

**THE FIRST GENERATION OTTOMAN SOLDIER
PAINTERS AND THEIR IMPACT ON THE LOCAL
HISTORY OF ART**



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THE FIRST GENERATION OTTOMAN SOLDIER PAINTERS AND
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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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Abstract

The beginning of Turkish figurative art has their origins in the 19th century. The first figurative artists came from the military of the Ottoman Empire. The causes of inevitable modernization process of Ottoman Empire resulted in modernization of Ottoman Army at the first stance. New schools established which were taken as examples from Western Military Schools and painting classes were added to their curriculum as a requirement of western perspective. The painting classes were planned in a narrow perspective for military officers in order to help their perspective on the battlefield i.e. drawing and reading map.

Need for art (painting) teachers increased rapidly after the establishment of new schools. In the beginning, those needs were addressed by non-Muslim painting teachers. Yet, talented military officers were sent to Europe in order to satisfy those needs. As a result, military officers returned to the Empire as painters and started the figurative art in the Ottoman Empire.

Framework of this thesis is limited with contribution of soldier painters in the beginning of Turkish figurative art. Soldier painters such as Seker Ahmed Pasha, Halil Pasha, Bahriyeli İsmail Hakkı have many contributions to Turkish figurative art such as production of first Turkish paintings and exhibitions in Beyoğlu – Istanbul. To put it in another way, they were pioneers of Turkish figurative art and they also rejuvenated the sense of art of citizens of Istanbul.

In this thesis, painter soldiers will be examined in detail. Moreover, these questions will try to be answered: what are the reasons why soldier painters were sent to

Europe? Who were they? Why did they go to Europe? How long did they stay in Europe? When did they return to the Ottoman Empire? What did they do in the Ottoman Empire after they returned? What were their effects on the sense of art in Istanbul?

Key Words: soldier painters, first figurative arts in Ottoman Empire, Ottoman painters



Özet

Türk figüratif sanatının başlangıcı 19. yüzyıla dayanmaktadır. İlk figüratif sanatçılar Osmanlı İmparatorluğu'nun ordusundan geldi. Osmanlı İmparatorluğu'nun kaçınılmaz modernleşme sürecinin nedenleri, ilk etapta Osmanlı Ordusunun modernleşmesiyle sonuçlanmıştır. Batı Askeri Mekteplerinden örnek alınarak kurulan yeni okullar ve resim dersleri, batılı bakış açısının bir gereği olarak müfredatlarına eklenmiştir. Resim dersleri, askeri görevlilerin savaş alanına bakış açısına, yani harita çizme ve okumalarına yardımcı olmak için dar bir perspektifte planlandı.

Yeni okulların açılmasından sonra resim (resim) öğretmenlerine olan ihtiyaç hızla arttı. Başlangıçta bu ihtiyaçlar gayrimüslim resim öğretmenleri tarafından karşılandı. Ancak bu ihtiyaçları karşılamak için yetenekli subaylar Avrupa'ya gönderildi. Sonuç olarak, subaylar ressam olarak İmparatorluğa geri döndüler ve Osmanlı İmparatorluğu'nda figüratif sanata başladılar.

Bu tezin çerçevesi Türk figüratif sanatının başlangıcında asker ressamların katkılarıyla sınırlandırılmıştır. Şeker Ahmed Paşa, Halil Paşa, Bahriyeli İsmail Hakkı gibi asker ressamların Türk figüratif sanatına ilk Türk resimlerinin üretimi ve Beyoğlu – İstanbul'daki sergiler gibi birçok katkıları vardır. Bir başka deyişle Türk figüratif sanatının öncüleri oldukları gibi İstanbulluların sanat anlayışını da canlandırmışlardır.

Bu tezde ressam askerler detaylı olarak incelenecektir. Ayrıca şu sorulara da cevap aranacaktır: Asker ressamların Avrupa'ya gönderilme sebepleri nelerdir? Onlar kimdi? Neden Avrupa'ya gittiler? Avrupa'da ne kadar kaldılar? Osmanlı'ya ne zaman döndüler?

Döndükten sonra Osmanlı İmparatorluğu'nda ne yaptılar? İstanbul'daki sanat anlayışına etkileri neler oldu?

Anahtar Kelimeler: asker ressamı, Osmanlı'da ilk figüratif sanatlar, Osmanlı ressamı



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Introduction

Problem

Figurative arts were new for Turkish society when we compare it to European societies. The first figurative art in Ottoman Empire appeared in the 19th century with painter soldiers. They were educated in both Europe and Turkey and they also revived arts in Beyoğlu district. They also held exhibitions and first examples of figurative art became the fact for Ottoman Empire. The problem of my research is based on the reasons why soldier painters were sent to Europe.

Repetitive defeats of the Ottoman Empire against European countries had many influences on both the decision-makers of Ottoman Empire and Ottoman peoples. Muslim people believed that Ottoman Empire started to lose wars because of secession of Islamic values. In contrast, the decision-makers of Ottoman Empires believed that Ottoman army was the main cause of defeats. As a result, the decision-makers of Ottoman Empires decided to modernize the army and military schools.

The first painting classes were regulated in three schools which were The Imperial School of Military Engineering¹, The Imperial School of Naval Engineering² and Military Academy³. Talented students were sent to Europe for many reasons and when they came back to the Ottoman Empire, they became pioneers of Turkish figurative art and they had influences on the society with exhibitions. This started at the end of the 1830s.

¹ Mühendishane-i Berr-i Hümayun: The first paint class started in 1795 (Cezar, 1995, s. 77-78)

² Mühendishane-i Bahr-i Hümayun: The first paint class started in 1773 (Şahin-Tekinalp, 2004, p. 44)

³ Mekteb-i Harbiye-i Şahane: The first paint class started in 1834: (Eser, 2012, p. 109)

Aim

In this thesis, the appearance of painter soldiers will be examined in detail. Painter soldiers will also be examined person by person. In this framework, I will distinguish them with respect to their education locations. My ultimate aim was to enlighten contributions of the painter soldiers on the art of painting in the Ottoman Empire. This is why, they eliminated barriers about approaches of Ottoman decision-makers against painting art. Hence, their roles and approaches were significant to develop figurative painting in the Ottoman Empire.

Hypotheses

The first figurative paintings were realized by painter soldiers in the Ottoman Empire. These painters were pioneers of figurative art in the Ottoman Empire

Public met with figurative art in their exhibitions.

They were the results of the modernization of Ottoman Army.

Ottoman Military Schools didn't aim to educate painters.

European art and artists had a huge effect on Ottoman art, art history and artists.

Methodology

According to Islam, there were many fatwas during the history of Ottoman Empire that drawing an image of a person was undesirable because people may worship them as a God. Due to that reason, figurative painting demonstrated itself only after the

middle of the 19th century. Instead of painting, miniature craft was one of the most important drawing arts.

During the Golden Age of the Ottoman Empire (1450-1550), technological progress of the Empire was advanced when we compare the Ottoman Empire to other European states. However, due to geographical discoveries, Renaissance and collapse of the scholastic thought, advancement of Europe outran the Ottoman Empire. Due to consecutive losses of the Ottoman Army in the battlefield, decision-makers of Ottoman Empire decided to modernize the army. The most distinguishing difference of the new curriculum of the army schools was painting lessons.

In this context, I aim to explain new schools and their students who were both soldiers and painters.

Case study methods was utilized to analyse painter soldiers in detail. I used case study in order to reach detailed information about painter soldiers. In order to achieve detailed information, a comprehensive literature review was conducted.

Literature Review

According to Semra Çevik, Turkish Painting art demonstrated development under the shadow of the European Painting arts. Moreover, she argues that painters who were also member of the Ottoman Army firstly used human figure in their arts (Çevik, 2018, pp. 218-219).

Oğuz Yurttadur underlines that there was no exact date for the starting point of Western style painting art in Turkey. He refers that Turkish painting arts were the results of modernization and westernization process of the Ottoman Army (Yurttadur, 2012, pp. 363-364). Yurttadur also argues that painter soldiers had an enormous contribution to painting education in the Ottoman Empire and Republic of Turkey (Yurttadur, 2012, pp. 363-364).

Mustafa Orkun Müftüoğlu mentions that, although soldier painters were educated with the same lecturers and same curriculum, they became different from equivalents (Müftüoğlu, 2008, p. 95). Müftüoğlu argues that soldier painters generally draw landscape pictures because of its education in the military schools (Müftüoğlu, 2008, p. 95).

Erol Kılıç assigned that the first examples of landscape pictures were drawn by soldier painters (Kılıç, 2008, p. 123).

Kıymet Giray touches that the reason of emergence of landscape pictures by soldier painters was that young Ottoman officers have grown up in a confined world. There was no real interaction between their environment and the real world (Kılıç, 2008, p. 125).

According to Giray, landscape pictures were the reflections of admiration of the God (Kılıç, 2008, p. 125). According to Erol Kılıç, the first examples of canvas painting have been done by soldier painters since 1835 (Kılıç, 2008, p. 129).

Nüzhet İslimyeli adverts that soldier painters tried to attract the attention of Ottoman Sultan with their paintings (İslimyeli, 1965, pp. 75-76). What is more, İslimyeli

also argues that the roots of Turkish painting arts was based on the Navy academy in 1795 (İslimyeli, 1965, pp. 1-4).

Aytül Papila refers that the main aim of westernization movements of Ottoman Empire was the result of acceptance of advancement of Western civilization. Papila said that decision-makers of Ottoman Empire tried to bring the level of the Empire to Western states' level (Papila, 2008, p. 118).

Oğuz Dilmaç argues that Painter soldiers who were educated in Europe created an artistic environment in the Ottoman Empire. Dilmaç also argues that Turkish painters tried to reach the level of European painters in a short time. This is why, roots of European painting arts were based on old times. Yet, Turkish painting arts are younger when we compare it to European arts (Dilmaç, 2012, s. 100).

Seyfi Başkan mentions that the tradition of Turkish painting arts must not be evaluated with those 150 years. Roots of Turkish painting art are based on traditional Ottoman Arts (Başkan, 1997, p. 1).

With respect to İsa Eliri, advancement of Turkish painting arts has owed many things to painter soldiers. This is because painter soldiers had an enormous effect on the development of Turkish Painting Arts (Eliri, 2010, pp. 139-140).

Lale Altınkurt assigned that civilian painting education started with the effects and contributions of painter soldiers in the Ottoman Empire (Altınkurt, 2005, pp. 125-136).

1. PRE-ISLAMIC TURKISH ART

In our centuries-old history, two opposite cultures and arts have developed in Central Asia. While there are always mobile nomadic communities in the north, the settled communities on the water's edge in the south have developed their civilizations. (Diyarbakirli, 1972, p. 2). Nomadic communities, which were very similar in cultural terms, have produced similar works regardless of their race. Because nomadic life necessitated the creation of lighter, easily transportable items due to necessity such as covers and clothes such as leather, fur, felt, boots, bork, etc. for riding horses. Belts for horse gear, horse harness buckles were also available for making dresses (Esin, 2001, p. 727). Anav region near Ashgabat in West Turkestan constitutes the oldest culture of Inner Asia and this culture is divided into four periods as the start date BC 4500 is known. Findings in this region have been the first step in the development of humanity in the field of civilization. Here, the ceramic pieces and jewelry woven by the Turks with embroidery are the striking elements. Communities that practiced the art of weaving by learning how to twist the yarn also started to make items from soil. While pottery became very important, the outside of the baked pots were painted red and the insides black. Many common aspects were found between women's jewelry made of fired clay and painted pottery. Kelteminer culture emerged in the Amu Darya region in the south and in Khwarezm in the 3000 BC. The civilization in Khwarezm begins with this culture. The Anav culture also had an impact on this culture. The communities here were engaged in fishing and hunting. Remains found in Kansu, Honan, Ukraine and China clearly show commonalities. The third is the Afenesievo culture found in the Siberian region covers the part from 3000 to 2700 B.C. (Diyarbakirli, 1972, p. 2). Traces of this culture have

also been found around Altai. (Kurat, 1972, p. 2). Graves were prominent in this period. Andronova culture is also mentioned in this region between the years seventeen and two hundred. The people of this culture had a warrior and nomadic nature. Spreading in many areas in Western Siberia, this culture extended to Eastern Russia and Western Turkestan, while extending towards the Aral Lake in the south. The tombs covered with shaped copper materials and stone plates belong to this period. Andronova ended with the emergence of the Karasuk culture around Yenisei. In Altai, this culture continued for a while. The graves of this culture, named after the Karasuk river of Yenisey, where the ancestors of the Kyrgyz Turks lived, are found in the graves of Andronava dead, some lying down, some crouching. A human face figure, carved wedges and arrowheads were found near the tombs. Bronze and copper were also widely used metals. We see the emergence and development of the animal style in Karasuk culture, Saka and Hun art. Scythians in Southern Russia were also influenced by this style. (Diyarbekirli, 1972, p. 7). The Tagar culture, which was born after the Karasuk culture, developed the animal style in the steppes. It has established cultural relations with its close neighbors China and Iran. Feeding animals in this period became widespread over time. Horse corpses have been found in the graves of important people in the 7th century. As can be understood from these findings, the fact that the goods to be used in the steppe can be transported easily enabled nomadic communities to be in solidarity with each other. These alliances would become more solid with the emergence of the Hun Empire. (Diyarbekirli, 1972, p. 8). Tagar culture was a continuation of Karasuk culture. The Tagar Dashnik culture was characterized by ornaments consisting of animal heads on bronze and bone ware. In addition, bronze knives, daggers and many arrowheads were found.

The oldest material culture examples of Turkish origin tribes were unearthed in the Pazirik Kurgan in the South East of the Altays. (Kurat, 1972, p. 4).

1.1. Art in the Age of the Huns

Asian Huns are considered to be the Turks who played the first role on the stage of history. The Huns, who were seen in Europe in the fourth century BC, were the continuation of these, and they dominated almost all of Europe up to the English Channel under the rule of Attila (434-453). B.C. In the middle of the 1st century, the Huns were divided into two because of the Chinese. Some of them settled in Talas and Cu regions under the rule of Chi Chi. The other part of the Huns mingled with the Ephthalites in the near east and established an empire called the White Huns, extending from the Caucasus to northern India (Aslanapa, 1992, p. 1).

In the excavations, it was found in the foothills of Altai Mountain in Southern Siberia, BC. Bunkers dating from the 4th and 3rd centuries have been found. Many Huns and human and animal dead were found in these preserves. These items, which are exhibited in the Leningrad Hermitage Museum today, include carpets, fabrics, colorful appliqué covers, textile products decorated with animal and human figures. Carpet and textile works from these kurgans are important for understanding Hun Art in the pre-Islamic period. Although the effects of Achaemenid Art are seen in the halo and textile works, it also shows the Hun style. Especially the saddles with thin and colorful leathers on felt are indicative of the Hun style. Another kurgan was found near where the Selenge river flows into Lake Baikal. A wooden coffin with a very good workmanship was found in the wood-posted tomb in the kurgans that were opened. The burial chamber was covered

with felt and wool covers. Animal figures were embroidered on these covers. At the same time, silver plates, saddle sets, tripod tables, bronze cauldrons, local ceramics and colored glass beads were also found in the tomb. Chinese work mirrors, car wheels, jewellery, braids and dresses were also found in the kurgans. Among the artifacts found, the names of the masters were written on the inscription of a lacquered bowl. Animal figures embroidered with colored skins on felt were also found in one of the graves. (Aslanapa, 1992, pp. 3-5).

The effects of nomadism are seen intensely in the art of the Hun period. Animal figures made of animal skin on felt are frequently seen. Almost all kurgans had embroideries on felt. The ornamentation of saddles was also frequently seen in the art of the Hun period. Saddles were decorated with small pieces of leather, usually by drawing figures. Another distinguishing feature of the art of the Hun period is that the animal figures drawn fight each other. (Aslanapa, 1992, pp. 3-5).

1.2. Art in the Age of the Göktürks

Göktürk state was founded in the middle of the 6th century in the region called Ötüken in the west of the Orhun river and expanded from Manchuria to the Black Sea coast. It was the first state to use the Turkish name in history. In the period of its establishment, it was administratively divided into two as the east and west. Later, the eastern part of the state, which was dominated by China, gained independence thanks to İltiş Hakan and Tonyukuk.

During the excavations in 1958, the remains of the tomb monument of the Turkish hero Kültigin were found. Although the tomb was looted many times, some statues were unearthed. The most important of the sculptures belongs to Kültigin and its lines are very clearly embroidered. Another important statue belongs to Kültigin's wife. In the sculpture of the wife, the head is carved with soft contours from the full front. There is an eagle figure with open wings on the crown on the head of the statue. Other statues found in the tomb are the statues of the enemies (balbal) defeated by Kültigin. However, there are also various animal sculptures such as rams and turtles. While the influence of Chinese sculpture art is seen in the sculptures of Kültigin and his wife, Göktürk influences are clearly seen in the balbals. This distinction is due to the Göktürks painting the statues. When we look at the clothes of all the statues in the tomb, it is seen that there are animal figures in the clothes and saddles like the Huns. (Salman, 2006, s. 15).

Most of the ideas about the art understanding of the Göktürks stem from the sculptures in the tombs. Since most of the graves found were looted, it cannot be determined exactly who they belong to. At the same time, only statues and inscriptions were found in the tombs due to looting. It is understood from the clothes drawn on the statues that Göktürk art was influenced by the Huns. (Aydemir, 2019, s. 370).

1.3. Art in the Uyghur Age

The Uyghurs lived in the east of the Selenga River under the Göktürks. In 745, they separated from the Göktürks and established their own state. In the Uyghur period, art developed over literature and inscription compared to previous periods. In particular, the influence of Buddhism and Manichaeism was seen in the inscriptions. The Uyghur script, which developed under the influence of Buddhism, began to be adopted by the Turkish tribes in the whole region.

Despite the end of the Uyghur State by the Mongols, their culture, writings and literature were protected. Mongolian writings continued in Uyghur, and Mongolian rulers were also Turkified thanks to Uyghur culture and writing. Uyghurs also served in Mongolian civil administration and clerkship. At the same time, the coins minted at that time are in Uyghur. The Uyghurs are also the first civilization among the Turks to produce paper. Since they were able to produce paper, they could easily spread their own culture. Apart from literature, there were also theater and orchestra with primitive instruments. All this cultural diversity has affected the Turkish tribes as well as China. (Ahmetbeyoğlu, 2020, p. 211).

Uyghurs were influenced by Iran and Indians in terms of architecture. The temple structures of the Buddha and Manichaeism religions and the Iranian and Indian influence can also be seen in the buildings. When we look at the temples carved into the rocks in East Turkestan, it is seen that their walls and ceilings are decorated with frescoes. The main theme of the frescoes is Buddhism. (Ahmetbeyoğlu, 2020, pp. 178-180).

The Uyghurs were also heavily influenced by Buddhism in the art of sculpture. In addition to this, Iranian and Indian influences are also seen. Statues are usually less than half a meter in size. Uyghurs made balbal statues as well as Buddha statues. In addition, animal sculptures are also frequently seen.

The first examples of Turkish painting art are also from the Uyghurs. Buddhist and Manichaeen wall paintings found in the old Uyghur city ruins are the oldest examples of Turkish painting history. Priests and musicians are often depicted in these sculptures. Red and blue colors are used intensively. The first portrait production in the history of Turkish painting coincides with the year 750 during the Uyghur period. Until this date, the face was drawn according to the diagrams in the paintings, but after this date, the subtleties of portrait painting can be seen, albeit primitive (Berkli, 2010, pp. 157-158).

Miniatures were also frequently used during the Uyghur period. Miniature examples of this period can be seen in Manichaeen books. The miniatures used to decorate the book also formed the basis of Islamic Miniature art (Berkli, 2010, pp. 157-158).

2. TURKISH ART AFTER ISLAM

In the process that started with the acceptance of Islam by the Turks, religious and civil architectural structures that were created in the period were defined as Turkish Islamic art in Southwest Asia, Asia Minor and Anatolia and reached a large number that were put into practice. Architectural works of Karakhanids and Ghaznavids had an important place in our cultural life. In this period, the understanding of art generally

developed on architecture. As a result of Islam's distance from figurative art, no work was produced in this field.

2.1. Karakhanid Art

Karakhanids, the first Turkish-Islamic state was established in Central Asia, ruled in Transoxiana and East Turkestan between 842-1212. The Karakhanids, who chose the city of Balasagun as their center, created the first post-Islamic Turkish art in this region and left their understanding of art to later civilizations. Thus, for the first time in Turkish art, structures such as mosques, madrasas, dervish lodges and zawiyas were built.

Karakhanids built mosques, minarets, tombs, madrasahs and caravanserais by combining traditional Turkish art elements with Islamic art and forming the basis of Turkish-Islamic art.

In the Karakhanid architecture, adobe and brick were used as building materials due to the effects of the geography. For example; in mosques, adobe material was used throughout the building; Brick material was used in the minarets. Since adobe is a perishable material, the structures were not permanent in general and only minarets built from bricks have survived. Over time, the use of brick materials has increased in building construction. This transition did not happen all at once, as in the Küçük Degaron Mosque, examples were seen where both materials were used together. In the 11th and 12th centuries, the use of brick materials increased and it began to be built entirely of brick, as in the Talhatan Baba Mosque. Brick material was preferred in decoration as well as in building construction. It was also used in decoration, stucco, plaster and tiles.

The most important feature of Karakhanid architecture is its central plan understanding. The architectural structure in which the central plan concept was first

applied is the Talhatan Baba Mosque. However, the slightly tapering dome design they created revealed the typical Seljuk dome, and these domes were made more monumental with a high pulley, as in Timurid and Indo-Turkish architecture over time. The Talhatan Baba Mosque plan, which opens out with three arches, wide in the middle and narrower on the sides, was noteworthy in that in the 16th century, during the Ottoman period, Mimar Sinan started his space architecture research by expanding the single-domed mosques to the sides with the same principle. (Bilici, 2009, p. 2).

The Karakhanids brought tomb architecture to the post-Islamic Turkish art and formed the most important building group. Ayşe Bibi Tomb and Balaci Hatun Tomb, built in the 12th century in Talas, Kazakhstan, reflected the development of tomb architecture in the Karakhanids. Generally, square and octagonal plans were dominant in the tombs. Brick and mud brick were used together. Karakhanid tombs stood out with their rich decorations. The Tombs of Uzgend, Ayşe Bibi and İbrahim bin Hüseyin, with their exterior decorations; Shah Fazil Tomb, on the other hand, draw attention with its interior decorations. Another notable development of Karakhanid architecture is the use of a clover-shaped squinch in the transition to the dome. It is possible to see the best example of this practice in the Arab Ancestor Tomb in Tim. Karakhanid minarets are also very important. The minarets, which give the appearance of a tower, are tall structures with cylindrical bodies that become narrow upwards. The body rises on the pedestal and there are crenellated windows on its surface. The body is divided into strips and each strip is decorated with a different row of bricks. The minarets, which do not have a cone, mostly end with a dome. Uzgend (Özkent), Burana and Kalan minarets from the Karakhanid period are important examples of this type. Burana minaret, also known as

Burana Kale belonging to the Karakhanids, is important in that it is the oldest Turkish minaret. Another important minaret is the Uzgend minaret. Uzgend minaret is superior to Burana minaret in terms of decoration and workmanship. (Bilici, 2009, p. 2).

The first examples of madrasahs with iwans in Turkish architecture were found in the Karakhanids. Tamgaç Buğra Han Madrasa is an important example of this type. In Turkish architecture, the oldest caravanserais remained from the Karakhanids, and they were called *ribat*. The architecture and plans of the Karakhanid caravanserais were later developed in the caravanserais built by the Great Seljuks and Anatolian Seljuks. Ribat-ı Melik caravanserai is one of the most important works of the Karakhanid period. The portal composition with pointed arches rising in the middle of the façade became the basis of the architecture of the Great Seljuks, Anatolian Seljuks, Ottomans and Timur (Ünlü, 1992, s. 365).

Akçakale Caravanserai, which is an example of a caravanserai with two courtyards, was built with mudbrick and brick materials and was built in accordance with the plan type with four iwans. The caravanserai is considered the forerunner of the Great Seljuk work Ribat-ı Şerif in terms of its external appearance and plan. The caravanserai in Kurtlu Tepe city (Bashane) ruins, on the other hand, has a different plan than the others and is a small analog of the Seljuk caravanserais in Anatolia (Cezar, 1977, p. 350).

2.2. Ghaznavid Art

Ghaznavid State ruled between 962-1186 in Afghanistan, Khorasan and northern India. During the reign of Mahmud of Gazne, the city of Ghazni, which was one of the largest cultural centers in Asia, also influenced the neighboring states with its unique art. The Ghaznavids became one of the representatives of Central Asian-Turkish art after the Karakhanids, and they also influenced the Great Seljuk and Indian art with the art understanding they created. (Tekin, 2012, p. 23).

While creating their art, the Ghaznavids created a style of their own by making use of the Karakhanid and Abbasid traditions. They used Islamic motifs, which they took as examples from the Abbasids, within the framework of traditional Turkish art. The Islamic structures that developed during the Karakhanids continued to be enriched in Ghaznavid art. Brick material, which is frequently seen in Karakhanid architecture, was also used by the Ghaznavids. Unlike the Karakhanids, in the Ghaznavid art, besides brick, stone, marble and wood materials were also used.

Although the Ghaznavid minarets are similar to the Karakhanid minarets, they have undergone some changes. The minarets, which sit on an octagonal pedestal, were not considered as a whole from the bottom up, but in parts. The facade of the minaret, which was built from brick material, was decorated with geometric and floral motifs, and the motifs were formed by stacking bricks in different ways.

The striking minarets of the period were Sultan III. Mesut and Bahram Shah minarets. Both minarets rise on octagonal pedestals. The body is divided into eight slices

and decorated as panels. Unlike the Karakhanid minarets, the Ghaznavid minarets narrowed upwards by dividing the body into different parts.

Ghaznavid mosques generally had a rectangular plan, a dome in front of the mihrab and a courtyard design. It is possible to see examples of wooden poles in mosques where mostly stone and brick materials were used. These mosques have been a model for the wooden pole mosques, examples of which we have seen in Anatolia. The most beautiful example of tree-posted mosques can be seen in the “Arus-ül Felek” mosque. Arus-ül Felek Mosque was covered with a roof on wooden poles brought from India. Another important mosque remaining from the Ghaznavids is the Leşker-i Bazar Ulu Mosque. The building influenced its architectural contemporary structures and mosques to be built after it. The foundation of the mosque was made of brick and its body was made of mud brick. The rectangular planned structure has two naves parallel to the mihrab. In the mosque covered with a dome in front of the mihrab, the dome belonged to the early periods and was an important application of the architectural style of this period. This practice became generalized by moving to the Masjid-i Cumas of the Great Seljuks, contemporary of the Ghaznavids; then spread over a wide geography such as Anatolia and Egypt and preserved its continuity in architecture. The domed plan structure in front of the mihrab has also been applied to some structures of Anatolian Turkish architecture. This practice can also be seen in the Isa Bey Mosque in the Seljuks (Bilici, 2009, p. 2).

Ghaznavid tombs, which are dull compared to the Karakhanid tombs in terms of tomb architecture, are generally square in plan and covered with a dome. Among the known mausoleums of this period are the 11th century mausoleums of Sultan Mahmut and Aslan Cazip. The Aslan Cazip tomb, which was built from brick material, has a

square plan and was covered with a dome with squinches. The walls and the dome were decorated with a zigzag and ladder-like arrangement of bricks and colored pencil work. Next to the tomb was a cylindrical minaret with a height of 22 m, tapering from bottom to top, and its upper part is in ruins today (Bektaşoğlu, 2009, p. 212).

The courtyard scheme consisting of four iwans seen in the Karakhanid palaces was further developed in the Ghaznavids. It is possible to see this scheme in all palace structures. The two most important examples of Ghaznavid palaces are Leşker-i Bazar and Sultan III. Mesud Palaces. Lashkar-i Bazar Palace is in Bust, Afghanistan. The palace consists of buildings spread over a large area. There are also many pavilions inside the palace. The palace has a courtyard plan with four iwans. The Leşker-i Bazar palace consists of two important units, the Middle and the South Palace. The South Palace consists of building groups around a large courtyard with four iwans. The walls of the throne room in the north of the courtyard were decorated in a way that reminds them of Uyghur murals. Another important palace is Sultan III. Mesud Palace. In the plan of this monumental palace belonging to the 11th century, as in the example of Leşker-i Bazar, although the courtyard scheme with four iwans was applied, it was built larger. Terracotta and tile decorations, marble flooring, plaster cladding occupy a large place in the magnificent palace where the main building material is brick. As well as the colorful terracotta and stucco architectural plastics found during the excavations, shiny marble slabs and floors that were used to cover the walls and the floor were produced in a monochrome glazed relief technique, wall tiles also give meaningful clues about the magnificence and splendor of the palace (Eraslan, 2012, pp. 148-150).

Ghaznavid caravanserais were built according to the scheme with four iwans in terms of plan. The buildings, which were destroyed over time, have not survived to the present day. The most important known example of Ghaznavid caravanserais is Ribat-i Mahi. The caravanserai, built by Sultan Mahmut of Ghazni in 1019-1020, consists of sections around the courtyard with four iwans. The most striking feature of Ribat-i Mahi is the iwan dome design.

The greatest contributions of the Ghaznavids, who were heavily involved in construction activities in Afghanistan and India, to Islamic culture and science were in the construction of madrasahs. However, since the madrasahs have not survived, extensive information about their architectural features is not available.

3. TRADITIONAL OTTOMAN ART

Ottoman Empire enlarged its lands with conquests. However, one of the most distinguishing features of Ottoman Empire was attaching importance to its arts. Iznik, Bursa, Edirne and Istanbul have been the cradle of Ottoman art and architecture since the establishment period. These are gilding, tiles, miniatures, carpets, rugs, fabrics and thousands of volumes of manuscripts that fill museums, palaces, collections, libraries and mosques that have survived until today. These works are a rich treasure belonging to Turkish handicrafts developed in Anatolia and its surroundings. Traditional Ottoman arts, which are the most vivid and meaningful documents of the cultural personality of a nation, have made great progress in the Ottoman Empire.

Although there were many types of arts in the Ottoman Empire, painting was not a popular and important branch of art because of Islamic interpretation. In this chapter, I

aim to explain traditional Ottoman Art in order to understand transformation and difference of pre and post periods of entrance of painting as a branch of art.

3.1. Ottoman Architecture

For the Ottoman Empire, architecture was the pioneering art and the first examples of this type of art were mosques (Eravşar, 2009, p. 82). In addition to mosques, madrasahs, baths, trading buildings and shrines were built meticulously during the Ottoman reign. In this context, all such structures represent the Ottoman perspective in arts in its classical era (Eravşar, 2009, p. 78).

3.1.1. Mosques

Elaborating on the characteristics of these structures, it can easily be uttered that the main characteristics of Ottoman art demonstrated themselves in the Üç Şerefeli Cami (1447) which means Mosque with Three Balconies. Furthermore, there are three types of mosques with differentiating features: Mosques with a guesthouse, single-domed mosques and multi-domed mosques (Cantay, 1988, pp. 53-54).

3.1.1.1. Mosques with guesthouse

Tabhaneli mosques or mosques with guesthouses were the early Ottoman Period architectural structures built for worshipping in addition to hosting guests. In this context, examples of such mosques could also be seen in the Anatolian Seljuk State and from the early period of the Ottoman Empire to the end of the reign of Suleiman the Magnificent and these mosques with guesthouses are considered among the most important art works of the Ottoman architecture (Cantay, 1988, p. 54).

In the classical Ottoman period, there were over 50 mosques with guesthouses. During the reign of Suleiman the Magnificent, these mosques changed shape and guesthouses were built on areas adjacent to madrasahs. In other words, the service scale of mosques expanded during this term and their structures started to be multi-purpose over time (Cantay, 1988, p. 55).



Figure 1: Bursa Muradiye Mosque

From this perspective, mosques in the Ottoman period were also social complexes. Mosques drew attention as spaces for socialization as well. During this period of enlargement, mosques had the purpose of serving people. In other words, there were other purposes in addition to spaces of worshipping as well. Guesthouses in mosques provided services for short time accommodation of guests (Cantay, 1988, p. 55).



Figure 2: Bursa Hüdavendigâr Mosque

At the end of the enlargement period, there were no examples of mosques with guesthouses. In a similar manner, the decision-makers for the architecture of these mosques differed and therefore, guesthouses were quite different from each other in these types of buildings. Guesthouses were constructed in different places as independent buildings from mosques. From this perspective, when there was no need any more for these buildings after the enlargement era, architects of the Ottoman Empire ceased to build mosques with guesthouses. More specifically, Ottoman architects stopped constructing mosques with guesthouses after the period of Suleiman I (Cantay, 1988, p. 55).

3.1.1.2. *Single-domed Mosques*

Single-domes mosques were planned as square shaped dome covered mosques. These mosques attract attention with their simple architecture. Single-domed mosques

were transferred from the Anatolian Seljuk State and they were developed and turned into monumental structures (Demiriz, 2019). The characteristic features of single-domed mosques included tile covered domes, stone walls and brick series (Demiriz, 2019). In addition, the essential place of these mosques was extended towards the front.



Figure 3: İznik Hacı Özbek Cami

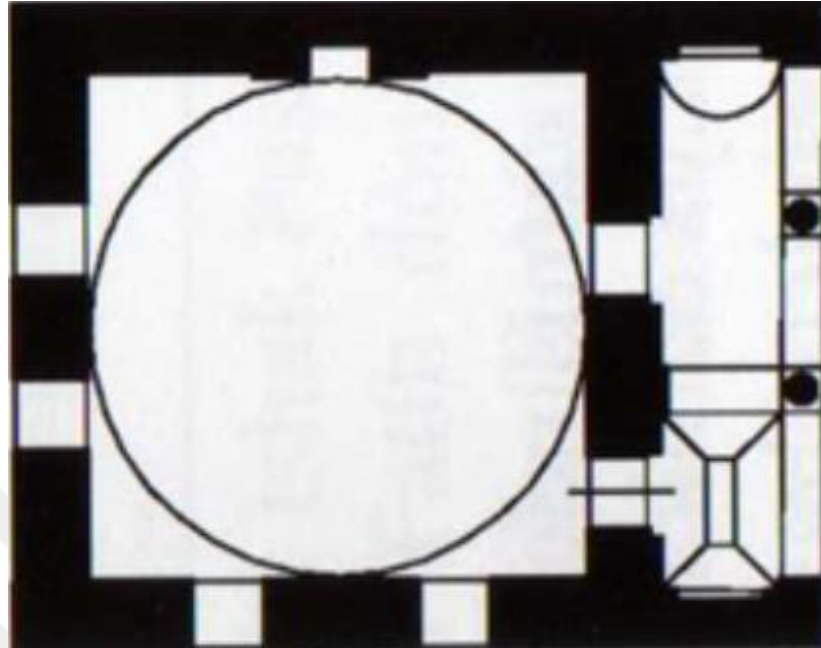


Figure 4: İznik Hacı Özbek Cami Planı

3.1.1.3. Multi-Domed Mosques

Providing large areas of worship thanks to their building purpose and architectural style, these mosques had the biggest problem of space unity due to vast enlargement. On the other hand, the mosques were divided into equal sections as worshipping spaces and domes were planned and constructed for each and every section (Cantay, 1988, pp. 55-56).

Bursa Grand Mosque is one of the most important examples of this type of mosques. This mosque is divided into 20 equal sections and has a fountain under the lighthouse.



Figure 5: Bursa Ulu Cami

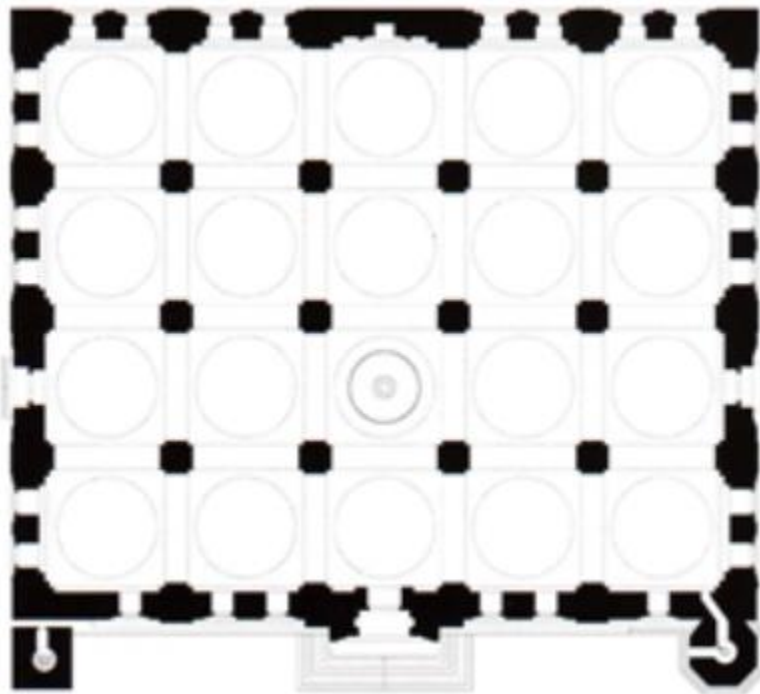


Figure 6: Architectural Plan of Bursa Ulu Cami

3.1.2. Madrasahs

Among the first Ottoman architectural structures, madrasahs were built with a rectangular plan and their architectural plans included a domed classroom across the entrance.

In this context, the Ottoman madrasah architecture had two types of madrasahs: The first type of madrasahs was built by the rich high officials from the palace (Sultans and their mothers called as Sultanas, Sultan's Wives, Grand Viziers, Shaykh al-Islam or Viziers) and these madrasahs developed the region they were built on with integrated zoning plans. In line with this, the economic status of those who built these types of buildings can be understood depending on the width of the buildings or the number of buildings (Taşdemirci, 1989, pp. 520-523).

In addition, certain madrasahs were built in the shape of complexes including various structures such as caravanserai, mosque, guesthouse, bath, infirmary and tombs, etc. Nevertheless, the number of buildings in such complexes were lower if they were built by people who had limited financial means. They did not have additional buildings and served only as madrasahs. (Taşdemirci, 1989, pp. 520-523).

The most evident common feature of the madrasahs built in the Ottoman period is that they had a courtyard and the structure was built around this courtyard. The courtyards were built as square or rectangular according to the size of the madrasah or the economic power of the person who built it. In addition, there were usually 6 to 20 student chambers around the courtyards. Students accommodated in these chambers. These chambers, where one or two students were accommodated, were rich in sunlight as they

faced the courtyard. Each student chamber had a fireplace to solve the heating problem, as well (Köşklü, 2001, pp. 209-210). There was often a masjid across the entrance door of the courtyard. This masjid was widely planned as a place of worship as well as a place where students took courses (Akıncı, 2019).

3.1.3. Caravanserais

Caravanserais generally stood out as structures built as an element of the social complexes in the Ottoman Empire (Cantay, 2019, s. 369-370).

Built in places where there were passages during the Ottoman period, caravanserais were constructed as complexes for socialization and accommodation for merchants and they were considered among the significant architectural structures of the Ottoman period.

Caravanserais were also known as inns or ribats (Islamic monastery). Built on places where there was intense trade or where trade routes were located, were simply structures for the accommodation of merchants (Eryavuz, 2019). Although ribats were constructed for providing accommodation to soldiers protecting the borders of the empire with military purpose, they were transformed into caravanserais over time with the expansion of the borders.

As Ottoman state policy, social complexes were built at border points to settle the areas and revive trade relations. Furthermore, caravanserais were built inside these social complexes.

The Ottoman caravanserais were generally built as a courtyard and a covered area around it. They were built around the courtyard as square or rectangular shaped buildings. There were stables, warehouses and places where passengers accommodated as well (Eryavuz, 2019).

The Ottomans further attached importance to the construction of large complexes and caravansaries in the cities which they saw as doors opening to various critical regions. Such caravansaries were built in Edirne in the Balkans, Diyarbakır and Bitlis in the East, Bosnia in the West and Damascus in the Southeast (Cantay, 2019)

3.2. Miniature Art in the Ottoman Empire

In 763, Uighur Turks adopted the Mani religion as the official state religion. The Mani priests chose the most beautiful way of expressing the teachings of their religion, which prohibited war, and painted the manuscripts to make them more attractive. These examples have taken place in history as the known prototypes of miniature art. The art of miniature, which started with the painter Mani in the 3rd century, developed in Central Asia with the Uighur Turks in the 8th - 11th centuries, on the other hand, in Mesopotamia, Abbasi (749 -1258), which had a Hellenistic and Roman heritage, is shaped as a separate branch under the protection of the caliphs. In Iran, which was dominated by the Ilkhanians in the 1220s, a new style of depiction emerged in miniature art, especially with the Mongol invasion, and miniatures were made with a technique specific to Chinese art. Another state that continued the miniature art was Karakoyunlu State. The most important art patrons of the Karakoyunlu State were Cihan Shah and his

son Pir Budak Sultan. In the time of Pir Budak Sultan, there were outstanding works prepared for his treasure in Shiraz. The Akkoyunlu State (1467 - 1500) was a Turkmen principality established in Anatolia and its ruler Uzun Hasan brought the craftsmen from Herat to Shiraz after defeating Timur in Karabakh. The artists who were constantly changing places were influenced by different views of art and form the "Turkmen Style" that developed during the Karakoyunlu and Akkoyunlu period in the 16th Century. The Safavids, who settled in northwest Iran, defeated the Akkoyunlu Turkmens and captured Tabriz, then Shiraz, Khorasan and Hirat respectively. Many manuscripts with miniatures were prepared during the Safi reign in Tabriz, in the time of Shah Tahmasp, son of Shah Ismail, and in Shiraz in the 16th century. After the Anatolian Seljuks, the Ottoman Empire, which was one of the Anatolian Principalities and founded by Osman Gazi in Iznik, did not have miniature writing until the conquest of Istanbul. However, it is understood from the sources that there was an art workshop in Edirne Palace. After Mehmed's conquest of Istanbul, many foreign artists were invited to Istanbul, among these artists were Centile Bellini and Constanza da Ferrara who were effective in the formation of Ottoman Miniature art. It is known that in one of the palace albums, there was a portrait belonging to Mehmed the Conqueror, which was considered to have been produced by Constanza da Ferrara, and that important miniature artist of the period Sinan Bey and his student Şiblizade Ahmed also worked on portraits. In the Ottoman Empire, after Sultan Mehmed the Conqueror, during the reign of Bayezid II and Selim I, many samples of embroidery from the east were brought to the palace workshop. In this period when literary works were illustrated and the effects of oriental miniature style dominated, Turkish miniature art had a quality of compilation.

Miniature means a visual art that does not include the use of main painting techniques such as perspective, light, shadow and anatomy. In this regard, figures were illustrated without closing each other and using the said techniques. In order to understand the importance of the people in miniature, it is necessary to look at the place they occupied on paper. Although fine details are included in the picture, anatomical realism and realistic perspective were not given importance in this form of art.

Accepted as Islamic Art in Western sources, miniature art did not develop as an independent branch of art. It emerged as the first branch of art to decorate books. In its early period, only wealthy people had access to books and manuscripts which were produced by one person and were illustrated by illustrators. In this context, miniature art stood out in the Ottoman period as a branch of art where manuscripts were prepared, and this art also replaced the art of painting as one of the most important art branches (Dönmez & Göker, 2018, pp. 1121-1222).

Referred to as muralists or illustrators, miniature artists drew miniatures for manuscripts after long training sessions. The subjects and types of miniatures were quite variable and except the illustration of the Prophet and his family, various works of miniature appeared in almost every field.

Although the art of miniature came to the Ottoman Empire with ornamentation of manuscripts, it was seen in other fields over time. The most important of these fields were landscape paintings and portraits (Manuscript Institution of Turkey, Department of Manuscripts and Rare Books, 2019).



Figure 7: Ahmed III. from Levni

3.3. Illumination Art in the Ottoman Empire

Dictionary meaning of the word illumination refers to gilding and those who were engaged in this art were called as musebbih or tesbihhan. It was an art branch to indicate the importance and high value of various documents and writings (Ayan-Birol, 2019).

During the Ottoman period, the art of illumination was used to decorate the edicts and warrants which were official documents. It was thanks to these ornaments that it gained importance in the palace. The first and last pages of the Holy Quran, which was attributed

with great spiritual significance, were decorated with illumination as well. Besides, precious manuscripts were adorned with miniature and illuminated art (Duran, 2019).

Illumination art was divided into several sub-branches such as inner cover, heading, full-stop, line space, flattery, cloth case and epilogue. Inner cover illumination means the decoration on the back of the page where the main text starts in the manuscript books (Duran, 2019). Heading illumination is the gilding of the first page in manuscripts where the text starts. Full-stop illumination is referred to as the calligraphy in the space left after the end of a verse or sentence in manuscripts. Line space illumination is the ornamentation made in the spaces between the lines in manuscripts. The flattery illumination is the decoration used to align the consecutive line below the first long line in manuscripts. Cloth case is the decorative ornamentation made on the edges of the Quran pages. And finally, epilogue illumination refers to the ornamentation of the afterword chapters of manuscripts (Duran, 2019).

3.4. Calligraphy

Calligraphy literally means “line, or true path” as an arts term, on the other hand, the word refers to “the art of writing Arabic script beautifully” (Derman, Türkiye Diyanet Vakfı İslam Ansiklopedisi, 1997, p. 427). With the acceptance of Islam by non-Arab communities, it became known as the Islamic Calligraphy.

In this regard, there are several varieties of Islamic Calligraphy. According to the order of their emergence, these are: *Cufic*, *aklam-i sitte* (*thuluth*, *naskh*, *muhakkak*, *reyhânî*, *tevkî*, *rikâ*), *siyâkat*, *ta'lik*, *dîvânî-celî* and *rik'a*.

Cufic is the first form of Islamic calligraphy. Turks did not attribute much popularity to the art of Cufic during the time of the Ottoman Empire, thus, it was used only in limited areas. It was only used in the gate of Bursa Green Mosque – built in 1419 – courtyard window of Fatih Mosque, and the mosque constructed by Rumelia Governor Mustafa Pasha in Gebze between 1523 and 1524. This calligraphy was not used again until the 19th century after being used in these masterpieces. On the other hand, examples of Cufic calligraphy were observed between 1883-1884 in Zühdü Pasha Mosque in Istanbul's Kızıltoprak district and Yıldız Mosque built by the order of Sultan Abdulhamid II (Derman, 1993, pp. 383-384).

Among the varieties of *aklam-i sitte*, *thuluth* and *naskh* were the most commonly used calligraphies in the Ottoman period. *Naskh* was the only calligraphy used in writing the Quran for a long time in the Ottoman Empire. However, *muhakkak* and *reyhânî* were not preferred due to their long and wide form. Nevertheless, the art of *muhakkak* calligraphy have been used from past to present in writing *basmala*. Among the other types of calligraphy, *rıkā* was transformed over time and was re-named as '*hatt-ı icāze*' and used commonly in written authorizations. *Tevkî*, on the other hand, remained unimportant due to non-use (Derman, 1993, pp. 383-384).

Siyâkat was usually used in title deeds and financial records and it was mainly derived from the Cufic calligraphy (Alparslan, 2004, p. 22). The calligraphic writing called as *ta'lik*, on the other hand, was derived from *tevkî*. A derivative of the changing *tevkî* art in Iran in the 14th century, *ta'lik* was predominantly used in official correspondence.

In the imperial council correspondence, on the other hand, *diwani* was used until the 16th century after being transferred from *Akkoyunlus*. Used by the name *dîvânî-celî* by *Akkoyunlus*, this calligraphy form was transformed in form in the 16th century and started to be called as *celî dîvânî* as a more ornamented version. By means of using this style, which requires

training and skills for writing and reading, there had not been any alteration to official Ottoman correspondence. In addition to its ornamented writing style, another distinguishable feature of this calligraphy was that the end of its lines rose high (Derman, 1993, pp. 383-384).

The variety that is called as rik'a' emerged during the term of the Ottoman Empire. This type of calligraphy was derived from the simplification of the diwani style. Furthermore, it had two varieties: The first variety was the Sublime Porte rik'a and the second was İzzet Efendi rik'a developed by Mehmet İzzet Efendi himself (Derman, 1993, pp. 383-384).

3.5. The Art of Carpet Weaving

The art of carpet weaving is among the most popular types of art in the traditional Ottoman arts. Continuing ever since the Seljuk State, the art of carpet weaving was commonly observed in the Ottoman Empire as well. As of the 14th century, the effect of the Seljuk had clearly been observed on carpets. In this vein, geometric shapes, motifs and animal figures found in the Seljuk carpets were also present on the Ottoman carpets. After the first half of the 15th century, octagonal rhombuses (diamond figures) started to appear on the carpets. In addition to diamond figures, abstract plants were also among the dominant carpet features of this period (Bozkurt, 2002, pp. 3-5).

In the 16th and 17th centuries, plant motifs predominated, while medallion motifs were seen as the dominant motif on carpets. During this period, the art of carpet weaving was divided into two directions: Ottoman Palace carpets and Uşak (Servants') carpets (Bozkurt, 2002, pp. 3-5).

Although Uşak carpets were divided into those with medallions, birds and stars, the most common type was the one with medallions. These carpets were woven with a medallion figure in the middle. Over time, the medallions turned into a star shape. With the change of the shapes, the motif resembled a bird at first glance and thus, they were referred to as carpets with bird shapes over time. The most important distinguishing feature of Uşak carpets was that they were made with Gördes or double knot technique.

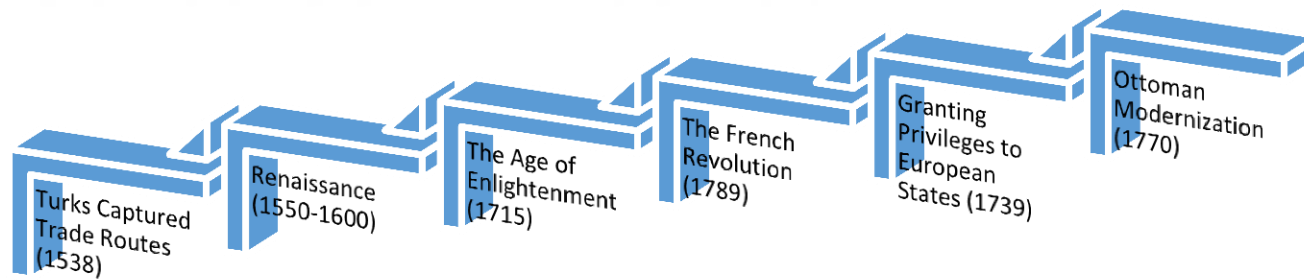
Leaves and flowers were used as decor on the Ottoman palace carpets. Unlike Uşak carpets, sine (Iranian) knot was used on these carpets. The motifs used were created by the Ottoman muralists in the palace and the floor motif on these carpets was one piece and continuous (Bozkurt, 2002, pp. 3-5).

4. THE FIRST GENERATION OF OTTOMAN MILITARY PAINTERS

4.1. Historical Background of the Emergence of Military Painters

Unlike its other contemporaries, modernization in the Ottoman Empire was not from grassroots to top, but rather from top to down. In fact, the only aspiration of those who needed modernization in this period was to save the Ottoman Empire from decline and collapse. In this regard, the first modernization movements started with the army.

Three main stages can be observed while looking at the background of this modernization movement. Starting with a domino effect in Europe (15th century), modernization was an area where the Ottomans lagged behind and started their own modernization moves at a later time (19th century) ultimately feeling the pressure to catch up with Europe.



The first step (Battle of Preveza) that created a domino effect in this era was that the trade routes passed into the hands of the Turks⁴. Thus, Europe started to look for different ways to struggle against the Turks who completely took control of the sea and land trade. The first rebellion against this situation was conducted against the church, which constituted the second step of the afore-mentioned domino effect. As a result of the dogmatic pressures of the church ignoring reason and human will, the West questioned itself radically and deeply over time on the second quarter of the 16th century. And this questioning resulted in opposition to church as well as a new understanding pertaining to the humanistic thoughts of the Ancient Age (Korkmaz, 2011, pp. 9-23).

From the second half of the 15th century onwards, ancient Greek artifacts were translated into various languages. With the foundation of the printing press in 1447, the Bible was translated into various languages as well during the 1530s. In Rome, while royal families were taught in Latin, regular people did not know the Latin language, hence they could not understand the Bible. Yet, with the foundation of the printing press, the Bible was made more common and understandable by the help of translations as well. In addition to the Bible, works on several themes such as enlightenment, free will, reasoning, etc. started to spread all over Europe thanks to the printing houses established. 1700 printing houses were established only in the 15th century and 15 to 20 million books were published (Berkes, 2002, p. 37).

The intellectual accumulation gained by the West with the Renaissance began to show its reflections in Great Britain in the 17th century and in France and Germany

⁴ The Mediterranean Sea became the Turkish lake after the Battle of Preveza on 28 September 1538

in the 18th century. In this period which is called the Age of Enlightenment, positivist thinking came to the forefront, and thinkers such as Francis Bacon, Thomas Hobbes, Voltaire, Montesquieu and Kant started to encourage people to think in the light of the mind instead of going after “prejudices”, “dogmas” and “superstitious beliefs, understand the facts by experiment and question dogmatic thoughts (Hançerlioğlu, 1983, p. 200).

In this regard, the positivist ideas formed around the rationalization developments spread rapidly in every area of Europe and the French Revolution of 1789 became the highest point of this spread. Indeed, the positivist thought starting with the French Revolution of 1789 and Renaissance and continuing with the Age of Enlightenment, paved the way for approaches to political legitimacy by defining the formation of identity and nation based on pluralist participation criteria.

At a time when absolute will by one ruler was deeply questioned, the French Revolution took place and this development pushed countries ruled by absolutism into panic and frustration. However, the Eastern Question, which emerged as a plan to expel Turks from Europe, started the process of fragmenting the Ottomans so that it was divided into new countries shaped by the positivist thought and pioneered in the Industrial Revolution (Berkes, 2002, p. 91).

Within this framework, Great Britain and France became the two main determinants of European politics in the 18th century. As a result of the capitulations given to France and Great Britain, French and British traders gained commercial privileges and in turn, non-Muslim Ottoman subjects wanted to switch to European nationalities. As a result of the administrative weakness of the Ottoman Empire and

backwardness in the industry, the Ottoman lands became a significant market for the countries that had pioneered the Industrial Revolution. As a consequence, the European states that assumed the patronage of Ottoman subjects by separating them according to sects put pressure on the Ottoman administration. In fact, several European states patronized and protected the Catholics of France, the Orthodox of Russia and Protestants of Great Britain.

Under these circumstances, the decision-makers and statesmen of the Ottoman Empire started modernization movements⁵ to save the Ottoman Empire from collapse. Surviving with its regular army structure for centuries, the Ottoman Empire was having difficulty even in protecting its lands at those times as there had been problems even with use of new weaponry. In order to correct this situation, radical changes and modernization were initiated in the Ottoman army.

Military painters emerged as the product and reflection of this military modernization. Indeed, the art of painting was used for distance determination and military maps, yet this art showed a different development over time.

4.2. Westernization Movements and Social Change Brought by the Tanzimat Edict

After the Ottoman sultans came to the throne, they would issue a justice bill and make a commitment for fair administration. The Tanzimat Edict was initially likened to the name of justice, which states that each sultan will rule the subjects under his rule fairly. However, the innovations brought by the Tanzimat Fermanı meant radical changes in the structure and understanding of the state.

⁵ Selim III. Was the first Ottoman Sultan who started the modernization movements on 1790s.

The empire was proclaimed in order to survive and to undertake the granting of equality and security to the Christian subjects in the country. The most important distinguishing feature of the Tanzimat was the desire to limit the powers of the absolute monarchy, which was integrated with theocracy, to certain legal principles and laws. Mustafa Reşit Pasha, who had been in Paris and London embassies, who knew Europe best, aimed to achieve this goal. Pasha believed in the necessity of a reform work similar to the European style and with a scope and quality that would give confidence to the West. The announcement of the edict had a great impact all over the country. Each group interpreted the Tanzimat in their own way. The Muslim people and the ulama did not like the permissions given to non-Muslims. The non-Muslim people in the Balkans showed great hopes from time to time (Aktel, 1998, s. 178).

Tanzimat Edict, rather than a constitution or a law, is a charte type document that promises to make changes in the relations between the ruler's own powers and the rights of the people (Berkes, 1993, p. 208). The Sultan, in a sense, bound himself by promising to abide by the decrees. However, the Ferman is a donation offered by the Sultan to his subjects and is far from being a general law. No control system or body was introduced in the Ferman that would limit the absolute authority of the Sultan and force him to obey the laws.

The need for an order in the western sense was clearly stated in the Tanzimat Edict. First, the Porte was strengthened as the administrative center. II. The Majlis-i Ahkam-ı Adliye, which was established during the reign of Mahmut II, was reorganized. It was decided to establish new assemblies. Penal and commercial laws

were enacted. It was emphasized that all Ottoman citizens were equal before the law. In addition, mixed commercial courts were established with the participation of foreigners among their members. In 1864, the Provincial Regulation was issued. The country was divided into provinces, provinces into sanjaks, sanjaks into districts, and districts into villages. Governors were brought to the head of the provinces, mutasarrifs to the heads of the sanjaks, and district governors to the districts. In addition, administrative councils were established in the districts, sanjaks and provinces.

Tanzimat also formed the basis of westernization in the field of education. In 1846, the General Assembly of Education was established. This institution was later transformed into an overseer (1846). This means the first ministry of education in Turkey. The number of secondary schools has been increased. More importantly, the first high school for girls was established in Istanbul (1858). The first of the high schools teaching above the high school was established in 1873.

On the other hand, three private schools were opened, namely Robert College, Galatasaray Sultanîsi and Darüşşafaka. One of the important breakthroughs in education in the Tanzimat period was the opening of schools to train teachers. Darülmualлимîn-i Sıbyan was established to train teachers for schools called sıbyan, and Darülmualлимîn-i İdadî was established to train teachers for high school teachers (1868). Darülmuallimat, on the other hand, was opened to train female teachers for girls (1870). Progress has also been made in vocational training. In 1859, Mekteb-i Mülkiye, which would later become the Faculty of Political Sciences, was

established. In 1875, military secondary schools began teaching. After that, the opening of other vocational schools continued.

After the first attempt in 1846, Darülfünun (university) was established in 1870. However, it was closed the following year upon the slanders of some madrasahs. It reopened in 1876 under the same name. Encümen-i Daniş, which was established in 1851 for the preparation of books to be read at the university, is an important institution in the nature of a science academy. In addition, minority and foreign schools took their place in the education world in this period.

Since the Westernization movements in the Tanzimat period had a "top-down" nature, they were not based on a social base (Kongar, 1985, p. 357). Tanzimat which was a reform movement in Western norms was actually realized with the collaboration of the Ottoman Sultan and intellectuals (Türkdoğan, 1985, p. 51). Indeed, the Tanzimat intellectuals, who had received a Western education, were foreign to the public. With the intensification of Western influences in the palace, a dual cultural structure emerged in the Ottoman society, not only politically but also culturally: "elite culture" with intense Western influences in the center, and "folk culture" mixed with Islam in the environment. Western values, lifestyle and etiquette rules formed the new dynamism of the elite culture. This new division between the people and the elite was different in nature from the old one. While "religion" was the common denominator between the folk and elite culture in the past, which included a wide area of overlap, the new elite culture that emerged with Westernization (Mardin, 1992, p. 282) fell too far for the people to penetrate; the chasm has deepened. It should not be forgotten that Western sociology movements had a wide influence on

the basis of the reform efforts in the Ottoman Empire, which tried to secularize the state institutions and considered local and foreign nationals equal before the law (Türkdoğan, 1985, p. 52). The phenomenon of modernization brought with it the discussion and change of the dominant religion in the Ottoman world. The Ottoman social structure, which had a communal tradition, was pushed into a rapid Westernization process after the Tanzimat period, and conservative values and belief patterns were constantly eroded for the sake of a "renewal process". Thus, the Islamic worldview, which is the essence of social life, began to change, and the influence of religion in Ottoman society declined significantly (Türkdoğan, 1985, p. 178).

With the decline of the influence of religion on society and the westernization movements, the Islamic barrier on figurative art has also disappeared. Ottoman intellectuals and bureaucrats, who previously stayed away from the art of painting due to the distance of Islam from figurative art, met with the art of figurative painting together with military schools.

4.3. Social Changes in the Ottoman Empire in the 18th Century

There were two major developments that triggered and accelerated the process of change in Europe: The French Revolution of 1789 and Industrial Revolution in Great Britain. In fact, the social and political changes in France and the economic and technological changes in Great Britain soon started a change involving the whole of Europe.

The transformation of Europe as a result of economic, technological, social and political changes quickly turned into a great advantage. When geographical discoveries and colonialism movements are coupled with these changes, Western Europe soon became strong enough to dominate other countries and regions of the world (Tunaya, 1985, p. 142). Under these circumstances, the Ottoman Empire was both a raw material supplier for Western European countries and a market for processed materials (Arsal, 2000, p. 46).

Since its establishment, the Ottoman Empire built relations with European countries solely based on power and sovereignty thanks to its military power and technological advantage. After experiencing a series of defeats, however, the Ottoman Empire had to take several measures to prevent its collapse (Şirin, 2006, pp. 354-355).

From this perspective, the Ottoman decision-makers and bureaucrats of the period thought that their problems would be solved as a result of the military modernization. In other words, Ottoman decision-makers believed that military modernization would solve all the existing problems rather than thoroughly understanding economic, social, technological and political changes and trying to make improvements in these fields (İnalçık, 2005, p. 271).

In line with this, various changes started in the Ottoman Empire in the 18th century by virtue of the convergence to West with greater effort to understand Western trends. Such changes further paved the way for alterations in Ottoman traditional art branches such as architecture and miniature in addition to contributing to new art branches.

The establishment of the printing press on 16 December 1727 was the first step of modernization during the period of Ahmet III. In this line, with the printing press established about 200 years after Europe, a different understanding began to develop in miniature art as one of the classical Ottoman arts. Muralist Levni started to use innovations such as shadows and perspectives in the miniatures drawn on certain pages of manuscripts for the first time during this period, in 1720 (Mahir, 2004, p. 170).

The period of Mahmud I was accepted as the beginning of military innovations. Together with the military experts they brought from abroad, all the sultans who came after this period put great effort to open new schools and modernize the army. The innovations provided by the respective Sultans are summarized below:

Sultan	Experts Brought from Abroad	Innovation
Mahmud I- 20 September 1730 – 13 December 1754	Comte de Bonnevale	Grenadiers' Brigade 1731
Mustafa III- 30 October 1757 – 21 January 1774	Baron de Tott	The establishment of the Imperial School of Naval Engineering 1773
Selim III- 7 April 1789 – 29 May 1807	-	The establishment of the Imperial School of Artillery 1795

Mahmud II -28 July 1808 – 1 July 1839	-	The establishment of the Medical School 1827 and the Military College 1834
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The reflection of these innovations in the military field to the art of painting was that some of the soldiers in the schools had been sent abroad in 1835 and as a result, they came back as master painters.

As stated before, the Ottoman bureaucracy had long built relationships with Europe based only on sovereignty and power over the years as the Empire had outrivaled Europe for centuries. With the establishment of new schools as well as by the help of experts brought from abroad, however, the Ottoman bureaucracy started to build direct relations with the West particularly regarding the world of science (İnalçık, 2005, p. 311).

Indeed, the period of Mahmud II (28 July 1808 – 1 July 1839) was a milestone in the area of painting. Schools (Medical School 1827 and the Military College 1834) were established, and modern art courses were started to be taught for the first time, while talented students were sent to Europe for education on modern painting so that they could be teachers in the new Ottoman schools after their return.

During the period of Abdulhamid I (21 January 1774 – 7 April 1789) and Selim III (7 April 1789 – 29 May 1807) foreign ambassadors from Europe came to the capital city and were instrumental in introducing foreign painters (Ivan Ayvazovski, Antoine de Favray, Amedeo Preziosi, Felix Ziem, Giovanni Jean

Brindesi, Salvatore Valeri, Leonardo de Mango, Thomas Allom, Ludolf Ernst, Fausto Zonaro) to the palace. These painters pictured Turkish lands in their works. In this vein, they interacted with the minorities who had workshops in Pera resulting in their contribution to the development of painting in the Ottoman Empire by use of Western techniques (Özdemir, 2015).

Although foreigners contributed to the Ottoman painting art, Western style painting was in fact supported and encouraged by the royal palace, since it was one of the most important proofs of westernization (Papila, 2008, p. 121). In this sense, it can be observed that the development of the painting art was in parallel with the efforts of Westernization in the Ottoman lands.

There were many transformations and developments during the Tanzimat Era on art, music and literature (1839-1876). The first reflections of westernization efforts on music were changes on the music in the palace. Palace music met Western music in the 17th century and later. The replacement of the Mehter music with the band was an important change experienced in the Ottoman Empire. From the 17th century, with the effect of a change and transformation towards the Western lifestyle in the society, music-halls where Western music was performed were opened in Istanbul. Western music groups started to include Istanbul in their tour programs. Thus, Istanbul met with polyphonic Western music. Dealing with Western music has become a fashion among the rich and noble people around the palace, mansions and trade. As a result of this, the piano has become visible in mansions and homes of the rich and noble people. Tanzimat Literature was a literary movement that emerged as a result of a cultural and political movement. It arose from the enactment of the renewal

certificate, also called *Gülhane Hattı Hümayunu*, which was declared by Reşit Pasha on 3 November 1839. This event would later be named as the Tanzimat Edict, and it would be considered an official document of turning to the west in political, literary and social life. Ottoman Literary Historians considered the year 1839 as the beginning of Tanzimat literature. Its aim was to create a literature that was Western in method and national in essence and spirit. It reflected fundamental changes, ideas and innovation movements in Turkish society (Kırboğa, 2019, p. 248).

The social environment created by the reforms of 1839 paved the way for feeling the effects of Westernization in both institutions and culture in the Ottoman territory. Indeed, the development in this area was accelerated by the fact that Sultan Abdulmecid received classes from painter Ferik Tevfik Pasha who was educated abroad. Religious views had an effect on the fact that the human figure was not sufficiently included in the traditional art of painting belonging to the Ottoman Empire. As a subject, instead of human figures, mostly landscape was preferred. Therefore, there are no human figures and nudes in the subjects of painting that were the transition to Western style painting art. That is why the subjects of his early paintings were landscapes and still life. Moreover, the Sultan sent oil paint portraits to foreign embassies in the same period. Thus, painting in the Ottoman Empire became a branch of art even performed by Sultan Abdulmecid I. himself (Renda, 2000, pp. 452-456).

With the Westernization of painting art supported by the palace and the Sultan, the painters who were raised under the influence of Europe began to make landscape paintings (Aksüğür, 2007, p. 127).

Prominent painters of the period (Şeker Ahmet Pasha, Süleyman Seyyid, Osman Hamdi Bey) took lessons from Gérôme and Boulanger who were painting teachers at Académie des Beaux Arts. In the works of these three painters, there were the effects of Classicism, Realism and the Academy, as they were influenced by their teachers. The artists, who participated in the important exhibitions opened in Paris in 1867, 1869 and 1870, had significant repercussions in the art and press circles with their success in these exhibitions. The meticulous use of brushes of Şeker Ahmed Pasha and Osman Hamdi Bey also reflects their teachers Gerome and Boulanger.

After the Imperial Edict of Reorganization (reforms), (1839) major innovations in education started. Thanks to the educational movements that were renewed according to Western understanding, the period of Sultan Abdulhamid was one in which Western ideas were tried to be understood in-depth.

The curricula of the schools, The Imperial School of Military Engineering, The Imperial School of Naval Engineering and Military Academy which were established after Mahmud I, were shaped according to Western ideas and followed their steps, individuals who believed in positive thinking started to graduate from these schools. This new generation was raised with the idea that religious beliefs were only necessary for morality, while positive science was vital for technological, economic and political development. Hence, this new generation accepted the idea of being Western based on learning and applying positive sciences (Mardin, 2007, pp. 15-17).

In the light of this approach, the Ottoman bureaucracy sent students⁶ to Europe for their painting education so that they could be appointed as teachers in the newly opened schools. In fact, some of the talented students sent abroad for education came back and taught at The Imperial School of Military Engineering⁷, The Imperial School of Naval Engineering⁸ Military Academy and Military Teacher School⁹, while others contributed to the Ottoman painting art with their masterpieces.

4.4. Military Schools

The foundations of the painting art in the Ottoman Empire were laid in the military schools established during the term of Sultan Selim III (7 April 1789 – 29 May 1807). The innovations starting during this period continued during the 18th and 19th centuries. Aspiring to renew and reorganize the military structure after several defeats, the Sultans ordered bringing foreign experts from abroad for instruction in military schools.

In these schools, where modern curricula started to be applied, teachers taught cartography, mathematics, geometry and drawing. The Imperial School of Artillery was established in 1773 according to historical records. Among the first teachers at this School, Algerian Seyyid Hasan Hoca, on the other hand, suggested in his epistle prologue that this engineering school of artillery was established on April 29, 1775 (Beydilli, TDV İslâm Ansiklopedisi, 2006, p. 514).

⁶ Ferik İbrahim Pasha, Hüsnü Yusuf, Şeker Ahmed Pasha, Süleyman Seyit are pioneers students who were sent to Europe in order to educate them for painting classes in the Ottoman military schools.

⁷ Mühendishane-i Berr-i Hümayun: The first paint class started in 1795 (Cezar, 1995, s. 77-78)

⁸ Mühendishane-i Bahr-i Hümayun: The first paint class started in 1773 (Şahin-Tekinalp, 2004, p. 44)

⁹ Menşe-i Muallimin

The necessary books and tools were brought from Paris. In addition, the first teachers who were named as Count Bonneval, Baron De Tott, Auber and Cuny of the Imperial School of Artillery were brought from France as well. In 1784, the school was reorganized according to the changing needs. The subject of education was expanded while the curricula were also renewed and updated. The Imperial Military School was established in 1795 to raise engineers for the army. First grade students were given technical drawing lessons, calligraphy, orthography, mathematics and geometry classes (Beydilli, 2006, p. 516).

Another school established by Mahmud II after these schools was the Ottoman Military College¹⁰. The school was established in 1835 to train military officers and in 1847 the school adopted a regular curriculum. The education program was reorganized between 1863-1870 when Galib Pasha was the commander of the school as well as between 1871-1874. In addition, a special school was opened under the name “assistant teachers class” within the body of the college in order to raise teachers for the military high school. The school provided three years of education and students were also trained to be mathematics and art teachers (Özcan, 1997, p. 117).

As a consequence, many of the 19th century Turkish painters who were Ferik İbrahim Pasha, Ferik Abdullah, Ferik Tevfik Paşa, Şeker Ahmet Paşa were high-ranking soldiers from military schools. These soldiers served in the state hierarchy and bestowed most of their paintings to the palace as they were serving the Sultan. Some of these painters, Ferik İbrahim Pasha and Şeker Ahmet Paşa had relations with

¹⁰ The Military College as is known today.

the West, were sent to Europe to study in London and Paris and made their techniques unique (Tansuğ, 1986, p. 55).

In military schools, the main subjects of courses such as technical drawing and perspective topography were landscape and nature sceneries. Therefore, the first military painters were interested in nature and landscape paintings and their works were primarily based on these themes (Arkas Sanat Merkezi, 2013).

5. MILITARY PAINTERS TRAINED IN EUROPE

In general, the first Ottoman painters (Ferik İbrahim Paşa, Hüsnü Yusuf, Hasköylü Ahmet Emin, Ferik Abdullah, Hasköylü Rıza, Balatlı Salim) when looking at their educational background, graduated from military schools. The military was the first institution to be modernized after the Ottoman Empire started to suffer from consecutive defeats in the battlefield. As a result of this modernization, the art of painting was included in the curriculum of military schools so that students began to receive painting education. This is because, Ottoman officers did not have enough knowledge about mapping and drawing. Hence, it was a huge disadvantage for Ottoman Army during wars. Within this context, education in The Imperial School of Military Engineering (1795), The Imperial School of Naval Engineering (1773) Military Academy and Sanâyi-i Nefîse Mektebi started with foreign teachers (Joseph Warnia-Zarzecki, Salvatore Valeri, Pierre-Désiré Guillemet etc.) and continued when skilled Turkish soldiers were sent to Paris, Bruxelles and London. In addition to students sent abroad for education, there were others who were trained in the Ottoman lands to become painters such as Ferik Abdullah,

Balatlı Salim etc.¹¹. Therefore, the best classification of the military painters serving during the Ottoman period is the classification between those who were trained in Europe and those who were trained at home.

5.1. Ferik İbrahim Paşa

Ferik İbrahim Pasha, the son of Konyalı Kulaksız Mustafa Pasha, who was one of the New Order Military lieutenants, was born in 1815 in Istanbul (İstanbul Sanat Evi, 2017). The first of Turkish painters in the Western sense, İbrahim Pasha graduated from the Imperial School of Artillery in 1835 and was the first student sent to Europe upon his graduation for painting training (İslimyeli, 1965, p. 31). Nonetheless, there is no certainty about where İbrahim Pasha was sent in Europe in 1835 for painting training. Although some of the students sent to Europe simultaneously with him went London, it is rumored that İbrahim Pasha was educated in Vienna or Brussels (Boyar P. , 1948, p. 84).

The fact that he was among the first students sent to Europe placed İbrahim Pasha among the important military painters of the Ottoman Empire. Moreover, he was the only student in a team of 10 who wanted to study painting. This is rather important in understanding his superior skills and ambitions for painting.

The artist belongs to the classical school according to the period he was raised. He completely believed in realism. Most of Ferik İbrahim Pasha's works stand out as landscape and still life. What is more, he also painted the portrait of Abdülaziz II.

There is no information about his return date to Istanbul.

¹¹ I will explain all of their names in the next sub-chapter



Figure 8: Ferik İbrahim Pasha, Landscape

(İstanbul Sanat Evi, 2017)



Figure 9: Ferik İbrahim Pasha, Fortress

(İstanbul Sanat Evi, 2017)

5.2. Hüsnü Yusuf

Hüsnü Yusuf lived between 1817-1961. He graduated from the Imperial School of Artillery and took his first lessons about painting at this school.

He was sent abroad for studying with the order of Sultan Abdulmecid. Ahmed Fethi Pasha, a marshall at the Armory showed the works of Hüsnü Yusuf to the Sultan Abdulmecid. Sultan Abdulmecid liked the paintings very much and visited the Imperial School of Artillery. There, he saw the mock-up model of Hagia Sophia and ordered to send Hüsnü Yusuf abroad for studying (Hüsnü Yusuf Bey, 2019).

He studied in Vienna, Paris, Berlin and Belgium¹² and returned home. There is no information about his return date to Istanbul and his mentors in Vienna, Paris, Berlin and Belgium. After his return to the homeland, he was promoted to the rank of District Governor (Yetik, 2016, p. 19).

The artist belongs to the classical school. He painted landscapes and self-portraits.

¹² Unfortunately, there was no information about name of Academy and teachers.



Figure 10: Hüsnü Yusuf, Self-portrait

5.3. Ahmet Emin

Ahmet Emin lived between 1826-1891. He was sent to Vienna when he graduated from the Imperial School of Artillery in 1847 (İslimyeli, 1965, p. 34). He made significant contributions to Turkish painting in terms of color and perspective. (Kılıç, 2008, pp. 123-141). Generally producing landscape paintings, Ahmet Emin applied Western techniques in the field of color and perspective (Aytekin, 2015, p. 83). There is no information about his return date to Istanbul and his mentor(s) in Vienna.

5.4. Halil Pasha

Halil Pasha lived between 1857 and 1939. He graduated from the Imperial School of Artillery in 1873. He was sent to Paris in 1880 for education. He worked at the

¹³ Hüsnü Yusuf's self-portrait appears colorless since it was taken from a newspaper clipping dating back to this period (Bey R. H., 2019).

workshop of Jean Leon Gerome in Paris for a long time. In 1914, he was appointed as the director of the Sanayi-i Nefise Mekteb-i and brought young painters who were called as the Çallı Generation to be educated for developing a new understanding in painting at this school in France.

He returned¹⁴ to his homeland under the influence of impressionism he learned in France and worked on landscape paintings. In this line, it is possible to see examples of impressionist light and color in his works (Halil Paşa Hayatı ve Eserleri, 2017).



¹⁴ There is no information about his return date to Istanbul and his mentors

Figure 11: Halil Pasha, *Madam X (Lady in Gloves)*, 1889, 10,5 cm × 65 cm



Figure 12: Halil Pasha, *Still-life Painting*, 58 cm x 72 cm



Figure 13: Halil Pasha, *Girl Painter and Her Studio*, 1939, 41 cm × 33 cm

5.5. Ferik Tevfik Pasha

Ferik Tevfik Pasha lived between 1819 and 1866. After receiving his first education in the Special School in the Ottoman Palace, continued his education in the Ottoman Military Academy. He was sent to Europe in 1835. In the first 6 months of his education, he studied in London and the next 3 years in Paris. The education he received in Paris was not a direct art education, but he also studied positive sciences there (Bey Ş. , 1924, p. 205).

He undertook the calligraphy decoration of Grand Mosque of Bursa. The main reason for his success in this field was not his education abroad but his education in the Special School in the Ottoman Palace since he was educated by teachers who were specialized traditional Ottoman Arts in the Special School in the Ottoman Palace (Özyiğit, 2011, pp. 156-157).

In one of his works, Tevfik Pasha painted one of his ladies in the palace as a model and made a watercolor portrait of her. This painting is an important proof that Tevfik Pasha was a pioneer and even the first painter in figured painting in western norms.

5.6. Colonel Hacı Mahmut

Colonel Hacı Mahmut was born in 1830. He graduated from the Military Academy in 1851 and was sent to Great Britain for education. He returned in 1853 and there is no information about his mentors in Great Britain.

After returning to the homeland, he was assigned to the printing house of the Military Academy. He worked on a variety of fields including cartography and mapping. His name is written in many mapping works made with lithography and map prints. One of the works reaching today with his great contribution is the Atlas Geographique 1893, published in 1893 (Bey, et al., 2019).

He generally drew maps for Ottoman Army. There were no other paintings of him which survived to now.

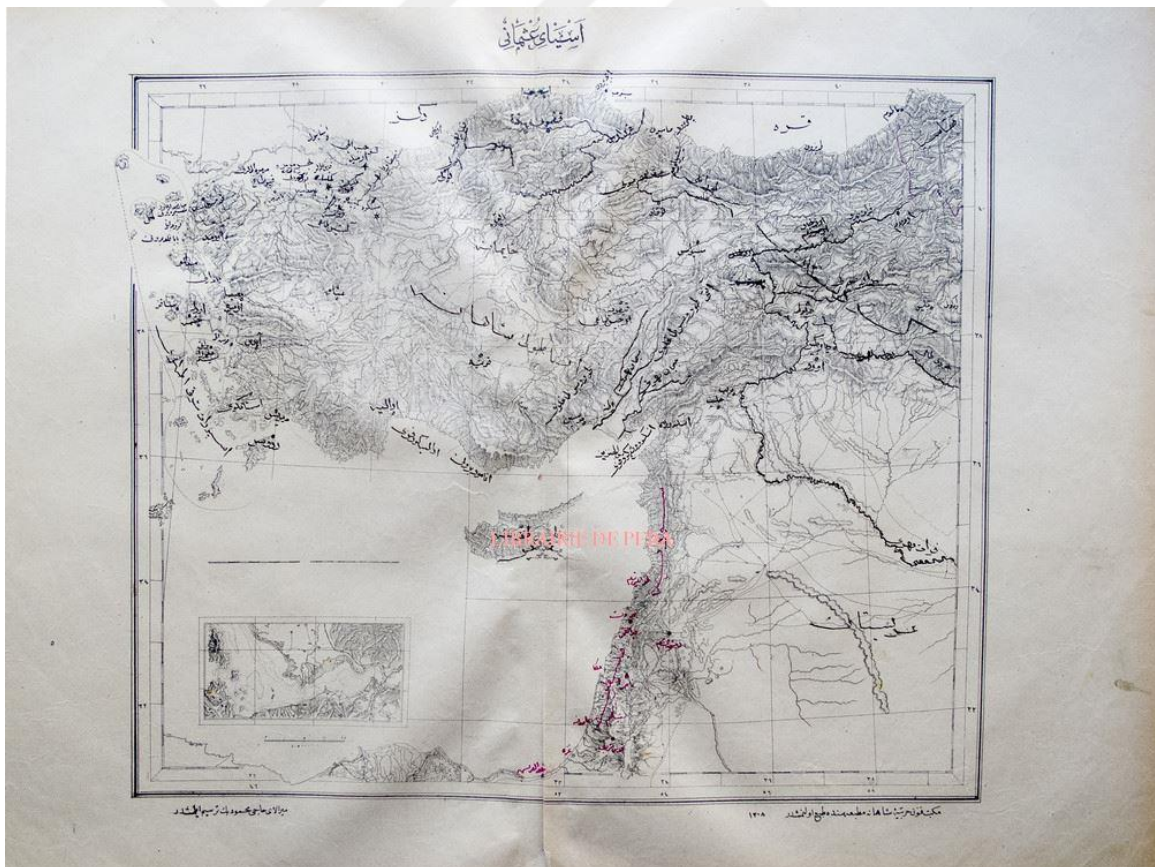


Figure 14: Colonel Hacı Mahmut, Atlas Geographique, 1892/1893, 47 cm x 32,5 cm

(Bey, et al., 2019)



Figure 15: Colonel Hacı Mahmut, *Atlas Geographique*, 1892/1893, 47 cm x 32,5 cm

(Bey, et al., 2019)

5.7. Hafez Ali Şeref Pasha

Although the exact date of his birth is unknown, it was generally assumed that he was born in 1842 and passed away in 1907. He graduated from the Military Academy in 1859 and was sent to Paris for education 3 years later (Karatepe, 2001, p. 82). He produced important works on maps in the Ottoman Empire. His first work was published in Paris in 1862 under the name of New Atlas with 22 maps.

In addition, the World Atlas, which he prepared in 1868, is still preserved in the Directorate General of Maps.¹⁵ Published in 1896 in the Central Printing House, the New Geography Atlas is preserved by the University of Chicago today. This work contains 41 maps and several revised versions were later published. Before he passed away in 1907, Hafez Ali Şeref Pasha was working on an Atlas of more than 100 pages called the Great Anatolia Map (Dasa Pahor Antiquariat, 2019)¹⁶.

He generally drew maps for Ottoman Army. There were no other paintings of him which has survived up to now.

¹⁵ https://twitter.com/harita_turkiye/status/1159421033029480449 go to map

¹⁶ <https://www.pahor.de/russia.html> go to map



Figure 16: Ali Şeref Pasha, Atlas, 1896, 39 cm x 50 cm

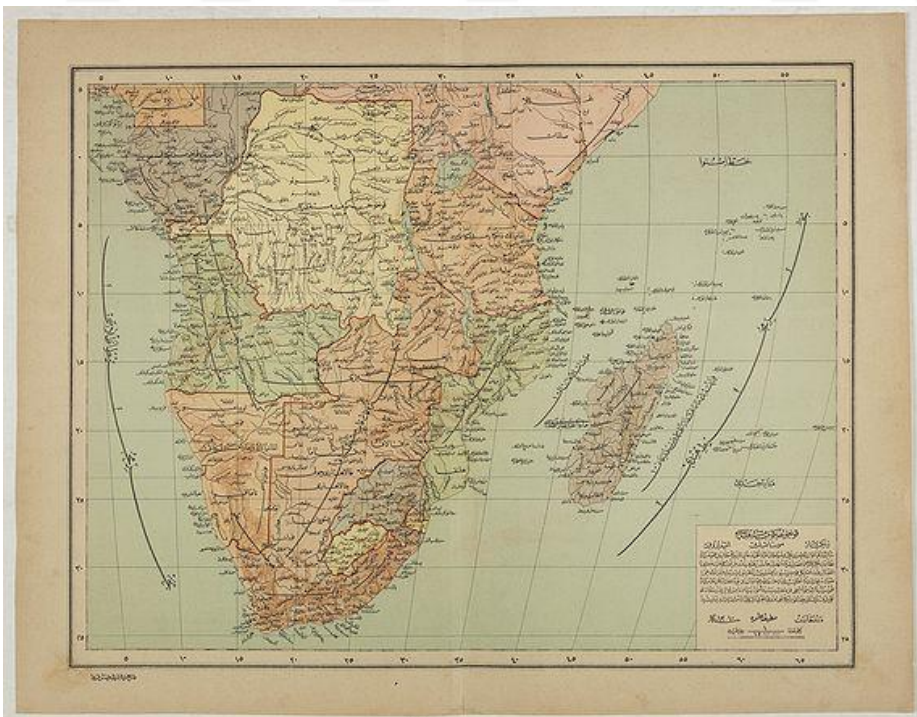


Figure 17: : Ali Şeref Pasha, South Africa, 1895, 38 cm x 48.5 cm

(Paulsu Swaen Fix Sale Gallery, 2019)

5.8. Şeker Ahmet Pasha

Starting his education in an elementary school in Üsküdar, Şeker Ahmet or better known as Ali Ahmet Pasha started to study in the Medical School at the age of 14. While he was still a student at the school, he became an assistant art teacher and later on, he was transferred to the Military Academy. When Sultan Abdulaziz liked his paintings, he was sent to the Ottoman School established in Paris for Turkish students in 1861. After receiving training there for a while, he worked in the workshops of Gustav Boulanger and Jean Leon Gerome (Paşa, 2018).

Working on landscapes and still-life paintings, Şeker Ahmet Pasha tried to combine local elements with Western techniques. On the other hand, he remained quite distant from the impressionist movement. He was distinguished from his contemporaries by the fact that he did not directly accept Western techniques and rather preferred to use traditional and local features in his paintings (Berger, 2017).

During the reign of Sultan Abdulaziz, he served as an aide to the Sultan. His nickname Şeker came from this period when he served as an aide. When Yusuf İzzettin Efendi called Ahmet Pasha as Şeker Ahmet in the presence of the Sultan, Sultan Abdulaziz liked this nickname and started to call Ahmet Pasha as Şeker Ahmet (Yetik, 2016, p. 60).

Since his works reflected traditional lines in general, there were only a few lines applied in these works. The most striking point in Şeker Ahmet Pasha's paintings, which are far from the serious approach seen in the paintings of Boulanger and Gerome, with whom he worked, is the carefully cut fruit slices in still-life paintings (Paşa, 2018).

He opened his personal exhibition in 1897 in Pera Meşrutiyet Street, then, in the place called Magasin de Congsigation in 1898 and in Tokatlıyan Passage in 1900. After that, he took part in the jury of Sanayi-i Nefise Mektebi. He participated in the first and second Istanbul Halls in 1901 and 1902, and in an exhibition opened in 1905 in an apartment on Postacılar Street.



Figure 18: Şeker Ahmet Pasha, Self-portrait, 116 cm x 85 cm

(Tollu, 1967, p. 12)



Figure 19: Şeker Ahmet Pasha, *Pomegranates and Quinces*, 1906, 74 cm x 102 cm

(Tollu, 1967, p. 13)

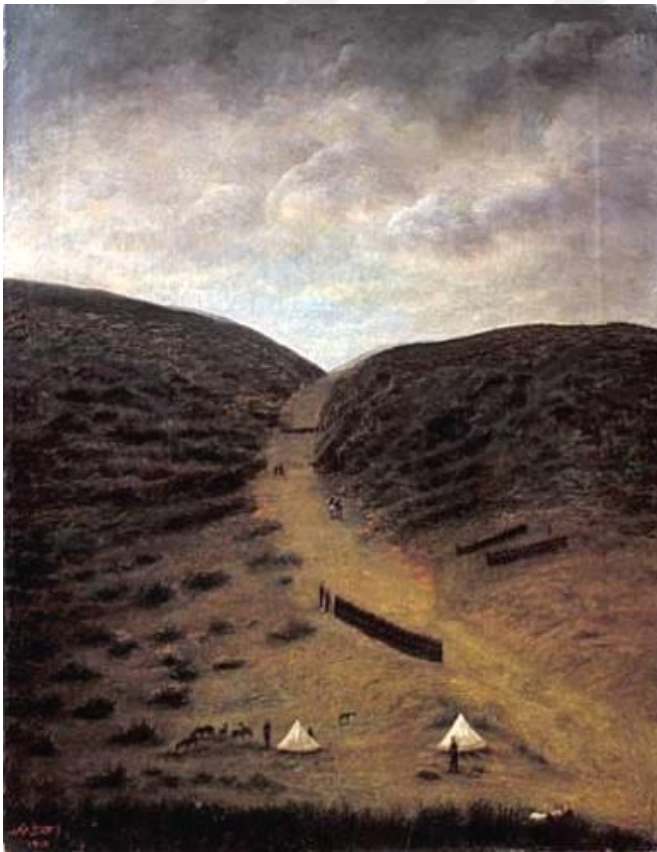


Figure 20: Şeker Ahmet Pasha, *Soldiers Drilling*, 1898, 61 cm x 46 cm

(Tollu, 1967, p. 15)

5.9. Süleyman Seyit Bey

Süleyman Seyit Bey lived between 1842 and 1913, and he graduated from the Military Academy in 1862. As a student at the school, his talent for painting drew attention and he took pencil and watercolor lessons from Şiranz of Spanish origin as well as Italian painter Kes (İslimyeli, 1965, p. 40; Toros, Süleyman Seyyid Bey, 2019).

Süleyman Seyit Bey was sent to the Paris Ottoman School¹⁷ in Paris together with Şeker Ahmet Pasha to complete his education in 1864. The Ottoman School provided education for both Turkish-origin students and Ottoman-origin non-Muslims to increase their good manners with Western culture in addition to acquiring language skills before the main education. This school was particularly established for raising experts who would contribute to the country's development. Süleyman Seyit Bey took lessons from Monsieur Polerobrens in this school. However, the Ottoman School was closed in 1875 due to financial difficulties and lack of sufficient resources. Süleyman Seyit Bey continued his education at the School of Fine Arts where he was taught by pioneers including Robert Flori, Gustav Blanje and Alexandre Cabanel. Moreover, Süleyman Seyit Bey established close friendships with his teachers. He also modeled for Blanje's painting he displayed in his 1866 exhibition in Paris. (Toros, Süleyman Seyyid Bey, 2019). After his education in Paris, he moved to Italy in 1885.

He returned to his homeland in 1870 after working there for 1 year and receiving training. He served as an art teacher in the Military Academy after his arrival to the

¹⁷ Paris Ottoman School was established in Paris in 1857 in order to train the military, technical and civil cadres of the future, equipped with modern knowledge, in their original place.

country. In addition to teaching the painting art, he also served as a translator and teacher of French language in the Military Academy (Yetik, 2016, p. 51).

Süleyman Seyit Bey is known for his work and specialization in still-life and nature paintings. He rarely produced portrait works. His works were generally in the form of oil paints on canvas. Although there are approximately 200 works of this painter, it is known that he did not earn large sums of money for these paintings. On the other hand, there is no information about where or in which collections a large part of his works is now kept.



Figure 21: Süleyman Seyit Bey, Dervish, 1898, 55 cm x 40 cm



Figure 22: Süleyman Seyit Bey, *Boats*, 1884-1885, 27 cm x 46 cm



Figure 23: Süleyman Seyit Bey, *Still-Life With Pears*, 1897, 28 cm x 41 cm

(Durak, Süleyman Seyyid, 2011)

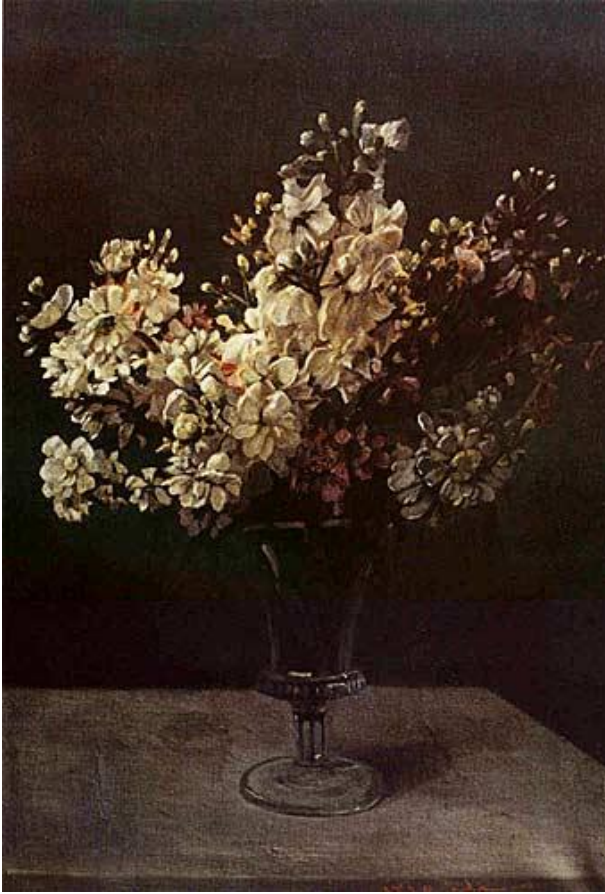


Figure 24: Süleyman Seyit Bey, Gillyflower, 1899–1900 , 55,5 cm x 38,5 cm

(Durak, Süleyman Seyyid, 2011)



Figure 25: Süleyman Seyit Bey, Landscaping from Fenerbahce, 1906, 32 cm x 55 cm

(Durak, Süleyman Seyyid, 2011)



Figure 26: Süleyman Seyit Bey, Veiled Women in the Second Courtyard of Topkapı Palace, 1871, 85 cm x 60 cm

(Durak, Süleyman Seyyid, 2011)

5.10. Mehmet Sami Yetik

Mehmet Sami Yetik lived between 1878 and 1945. He was one of the longest-lived painters in this generation. He started his education in the Military Academy in 1896 and graduated in 1898. He showed his painting talents in this Military Academy. In 1898, he was appointed to Eyüp Baytar Military Secondary School as an art teacher.

Mehmet Sami Yetik received his first painting education from Ali Rıza bey who was one of the teachers of the Military Academy. Yetik received his main painting training in the School of Fine Arts where he started to study in 1900. Studying painting for 6 years there, Mehmet Sami Yetik graduated from the school with honors and then gave painting lessons in many schools.

Mehmet Sami Yetik applied to the Military Education Inspectorate with a petition stating that he had the talent of painting and that he completed the School of Fine Arts with the highest degree. At the request of Mahmut Şevket Pasha, the Minister of War of the time, he was sent to Paris for education.

In the School of fine Arts, his teacher, Valeri, taught him figurative works. Furthermore, during his education in Paris, he studied at Academy Julian and Ecole Pijieve. In addition to these trainings that shaped the artistic life of Mehmet Sami Yetik, it was the painter Juan Paul Lauren who influenced him with the impressionism movement. Mehmet Sami Yetik studied in these two schools and worked in the workshop of Juan Paul Lauren simultaneously.

As painting education started to be provided at schools in the Ottoman Empire (for cartography and military purposes), the respective painters were influenced by the classical school. Among them, Mehmet Sami Yetik adopted the movement of impressionism thanks to Juan Paul Lauren, with whom he had worked together in two institutions and ateliers in Paris. Thus, Mehmet Sami Yetik was one of the first artists to bring this movement to the country (Çoruhlu, 2019).



Figure 27: Mehmet Sami Yetik, Landscape, 1914, 23,5 cm x 36 cm

(Sami Yetik, 2019)



Figure 28: Mehmet Sami Yetik, Floral Still-Life, 1921, 100 cm x 70 cm

(Sami Yetik, 2019)



Figure 29: Mehmet Sami Yetik, *National struggle*, 1917, 106 cm x 175 cm

(Sami Yetik, 2019)

5.11. Hasan Rıza

Hasan Rıza lived between 1860 and 1912. His father was Colonel Şakir Bey. His interest in painting started at a very young age at six (Yetik, 2016, p. 46). Indeed, his interest in painting continued at military high school and later at the School of Navy. However, when he was in military high school, he left school voluntarily in his last year (in 1876) to join the Ottoman Russian War. Hasan Rıza was assigned to one of the regiments at the Russian border and he was also appointed as a guardian to an Italian journalist (Şehit Ressam Hasan Rıza, 2019). The Italian journalist was also an artist who drew pictures for his newspaper. The friendship between this journalist and Hasan Rıza started when he saw Hasan Rıza's charcoal work.

Hasan Rıza returned to his school after the war and then registered to the Imperial Naval School. While studying at the Imperial Naval School in his last year, he was tasked to repair the deteriorated paintings in the cabins of the yacht belonging to Sultan Abdulhamid. As a result of his success there, he was promoted by the Navy Minister of the period.

Hasan Rıza went to Italy to study painting and to improve his art with the encouragement of the Italian journalist whom he had guarded and built friendship during his task in the war with Russians. He worked together with many painters in three cities of Italy (Florence, Rome and Naples). After 10 years of education in Italy, he moved to Egypt and worked on painting there for 2 years.

Although he was offered to be reinstated after his return to the country, Hasan Rıza refused the offer and opened an atelier in Edirne Karaağaç and continued his studies there. He also served as the principal of the Edirne Art School and produced most of his works during this period (İslimyeli, 1965, pp. 52-53).

Hasan Rıza was the director of Edirne Hospital during the Balkan War. After the Bulgarian army entered the city, he set out to Karaağaç to save his works. nonetheless, Hasan Rıza could not prevent the plundering of his atelier. He was killed by the Bulgarian army in a field near the station. Hence, he is referred to as Martyr Painter Hasan Rıza in several sources (Şehit Ressam Hasan Rıza, 2019).

Among his works in Edirne, he painted portraits of famous people and important events in the Ottoman history. His works are mainly portraits or compositions with war theme. Landscape paintings, which was a common feature of military painters, were also

found in the works of the painter. The most remarkable feature of his works is that the colors are vivid. Another common feature of his works is that the red color is used more predominantly than the others (Şehit Ressam Hasan Rıza, 2019).



Figure 30: Hasan Rıza, *Passing Mehmet the Conqueror's Ships from Land*, 1896

(Şehit Ressam Hasan Rıza, 2019)



Figure 31: Hasan Rıza, Ottomans Arriving in Rumelia, 1903, 97 cm x 147 cm

(Ünver, 2015, p. 42)



Figure 32: Hasan Rıza, Girls Doing Embroidery by the Pool, 1901, 210 cm x 138 cm

(Ünver, 2015, p. 59)



Figure 33: Hasan Rıza, Lambs, 1901, 137 cm x 207 cm

(Ünver, 2015, p. 60)



Figure 34: Hasan Rıza, *Deer in Snowy Weather*, 1901, 125 cm x 178 cm

(Ünver, 2015, p. 61)



Figure 35: Hasan Rıza, *A Sailboat in Stormy Weather*, 1903, 93 cm x 148 cm

(Ünver, 2015, p. 62)

5.12. Bahriyeli İsmail Hakkı Bey

Bahriyeli İsmail Hakkı Bey lived between 1863 and 1926. Showing outstanding success in the Naval School, İsmail Hakkı Bey graduated from the Naval School in 1884 as a civil engineer. After graduating as a civil engineer, he worked in the Civil Engineering department of the Navy Ministry.

Later, he was sent to Germany to oversee the Ottoman torpedo to be built in Germany on behalf of the Ottoman Navy. During the construction of the torpedo called *the Dragon*, he stayed in Hamburg for 2 years. During his stay in Hamburg, he developed interest in painting and received education in this field.

In addition to painting education, he had the opportunity to examine technical innovations and prepared detailed reports for the innovations in the Ottoman Navy in addition to projects including several methods to implement relevant innovations in the navy. After the construction of the torpedo was completed in 1890, he came to Istanbul with this torpedo (Özdeniz, 2002, p. 201).

Nevertheless, his reports and projects were not taken into account by the Navy Ministry of the period. furthermore, his projects and reports caused discomfort and he was sent back to Germany from Istanbul (Yetik, 2016, p. 104). During his second stay in Germany, he encountered payment irregularities in his salaries and his petitions were not replied let alone any correction.

Therefore, he resigned from his duty in Germany and started to work as an engineer in a factory in Hamburg and improved his skills in painting in his leisure time (Boyar P. , 1948, p. 87).

After the Constitutional Monarchy was declared in 1908, İsmail Hakkı Bey returned to his homeland. Upon his return to the Ottoman Empire, he was given the rank of major. He was promoted to the rank of lieutenant colonel two years later and took office as maritime construction chief (İslimyeli, 1965, p. 55). He retired in 1913. İsmail Hakkı Bey worked as a reporter for German newspapers in Istanbul thanks to his improved German language skills during his time in Germany. Besides, İsmail Hakkı Bey also published various charcoal works in the German journal *Illustrierte Zeitung*.

Retiring in the year 1913, İsmail Hakkı made postcards for the National Defense Society, which was established during the Balkan War with the aim of helping the army with the money collected during the war. Although he had been retired, he was re-appointed in 1920 and worked at the İstinye Construction Site until 1926.

As stated before, he prepared postcards for the National Defense Society after the outbreak of World War I. Established in Istanbul, the National Defense Society provided contribution to the army by means of collecting money from people.

İsmail Hakkı came to the forefront with his sea paintings and portraits as well as landscape paintings. In this vein, sea images as a common feature of military painters from the Naval School, were also observed in İsmail Hakkı's paintings. In addition to these works, there are charcoal portrait works of the painter (Toros, Denize Tutkun Bir Ressamımız Bahriyeli İsmail Hakkı Bey, 2019).



Figure 36: Bahriyeli İsmail Hakkı, Hasan Hüsnü Pasha From Tenedos, 1888, 184 cm x250 cm

(Toros, Denize Tutkun Bir Ressamımız Bahriyeli İsmail Hakkı Bey, 2019).



Figure 37: Bahriyeli İsmail Hakkı, Sailing and Side Paddle Ship in Stormy Sea, 1915, 75 cm x 26 cm

(Toros, Denize Tutkun Bir Ressamımız Bahriyeli İsmail Hakkı Bey, 2019).



Figure 38: Bahriyeli İsmail Hakkı, Hamidiye 3 Light Cruisers, 1915, 65 cm x 47 cm

(Toros, Denize Tutkun Bir Ressamımız Bahriyeli İsmail Hakkı Bey, 2019).



Figure 39: Bahriyeli İsmail Hakkı, Sailboat, 1914, 93 cm x 100 cm

(Bali Müzayede, 2019)



Figure 40: Bahriyeli İsmail Hakkı, Turkish Galleys, 1916, 75 cm x 120 cm

(Lebriz, 2019)

5.13. Halid Naci

Halid Naci lived between 1875 and 1927. He was the son of a wealthy family. His father was a factory owner named Osman Bey. His interest in painting started during his primary school years. Afterwards, he continued his education at the Naval School and showed his talent in painting, thereby he was supported by his teachers (Boyar P. , 1948, p. 118). With the advice of his teachers at the school, he made a charcoal portrait of Hüsnü Pasha, the Ministry of the Navy. Pasha much appreciated this portrait as the school principal presented it. Upon this development, Hüsnü Pasha wanted Halid Naci to portrait the Sultan as well. Sultan Abdulhamid also liked his portrait and issued a special order that allowed Halid to receive education at the School of Fine Arts (Karatepe, 2001, p. 97). After receiving three years of education between 1890 and 1893 at the School of

fine Arts, Halid Naci started to receive training on tile painting by the order of Sultan Abdulhamid so that he could later undertake the role as the chief painter in the tile factory planned to be built. By this means, Halid Naci was sent to Paris Sevres Tile Factory on 1893 for his practical training. After returning from Paris on 1897, he was promoted to the chief position of Yıldız Tile Factory. After being promoted as lieutenant in 1902, he was appointed as an art teacher at the Naval School (Işın, Osmanlı Donanmasının Seyir Defteri, 2009, p. 224).

The painter Halid Naci had many oil paintings including Sultan's Son Süleyman Pasha's Entry to Rumelia with a Raft, the Revan Expedition, Siege of Kanjiza, Mehmet the Conqueror's Entry to Istanbul, Mehmet the Conqueror's Portrait Sculpture, Series of Sultans, Landscapes of Istanbul, History of Istanbul, and Architectural Monuments.

Another distinguishing feature of Halid Naci is that he was one of the first representatives of caricature art. As a matter of fact, his caricatures were published in many humor newspapers and journals such as *Karagöz*, *Coşkun Kalender*, *Yeni Geveze*, *Arzuhal*, *Hayal-i Cedit*, *Falaka* and *Köylü* (Naci, 2017).¹⁸

Halid Naci's paintings reflect classical impressionist lines. As part of classical military painters' preferences, he painted important moments of war, victories and sultans. In addition to the classical features of military painters, he also had expertise in tile painting thanks to his aforementioned training. Besides, caricature drawing is one of Halid Naci's distinguishing features when compared to his contemporaries.

¹⁸ <https://www.istanbulsanatevi.com/sanaticilar/soyadi-n/naci-halid/halid-naci-1875-1927/>



Figure 41: Halid Naci, “Sultan’s Son Süleyman Pasha’s Entry to Rumelia with a Raft”, 1907-1908, 87.5 cm x 114.5 cm (Saridikmen, 2019, p. 402)

5.14. Mehmet Ruhi Arel

Mehmet Ruhi Arel lived between 1880 and 1931. He graduated from the Naval School in 1900 and the School of Fine Arts in 1909. In the same year he was entitled to attend the National College of Fine Arts in Paris, where he worked and studied with Fernand Cormon for about 5 years (Arel, 2018).

He returned to the Ottoman Empire with the outbreak of World War I. he served as a painting (perspective) teacher for a while after his return. He painted pictures of war and victory and portraits of important figures, as a common characteristic of military painters (Başkan, 2005, pp. 1065-1070).

Like most of the painters trained by Fernand Cormon, he followed the trend of impressionism. From the Second Monarchic Period to the Republic, he painted exuberant

social developments as well as social problems on the basis of the impressionism movement.

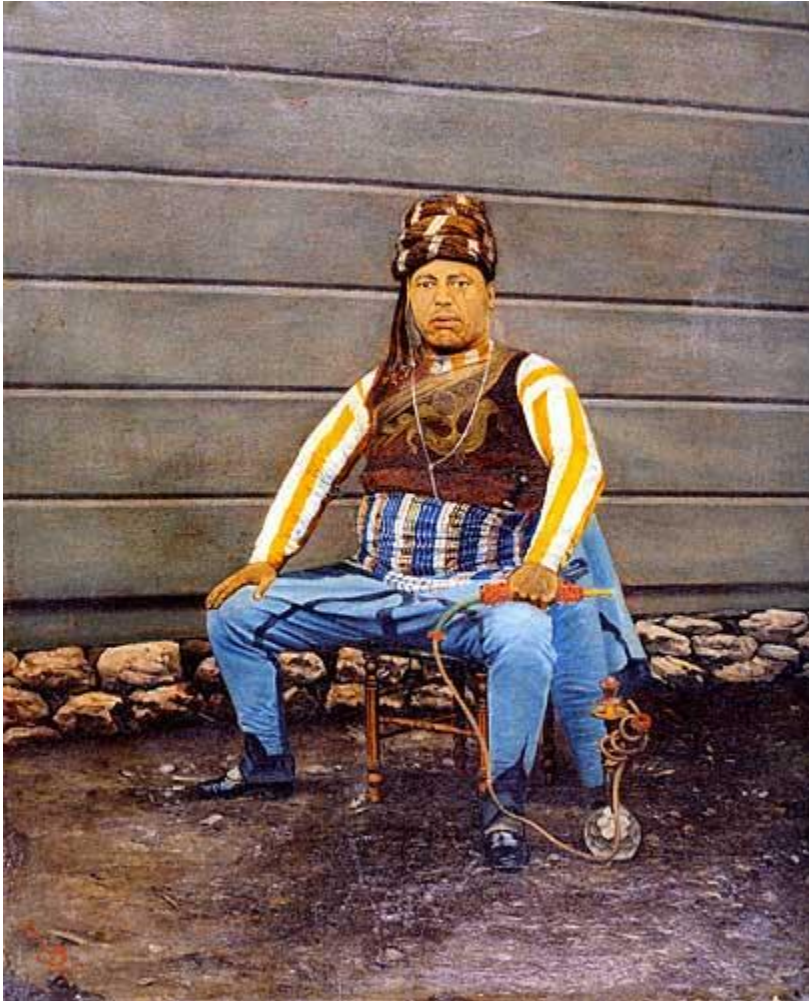


Figure 42: Mehmed Ruhi Arel, A Zeibek, 1923

(Durak, Mehmed Ruhi Arel, 2011)



Figure 43: Mehmed Ruhi Arel, *Roasted Chickpea Seller*, 1929

(Durak, Mehmed Ruhi Arel, 2011)



Figure 44: Mehmed Ruhi Arel, *Return from Vineyard*, 1914

(Durak, Mehmed Ruhi Arel, 2011)



Figure 45: Mehmed Ruhi Arel, *Soldiers*, 1915

(Durak, Mehmed Ruhi Arel, 2011)



Figure 46: Mehmed Ruhi Arel, *Future to Atatürk*, 1927

(Durak, Mehmed Ruhi Arel, 2011)



Figure 47: Mehmed Ruhi Arel, *Stone Workers*, 1924

(Durak, Mehmed Ruhi Arel, 2011)



Figure 48: Mehmed Ruhi Arel, *Erenköy*, 1927

(Durak, Mehmed Ruhi Arel, 2011)

5.15. Hikmet Onat

Hikmet Onat lived between 1885 and 1977. His father was also a naval officer. Hikmet Onat received education in the Naval School and graduated in the year 1904. In the same year, he was registered to the School of Fine Arts and graduated from this school in 1910 (Tansuğ, 1986, p. 371). The year he graduated, he was entitled to go to Paris and continued his education there. Onat also studied with Fernand Cormon in Paris and became one of the most successful students of his term.

Adopting the impressionist movement as well, one of the most striking aspects of this painter is that he was able to open an exhibition only once in his lifetime that was close to a century. He painted many works on Istanbul and other landscapes (Onat, 1977, pp. 11-12).



Figure 49: Hikmet Onat, Ankara, 1928, 80 cm x 95 cm

(Hikmet Onat, 2019)



Figure 50: Hikmet Onat, *Boats in Beşiktaş*, 1959, 54,5 cm x 72 cm

(Hikmet Onat, 2019)

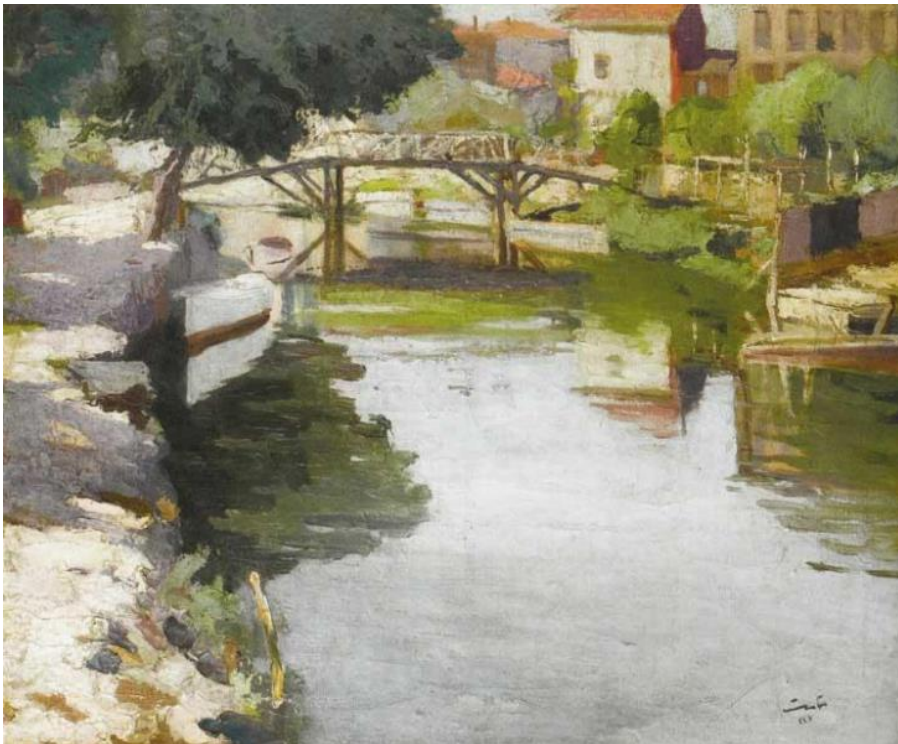


Figure 51: Hikmet Onat, *Kurbağalı Dere (Stream with Frogs)*, 1899, 65 cm x 53,5 cm

(Hikmet Onat, 2019)



Figure 52: Hikmet Onat, *Sitting Lady*, 1928, 113,5 cm x 69,5 cm

(Hikmet Onat, 2019)

5.16. Ali Sami Boyar

Ali Sami Boyar lived between 1880 and 1967. His father, like himself, was a sailor and he graduated from the Imperial School of Naval Engineering. He started painting in secondary school (Özdeniz, 2002, p. 207). In 1892, he was accepted to the Naval School and he graduated in 1899. He started to study in the School of Fine Arts in 1902 and graduated in 1908 with an outstanding achievement (Boyar A. S., 2015).

In 1910, he passed the examinations and was sent to the École Nationale Supérieure des Beaux-Arts in Paris for painting. Here he was a student of Fernand Cormon (Boyar A. S., 2019).

In 1914, Ali Sami Boyar returned to his country after completing his education abroad. He got retired from the military and was appointed as the director of the Naval Museum. In 1919, he taught painting at Heybeliada Navy School. He founded the İnas School of Fine Arts (İstanbul) in addition to serving as the director and an arts teacher in the same school. Between 1922 and 1923, he served as the General Director of the Foundations Museum in İstanbul.

The first coins and stamps of the Republican period were drawn by Ali Sami Boyar. His coins and stamps were selected among the other competitors and he was sent to London to supervise the printing of the coins (Toros, 2019, pp. 1-2).

Among the Turkish painters, Ali Sami Boyar produced the highest number of works and his paintings were purchased by many people and galleries at home and abroad.

Like other students of Fernand Cormo, he followed the movement of impressionism.



Figure 53: Ali Sami Boyar, *His Wife Belkis Hanım*, 1931



Figure 54: Ali Sami Boyar, *Turgut Reis*, 1914, 77 cm x 105 cm

5.17. İzzettin Dinler

He lived between 1896 and 1973. Dinler graduated from the Naval School in 1918 and in the same year, he was sent to Germany for his engineering education as the Ottoman relations with Germany were good and the Ottoman army was being modernized under the German influence. He took private painting lessons in Germany to improve his painting skills.

He respectively served as the ruler of the Trabzon fortified area and Hamidiye Cruiser, Company commander of Basra Torpedo, Navy Command Officer, Hamidiye vessel navigator, Satellite Vessel First Officer, Hamidiye vessel First Officer, Naval Academy Naval Instructor, Yavuz Cruising Officer, Adatepe Ship Commander, Erkin Naval Commander, Mecidiye Naval Commander, Çanakkale (Dardanelles) Naval Commander and Black Sea Strait Commander. He got retired in 1951 (Özdeniz, 2002, pp. 213-214).

Dinler worked on his paintings as oil paints and drew his own self-portrait. Although his name was in the list he served as a navy officer rather than painter. His style was impressionism.

5.18. Hüsnü Evrenos

Evrenos lived between 1900 and 1982. Thanks to his expertise in the first type of radar and the gyro, he started to be referred to in several sources as the gyro expert after his death (Milliyet Newspaper, 1982).

When he was a student, he was sent to France and Great Britain instead of Germany Marineschule Müwick in 1918 due to higher effect by the former compared to the latter during these years. After completing his education in 1919, Hüsnü Evrenos returned to the country.

In 1934, on the other hand, Hüsnü Evrenos was sent to Germany and returned to Turkey as a Master Electrical Engineer. During World War II, he went to the UK in the name of the Republic of Turkey. His style was impressionism.

5.19. Arif Bedii Eruzman (Captain)

Eruzman lived between the years 1906 and 1979. His father was also a sailor and Arif Bedii had been interested in painting ever since his childhood. In 1920, he was accepted to the Naval School and he graduated in 1926 (İslimyeli, 1965, p. 109).

In 1930, he resigned from his post as a naval officer to improve his painting skills (İslimyeli, 1965, p. 109). He took painting lessons from painter Nazmi Ziya and Ali Çelebi.

In 1944, he went to Paris to study and until 1949, he received education from Andre Lohote (Kaptan, 2020). There he began to process the impressions of nature in a geometric abstraction.

Eruzman who was in Paris again in 1957-1962, turned towards abstract, he was among the first lyrical-abstractionist painters. He painted his paintings on crumpled paper in the 1960s. His style was impressionism.

5.20. Chapter Conclusion

After the successive defeats of Ottoman Empire, there have been questions about the curiosity towards the West and what they owe their development to. With these questions, it was decided to modernize the military schools, establish new ones and switch to western style education.

With the decision to switch to Western-style education, students started to be sent abroad. These students were expected to return home and modernize the army and teach Western-style education in various fields. At the same time, Baron de Tott etc. was brought from abroad. and new military schools were established. These military schools have added painting courses to the curriculum as well as courses such as mathematics, physics, and geography.

The first education in the art of painting started with the charity and technical drawing course at The Imperial School of Military Engineering. With the painting lessons taken at The Imperial School of Naval Engineering, western painting lessons came to the Empire. With the curiosity and admiration of the West that developed in parallel with the beginning of these lessons, the palace sent talented students to various cities such as Vienna, Paris and London to receive education.

Due to the figurative painting style, which was initially avoided due to the restrictions of Islam, the works were generally still life and landscape paintings. With this perception broken in time, first self-portraits and then pictures of Sultans and member of Sultanate began to be drawn.

The main purpose of sending talented students abroad for education is to improve their skills and education and to provide education in schools when they return to the country. Despite this limited goal, some painters such as Şeker Ahmed Pasha showed outstanding success and opened various exhibitions in Paris and Istanbul. Thanks to these students, who generally stay abroad for three to four years, schools such as Sanâyi-i Nefîse Mektebi and İnas Sanâyi-i Nefîse Mektebi were established and started to provide education.



6. MILITARY PAINTERS TRAINED IN THE OTTOMAN EMPIRE AND REPUBLIC OF TURKEY

The main aim of sending students to Europe was to stop to lose on battle on Europe. However, this aim has changed in time and students who educated in Europe had and enormous influence on society and military schools. Due to their effect, there were many students started to study on figurative arts.

What is more, some of pioneer students who study figurative arts did not go to Europe and they educated inside country from different teachers. As a result, many students became painter in Ottoman Empire.

6.1. Ferik Abdullah

He graduated from the Military School in 1847. In the last period of the Ottoman Empire, like the officers who received training in painting, his first aim was to learn cartography. By the order of Sultan Abdülmecid, he was tasked to map the graves of His holiness Ali and His holiness Hüseyin and the surrounding area (İslimyeli, 1965, p. 34).

He went to Crimea to participate in the Crimean war and returned to the country in 1856. He was promoted to the rank of lieutenant colonel by virtue of his success in the Crimean War. Furthermore, he was promoted as Colonel in 1862 and in 1865, he was promoted as Brigadier General (Çiloğlu, p. 15). Nevertheless, none of his paintings have survived (Ahmed Ali Paşa, 2019, p. 1). There is no information about his teachers.

6.2. Hasköylü Rıza

Rıza lived between 1828 and 1890. He graduated from the Imperial School of Artillery in 1849 (Eliri, 2010, p. 147). Like other painters who studied painting during this period, he was predominantly interested in cartography. Yet, there is no detailed information about his works.

6.3. Hasköylü Emin

Hasköylü Emin lived between 1829 and 1891 (Eliri, 2010, p. 147). He received education at the Imperial School of Artillery. There is only information about him working in the Engineering Printing House (Boyar P. , 1948, p. 29).

6.4. Eyüplü Cemal

Cemal lived between 1836 and 1898. He was trained at the Imperial School of Artillery and graduated in 1858 (Eliri, 2010, p. 147; Boyar P. , 1948, p. 32).

There is no detailed information about his artistic work.

6.5. Balathı Mahmut

He lived between the years 1832 and 1895 (Eliri, 2010, p. 147). He graduated from the Imperial School of Artillery. He passed away while serving as a clerk at the Printing House of the Military School (Boyar P. , 1948, p. 31).

There is no detailed information about his artistic work.

6.6. Brigadier Necip

Necip lived between 1839 and 1897 (Eliri, 2010, p. 147). In 1858, he graduated from the Imperial School of Artillery (Boyar P. , 1948, p. 33). There is not any work of the painter that has survived to date.

6.7. Major Mahmut

Mahmut lived between 1839 and 1894. He received education at the Imperial School of Artillery (Eliri, 2010, p. 147). There is not any work of the painter that has survived to date.

6.8. Balatlı Ahmet

Although there is no information about his date of birth and death, it is known that he was educated at the Imperial School of Artillery (Eliri, 2010, p. 147). He graduated from the Imperial School of Artillery in 1856 (Boyar P. , 1948, p. 31). There is not any work of the painter that has survived to date.

6.9. Tophaneli Edip

Although there is no information about his date of birth and death, it is known that he was educated at the Imperial School of Artillery (Eliri, 2010, p. 147). He also graduated from the Imperial School of Artillery in 1856 (Boyar P. , 1948, p. 32). There is not any work of the painter that has survived to date.

6.10. Yüksek Kaldırımlı Şahab

Although there is no information about his date of birth and death, it is known that he was educated at the Imperial School of Artillery (Eliri, 2010, p. 147). He graduated from the Imperial School of Artillery in 1858 (Boyar P. , 1948, p. 33). There is not any work of the painter that has survived to date.

6.11. Artillerist Salim from Edirne

Although there is no information about Salim's date of birth and death, it is known that he was educated at the Imperial School of Artillery (Eliri, 2010, p. 147). M He graduated from the Imperial School of Artillery in 1863 (Boyar P. , 1948, p. 38). There is not any work of the painter that has survived to date.

6.12. Artillerist District Governor Akif

Akif lived between 1843 and 1910, and he graduated from the Imperial School of Artillery (Eliri, 2010, p. 147) in 1863 (Boyar P. , 1948, p. 38). Like other soldiers in the

period, he worked on cartography and the map of Ereğli coal regions is among his well-known works today (İslimyeli, 1965, p. 43).

6.13. Lieutenant Hüsni

Hüsni lived between the years 1844 and 1906 (Eliri, 2010, p. 147). He graduated from the Imperial School of Artillery in 1866 (Boyar P. , 1948, p. 46). There is not any work of the painter that has survived to date.

6.14. Ahmet Ragıp

Although there is no information about Ragıp's date of birth and death, it is known that he was educated at the Imperial School of Artillery (Eliri, 2010, p. 147). There is not any work of the painter that has survived to date.

6.15. Brigadier Osman Nuri

Osman Nuri lived between 1839 and 1906 (Eliri, 2010, p. 148). He was educated at the Military Academy. He was taken to the palace as a painter in 1857 (Çiloğlu, 2002, p. 58).

There is no detailed information about his artistic work.

6.16. Cihangirli Mustafa

Mustafa lived between 1840 and 1895. He was educated at the Military Academy (Eliri, 2010, p. 148). In 1896, he was appointed as director of the School of Fine Arts' Printing House (Karatepe, 2001, p. 79).

There is no detailed information about his artistic work.

6.17. Tophaneli Hasan

Hasan lived between 1848 and 1877. He was educated at the Military Academy as well (Eliri, 2010, p. 148). He graduated from this schools in 1867 (Karatepe, 2001, p. 83). He was martyred in the Turkish-Russian War, which was called the War of 93 (Boyar P. , 1948, p. 48).

There is no detailed information about his artistic work.

6.18. Mehmet Emin

Mehmet Emin lived between 1847 and 1903. He received education at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1866. He worked at the Naval Printing House for more than 30 years (Boyar P. , 1948, p. 47).

There is no detailed information about his artistic work.

6.19. Ali Rıza

Ali Rıza lived between 1850 and 1890. He was educated at the Military Academy as well (Eliri, 2010, p. 148). He died while he was in office in Hejaz (Karatepe, 2001, p. 83). There is not any work of the painter that has survived to date.

6.20. Maçkalı Tefik

Tefik lived between 1850 and 1892. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in the year 1871. There is not any work of the painter that has survived to date.

6.21. Infantry Major Muhittin

Muhittin was born in 1854. There is no information on the date of his death. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1874. There is not any work of the painter that has survived to date.

6.22. Kolağası Ahmet Sabri

Kolağası (Ottoman army officer who ranked above a captain and below a major) Ahmet Sabri was born in 1855. There is no information on the date of his death. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1874. There is not any work of the painter that has survived to date.

6.23. Infantry Colonel Rasih

He lived between 1855 and 1878 (İslimyeli, 1965, p. 46). He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1874. There is not any work of the painter that has survived to date.

6.24. Ahmet Şekür

Ahmet Şekür was born in the year 1856. There is no information on the date of his death. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in the year 1875 (Karatepe, 2001, p. 85). There is not any work of the painter that has survived to date.

6.25. Infantry Kolağası Rıfat

Rıfat lived between 1856 and 1889. He was educated at the Military Academy (Eliri, 2010, p. 148) and graduated from this school in 1876. There is not any work of the painter that has survived to date (Boyar P. , 1948, p. 58).

6.26. Infantry Commander Arif

He was born in the year 1856. There is no information on the date of his death. He was educated at the Military Academy (Eliri, 2010, p. 148). He graduated in 1876 from this school (Karatepe, 2001, p. 85). There is not any work of the painter that has survived to date.

6.27. Mustafa Vasfi Pasha

Mustafa Vasfi Pasha lived between 1857 and 1905. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1876 (Karatepe, 2001, p. 86). There is not any work of the painter that has survived to date.

6.28. Hafez İbrahim

Hafez İbrahim lived between 1859 and 1917. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1877 (Karatepe, 2001, p. 86). He was captured in the Battle of Pleven. He served as a battalion commander in the Greek war of 1897 and was captured again in 1911 as a result of the Bulgarian occupation of Edirne (İslimyeli, 1965, p. 49).

There is no detailed information about his artistic work.

6.29. Infantry Commander Cemal

Cemal lived between 1859 and 1920. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1878 (Karatepe, 2001, p. 88).

There is no detailed information about his artistic work.

6.30. Artillerist Kolağası İzzet

Although there is no information about İzzet's date of birth and death, it is known that he was educated at the Military Academy (Eliri, 2010, p. 148). He graduated from the school in 1876 (Boyar P. , 1948, p. 59). There is not any work of the painter that has survived to date.

6.31. Hüseyin Zekai Pasha

Zekai Pasha lived between 1860 and 1919. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1883 (Boyar P. , 1948, p. 73). Upon the admiration of his works by Sultan Abdulhamid II, he was assigned as an aide to the Sultan and later, he was appointed as a Mabeyn painter (Karatepe, 2001, p. 32).

There is no detailed information about his artistic work.

6.32. Kaçgerli İsmail Hakkı

Kaçgerli İsmail Hakkı lived between 1864 and 1910 (Eliri, 2010, p. 148). He graduated from the Military Academy in the year 1872 (Karatepe, 2001, p. 84). There is not any work of the painter that has survived to date.

6.33. Hoca Ali Rıza

Hoca Ali Rıza lived between 1864 and 1939. He was educated at the Military Academy (Eliri, 2010, p. 148). His father was also a soldier and he desired that his son must be a soldier. During his education, he took painting lessons from teachers such as Colonel Süleyman Seyit Bey and Osman Nuri Pasha. In 1909, he was appointed as the President of the Ottoman Society of Painters. Ottoman Society of Painters as the first organization that brought together Turkish painters was the Ottoman Painters Society. In 1921, the society, which was named the Fine Arts Union, was able to bring together the leading painters of the period. The Ottoman Painters Society was supported by Sultan Abdülmecid. Şehzade participated in the exhibitions of the association and helped publish the magazine of the Ottoman Painters Society, which is the media organ of the society. The establishment of the society was one of the important breakthroughs for oil painting in the Western sense to take its place in Turkish culture and art life. The Association pioneered the promotion of the works of Turkish painters with Galatasaray Exhibitions. In the same year, he was appointed as the chief painter of the Military Academy Printing House (Rıza, 2018). His accepted realism as his style.



Figure 55: Hoca Ali Rıza, A Corner from Istanbul, 24 cm x 28,5 cm

(Rıza, 2018)

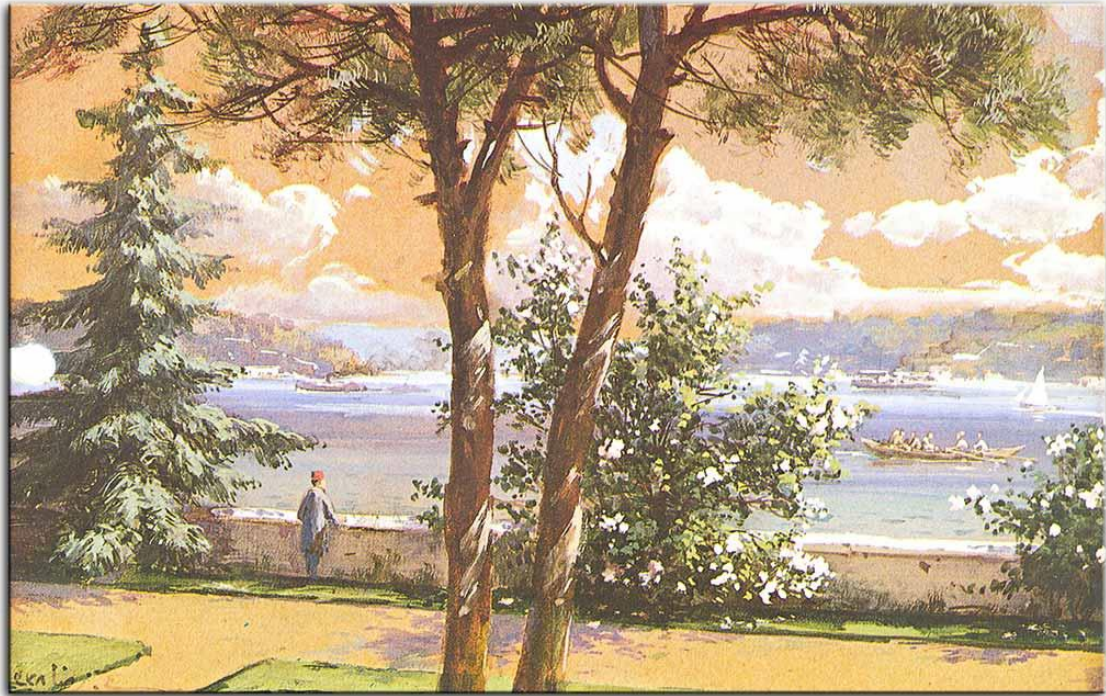


Figure 56: Hoca Ali Rıza, Bosphorus View, 16 cm x 25 cm

(Rıza, 2018)



Figure 57: Hoca Ali Rıza, Trees on the Shore, 41 cm x 33 cm

(Rıza, 2018)



Figure 58: Hoca Ali Rıza, Bay View, 75,5 cm x 100 cm

(Rıza, 2018)



Figure 59: Hoca Ali Rıza, Seaside Coffee House, 1921, 14cm x 9,5 cm

(Rıza, 2018)



Figure 60: Hoca Ali Rıza, During Sunset, 1926, 15 cm x 23, 5 cm

(Rıza, 2018)



Figure 61: Hoca Ali Rıza, Bosphorus, 1914, 15 cm x 25 cm

(Rıza, 2018)

The painter has an important competence in charcoal and watercolor technique, and a fast pace of work. The pattern in his works is very strong, the color is secondary. We can understand this better in pencil drawing studies. Especially in watercolors, it is very delicate with less layer. Rıza Bey is completely realist in art. He has a great specialization in landscaping and their shade and groves. Master Rıza Bey, who is an artist of the Turkish era in painting, is a great landscapist who is rarely brought up in our country.

There are also oil paintings of Rıza Bey. In these works, Istanbul views with plenty of light and transparent and warm colors are the best examples reflecting the artist's original style.

6.34. Ahmet Ziya Akbulut

Ahmet ziya Akbulut lived between 1869 and 1930. He graduated from the Military Academy (Eliri, 2010, p. 148) in 1887 (Boyar P. , 1948, p. 92). His first assignment was at the Military Academy Staff Painting House.



Figure 62: Ahmet Ziya Akbulut, Beyazıt Old Imaret Building, 1922, 66 cm x 90,5 cm

(Ahmet Ziya Akbulut, 2019)

Ahmet Ziya portrayed the architectural subjects, nature views and human figures, which he dealt with the principle of “everything is for perspective”, without changing them in reality and as they appear. This is an almost photographic realism that handles the details very meticulously. Strictly applying the linear perspective rules and copying the shapes of the objects like color photographs are the distinctive features of these paintings.

6.35. Balatlı Ahmet Bedri

Balatlı Ahmet Bedri was born in 1871. Although there is no clear information about the date of his death, it is said in several sources that he passed away in 1948 without citing the source. He was educated in the Military School (Eliri, 2010, p. 148) where he graduated in 1892 (Karatepe, 2001, p. 47).



Figure 63: Balatlı Ahmet Bedri, *Şişli Etfal Hospital's Old State*, 189?



Figure 64: Balatlı Ahmet Bedri, Pleven Battlefield, 63 cm x 44 cm

He dealt with the same subjects in a similar style with the military painters in the same era. He belonged to a common landscape tradition with his contemporaries. Few of his paintings have survived to this day.

6.36. Beşiktaşlı Tefik

Beşiktaşlı Tefik lived between 1871 and 1914. He was educated at the Military School of the Ottoman Empire as well. (Eliri, 2010, p. 148). He graduated from the school in 1890 (Boyar P. , 1948, p. 100).



Figure 65: Beşiktaşlı Tefik, *Mosque of Kariye*

Tefik Bey generally painted landscape paintings like his contemporaries. Very few of his works have survived to the present day.

6.37. Üsküdarlı Osman

Osman was born in 1866. There is no information on the date of his death. He was also educated at the Military School (Eliri, 2010, p. 148) where he graduated in 1885 (İslimyeli, 1965, p. 59).

there is no detailed information about his artistic work.

6.38. Üsküdarlı Cevat

Üsküdarlı Cevat lived between 1871 and 1939. He was also educated at the Military School (Eliri, 2010, p. 148) where he graduated in 1892 (Karatepe, 2001, p. 45). He had a naturalist and realistic understanding of painting. He was among the pioneers of watercolor painting in Turkey (Cevat, 2019).



Figure 66: Üsküdarlı Cevat, 28 cm x 42 cm

(Cevat, 2019)



Figure 67: Üsküdarlı Cevat, 16 cm x 25 cm

(Cevat, 2019)



Figure 68: Üsküdarlı Cevat, 24 cm x 31 cm

(Cevat, 2019)

6.39. Celal Esat Arseven

Arseven lived between 1875 and 1971. He was educated at the Military Academy (Eliri, 2010, p. 148) and he graduated from the school in 1894 (İslimyeli, 1965, p. 68). He was sent to Europe in 1908 by order of the palace to exhibit his paintings (Karatepe, 2001, p. 94). In 1920, he began teaching at the School of Fine Arts. Until 1941, he continued this task, albeit intermittently. He served as the VII. period member of parliament from Istanbul in 1942 and as the VIII. Period member of parliament from Giresun in 1946 in the Grand National Assembly (Eyice, 2019, pp. 397-399). He received the State Prize for Culture and was awarded an Honorary Doctorate Degree from Istanbul

Technical University. There are many books and publications belonging to Celal Esat Arseven (Işın, 2019, p. 15).



Figure 69: Celal Esat Arseven, *Garden of a Mansion in Kadıköy*, 1945, 24 cm x 34 cm

(Yayla, 2017, p. 165)

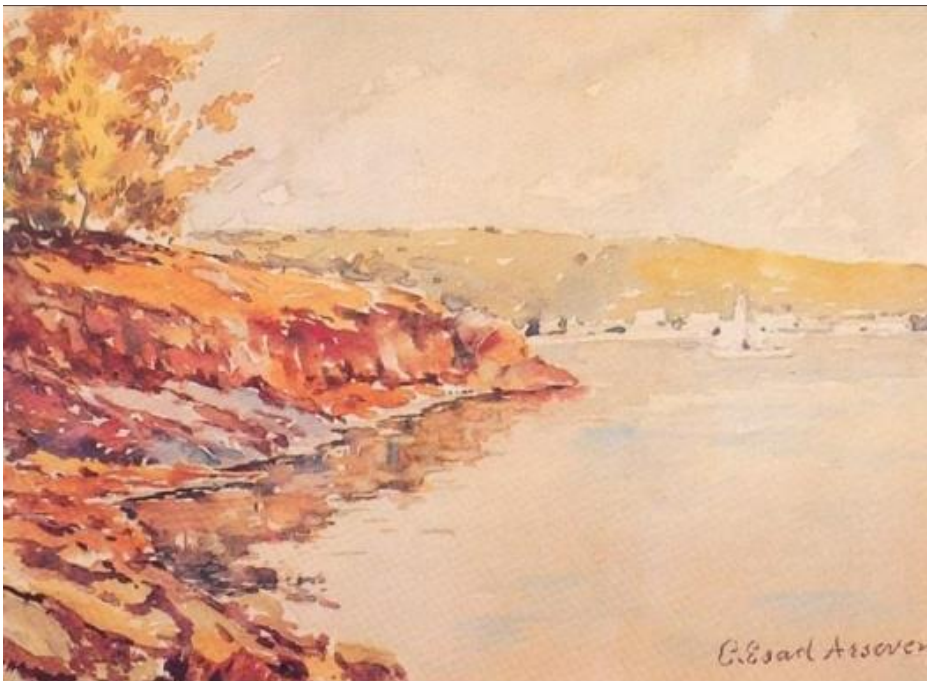


Figure 70: Celal Esat Arseven, *Island Landscape*, 22 cm x 29 cm

(Yayla, 2017, p. 165)



Figure 71: Celal Esat Arseven, *İstanbul*, 20,5 cm x 28,5 cm

(Yayla, 2017, p. 166)



Figure 72: Celal Esat Arseven, *Landscape*

(Yayla, 2017, p. 166)



Figure 73: Celal Esat Arseven, *Sailboat in the Bosphorus*, 1927, 19 cm x 24 cm

(Yayla, 2017, p. 169)



Figure 74: Celal Esat Arseven, *TGNA and Atatürk*, 1950

(Yayla, 2017, p. 173)



Figure 75: Celal Esat Arseven, *Still-life Painting*, 1947, 22,5 cm x 32 cm

(Yayla, 2017, p. 174)

6.40. Diyarbakırlı Tahsin

Diyarbakırlı Tahsin lived between 1875 and 1937. Like the other painters, he was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1895 (İslimyeli, 1965, p. 66). Hoca Ali Rıza was among his teachers. During World War I, he was sent to Hungary due to his illness. He got married in Hungary and produced many works (Tahsin, 2016).



Figure 76: Diyarbakırlı Tahsin, Yavuz and Hamidiye Navigating, 59 cm x 80 cm

(Gürçağlar, 2019)



Figure 77: Diyarbakırlı Tahsin, İstanbul, 34 cm x 44 cm

(Gürçağlar, 2019)



Figure 78: Diyarbakırlı Tahsin, Majestic Battleship's Sinking, 1915, 68 cm x 58 cm

Figure 79: Diyarbakırlı Tahsin, Sailboats and Boats, 33 cm x 19 cm

(Gürçağlar, 2019)



Figure 80: Diyarbakırlı Tahsin, Ship in Wavy Sea, 50 cm x 73 cm

(Gürçağlar, 2019)



Figure 81: Diyarbakırlı Tahsin, Sultan Osman Dreadnought, 181 cm x 121 cm

(Gürçağlar, 2019)



Figure 82: Diyarbakırlı Tahsin, Bouvet's Sinking in the Dardanelles, 1917, 93 cm x 142 cm

(Gürçağlar, 2019)



Figure 83: Diyarbakırlı Tahsin, Dardanelles Maritime Warfare, 1915, 121 cm x 195 cm

(Gürçağlar, 2019)



Figure 84: Diyarbakırlı Tahsin, Hamidiye's Battle with Russian Destroyers, 1917, 96 cm x 144 cm

(Gürçağlar, 2019)

Steamships, one of the most important innovations of the period, created a great semantic overlap with western-style painting. This overlap created a space for Tahsin Bey where new perspectives could be created. We can divide the paintings of Tahsin Bey from Diyarbakır into two main groups. In the first group, we can place the sea themed paintings, in which the ship is the theme, and in the second group the Istanbul views dominated by a strong sense of composition. The ships that the artist dealt with in his ship-themed marine paintings are dreadnought type, steam warships, steam cruise ships and sailing galleons. These ships were depicted in different weather conditions at different times of the day. In these depictions, light at different times of the day was used dramatically and with a competent brush. Landscapes of Istanbul constitute the second group of topics that Tahsin Bey from Diyarbakır dealt with. Different parts of the city were shown under different lights at different times of the day. He accepted realism as his style.

6.41. Ali Rıza Toroslu

Ali Rıza Toroslu was born in 1875. There is no information on the date of his death. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in the year 1895 (Boyar P. , 1948, p. 112).



Figure 85: Ali Rıza Toroslu, *Iftar Dinner*, 79 cm x 98 cm

(Çalışır, 2004, p. 35)



Figure 86: Ali Rıza Toroslu, *Still-Life with Quinces*, 32,5 cm x 40,5 cm

(Çalışır, 2004, p. 37)

Ali Rıza Toroslu generally worked on still life using oil painting technique.

6.42. Sadık Gökuna

Gökuna lived between 1876 and 1951. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1895 (İslimyeli, 1965, p. 66). The painting he made while he was a student at the Military Academy was presented to the palace and it was admired (İslimyeli, 1965, p. 70).

After graduating from the school, he was tasked with various duties in Crete, Balkans and Anatolia respectively. In 1909, he was appointed to the map commission in the Military Academy Staff and contributed greatly to Turkish cartography. For his contributions, he was appointed as the Director of Cartography and Topography Branch in 1931 (Boyar P. , 1948, p. 106).



Figure 87: Sadık Göktuna, *Single Tree and Sea*, 1970, 30 cm x 40 cm

(Alp, Erken, & Çelik, 2017, p. 13)



Figure 88: Sadık Göktuna, *Spring in Ayrancı*, 30 cm x 40 cm

(Alp, Erken, & Çelik, 2017, p. 13)



Figure 89: Sadık Göktuna, *Quinces*, 13 cm x 20 cm

(İslimyeli, 1965, p. 70)



Figure 90: Sadık Göktuna, Apple Composition, 16 cm x 10 cm

(İslimyeli, 1965, p. 70).

Still lifes and landscapes were predominant among the themes that the artist handled with a realistic understanding in his oil and watercolor works. As the representative of Hoca Ali Rıza school, he saved his palette from dark colors like his teacher and included bright colors.

6.43. Mehmet Ali Laga

Mehmet Ali Laga lived between 1878 and 1947. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1898 (İslimyeli, 1965, p. 66). After graduating from the school, he was assigned to Tripoli. After returning to Istanbul, he worked as an art teacher at Kuleli Military High School (Laga, 2017).

During the Balkan War, he worked together with Sami Yetik in Edirne. After the loss of Edirne, they were captured and remained in captivity in Sofia between 1913 and 1914 (Laga, 2019).



Figure 91: Mehmet Ali Laga, Landscape, 42 cm x 54 cm

(Laga, 2019)



Figure 92: Mehmet Ali Laga, Bridged Landscape, 68,5 cm x 99,5 cm

(Laga, 2019)



Figure 93: Mehmet Ali Laga, Yedikule Walls, 1932, 37 cm x 57 cm

(Laga, 2017)

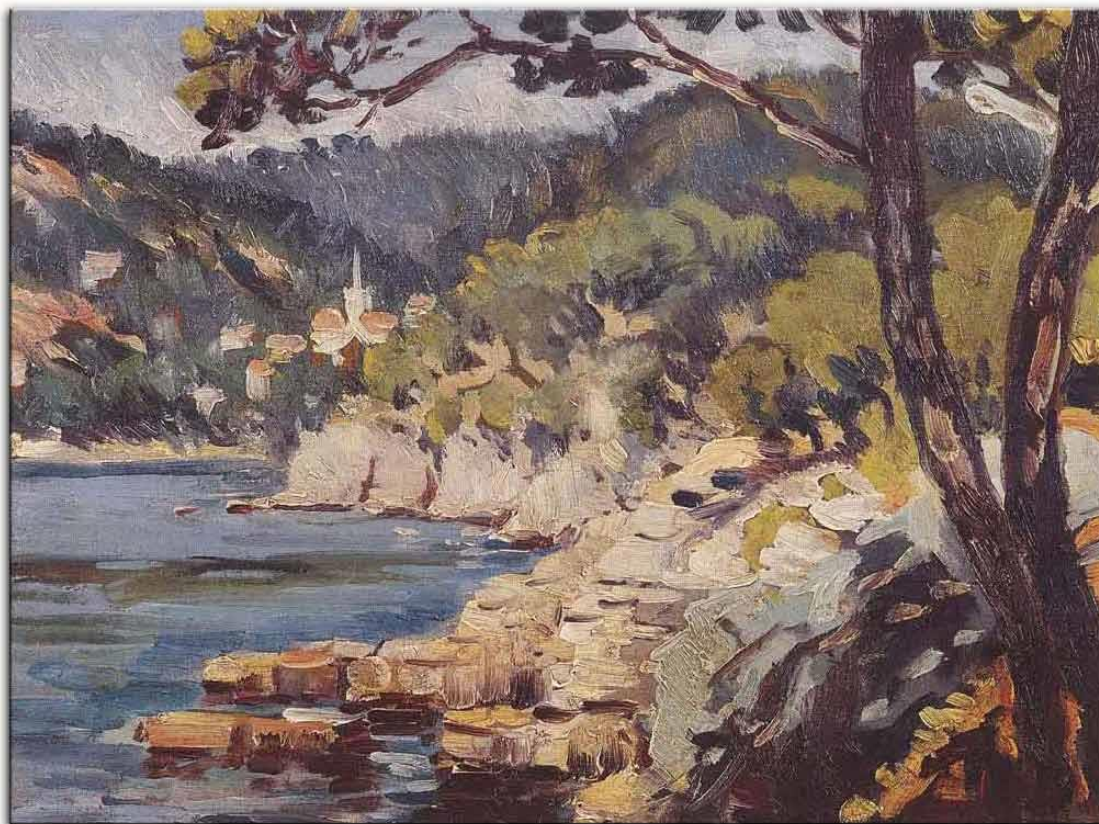


Figure 94: Mehmet Ali Laga, Seascape Village View, 29 cm x 39 cm

(Laga, 2017)



Figure 95: Mehmet Ali Laga, Bay View, 35 cm x 50 cm

(Laga, 2017)



Figure 96: Mehmet Ali Laga, *Bosphorus from the Roofs of Houses*, 29 cm x 39 cm

(Laga, 2017)



Figure 97: Mehmet Ali Laga, Inside the Mosque, 51 cm x 48 cm

(Laga, 2017)

The artist, who had a colorful style, was mostly known for his landscapes in Edirne, Bursa and Istanbul. He mastered the watercolor technique as well as oil painting. He accepted impressionism as his style.

6.44. Painter İhsan from Galipoli

İhsan from Galipoli lived between 1882 and 1906. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in (Karatepe, 2001, p. 64). After graduation, he caught an illness and therefore, was assigned to the Painting House of the Military Academy in Edirne (İslimyeli, 1965, p. 84).

There is no detailed information about his artistic work.

6.45. Ali Rıza Beyazıt

Ali Rıza Beyazıt lived between 1883 and 1964. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1907 (İslimyeli, 1965, p. 86). After his talent for painting was noticed, he was given great care and he received education from Halil Pasha and Hoca Ali Rıza at the Military Academy (Beyazıt, 2015).

The effects of his teachers are seen in his paintings. He often painted landscapes (Beyazıt, 2015).



Figure 98: Ali Rıza Beyazıt, *Boats in the Bosphorus*, 1951

(Beyazıt, 2015)



Figure 99: Ali Rıza Beyazıt, *Bosphorus*

(Beyazıt, 2015)



Figure 100: Ali Rıza Beyazıt, *Boat Trip in Fenerbahce*, 47 cm x 64 cm

(Beyazıt, 2015)

The painter, who usually worked on landscape paintings, had an impressionist style in his oil and charcoal works.

6.46. İsmail Hakkı (Gendarmerie Major)

İsmail Hakkı lived between 1882 and 1928. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1902 (Boyar P. , 1948, p. 157).

Following various missions, he came to Istanbul and took part in the War of Independence. After the establishment of the Republic, he served in Bolu and Ankara.

The artist painted watercolors on small cardboards in his early years. After his retirement in 1913, he published his charcoal portraits from different Ottoman styles. He made many sea and war paintings with watercolor, gouache, charcoal, pastel and oil painting techniques.

6.47. Lieutenant Hidayet

Lieutenant Hidayet lived between 1885 and 1916. He was educated at the Military Academy (Eliri, 2010, p. 148) where he graduated in 1905 (Boyar P. , 1948, p. 157).

There is no detailed information about his artistic work.



Figure 101: Lieutenant Hidayet, Sultan Süleyman in the Siege of Vienna, 44 cm x 55 cm

(Yüzbaşı Hidayet, 2015)

6.48. Chapter Conclusion

These painters, who grew up in the Ottoman Empire and did not go abroad for education, have less reputation for their work compared to the artists who went abroad. The works of many of our painters who did not go abroad have not survived until today.

It is seen that while the military painters studying abroad gave more weight to their artistic life, the military painters who were educated in Turkey put their military careers in the foreground.

When the military painters studying in the empire are compared with the military painters studying abroad, it is seen that they generally work on war and seascapes. The number of figurative paintings is less when compared to the military painters studying abroad.



5. CONCLUSION

Military reasons underpin the need for modernization of the Ottoman Empire. The dominance of the Ottoman Empire was shaken in the 18th century and the lands turned into a market for the Western countries that had achieved industrial revolution. In order to prevent land losses and to find solutions to the current situation, the Ottoman Empire tried to open new schools and bring the curriculum closer to the Western curriculum in these schools and they added painting classes to the respective curricula to teach map drawing. As a result of such training, military soldiers were raised, and they continued to improve their skills both in the Ottoman lands and abroad. While the first military artists were sent to London, a school was opened for the education of Ottoman officers in Paris in addition to one in Germany at a later period in 1835. On the other hand, the first military painters received basic education in their homeland between 1830 and 1835, regardless of whether they completed their personal development at home or abroad.

The main purpose of the courses included in the new curriculum was to train soldiers who could draw sketches and maps (technical drawing), as well as to teach the basic elements of painting such as perspective, light and shadow. The military soldiers received their first education from foreign teachers and then, a state policy was implemented to raise national art teachers. In this line, painting art was added to the curricula of schools as well as programs to raise arts teachers.

In the Ottoman Empire, talented young painters were sent abroad after graduating from military schools during the period of Sultan Mahmud II. The first ten students¹⁹

¹⁹ Colonel Hacı Mahmut, Ferik Tevfik Pasha, Ferik İbrahim Pasha,

were sent to Great Britain in 1835 where the Ottoman relations were the best. Later, a school was opened in Paris for Ottoman-origin students where they received education from Fernand Cormon. One of the turning points for military painters was the Sultan's School founded in Paris on 1857. Here, the military painters who were directly exposed to the art of Western painting succeeded in creating their own synthesis and style. With the education of military painters abroad and mastering the art movements there, they increased the quality of Turkish painting in order to be able to compete with the examples of Ottoman minorities and Europe (Eliri, 2010, pp. 139-145).

The first contribution of the military painters to the Ottoman painting education began with the establishment of the School of Fine Arts with the official name *Mekteb-i Sanayi-i Nefise-i Şahane*. Osman Hamdi Bey was the first director of the school which was established in 1882 in Istanbul. In this regard, the school was the first art school established in the Ottoman Empire. The school started its educational activities in a year. The first painting teachers of the school were Salvatore Valeri and Warnia Zarzecki (Tansuğ, 1986, p. 104).

The second contribution of military painters to Contemporary Turkish Painting was through the İnas School of Fine Arts. Military painters teaching at this school also trained women on the contemporary Turkish painting. Established on November 1, 1914, the school continued to provide education for girls as well until the year 1920 when it was merged with the School of Fine Arts. Nevertheless, open-air work was carried out only in the summer months and for a short time under the supervision of the police and teachers due to public reaction (Tansuğ, 1986, p. 138).

Another contribution of the military painters to a contemporary Turkish painting art was the establishment of a free painting workshop. In fact, the painters who were not accepted to the School of Fine Arts and did not like the education program there established the Free Painting Workshop on 1922. Ruhi Arel, one of the military painters, was among the founders of the school. Sami Yetik and Hikmet Onat lectured at this school.

If we want to classify military painters who are groundbreaking in Turkish figurative art, the first striking classification is the talented students who go abroad for education and the talented students studying in the country. The first effect of the military painters who studied abroad and returned to the country was that they transformed the society and education. They also made a great contribution to the Ottoman art of painting. They have adopted realism or impressionism according to the country they studied abroad or the teachers they studied in the country. Within this framework, military painters became the pioneers of Contemporary Turkish Painting and played a major role in the development of this field. They made great contributions to Turkish painting with their education in the schools as well as their masterpieces.

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