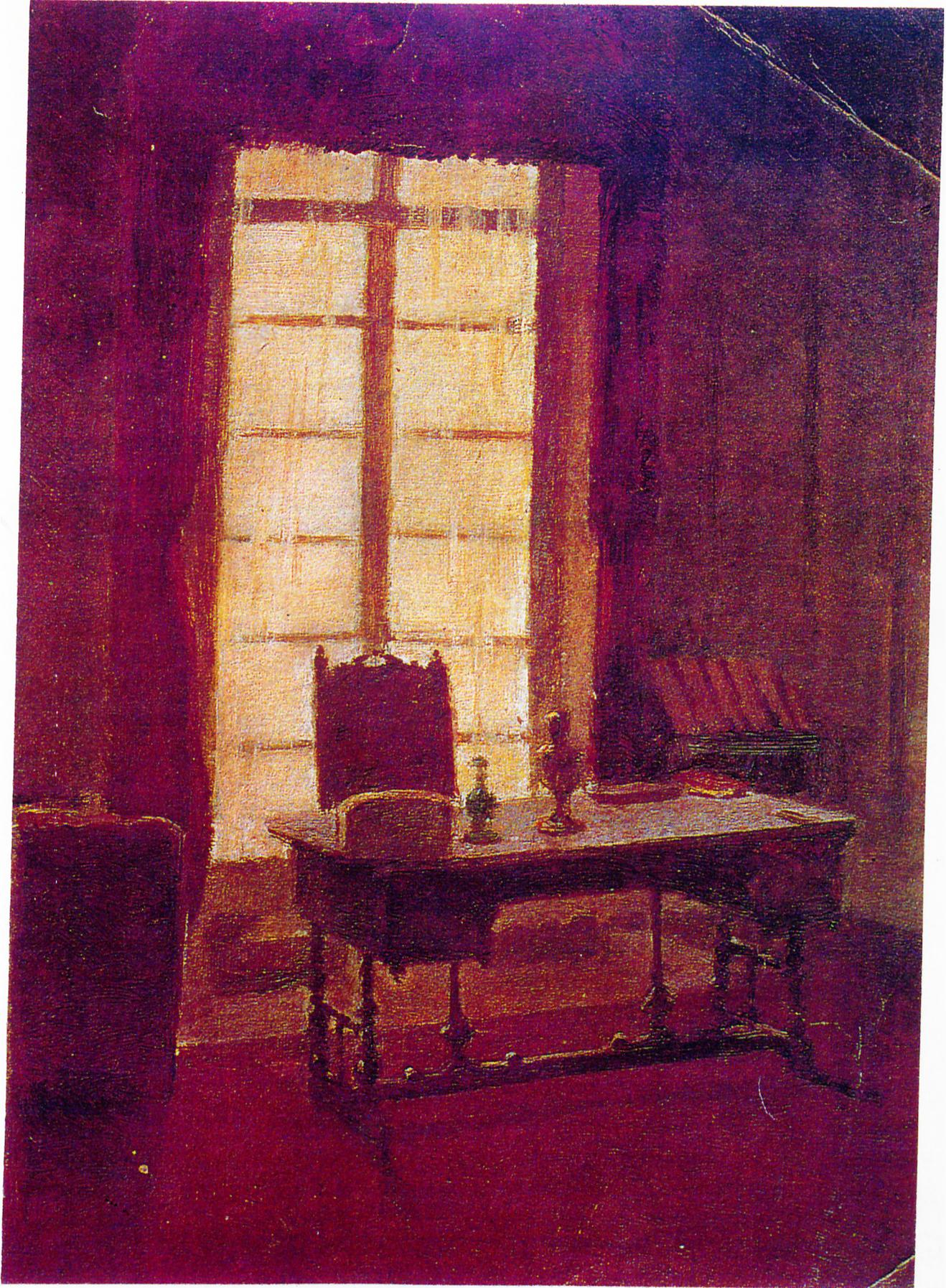


Plate 9 - Halil Paşa. *Çalışma Masası*. (Private Collection of Nazar Büyüm)
Source: Tansuğ, S. *Halil Paşa* (Plate 67), İstanbul: Yapı Kredi Yayınları, 1993.

Catalog no: 9

Plate no: 9

9.1.1. Painter: Halil Paşa

9.1.2. Title: “Çalışma Masası” (Study Desk)

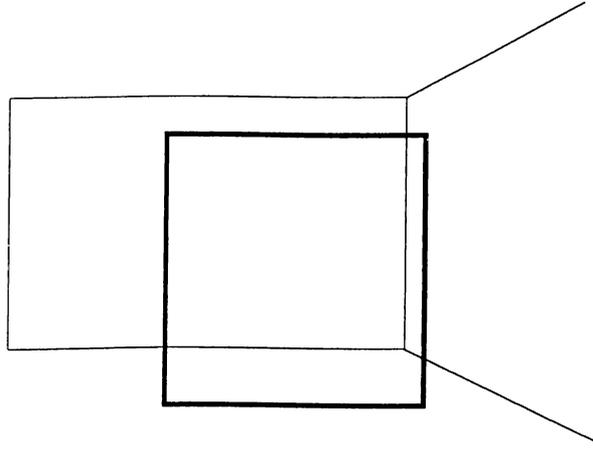
9.1.3. Date:

9.1.4. Dimensions: 40 -30cm

9.1.5. Technique: Oil on canvas

9.1.6. Present owner: Nazar Büyüm

9.1.7. Type of Space: Interior of a study room



Frame 9 (Author's sketch)

9.2. Description

A corner of a study room is depicted. It is decorated very simply with little ornamentation.

9.2.1. Structural Elements

9.2.1.1. Two walls are seen. The window on the rear wall is very high and wide.

9.2.1.2. A large carpet is laid on the floor.

9.2.2. Non Structural Elements

9.2.2.1. The study desk and the chair are totally in the Western style.

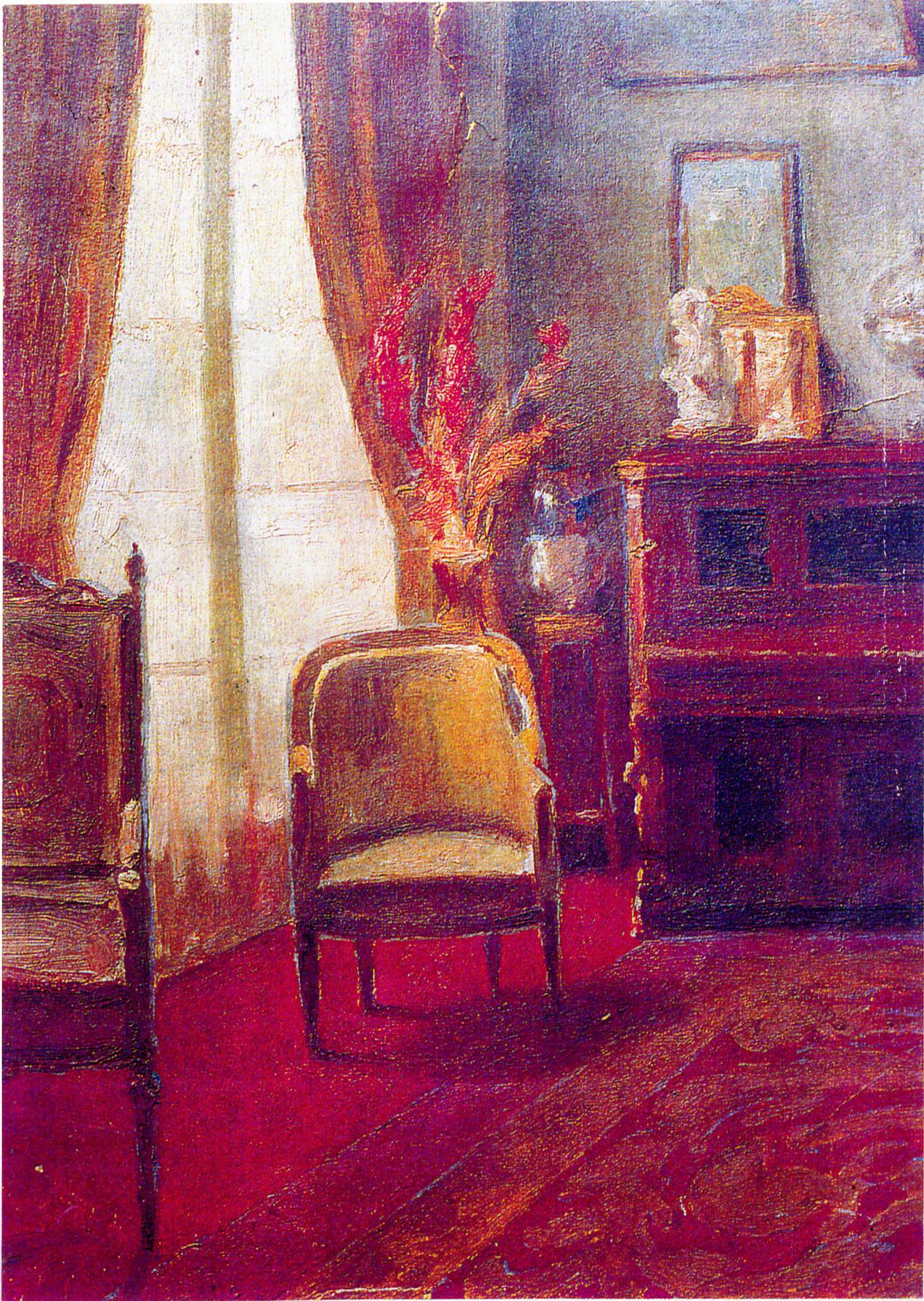


Plate 10 - Halil Paşa. *Çalışma Odası*. (Private Collection of Nazar Büyüm)
Source: Tansuğ, S. *Halil Paşa* (Plate 68), İstanbul: Yapı Kredi yayınları, 1993.

Catalog no: 10

Plate no: 10

10.1.1. Painter: Halil Paşa

10.1.2. Title: “Çalışma Odası” (Study Room)

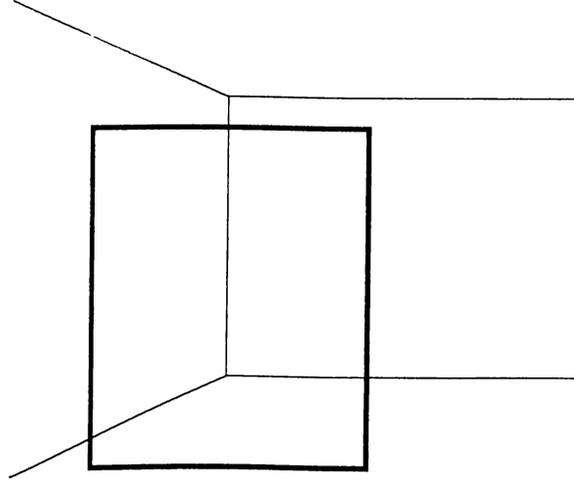
10.1.3. Date: -

10.1.4. Dimensions: 40 -30cm

10.1.5. Technique: Oil on canvas

10.1.6. Present Owner: Nazar Büyüm

10.1.7. Type of Space: Interior of a study room



Frame 10 (Author's sketch)

10.2. Description

A corner of a study room is depicted like in the previous example, “Çalışma Odası” by Osman Hamdi. The three dimensionality in the painting is sensed from the light and shade effect at the corner.

10.2.1. Structural Elements

10.2.1.1. Two walls are seen. On the side wall, there are pictures.

The window is high and wide. Instead of shutters, curtains are used.

10.2.1.2. A carpet is laid on the floor.

10.2.2. Non Structural Elements

10.2.2.1. All furniture are movable. There is a piano. In addition, there is a high stand with flowers on.

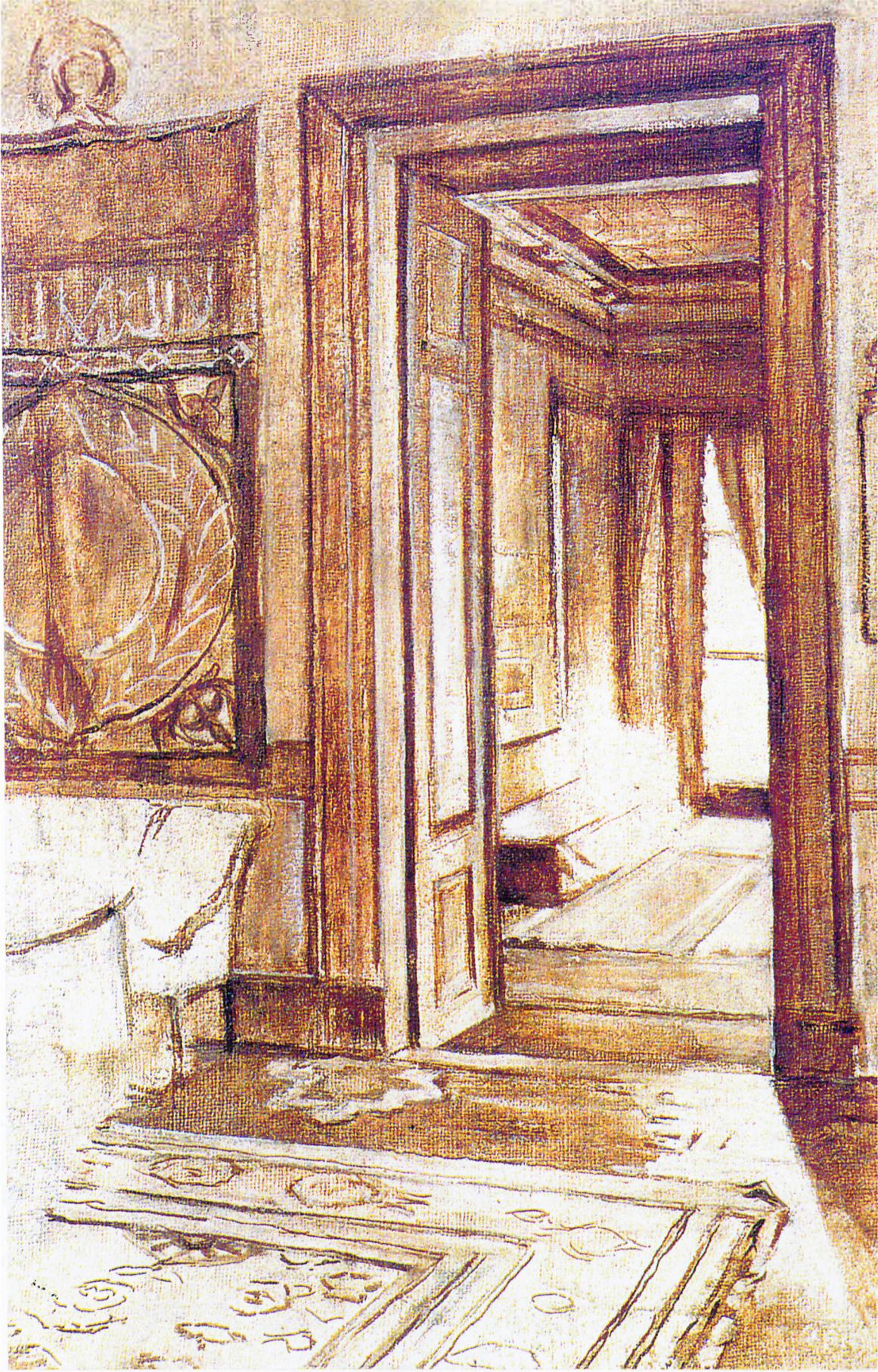


Plate 11 - Halil Paşa. *Oda İçi*. (From the Archive of Kile Sanat Galerisi)
Source: Tansuğ, S. *Halil Paşa* (Plate 69), İstanbul: Yapı Kredi Yayınları, 1993.

Catalog no: 11

Plate no: 11

11.1.1. Painter: Halil Paşa

11.1.2. Title: “Oda İçi” (Interior of a room)

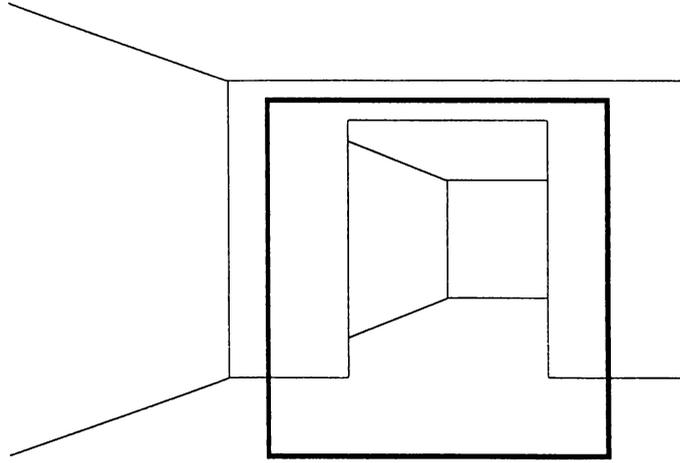
11.1.3. Date: -

11.1.4. Dimensions: -

11.1.5. Technique: Oil on canvas

11.1.6. Present Owner: Kile Sanat Galerisi

11.1.7. Type of Space: Interior of a house



Frame 11 (Author's sketch)

11.2. Description

The passage from the central hall to a room is seen. The room is partially seen from the door. There is a window and a divan next to it in the room. Three dimensionality is given with the passage to the rear room.

Catalog no: 11

Plate no: 11

11.1.1. Painter: Halil Paşa

11.1.2. Title: “Oda İçi” (Interior of a room)

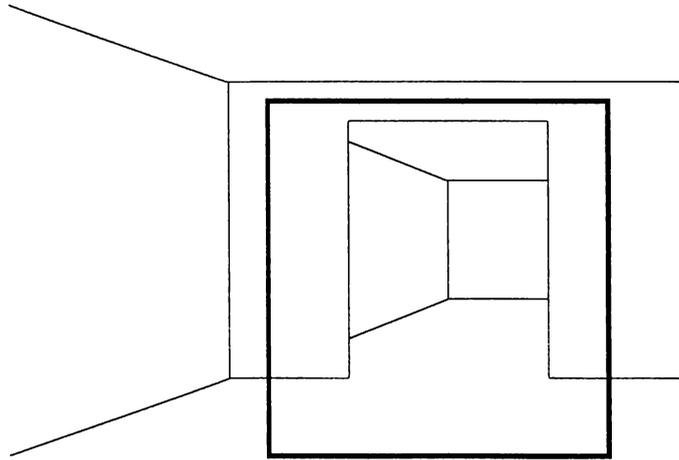
11.1.3. Date: -

11.1.4. Dimensions: -

11.1.5. Technique: Oil on canvas

11.1.6. Present Owner: Kile Sanat Galerisi

11.1.7. Type of Space: Interior of a house



Frame 11 (Author's sketch)

11.2. Description

The passage from the central hall to a room is seen. The room is partially seen from the door. There is a window and a divan next to it in the room. Three dimensionality is given with the passage to the rear room.

11.2.1. Structural Elements

11.2.1.1. Three walls are seen. On the wall of the hall, there is a hanging textile.

The doors are double winged. The large window helps to get light in. The usage of curtain is seen.

11.2.1.2. On the floor, there is a carpet. In addition, the ceiling is seen with its ornamentations.

11.2.2. Non Structural Elements

11.2.2.1. Movable furniture, such as the chair, table and sedir, are seen.

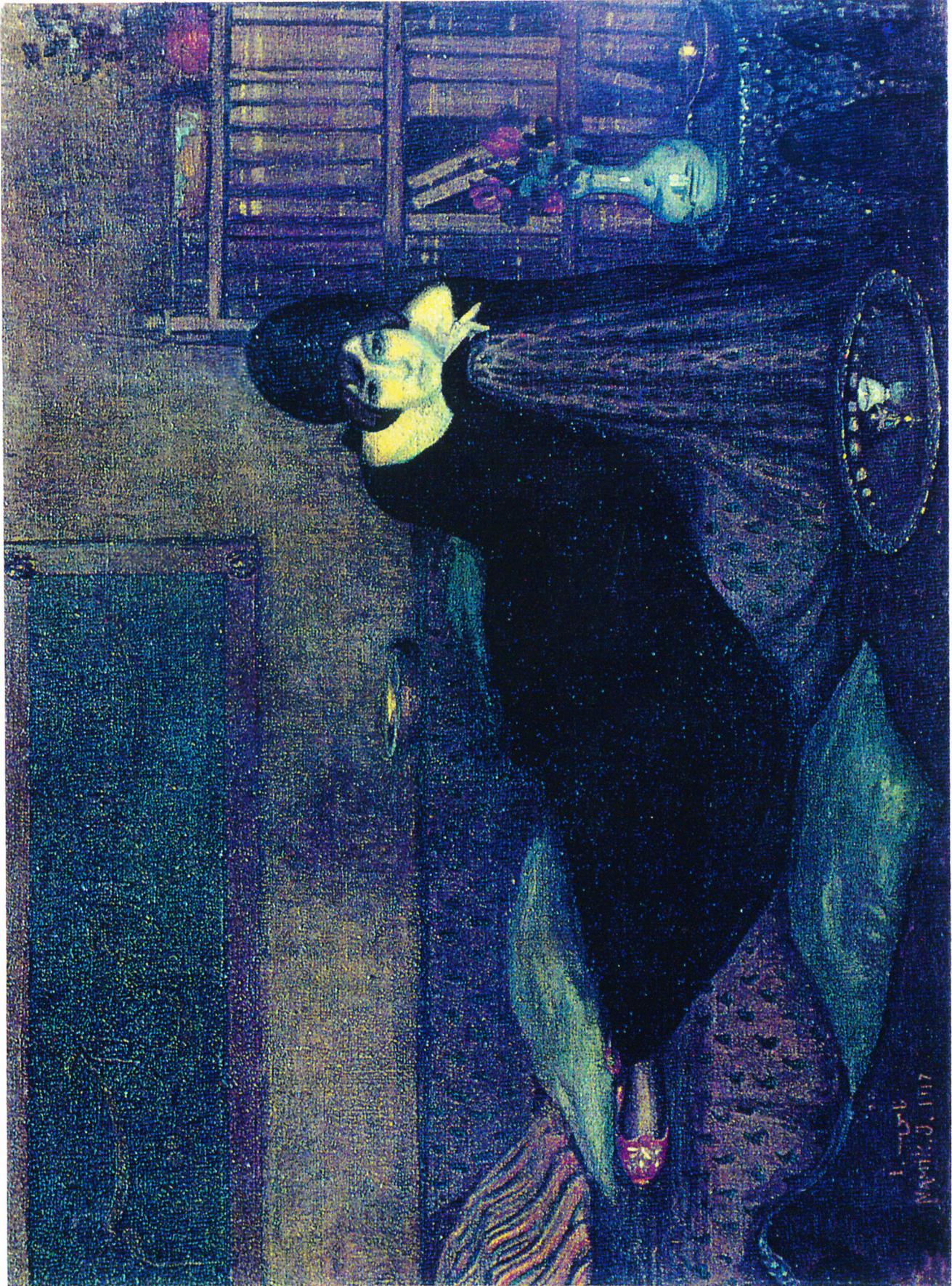


Plate 12 - İsmail, Namık. *Uzanan Kadın*. (İstanbul Resim ve Heykel Müzesi)
Source: Renda, G. *A History of Turkish Painting* (Plate 171),
London: Palasar Sa. in association with University of Washington Press, 1988.

Catalog no: 12

Plate no: 12

12.1.1. Painter: Namık İsmail

12.1.2. Title: “Uzanan Kadın” (Woman Reclining)

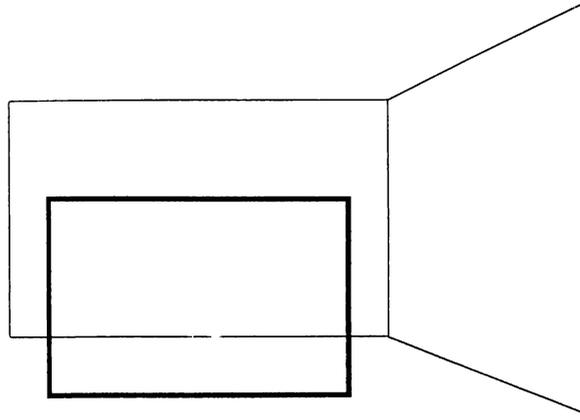
12.1.3. Date: 1917

12.1.4. Dimensions: 131 -180cm

12.1.5. Technique: Oil on canvas

12.1.6. Present Owner: İstanbul Resim Heykel Müzesi

12.1.7. Type of Space: Interior of a room



Frame 12 (Author's sketch)

12.2. Description

The main theme in the painting is the reclining lady. It is a part of the room and there is no feeling of depth at all. There is a library, and in front of it, there is a Near East influenced small table with a vase and a cup on. In addition to this, there is a shiny tray with coffee cups on, on the floor. A shiny metal bowl is put on the back of the couch.

12.2.1. Structural Elements

12.2.1.1. The rear wall is seen.

The wall finishing is paint. On the wall, there is a framed Arabic inscription.

There is no clue about the openings in the room.

12.2.1.2. The floor material is not clear enough to be interpreted.

12.2.2. Non Structural Elements

12.2.2.1. The couch is covered with textile and there are pillows on. Different than the other selected paintings, there is a small library besides the couch. It is movable and made of few simple wooden shelves.



Plate 13 - Abdülmecit. *Sarayda Goethe*. (İstanbul Resim ve Heykel Müzesi)
Source: Renda, G. *A History of Turkish Painting* (Plate 118),
London: Palasar Sa. in association with University of Washington Press, 1988.

Catalog no: 13

Plate no: 13

13.1.1. Painter: Abdülmecit

13.1.2. Title: “Sarayda Goethe” (Goethe in Saray)

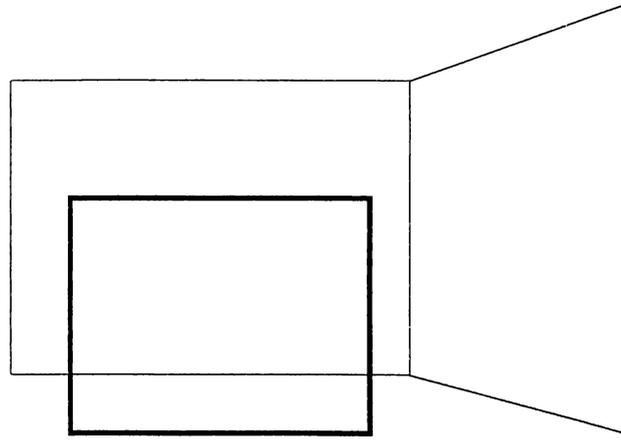
13.1.3. Date: 1920

13.1.4. Dimensions: 154 -211cm

13.1.5. Technique: Oil on canvas

13.1.6. Present Owner: İstanbul Resim Heykel Müzesi

13.1.7. Type of Space: Interior of a room in Saray



Frame 13 (Author's sketch)

3.2. Description

The painting's main theme is one of the sultans in the Saray .

13.2.1. Structural Elements

13.2.1.1. The rear wall is seen. On the wall, there is a carpet hung.

13.2.1.2. On the floor, there is an animal skin laid.

13.2.2. Non Structural Elements

13.2.2.1. There is a couch and a small table.



Plate 14 - Eyübođlu, Bedri Rahmi. *Saadettin Eyübođlu*. (Private Collection of Mehmet Eyübođlu)
Source: Erol, T. *Bedri Rahmi Eyübođlu* (Plate 12), İstanbul: Cem Yayınevi, 1984.

Catalog no: 14

Plate no: 14

14.1.1. Painter: Bedri Rahmi Eyübođlu

14.1.2. Title: “Saadettin Eyübođlu”

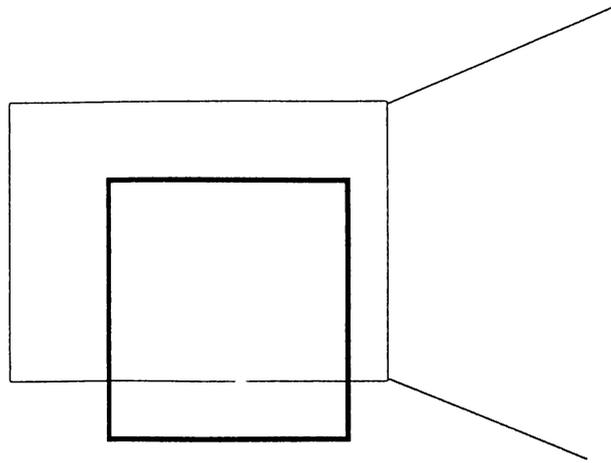
14.1.3. Date: 1933

14.1.4. Dimensions: 48 - 26cm

14.1.5. Technique: Oil on canvas

14.1.6. Present Owner: Mehmet Eyübođlu

14.1.7. Type of Space: Interior of a room



Frame 14 (Author’s sketch)

14.2. Description

There is no depth in the painting. Only the rear wall with a console in front of it is seen. There are pictures hung on the wall. A decorative clock and a vase with flowers is put on the console.

14.2.1. Structural Elements

14.2.1.1. The rear wall is seen. On the wall, there are pictures hung. The wall is covered with striped wall paper.

14.2.1.2. There is no clue about the floor.

14.2.2. Non Structural Elements

14.2.2.1. There is a cabinet and a chair.

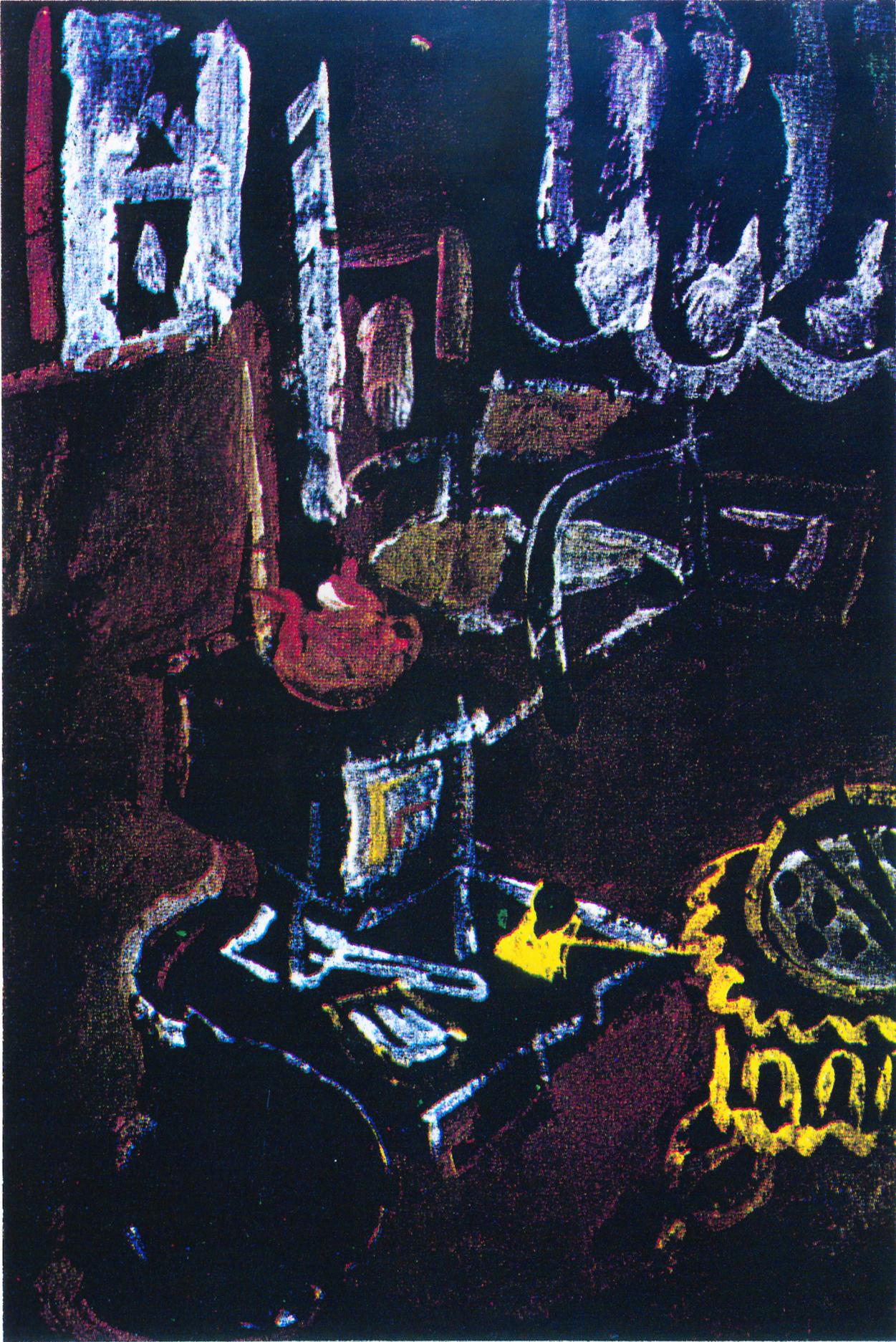


Plate 15 - Eyübođlu, Bedri Rahmi. *Oda İçi*. (Private Collection of Mehmet Eyübođlu)
Source: Erol, T. *Bedri Rahmi Eyübođlu* (Plate 27), İstanbul: Cem Yayınevi, 1984.

consists of a cat, a stove, brazier, chair with a pillow next to it, a window and a curtain.

15.2.1. Structural Elements

15.2.1.1. Two walls are seen. The element on the side wall is a window.

15.2.1.2. There is no clue about the floor as it is very dark.

15.2.2. Non Structural Elements

15.2.2.1. The chair is a modern example. The stove is placed at the center of the room and the brazier is next to it.

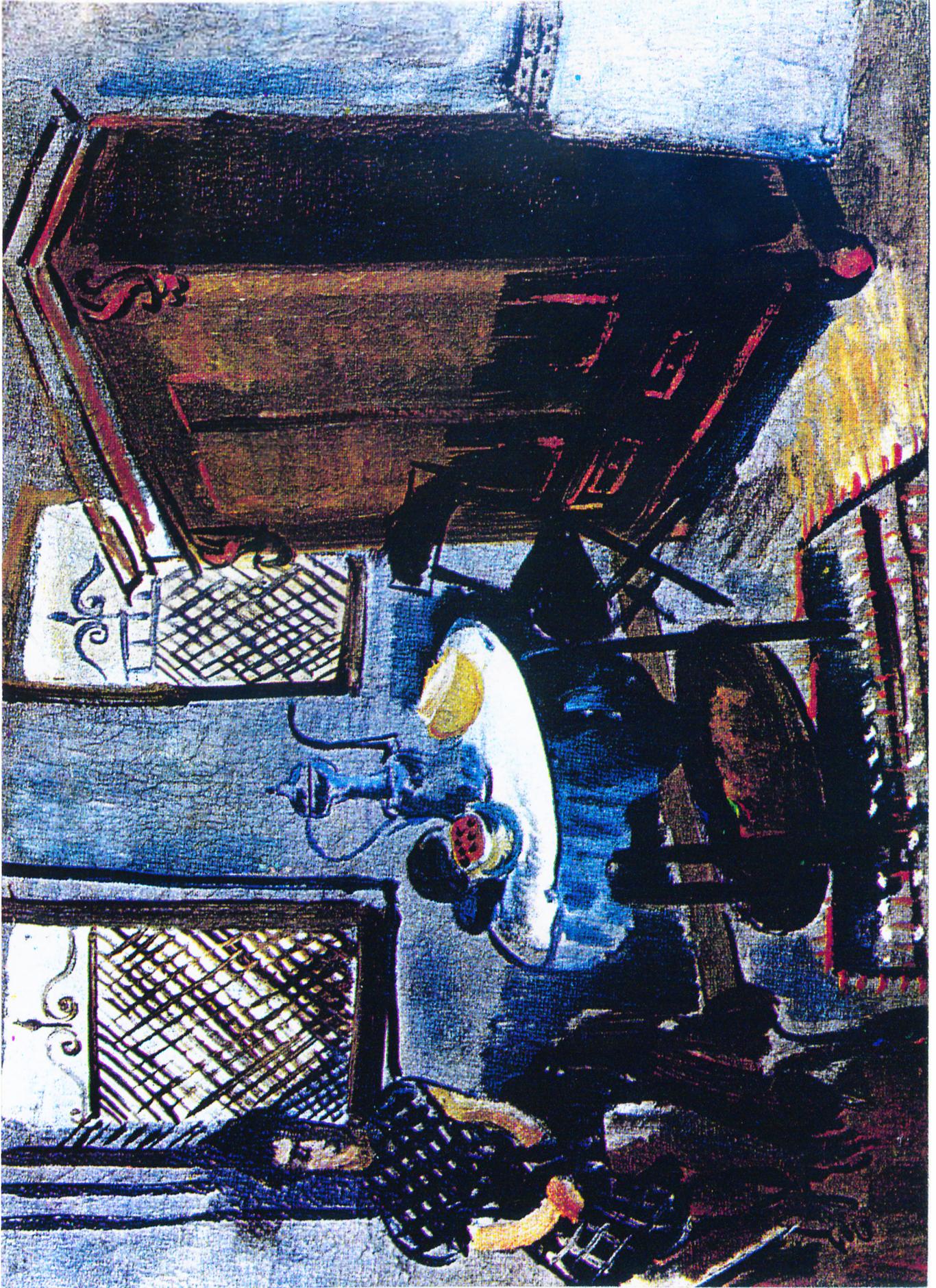


Plate 16 - Eyübođlu, Bedri Rahmi. *Oda İçi*. (İstanbul Resim ve Heykel Müzesi)
Source: Erol, T. *Bedri Rahmi Eyübođlu* (Plate 28), İstanbul: Cem Yayınevi, 1984.

Catalog no: 16

Plate no: 16

16.1.1. Painter: Bedri Rahmi Eyübođlu

16.1.2. Title: “Oda İçi” (Interior of a Room)

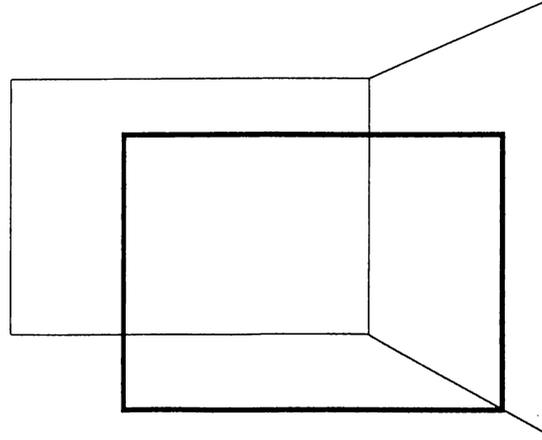
16.1.3. Date: 1937

16.1.4. Dimensions: 50 - 68cm

16.1.5. Technique: Oil on canvas

16.1.6. Present Owner: İstanbul Resim Heykel Müzesi

16.1.7. Type of Space: Interior of a room



Frame 16 (Author's sketch)

16.2. Description

The theme in the painting is a corner of a living room where the table, chairs and a wardrobe is gathered. Also, there is a figure on one of the chairs. The depth is sensed with the corner.

6.2.1. Structural Elements

16.2.1.1. Two walls are seen. The window on the wall has a single frame without divisions. There is 'kafes' (lathwork) outside the windows in a traditional manner.

In addition, there is skirting at the junction of the wall and the floor.

16.2.1.2. There is a carpet laid on the floor.

16.2.2. Non Structural Elements

16.2.2.1. The table, chairs and the wardrobe are the movable elements in the room.



Plate 17 - Eyübođlu, Bedri Rahmi. *Oda İçi*. (Private Collection of Mehmet Eyübođlu)
Source: Erol, T. *Bedri Rahmi Eyübođlu* (Plate 30), İstanbul: Cem Yayınevi, 1984.

Catalog no: 17

Plate no :17

17.1.1. Painter: Bedri Rahmi Eyübođlu

17.1.2. Title: “Oda İçi” (Interior of a Room)

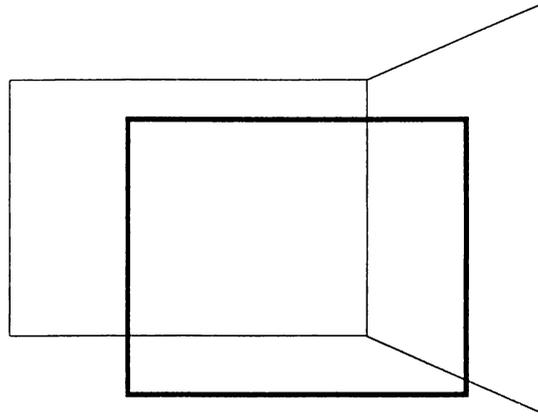
17.1.3. Date: 1937

17.1.4. Dimensions: 50 -60cm

17.1.5. Technique: Oil on canvas

17.1.6. Present Owner: Mehmet Eyübođlu

17.1.7. Type of Space: Interior of a room



Frame 17 (Author's sketch)

17.2. Description

The composition is a depiction of a corner of a room. The depth is not much sensed except for the furnitures' placement.

17.2.1. Structural Elements

17.2.1.1. Two walls are seen. Window with vertical divisions with bars outside, lights the interior.

17.2.1.2. There are no clues about the floor.

17.2.2. Non Structural Elements

17.2.2.1. There are chairs, a coffee table and a stove in the room.



Plate 18 - Üren, Eşrev. *Ev İçi*. (Türkiye İş Bankası Collection)
Source: Turani, A. *Batı Anlayışına Dönük Türk Resim Sanatı* (Plate 54),
Ankara: Türkiye İş Bankası Kültür Yayınları, 1984.

Catalog no: 18

Plate no: 18

18.1.1. Painter: Eşref Üren

18.1.2. Title: “Ev İçi” (Interior of a House)

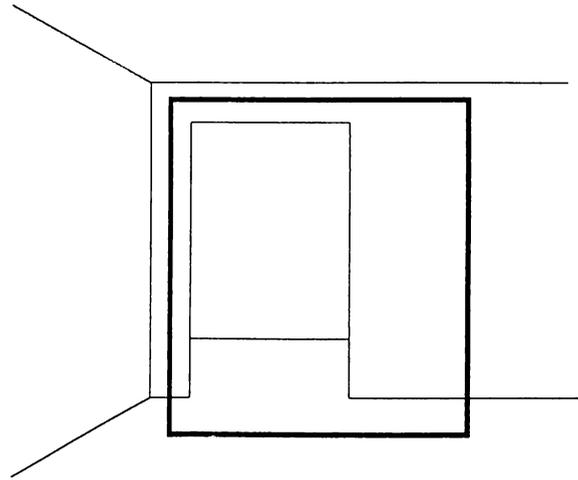
18.1.3. Date: Around 1940

18.1.4. Technique: Oil on canvas

18.1.5. Present Owner: Türkiye İş Bankası Collection

18.1.6. Dimensions: 61 - 51cm

18.1.7. Type of Space: Interior of a house



Frame 18 (Author's sketch)

18.2. Description

The painting belongs to 1940's. The house is very plain. The depth in the painting is sensed with the passage from a room to another that forms the composition. There is a lady busy with something in the rear room.

18.2.1. Structural Elements

18.2.1.1. Two walls are seen. The electric button is seen on the front wall.

18.2.1.2. There is no clue about the floor.

18.2.2. Non Structural Elements

18.2.2.1. There is only a chair seen in the painting.



Plate 19 - Naci, Elif. *Kapının Arkasında Saklanan Kız*. (İstanbul Resim Heykel Müzesi)
Source: Renda, G. A History of Turkish Painting (Plate 247),
London: Palasar Sa. in association with University of Washington Press, 1988.

Catalog no: 19

Plate no: 19

19.1.1. Painter: Elif Naci

19.1.2. Title: “Kapının Arkasında Saklanan Kız” (Girl Hiding Behind the Door)

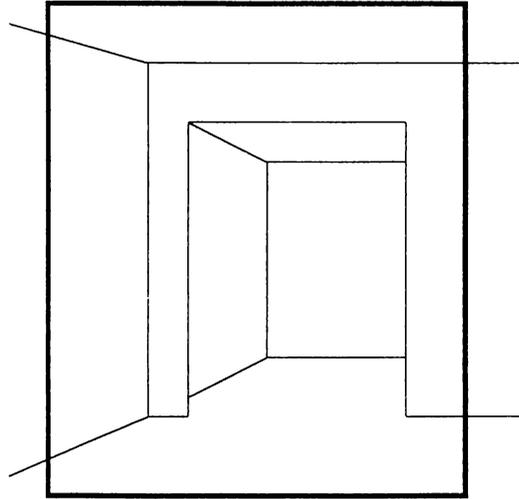
19.1.3. Date: Around 1940’s

19.1.4. Dimensions: 54- 73cm

19.1.5. Technique: Oil on canvas

19.1.6. Present Owner: İstanbul Resim Heykel Müzesi

19.1.7. Type of Space: Interior of a house



Frame 19 (Author’s sketch)

19.2. Description

Interior of a house is depicted. It seems to be the passage from the center hall to a room. The composition is very plain. There is a girl hiding behind the door.

19.2.1. Structural Elements

19.2.1.1. Three walls are seen. There are electric buttons and a stove pipe on the walls. The walls are painted. The doors with their thick timber frames are the dominant elements of the composition. The rear door at the corner of the inner room has a glass division on it. Also there is a 'süpürgelik' (skirting) of timber. Besides for that, the timber band continues at the junction point of the wall and the ceiling.

19.2.1.2. The floor is very plain and there is nothing laid on it.

19.2.2. Non Structural Elements

19.2.2.1. There is only one single element depicted that is the chair in the room.

APPENDIX -2

Painter	Painting	Period	Type of Space	Structural Elements				Non Structural Elements	
				Walls			Floor	Furniture	
				Elements	Materials	Openings		Built-in	Movable
<i>Osman Hamdi</i>	<i>Kahve Ocağı</i>	<i>1879</i>	<i>Domestic</i>	<i>Built-in hearth, niches, sergen</i>	<i>Ceramics, plaster</i>		<i>Terracotta</i>	<i>Seki</i>	
<i>Osman Hamdi</i>	<i>Ressam Çalışırken</i>	<i>1880's</i>	<i>Domestic</i>	<i>Built-in cupboard, sergen, shutters, built-in hearth</i>	<i>Paint, ceramics, timber</i>	<i>Window</i>	<i>Carpets</i>	<i>Seki</i>	
<i>Osman Hamdi</i>	<i>Vazo Yerleştiren Kız</i>	<i>1881</i>	<i>Domestic</i>	<i>Flower pot</i>	<i>Paint</i>			<i>Divan</i>	
<i>Osman Hamdi</i>	<i>İftardan Sonra</i>	<i>1886</i>	<i>Domestic</i>	<i>Shutters, sergen, niche, built-in hearth</i>	<i>Ceramics, paint, timber</i>	<i>Window</i>	<i>Seki üstü (stone), Seki altı (terra cotta)</i>		<i>Couch</i>
<i>Halil Paşa</i>	<i>Dikiş Diken Kadın</i>		<i>Domestic</i>	<i>Curtain,</i>	<i>Paint</i>	<i>Windows</i>		<i>Divan</i>	<i>Small Table</i>
<i>Halil Paşa</i>	<i>Uzanan Kadın</i>	<i>1894</i>	<i>Domestic</i>	<i>Flower pot, fan</i>	<i>Paint</i>				<i>Table, Couch</i>
<i>Halil Paşa</i>	<i>Enteryör</i>	<i>1899</i>	<i>Domestic</i>	<i>Hatıl, built-in cupboard</i>	<i>Paint</i>		<i>Carpet</i>		<i>Divan, small table</i>
<i>Halil Paşa</i>	<i>Resim Yapan Kız</i>		<i>Domestic</i>	<i>Paintings, aynalık, carpet</i>	<i>Carpet</i>		<i>Carpet</i>		<i>Divan, armchair, stove</i>
<i>Halil Paşa</i>	<i>Çalışma Masası</i>		<i>Domestic</i>		<i>Paint, curtain</i>	<i>Window</i>	<i>Carpet</i>		<i>Study desk, chair</i>
<i>Halil Paşa</i>	<i>Çalışma Odası</i>		<i>Domestic</i>	<i>Pictures, curtains</i>	<i>Paint</i>	<i>Window</i>	<i>Carpet</i>		<i>High stand, piano, armchairs</i>

Details of Selected Paintings - Table 1

Painter	Painting	Period	Type of Space	Structural Elements				Non Structural Elements	
				Walls			Floor	Furniture	
				Elements	Materials	Openings		Built-in	Movable
<i>Halil Paşa</i>	<i>Oda İçi</i>		<i>Domestic</i>	<i>Textile, curtain, hatıl, skirting</i>	<i>Paint, timber</i>	<i>Doors, window</i>	<i>Carpet</i>		<i>Table, sedir, armchair</i>
<i>Namık İsmail</i>	<i>Uzanan Kadın</i>	<i>1917</i>	<i>Domestic</i>	<i>Arabic inscription</i>	<i>Paint</i>				<i>Couch, library, small table</i>
<i>Abdülmecit</i>	<i>Sarayda Goethe</i>	<i>1920</i>	<i>Domestic</i>	<i>Carpet</i>			<i>Animal skin, carpet</i>		<i>Couch, small table</i>
<i>Bedri Rahmi Eyüboğlu</i>	<i>Saadettin Eyüboğlu</i>	<i>1933</i>	<i>Domestic</i>	<i>Pictures</i>	<i>Wall paper</i>				<i>Console, armchair</i>
<i>Bedri Rahmi Eyüboğlu</i>	<i>Oda İçi</i>	<i>1936</i>	<i>Domestic</i>	<i>Curtain</i>	<i>Paint</i>	<i>Window</i>			<i>Stove, brazier, chair</i>
<i>Bedri Rahmi Eyüboğlu</i>	<i>Oda İçi</i>	<i>1937</i>	<i>Domestic</i>	<i>Skirting</i>	<i>Paint, timber</i>	<i>Window, lathwork</i>	<i>Carpet</i>		<i>Table, chairs, wardrobe</i>
<i>Bedri Rahmi Eyüboğlu</i>	<i>Oda İçi</i>	<i>1937</i>	<i>Domestic</i>	<i>Curtain</i>	<i>Paint</i>	<i>Window</i>	<i>Carpet</i>		<i>Chairs, coffee table, stove</i>
<i>Eşref Üren</i>	<i>Ev İçi</i>	<i>1930-40's</i>	<i>Domestic</i>	<i>Electric button, Pictures</i>	<i>Paint, textile, timber</i>	<i>Door</i>			<i>Chair</i>
<i>Elif Naci</i>	<i>Kapının arkasında saklanan kız</i>	<i>1930-40's</i>	<i>Domestic</i>	<i>Chair, electric button, stove pipe, skirting</i>	<i>Timber, plaster</i>	<i>Doors</i>			<i>Chair</i>

Details of Selected Paintings - Table 1 (continued)

GLOSSARY

Aynalık: a piece of furniture hung on the wall, used to place the mirror on.

Döşek: mattress.

Hatıl: lintel.

Hilye-i Şerif: inscription panel with praising words for Prophet Mohammed or the Holy Book, Koran.

Kafes: lattice.

Kaftan: a thick coat with fur inside, used during Ottoman period.

Ocak yaşmağı: the upper part of a built-in hearth or cheminée used to keep smoke and conduct it towards the chimney.

Seki/ sedir: sitting unit, usually around three sides or one side of a traditional Ottoman room.

Seki-altı: lower part of a traditional Ottoman room.

Seki-üstü: stilted part of a traditional Ottoman room.

Sergen: shelf going all around a room at an approximate height of two meters.

Sofa: main plan element composing the central part and connecting the room of a traditional Anatolian Ottoman house.

Süpürgelik: skirting.

Tembel gözü/ deliği: small niche on the wall, used to put household goods.

Yerli-ocak: built-in-hearth.

Yüklük: built-in cupboard.

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