

14th and 15th Century's Turkish Carpets with Animal Figures of Descriptive Survey of the Design and Color Features

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KEYWORDS Carpet. Design. Engraving. Motif. Pictures

ABSTRACT Starting from the first age, especially from palaeolithic and the stone ages, pictures drawn on the surface of the inside of the caves, symbolic engravings done by sculpting stones using various tools, or equipments made out of bones to be used in daily life, have been providing serious information about the history of humanity. The aim of this survey is the descriptive analysis of the engravings, especially the colors and designs of the carpets, from the 14th and 15th centuries. Ichographic and ichonologic analysis methods are used in this survey. The result of the survey is that since the beginning of history of humanity, most important information and experiences on the lives of people have been transferred by artistic activities, especially people transferred pain, sadness, happiness, and various messages to the next generations by weaving these emotions on carpets or rags.

INTRODUCTION

Much as engravings were produced for various purposes, from time to time, people that produce them used the psychology at that time or some sociological, economical, geographical, and cultural situations that belong to the time they lived in, by weaving these on the carpets (Atlihan and Rahmani 2016; Yasar 2016; Yildiz 2013; Yilmaz and Anmac 2000). These engravings conveyed the information about their time many years after they had been produced (Atesok 2005).

Much as engravings have a special place in Turkish society, carpets are considered as the world of forms and colors in which much more meaningful, deeper, mythological comments and symbolic meanings are stylized (Mesleki Egitim ve Ogretim Sisteminin Guclendirilmesi Projesi (MEGEP) 2013; Ongen 2016). Natural lifestyles of Yoruk and Turkmen tribes who inhabited in a large geographic space from Turkistan to the Balkans were animated in carpets and other engravings (Oguz 2004). Actually, this way of expressing oneself by Yoruk tribes has brought different motifs and richness of colors along with nostalgic differences to modern days (Erberk 2002; Kalay and Subasi 2016).

While people were producing the object they needed, in one hand they also shaped it, and also they tried to assign different meanings to these objects. This process of assigning a meaning has brought about cultural values in time (Yilmaz 2010). As carpets and engravings are the objects of culture, naturally, they carry the values of the people who produced them. This process is encountered in every stage of weaving, beginning from the coloring of fibers to the making of motifs and designs (Baser 1992; Buksur and Olmez 2011; Yakartepe and Yakartape 1995). These cultural values encountered in each stage of production, have become basic data about that era in time. According to Genc (2012), engravings constitute a whole of social and economical artistic indicators. The perception of an engraving, interpreting and making sense of the motifs, composition and colors, determine which factors contribute to the process of designing that object (Erberk 2002; Imer 1987). Cultural, historical, economical, and aesthetic features take the lead among the different kinds of factors that determine this process. According to Genc (2012), the historical aspect that is special an engraving, mostly becomes a reference guide for other engravings.

The engravings that are thought to have been used in the tents of Yoruks who are described as people who were the first migrant settlers, who lived in tents, and who earned their keeps from sheep and goat (Dulkadir 1997), and which are thought to have been used during the travels that made from the houses of Yoruks to

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the magnificent environments of palaces, stayed for many years in the houses of country and city people (Akan 2007; Kalay and Subasi 2016). Engravings were used as beds, the most important objects that Yoruks put on the floor, and covered their environments with, as quilts, a flooring tool at a city house, ground cloth of the couch in the most important place, as runner, wall decoration, bedstead or tablecloth, corner or back cushion, ornament or the masterpiece of dowery of young ladies (Katiranci-Demirci 1996). In addition, according to Gulensoy (2007), these engravings decorated the palaces of kings or princes, chateaus of nobles and houses of distinguished families in the West. Engravings were put on the coffins of Anatolian people on their request during their last journeys and then donated to mosques (Alantar 2006). In the West, especially in Hungary, engravings were put on the object that the corpse was put in, in traditional funerals. Also, apart from mosques, engravings decorated churches with icons, and were glorified by having been put on the tables that were considered holy (Akan 2007; Alantar 2006: 13; Yasar 2016).

Engravings are among the fixtures of Protestant episcopal churches thanks to the donations of many religious European families. According to Alantar (2006: 13), while engravings were the most important objects that people used from birth to death in Anatolia, they were used as a cradle for Jesus in the paintings in Europe. Engravings also undertook the duty of being a diplomatic gift for centuries. They were used in the ceremonies of gridding Sultans with sword or in welcoming ceremonies, considered as top priorities in exhibitions and fairs, decorated the triumphal arches in feast celebrations, were put on vehicles, were hung on facades, and also were used for covering rostrums and theater stages (Alantar 2006: 13).

3,000 years before today, people cut the sheep's wool, clean the dirty parts and raveled them for engravings (Aytac 1982). Then turned wool into strings by fortress and different tools, and colored it with different herbs, walnut, euphorbia, anil, walnutshel and different madders (Akar 2006; Ozbek 1996; Tansi and Karaman 2005). Later, these masters who never received training from anyone, only acquired this talent by observing their families, relatives, or neighbors, produced engravings which made movements such as impressionism, expressionism, cubism, and surrealism jealous using tools called

istar by weaving wool neatly (Bayramoglu 2016; MEGEP 2007).

Motif and Color in Turkish Engravings

Motifs are symbolized in a meaningful and traditional way in Turkish engravings (Erberk 2002). Women in Yoruk tribes conveyed themselves, their environment, their happiness and sadness, memories, wills, or situations symbolically to their engravings (Atesok 2014). Motifs in the engravings used to carry the symbolic references of the incident, emotion, or object that the weaver had in mind (Atlihan and Rahmani 2016; Erbek 2006).

Another important feature of the Turkish engravings is the way each story is stylized and conveyed to the carpet and rug. In Turkish culture, symbolic meanings are practiced in carpets or other engravings by being stylized by the person that weaves (MEGEP 2007). Thanks to the easiness brought by the weaving technic, motifs that are designed are stylized as if they were only wanted to remind the truth not the truth itself (Kilicarslan and Etikan 2016; MEGEP 2008). Thus, each message to be told lies under engravings, it is both hidden and in the tongue and heart of the receiver.

Weavers of the engravings left behind not only a cultural heritage but also a superior creativity and sense of aesthetics (Aygun 2011). Even though they never received special training on visual arts, they showed an advanced artistic personality with the accumulation of thinking, effort, and culture coming from the past (Ozkartal 2015; Ozsoy 2015). As well as having a visible and known meaning in the art's own visual language itself, it also has a mysterious and evoked meaning (Eliri 2013). Semiotics studies and reveals what kinds of meanings a symbol could have (Akerson 2005-2006; Soylu and Kahraman 2015). Along with examining only the shapes of Anatolia Turkish Carpets and Rugs, it is very important that their symbols and the designs and color features are analyzed in terms of semiotics (Bayramoglu 2016; Koc 2009).

When evaluating the design as an engraving, and the perception, shape, motifs, composition, and colors of the engraving are analyzed and interpreted, which factors contributed to the designing process of the engraving and their order of importance should be determined (Akan 2011). That is why, design stage, which is the

stage before weaving stage, should be mentioned. Among different factors that determines this design stage, cultural, aesthetic, historical, and economical properties take the lead (Turkmen 2001). The historical aspect of each design, which is special to a carpet or an engraving, is a reference guide for other engravings and carpets (Aslanapa 1987). According to Sayin (2014: 16), each emotion, opinion, incident, or an object has denotations and connotations for people. The communication that a person has with himself/herself or with another entity comes true by analyzing these meanings (Soylu and Kahraman 2015). People have developed a mutual consciousness to express the notions that they see or picture in their minds. These notions, which are also called phenomenons or which are seen by consciousness, have developed people's perception or interpreting facilities, as well. Marvelous incidents in Earth or nature have been seen as godly signs and symbols that were developed from concrete to abstract have been enlarged as the indicator notion (Akerson 2005).

It is known that in Turks, culture productions and goods were produced considering the functionalities (Turkmen 2001). Functionality is described as the production of all goods used in daily life to have one or more functions. Each function causes the good to have a different style. Through history, different styles of engravings have resulted from their richness in usage (Aytaç 1997). The usage emerged from this variety, results from needs, fancies, or choices of societies rather than personal requests. If weavers had thought only about usage when producing engravings, they would be of same color, material and, they would have been produced with the same method. However, it is seen that engravings have a variety of colors and motifs and that they were produced in lights of artistic values (Erberk 2002).

Carpets or rugs could have been weaved with no color or motifs as in some of the examples of engravings (Deniz 1999). However, the carpets would have no aesthetic value in that situation (Erdogan 1996). This would lead them to have little popularity (Erdogan 1996). According to Mulayim (1998: 216), in the process of creating motifs engravings weaved with different warps, wefts, and knots, were made to show different surfaces and demand for them were increased by combining function and aesthetic (Aslanapa 1987).

As semiotics is a method of analyzing, it has some certain principles. Objectivity comes first among these principles. Semiotics is even said to have brought the principle of objectivity to sociology and human science (Akerson 2006: 15). Mutual values of Turks, who lived in a wide area and established different states, could be traced by looking at their motifs used in engravings. Much as there are some tiny differences in the materials used, association could be easily understood by looking at the general structure (Yetkin 1991).

According to Alantar (2007: 49), denominations special to the motifs encountered in the regions where engravings were weaved, do not lead researchers to the right conclusion. These motifs could only account for resemblance or epithet. In the course of time, the figurativenesses of the motifs have been forgotten and meaning disconnections between motifs have emerged because of the disappearance or oblivion of the works. Much as the utterances of the people who are regarded as the master of the motifs sound interesting, they cannot be accepted as a source of knowledge.

Colors have captured the attention of human beings since the beginning of history, and have been one of the most utilized subjects in knowing and classifying the entities. Colors, carrying different meanings for every culture, have been the distinctive feature of everything including human beings. Researches have shown that colors are related to people's inner worlds as well as being related to the real world. Lexically, color is defined as the effect of the light based on its own structure and dissemination over objects (Sozen-Tanyeli 1994: 200), or the sense and perception that the light coming from objects or source of light evokes on the person via eyes and brain (Yilmaz 1991: 1).

According to Koyuncu-Okca and Genc (2015: 235), the factors that determine the aesthetic value of the engravings are the material used in their production and its way of obtainment, motifs that from the design and their ichonographic interpretations, technic used and dye-stuff features. The manifestation of light, color has carried important symbolic values from past to present and colors have been an important factor for conveying various emotions and opinions. As well as being aesthetic factors, colors reveal the universal symbolism. This symbolism comes out in many different aspects such as re-

ligious, magical, social, cosmologic, sufistic and astrological. According to Okcu (2007: 128), color, which has been used in all the branches of visual arts as decorations, emulating, and expressions, is a factor that could never be given up on.

15th Century Carpets with Animal Motifs

Chronology of Turkish carpets continuously and regularly dates back to the 13th century Anatolian Seljuks. This period is the time when Yoruks and Turkmen tribes gave the best examples of the engravings in the world. It has been found that a lot of shades of colors were used in carpets and that a lot of colors starting from dark blue to light blue were used, also that indigo blue was derived from the *isatis tinctoria* that grew in big amounts in Anatolia and its surrounding areas. When carpets that were weaved in that period are examined, it could be seen how different designs could be made with a color's effect of value-date.

Turkish carpets with animal figures used to be mostly known from the carpet descriptions on the European artists' paintings. However, after the pieces of carpets resembling carpets with animal figures in the paintings of Sano Di Pietro, Lippo Memmi (1350), and William Larkin (1615), who lived between 14th and 15th centuries and were very famous in that time, were found in Europe, it was understood that these carpets had been produced in Anatolia starting from 14th century and exported to European palaces. There was a painting that was thought to have been the first example of carpets in that time caused a great incident. It was because that carpet that had come from Church of Ming in Italy, and was the one bought by Wilhem Von Bode in 1890 for the Berlin Islamic Works Museum. That carpet with the scene of a fight between a phoenix and a dragon had been considered the first and earliest period carpet until Konya Alaaddin Mosque carpets were found. Later in different centers of Europe, a lot of carpets with animal figures were found. It was understood that carpets weaved by Turkmens in Anatolia with various animal figures in 14th and 15th centuries were commonly weaved and exported to different European countries. So, Turkish carpets of those years were named as Turkish Carpets with Animal Figures in carpet analysis (Kayipmaz 2007: 76).

Bird figures were stylized in the engravings that are known to have been produced after Anatolian Seljuks' carpets and are known as carpets with animal figures. Their first examples are seen in paintings of painters from Siena and Florence in Italian art (Erdmann 1929: 261). Birds were portrayed in different positions in the paintings: standing alone, with other birds in branches, facing back or struggling with dragons.

Animal figures that have formalizations in decorative forms stylized in Anatolian Turkish engravings are usually examined in terms of meaning and figurative features differently from animal figures from other cultures (Kayabasi and Ozdemir 2001). Especially, it is interesting that the effects of Sufi culture in the 14th century Anatolian Yorum and Turkmen settlements are in the period when the comparisons were made regarding human education in animal stories. Phoenix and dragon fights in the carpets of those times are evaluated as the inner struggle that a human self with dragon description gives to achieve the heaven's bird just like the free phoenix.

Before analyzing the carpets that were weaved in Anatolia, the situation that people were in that time should be analyzed. In the 13th century, Anatolia was invaded by Mongols and people were trying to overcome depression by adopting the Sufi understanding that started to spread newly in that time. In those days, people were trying to see the universe and perception of God according to Sufi disciplines of Mevlana Celaleddin-i Rumi (1207-1273), Semsî Tebrîzî (1185-1248), Yunus Emre (1240-1320) and Muhyiddin Ibn Arabî (1165-1240), by considering them as a whole. According to Erdem (1990), considering the Sufi discipline of that time, to reach God one should know what God did, understand it and love it, and what is named as Pantheism in Western philosophy and unity of existence in Islamic Sufi are the same. To be able to understand the carpets that are thought to have been weaved in Anatolia, especially in Konya and around, the environment should be analyzed and understood first.

The most important way of understanding art and notion of art is to be able to analyze the work of art. This subject started to inspire interest in XX century and continued with Erwin Panofsky after Heinrich Wölfflin in 1915. The surveys of both those historians of art aimed at analysis of the works that were made basically in Renaissance and Baroque styles. According to

Gonulal (2009), three basic methods, which are stylistic analysis method, ichonographic analysis method and ichonologic analysis method were pursued in the analysis of Renaissance works.

There are some criticism types that people who want to analyze carpets and engravings. One of these types is the Ichonologic Criticism, which means to determine, explain, describe or reveal the features that make a phenomenon, a situation, an attitude, or a work itself by grounding on a criteria (Erinc 2004: 64). Art criticism is the evaluation and judgement of art in the frame of science of art and by focusing mostly on modern art works (San 2008: 68). Criticism of art aims at teaching the individual how to look at a work of art and how to make sense of it. What is important in this method is to be able to see the deeper meaning of the work by going beyond the stylistic analysis of it, considering its theme, period, expression, and meaning, and to be able to question and interpret it with different point of views. Describing a work is only possible when it is evaluated in specific stages. These stages are stylistic, ichonographic and ichonologic analysis (Gonulal 2009).

Panofsky designed three levels of examinations that underpin the modern management of art history, deal with the work of art in terms of theme and content in contrast to contrary-pair criteria, which were introduced by Wolfflin for stylistic analysis of work of art with ichonographic and ichonologic methods of criticism of art (Akyurek 1995: 12). According to Panofsky, factual meaning could be grasped by resembling the shapes that one sees in a work to the objects that one knows, stating the relationships between these shapes, that is, by detecting which moves these shapes are in (Boztas-Duz 2014: 320).

If one is to analyze the carpet ichonographically and ichonologically, phoenix is an important bird that is mentioned in the Ten Asian Myths. Its Persian name is Shimurg, but the Arabs call it Anka, and the Greeks call it Phoenix. In Turkish, both names are compounded and the word Zumrudu is formed. It is a bird with a name but without an entity lived in mount of Elbrus and mount Kaf, according to Persians and Arabs, respectively. Arabs think that it lives in a cha-teau-like nest that is made out of spring trees' branches, poles out of ebony, sandalwood, and oodh (Alantar 2007: 89). In the Sufi culture, the phoenix is in fact, human himself/herself, and that what he or she is looking for is actually he or herself again, and this world is a place where he

or she is supposed to find themselves. It is interesting that same figures were used at the same period in both Anatolian Turkish carpets and Western paintings. Common grounds of color and composition features of painting could be seen when carpets and paintings are compared.

It is an attention-capturing situation that when examining the carpet weavings that were made in the 14th and 15th centuries which are called as early era Turkish carpets, carpets in the paintings of artists who lived at the same period of time also exist in various collections.

When analyzed with ichocgraphic and ichonologic methods, the division of the inner side into two parts could be evaluated as the beginning and the ending of the existence. When considering the principle, everything could be explained by its opposition, this situation refers to existence and absence. The existence of dragon motifs in inner side signifies that people are always in a struggle. Bird motifs are both existence and death. A lot of expressions such as my life bird flew away are identified bird motifs with death. The birds that stand face to face carry the meaning that entity does not end with death, and that actually it will live in another universe. The weaving region of this carpet is Konya and around, and its period is a one when domestic disturbance and invasion were over and the real struggle was between human and its entity (Kilicarslan and Etikan 2016). The carpet was designed with Sufi style.

When analyzed with ichocgraphic and ichonologic methods, just as in other examples, the floor is divided into two parts to be able to express the oppositions such as existence-absence, world-after-life, good-bad, and beautiful-ugly. Bird motifs were used to say that this world will be left but after life will be forever. The life-tree in the middle tells both about the immortality of life and human's struggle with himself/herself. The colors refer to the human's struggle with his/her existence. The carpet, which is assumed to have been weaved in Konya and around, is thought to reveal the Sufi understanding of that era.

METHODOLOGY

Problem Sentence of the Survey

Could Anatolian Turkish Carpets with Animal Figures that were weaved in the 14th and 15th centuries be analyzed descriptively by the pictures on them?

Aim of the Survey

The aim of this survey is to analyze Anatolian Turkish Carpets with Animal Figures descriptively by the pictures on them. In the survey, considering the descriptive analysis of the pictures on the carpets, different opinions regarding the lifestyles, beliefs, inner worlds, and the situations of people living in those periods are tried to have been given.

The Importance of the Survey

When studies of modern days' carpets are examined, it has been seen that nothing other than stylistic analysis was done. What makes an engraving meaningful and important is that it reflects the period it was produced in and the message it wants to give more than its stylistic features. In this respect the survey carries an importance. Also, the survey is important because it gives a reference to the next studies that will be done and it lights the way for researchers.

The Method of the Survey

Ichographic and ichonolohic analysis methods that were developed by Heinrich Wofflin and Erwin Panofsky and used in analysis of works of art along with its stylistic analysis of carpets.

RESULTS AND DISCUSSION

In Turkish engravings few color or color tones are used (Keles 2016; Olmez 2010). The reasons for this could be to create a difference or technical hardships. Also, why few colors were used could be explained with the limited dyeing materials used in obtaining colors and specific colors that could be obtained. Toning of color is because of getting the color in different tones due to various reasons in the dyeing machine with the aesthetic liking.

When examined, color feature of carpets with animal figures are yellow and red in floors, and other colors are blue, green, white and black colors (MEGEP 2010). It can be stated that weavers were influenced by the Sufi discipline in terms of their color preferences.

Each stage of desire has a color reference (Bayramoglu 2016; Cengiz 2014). Yellow signifies the inferior people, while green signifies the

superior ones. In between there are red, black, and white. When considered that the same tones of color were used in the analyzed carpets it is thought that Sufi discipline had a lot of influence on them (Mazlum 2011). That is why, carpet designs are thought to have been made by the dervishes in the dervish convents in Konya.

Carpets are works of art combining functionality with aesthetic sensitivity (MEGEP 2012). Each carpet reflects a worldview, an understanding of metaphysics or the documentary of a period mostly with their mystical, philosophic, and artistic aspects beyond being an object covered with motifs. According to Alantar (2007: 90), a carpet designer assigns a soul to the carpets while he conveys his emotions, opinions, and imagination to the colors with his artistic personality in accordance with the hegalianism. In the pictorial analysis of the 14th-15th centuries Anatolian Turkish Carpets, it is detected that these carpets show differences in their colors, designs, and qualities (MEGEP 2012). During and after the Mongol invasion, considering that masters of Sufi discipline such as Mevlana Celaleddin-i Rumi, used to live in Konya, it can be said that these carpets were designed or weaved in an environment where such people's opinions were effective. These carpets telling the social structure of that time, also took place in the paintings of European artists because they were aesthetically fancied. Especially, noble people in Europe bought these carpets to bring them to their countries, or they told people going to Anatolia to buy those carpets and bring them to Europe. These carpets they bought were used on their tables, walls or floors.

Today, the meaning and names that weaver women assign to the motifs and colors are not of much importance. So, it is not possible to consider these namings as a reference. Wars, destructions, cultural depressions, changes of places, invasions, or different factors caused the carpets to have been forgotten or spoiled (McNeill 2001; Ongen 2016).

Motifs, now, are so far away from their meanings that much as their names are interesting, they cannot refer to the past, and cannot go beyond resemblance. These carpets taking place in literature as carpets with animal figures have lost their design and color features lately (MEGEP 2012). Considering this, one could state that engravings are also related to the economical, social, geographic, and climate features.

Carpets that reflect their eras' social and political structure carry a cultural value art that is directly connected with the geography (Cifci 2016). There is not much artistic difference between the painter in the Siena school and weaver Yoruk girl in Anatolia. Because, what could have been his artistic production if Pablo Picasso had been a Yoruk girl living in Anatolia? The answers of the question will make the subject more easily understood.

What makes engravings works of arts is that they have a language of their own apart from the material and technique used for their production (Akdogan 1995; Ongen 2016). Surveys that have been conducted until now only have analyzed their stylistic aspect. However, to be able to understand works of art, especially engravings, ichonographic and ichonologic analysis of them should be made (Boztas and Duz 2014).

All the works of art, which tell about their eras, should be protected or taken under protection. Each country's work of art gives information about its own history (Kilic 2008). That is why, all of the historical artifacts and works of art including engravings, architecture, paintings, and icons should be protected and everyone should be aware of their importance (Ibrahimgil 2015; Bayramoglu 2016).

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Paper received for publication on July 2016
Paper accepted for publication on November 2016