

The Formal and Contextual Analysis of Soldier Painters' Artworks in the Westernization Era of Turkish Painting during Ottoman Period in Asia Minor

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Abstract

The aim of this paper is analyzing soldier painters' artworks formally and contextually in the westernization era of Turkish painting during ottoman period in Asia Minor. *Asia Minor* is the geographical name of the giant *Anatolian* peninsula bounded by the Black Sea in the north, the Mediterranean Sea to the south and the Aegean Sea to the west. It is the main body of today modern *Republic of Turkey* east-northern, east and east-southern borders with Georgia, Armenia, Azerbaijan, Iran, Iraq and Syria. Homeland of countless cultures and civilizations from prehistorical times Asia Minor was the founding place of *Ottoman Empire* ruled in these lands for 600 years from 14th century to the 1st World War which after a modern day republic established here by the people of Asia Minor called the Republic of Turkey. In this paper 21 soldier painters' artworks analyzed formally and contextually under the guidance of five elements; color, depth, perspective, composition, style and five principles; unity/harmony, balance, hierarchy, scale/proportion, dominance/emphasis and similarity and contrast. On soldier painters' artworks there are main themes of western style painting: Local landscapes, historical places, mosques, palaces and their gardens, important figures from court, army or some civilians, seascapes, rivers or waterfalls, still lives and war. Every soldier painter's artwork analyzed has depth effect on two dimensional surfaces formed by using the elements and principles of western style painting, strict with both linear and aerial perspective rules; as a conclusion of this their proportions, sizes, sharpness and coloring as lightness, hue and saturation are accurate, used natural color schemes with slight touch of different colors each, has asymmetrical composition balanced as size, position, direction and color contrasts; as a conclusion of this they are managed to become dynamic, used texture as a uniting element in their own way on every analyzed artwork without any definable brushstrokes and strict on the golden ratio as an aesthetic element while organizing elements on surface of the painting.

Keywords: Asia Minor, Turkish Painting, Soldier Painters, Ottoman Empire, Westernization

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Introduction

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Asia Minor is the geographical name of the giant *Anatolian* peninsula bounded by the Black Sea in the north, the Mediterranean Sea to the south and the Aegean Sea to the west. It is the main body of today modern *Republic of Turkey* east-northern, east and east-southern borders with Georgia, Armenia, Azerbaijan, Iran, Iraq and Syria. Homeland of countless cultures and civilizations from prehistorically times Asia Minor was the founding place of *Ottoman Empire* ruled in these lands for 600 years from 14th century to the 1st World War which after a modern day republic established here by the people of Asia Minor called the Republic of Turkey.

The religion of the Ottoman Empire-*Devlet-i Aliyye-i Osmaniyye*- was Islam. People of other religions living in the empire were free to live according their own religion in their own territories. During the 600 years inside the changing borders, there were many arts and crafts special for this area and its multiculturalism. From Osman I, the founder of the Ottoman Empire and first *sultan* rooted in Kayi Tribe of Turkic people of Merv, today's Turkmenistan until Mehmet VI, the last sultan of the empire there were 36 sultans many born from originally non-Muslim spouses around the Ottoman lands with different cultural aspects.

Figure 1: *Suleymaniye Mosque, Nakkas Osman (late 16th century)*



Source: Topkapi Palace Library

In Ottoman Palace, there was a special kind of painting style called *miniature*. Because of Islamic restrictions against western style figure painting in these miniatures there were scenes of palace life, wars and celebrations expressed on two dimensional surface again two dimensionally, which means there weren't any depth, perspective, space, modeling and real life proportions of western style painting.

In the Ottoman Absolute Monarchy the first and only western style painting until the westernization era which is in the late 19th century was the portrait of Mehmet II the Conqueror of Istanbul former Constantinople the capitol of the Roman Empire made by Italian talented portraitist and official portrait artist of the Doges of Venice *Gentile Bellini* in 1480.

Figure 2 Mehmed II, the Conqueror, Gentile Bellini (1429-1507)



Source: National Gallery London

2. The Conditions

Selim III, named after Selim II the beloved son of Suleiman I – the Magnificent laid siege to Vienna and Hurrem Sultan was the 28th sultan of the Ottoman Empire between 1789 and 1807. With the name Selim meaning perfect and pure he was a modern and reformist ruler and has planned to modernize the Ottoman Army. A new European style army, using modern weapons and European tactics was his aim. Another technical school *Muhendishane-i Berr-i Humayun* (1795) after *Muhendishane-i Bahr-i Humayun* (1773) now ITU, Istanbul Technical University was established after his order. *Bahr* meaning the sea and *berr* meaning the earth these two schools are technical schools for military engineering consist courses like perspective, drawing and western style painting besides their own profession. (Agoston and Masters, 395, 511-515; Zorlu, x)

During *the Tanzimat* years, a reformation in the Ottoman Empire between 1839 and 1876 ended with the First Constitutional Era, students which are future soldiers and painters at the same time had trained in a school for sultans in Paris called *Mekteb-i Osmanî* for a couple of years and in *Mekteb-i Sultanî* in Istanbul today's Galatasaray High School (Agoston and Masters, 203, 213).

Significant French academicist painter *Gérôme* (Weisberger, 119), French orientalist figure painter *Boulangier* (Shaw, 189) and French neoclassicist painter *Cabanel* (Shaw, 58) were the masters of these pupils.

Sultan Abdulmecid (1823-1861) the 31st sultan of the empire son of Mahmut II the grandson of Selim III and Bezmialem Sultan was the father of the Imperial Order the Tanzimat. With a prefix *abdul* meaning God's servant Abdulmecid means honored servant; raised with the values of western culture, good in French, likes western music; travelled through his empire in order to communicate with the society. During his reign many painters from western world came to explore and document the Ottoman Empire in many aspects with drawings and paintings. After the death of Abdulmecid, his brother Abdulaziz (1835-1876) meaning God's the most valuable servant became the Sultan. Like his brother he modernized the Ottoman Navy, likes western art and had his equestrian sculpture made by English sculptor works in Italy *Fuller* the one and only as an Ottoman Sultan (Burbick and Glass, 37).

In 1874 French impressionist painter *Guillemet* had a painting studio in Constantinople capitol of Ottoman Empire today's Istanbul. Like Guillemet Italian realist genre painter *Faust Zonaro* (1854-1929) moved to Constantinople with his pupil and wife after reading the orientalist travel book of Edmondo de Amicis titled *Constantinopoli* in 1891. In a short period of time, he became the last court painter and became friends with Abdulmecid II. Zonaro will leave Constantinople in 1909 after the dethroning of Abdulhamid II slightly before World War I. (Shaw, 55-57)

3. The Formal and Contextual Analysis of Soldier Painters' Artworks

3.1 The Seascape

In this research, 21 soldier painters' art works examined under the guidance of the five elements of art; color, depth, perspective, composition, style and five principles of art; unity/harmony, balance, hierarchy, scale/proportion, dominance/emphasis and similarity and contrast as Parks also stated in his work *Universal Principles of Art*.

Figure 3: Seascape, Ferik Ibrahim Pasa (1815-1891)



Source: Istanbul State Museum of Painting and Sculpture

Ferik Ibrahim Pasa born as the son of the sergeant Mustafa Aga of the *Nizam-i Cedid* Army established by Selim III means the new order army. After graduated from the Muhendishane-i Berr-iHumayun sent to Vienna and London to improve himself as an engineer, soldier and artist. He came back to Istanbul during Abdulmecid's reign worked as a painting teacher and thought to the sultan too. During the reign of Abdulhamid he was the member of the military council. (Cezar, 379)

In this work of Ferik Ibrahim Pasa an unusual framing can be seen on a canvas appropriate for landscape painting. It is a seascape from the Bosphorus divides Istanbul into two by connecting the Black Sea with the Sea of Marmara which is connected with the Dardanelles to the Aegean Sea, and thereby to the Mediterranean Sea (Strachan and Bolton, 146). In front of a wonderful calm Bosphorus scenery there is a huge ship coming from left hand side and makes the scenery dynamic by contrasting with its curved body, strings, clearance and dark coloring. Little boats and a mosque on the right hand side balanced the ship.

The style of the painting is impressionist; the light and shaded areas forming shapes and accurate as the same time as size and shape. The chosen color scheme is very neutral with a slight touch of reds under the effect of blur because of the climate and lots of volatilizing. He divides the surface equal parts at the same time imbalanced the parts by adding new divisions and figure ground relations. Both perspective rules as size and shape and aerial perspective rules are working. The objects' sizes and proportions are right; nearer objects are big and clear, far objects are small and blurred.

3.2 The Caglayan Palace in Kagithane

Husnu Yusuf Bey had graduated from Muhendishane-I Berr-iHumayun as a lieutenant colonel became a painting teacher in his school. When Abdulmecid was in school and saw his model of a mosque sent him to Europe for art education in 1856. He was educated in Vienna, Paris, Berlin and some cities of Italy and Belgium because he also worked on some water barriers. His son Celaledin Bey was also a painter. Husnu Yusuf Bey was a realist and knows anatomy very well and interested in Ottoman Calligraphy also. (Cezar, 330; Conan, 250-257)

Figure 4: Caglayan Palace in Kagithane, Husnu Yusuf Bey (1817-1861)



Source: Arkas Private Collection

Kagithane meaning house of the papers comes from an old mill used as a paper making shop is the name of a district in the European side of the Bosphorus at the beginning of the *Golden Horn*, modern Turkish name *Halic*, which is a horn shaped estuary of Alibeykoy and Kagithane rivers. Husnu Yusuf Bey painted the *Caglayan Palace* means waterfall palace at the side of Kagithane River near the marble bawls forms a manmade waterfall. This was the third summer palace over and over made by Armenian architect brothers Sarkis and Agop Balyanin 1860's after Abdulaziz's wish. Husnu Yusuf Bey put the waterfall in the middle of his composition with accurate perspective rules which can easily be seen on the structure of architectural elements. All the architectural elements and trees lead the eye to the centre of the painting which is melting through the depth of the river. He worked on this calm romantic landscape in detail by using a neutral color scheme.

3.3 The Ruins of Baalbeck

Servili Ahmet Emin is from west Anatolian province Manisa -Haskoy and Servili Villages-. After graduating from the Muhendishane-iB err-iHumayun he went to Europe for painting education. (Ozsezgin, Renda and Erol, 78, 109; Watson, 97-100)

The Ruins of Baalbeck known as *Heliopolis* which is one of the largest sanctuaries of Roman Empire in Lebanon with the rest of Syria passed to the Ottoman Empire in 1517 until the end of the 1st World War. Since 1860 it attracts the travelers. Servili Ahmet Emin painted the temple on little hills behind a palm tree group and cactuses with the beck in the middle of a yellowish desert realistically.

Figure 5: *Ruins of Baalbeck*, Servili Ahmet Emin (1826-1891)



Source: Arkas Private Collection

Used both perspective rules as proportion, size and structure of the temple and aerial perspective as color and its dimensions. The palm tree group and cactuses in front painted in detail, clear and colorful as they can be and proportional. The temple behind blurred, pale and less detailed. Volatizing hot air of the desert can be seen on and in the air by warm coloring and blurriness. Huge size contrast of the plants and the temple forms a dynamic composition and palm tree group with cactuses and beck left hand side balanced the temple on the right hand side asymmetrically.

3.4 The Tiled Kiosk

Eyuplu Cemal was from the Eyup village of Istanbul. He was a graduate of the Muhendishane-iBerr-iHumayun. Learned painting in the schools of Ottoman Empire. (Ozsezgin, Renda and Erol, 109)

As a part of the palace, Tiled Kiosk covered with glazed bricks was made in 1472. Since 1953, it's a Turkish and Islamic art museum hosts also samples of Iznik tiles –which is the old capital of the empire and has its own tiling style- and Seljuk potteries, which was a medieval Turkish-Persian empire. While creating his composition EyupluCemal put the kiosk a little left in the middle of the painting because its vertically symmetric architecture. With the trees on the right side and the bottom, he balanced the decentralization. The four floor kiosk seen from front as one floor with a basement under, because of the unequal division of the portico with columns. He painted the kiosk accurately in detail and took perspective rules into consideration. White kiosk with pale yellow ground and pale blue sky contrasting with the dark green of the trees around.

Figure 6: Tiled Kiosk, Eyuplu Cemal (1836-1898)



Source: Mimar Sinan Fine Arts University Istanbul Museum of Painting and Sculpture Collection

3.5: From the Garden of Yildiz Palace

Like Eyuplu Cemal Osman Nuri Pasa also learned painting in schools of Ottoman Empire and graduated from the Mekteb-i Harbiye in Istanbul which is the military academy of Ottoman Empire formed in 1834 as a part of Mahmud II's reform (Wharton, 43-47; Celik, 130-144). In this work of art Osman Nuri Pasa painted the garden of Yildiz Palace which is the fourth seat of the Ottoman Empire built as a palace complex within a natural woodlands against seaside attacks.

In between of many gardens Osman Nuri Pasa painted the garden in front of the Sale Kiosk inspired from a Swiss chalet and the road full of lanterns and footed flower pots. Instead of the kiosk itself, the main theme of the painting is the trees and flowers covered the pavilion. He put the kiosk and its curved coming way on the left hand side and balanced it with the set of pots closing one by one getting bigger according to perspective rules. Painted the pots and the leaves of the trees and flowers in detail as in romantic, realist and naïve landscapes. Dark and vivid greens of the leaves contrasting with the whites of the pots, lanterns and pale yellows on pavilion on its road and on some flowers and pale blue sky up. Because of this color and tone contrasts and asymmetrical balance, the painting is surprisingly highly dynamic as a landscape can be. It is obvious that Osman Nuri Pasa was aware of the golden ratio which based on nature and accepted by some 20th century artists aesthetic and used golden sections derived from the golden ratio as main divisions.

Figure 7: *From the Garden of Yildiz Palace, Osman Nuri Pasa (1839-1906)*



Source: Mimar Sinan Fine Arts University Istanbul Museum of Painting and Sculpture Collection

3.6 The Self Portrait

After accepted to the medical school in a very young age at 1855 Seker Ahmet Pasabecame co-teacher because of his talent. Left the medical school and attended to the Mekteb-i Harbiyein Istanbul. After gaining, the attention of Abdulhamid sent to ParisMekteb-i Sultan-i in 1864. He was accepted to the Academy of Fine Arts in Paris and became pupil of Boulanger and Gérôme. Exhibited his works in International Paris Fair and accepted to *the Salon*–the greatest annual art exhibition of western world between 1748-1890- of 1869 and 1870.

Abdulhamid visited the Salon and commissioned Seker Ahmet Pasa to become his art collector. After graduating from the Paris Academy of Fine Arts won the *Prix de Rome* a French scholarship for art students and went to Rome for three months. Began working as a painting teacher in Art School in Sultanahmet (Istanbul) as a lieutenant colonel in 1871. He managed to organize an international art exhibition in the 27th of April 1873. This exhibition was the first one and the second organized in July 1875 in the building of *Darulfunun*the oldest palace in Beyazid (Istanbul) which is the first Ottoman university nowadays Istanbul University. While these developments Abdulaziz made him his aide.

During this period he gave up landscapes and worked on still lives in his workshop in Mercanin the Fatih districtin the heart of old Istanbul. He became major general in 1884 and lieutenant general in 1890. He had worked with Osman Hamdi Beywho was an Ottoman administrator, intellectual, painter, art expert, archeologist and museum curator who established Istanbul Archeology Museums during the establishment of the first Academy of Fine Arts Sanayi-iNefise in Istanbul 1880's. Generally worked on depth and atmosphere in his many landscapes, developed his own style. (Tansug, 365)

Figure 8: *Self Portraits, Seker Ahmet Pasa (1841-1907)*



Source: Mimar Sinan Fine Arts University Istanbul Museum of Painting and Sculpture Collection

Seker Ahmet Pasamade his portrait in a classical painter self-portrait set up; painter standing in the middle, on the left hand side the back of his canvas and on the right hand side his palette with oil colors on it looking directly to the viewer. His attitudes towards colors are realist except the blurred muddy background with the help of it he took attention on the face, body, and hands which are anatomically accurate and formed realistically. He balanced his both hands with brushes and the palette at the bottom right of the canvas balanced with light green area on the top left. Figure himself has a facial expression and anatomic accuracy like a living one.

3.7 The Still Life

Suleyman Seyyid was the grandson of a famous pearling master and son of Kartal-Maltepe (Anatolian side provinces) elite of Istanbul named Haci Ismail Efendi. During the education in Maltepe and Macka military middle and high schools, his foreign teachers found out his talent and Abdulaziz sent him to Mekteb-i Sultan-i in Paris. Worked there with Cabanel and graduated from the Academy of Fine Arts in Paris. In 1875 came to Istanbul after living in Rome for a year and became Osman Nuri Pasa's assistant. He also became a painting teacher in Mekteb-I Harbiyein Istanbul. Because of his conflict with Seker Ahmet Pasa about painting worked in Kuleli Military High School in Bosphorus and Military Medical High School as a painting teacher until 1910. (Tansug, 366)

Figure 9: *Still Life*, Suleyman Seyyid (1842-1913)



Source: Istanbul State Museum of Painting and Sculpture

This still life of Suleyman Seyyid has a neutral natural color scheme with pale yellow-orange fruits on a neutral background and pale white and blue flowers with pale green stalks like in real life. He balanced the huge pale white flowers on top with the entities on bottom; two pale fruits with pale blue flower ball, glass vase many stalks in it and a pale lemon on the right, and totally dark brown line at the very bottom. His painting style is highly realistic with all the textures of the different material made surfaces and planes without any brush strokes. Created the depth effect with the grading tones and drew the objects in shape, size and proportions accurately as they can be.

3.8 The Town Lefka

Ahmet Sekur learned painting in the Mekteb-iHarbiye in Istanbul and after graduation; he became a prefect (Tansug, 85; Darke, 72). He painted town Lefka in the northern part of Cyprus Island looking through Morphou Bay which is looking toward Asia Minor in a calm day according to rules of aerial perspective.

Painted one of the many rivers he put the curve of the river on left as a valley floating to right. A group of white clouds balanced the hill on right. The mountains behind the scenery melting in the air, while the sky is turning into blue. Reflected the view as a real life photograph with a slight touch of expressive styling.

Figure 10: *The Town Lefka*, Ahmet Sekur (1856-?)

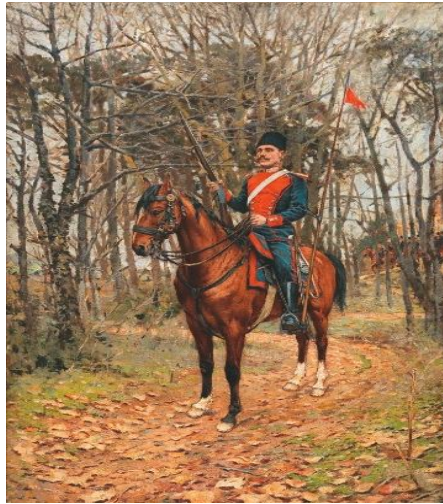


Source: Mimar Sinan Fine Arts University Istanbul Museum of Painting and Sculpture Collection

3.9 The Equestrian

After graduating from military high school and muhendishane in 1873 HalilPasa worked as a painting teacher in high schools. He worked in Gérôme's workshop in Paris between 1880 and 1888. He became lieutenant general and brigadier when he came back to his homeland. He became the manager of the Academy of Fine Arts Sanayi-I Nefise. By getting the new Paris educated painters to this school he improved painting. Before dying in 1936 he won the gold medal with his Paris made painting "The Portrait of Mme. X" (1888) in an international exhibition in Rome. He was good in anatomy, lightening- shading and coloring solutions. (Shaw, 85)

Figure 11 *Equestrian, Halil Pasa (1857-1939)*



Source: Arkas Private Collection

Since ancient Greek equestrian theme is a tradition which shows the power of a king, saint, knight, commander or a fighter (Eaverly, 1-4). HalilPasa painted an equestrian in between all the branches of trees in the center sitting proudly on his horse with a serious expression on his face and a bullet gun in his hand. On the composition left looking head of the horse and the rider asymmetrically balanced with the red flag and the other riders on their way coming down painted small as they should be. He painted the structure of the branches and leaves as real as they can be. The anatomic features of the horse and the rider are accurately described. The influence of his master Gërôme can be seen on his work. The red outfit of the rider and the flag is shining on neutral colors and take attention on themselves. Real as if living, no brush strokes on planes and surfaces. The painting has right proportions and perspective rules among branches of trees and in the air.

3.10 The Female Portrait

When Hasan Riza was in military high school, he attended into the Russo - Turkish War of 1877-78 as a volunteer which is a conflict between the Ottoman Empire and Eastern Orthodox coalition led by the Russian Empire. As a result of the war Ottoman domination in some Balkan countries ended like Romania, Serbia, Bulgaria, and Montenegro.

He met to an Italian painter in this war and after graduating Naval Cadet School in Heybeli Island near Istanbul worked in Italy for ten years on painting. He came back and settled in Edirne in Turkish Thrace, the capitol of Ottoman Empire before Istanbul. In Edirne, he conducted an art school. Died during the Second Balkan War when he was working in hospital in 1913 in which Bulgaria had lost Edirne to Ottoman Empire and others to Serbia, Greece, and Romania. (Shaw, 109; Gerolymatos, 9-18; Shaw, 109)

The painting depicting a lady with a hat is a classical female portrait looking forward in a western style outfit. Contrasting face and hat with the background and clothing takes all the attention on. Has a facial expression with anatomical accuracy with the neutral color scheme. Has some kind of a sad feeling in overall painting. He was good at lightening and shadowing effects and proportions.

Figure 12: *Female Portrait*, Hasan Riza (1858-1913)



Source: Mimar Sinan Fine Arts University Istanbul Museum of Painting and Sculpture Collection

3.11 Another Still Life

Huseyin Zekai Pasa was graduated from Mekteb-I Harbiye in Istanbul as a sergeant. Was a student of Suleyman Seyyid and Osman Nuri Pasa in Kuleli Military High School? He became a member of the aide group after Abdulhamid II liked his paintings.

Worked with Seker Ahmet Pasa until his death and after he became court painter and usher. He worked by the establishment of military museum. After retirement became a member of the Sanayi-iNefise Council. HuseyinZekaiPasa was never been educated abroad. Interested in antiques and Galatasaray Exhibitions; has relations with the members of Ottoman Painters Society. At the beginning, he was close to *primitives* an Ottoman painting group with naive landscapes but distinguished as impressionist. (Isin, 225)

But in this work HuseyinZekaiPasa painted a romantic still life full of flowers and fruits under sinking sun or a very pale light in detail and accurate as size, form and structure. On the painting, there are asymmetrically balanced composition, neutral colors scheme with slight pale blues, yellows, oranges and greens. The flowers and fruits are as beautiful as they can, fresh and perfect in an unknown place. As real as they can but in another world like in dreams.

Figure 13 *Still Life*, Huseyin Zekai Pasa (1859-1919)



Source: Arkas Private Collection

3.12: To Bosphorus from Cubuklu Hills

While studying in the Mekteb-i Harbiye in Istanbul Hoca Ali Riza took role in a workshop organization under the conduction of teachers like Suleyman Seyyid and Osman Nuri Pasa. After graduation, he became an assistant teacher in this workshop.

As a lieutenant colonel, he worked as a painting teacher in different schools in Istanbul like School for the Poor –*Darussafaka*-, Academy of Fine Arts for Girls –*InasSanayi-iNefise*-, Camlica and Uskudar High School for Girls. His works exhibited after his death. Has lyric characteristic style and he is innovative as using new techniques like lithography which is a printing technique based the immiscibility of oil on water on a limestone or a smooth metal drew on. (Islimyeli, 56)

Figure 14: *To Bosphorus from Cubuklu Hills, Hoca Ali Rıza (1864-1930)*



Source: Arkas Private Collection

In this, work Hoca Ali Rizapainted one of the many mansions in the Cubuklu district in the Anatolian side of Istanbul in the heart of Bosphorus. He painted the scenery as real as it seems and a little bit under the effect of romanticism but this time with very bright sunshine coloring. With the existence of asymmetrically balanced composition, leaves and trees under the effect of wind, boats on the sea, rising or sinking sun between very cloudy weather has left its place to a very bright shiny day because of the weather conditions of the region. But he managed to control the color perspective, depth, and proportion and made the realistic scenery as it should be.

3.13 The Tekke of Sunbul Efendi

Uskudarli Osman was graduated from the Mekteb-iHarbiye in Istanbul (Ozsezgin, Renda and Erol, 138). He is from Istanbul's Anatolian side village Uskudar with its seaside twelve kilometers along the Bosphorus across the heart of the city. Named after the roman military quarter called Skutarion, Uskudar was promenade and Turkish neighborhood during Ottoman period filled with religious buildings, Turkish baths, fountains, soup kitchens, schools and summer palaces for many sultans. (Freely, 258-260)

Figure 15: *Tekke of Sunbul Efendi, Uskudarli Osman (1886-1921)*



Source: Mimar Sinan Fine Arts University Istanbul Museum of Painting and Sculpture Collection

Uskudarli Osman painted the *Tekke of Sunbul Efendi*, the founder of Sunbuli Sufi Order, the inner mystical dimension of Islam, died 1529 and buried in Koca Mustafa Pasa Mosque once was Sunbul Efendi' stekke where the order lives, worships and makes ceremonies. Koca Mustafa Pasa Mosque basically is a former Eastern Orthodox Church with its adjoining monastery of Saint Andrew of Crete (Marini, 119). It is in the Kocamustafapasa neighborhood of Fatih district named after Mehmed the Conqueror which includes all of the former Istanbul. (Sumner-Boyd and Freely, 328-329)

On Uskudarli Osman's painting there are real life proportions, asymmetrically balanced composition, a three dimensional effect on a two dimensional surface, a realist perspective as form and color and a color scheme based on the real life colors. The huge pale yellow building on the right hand side balanced with the small and many huts on the left hand side asymmetrically. The texture all over the surface with the clouds united the different elements painted in detail like leaves and branches and metal frame works.

3.14 Beethoven in Harem

The 32th Sultan of the empire Abdulaziz had six sons and seven daughters from six different wives. Born as a prince Abdulmecid was the son of his 4th wife Hayranidil Kadin Efendi. As his elder son *Abdulmecid II* (1868-1944) will be the last caliph of Islam and the General of Ottoman Army.

Known as *Abdulmecid Efendi*, *efendi* meaning *master*, *AbdulmecidOsmanoglu*-official name and the surname after abolishing the caliphate and removal his reign- *osmanoglu* meaning the son of *Osman* the founder sultan was the chairman of the Ottoman Painters Society established in 1909. After the dethronement of his father he educated in the school of prince in the palace, especially had interest to history, literature and language and educated by Italian orientalist painter *Salvatore Valeri* (1856-1946) (Marz, 12-16). He is considered as one of the most important painters of the region and era (Shaw, 189).

Figure 16: *Beethoven in Harem*, Abdulmecid Efendi (1868-1944)



Source: Mimar Sinan Fine Arts University Istanbul Museum of Painting and Sculpture Collection

As Mehmet VI became the last Sultan of the Ottoman Empire Abdulmecid II named as Crown Prince. After the Sultanate was abolished in 18th November 1922 he was elected the last Caliph of Islam by the Turkish National Assembly. In 3rd March 1924 six months after the foundation of the Republic of Turkey the caliphate was also abolished and the Ottoman dynasty was deposed and expelled to Europe. (Clot, 364-365)

In his work of art titled *Beethoven in Harem*, Harem meaning the house of the sultan which is very private and hidden, he painted a scene in a western style decorated living room a trio performing Beethoven with western instruments. He painted an indoor according to perspective rules, placed figures accurate in size, shape and proportion. His painting style is realistic without any brush strokes. The anatomy of figures and structure of the objects are accurate.

He balanced the leading characters in big sizes like the sultan, the statue of Beethoven and the notes on the right hand side with a crowd in small sizes on the left hand size asymmetrically. The crowd of figures, objects and colors makes the painting highly dynamic.

3.15 The Solder

Ahmet Ziya Akbulut graduated from the Mekteb-I Harbiye in Istanbul in 1887 and educated in the Ottoman Empire as the pupil both of Osman Nuri Pasa in Kuleli Military High School and Hoca Ali Riza in Mekteb-I Harbiye. He worked as painting teacher in Ottoman Military College and Kuleli Military High School as captain. After becoming a major he served as the manager of the Ottoman Painters Society in 1913 and a teacher in Sanayi-iNefise since 1914 and died working as a chief manager there. (Tansug, 60)

Figure 17: *Solder*, Ahmet Ziya Akbulut (1869-1938)



Source: SakipSabanci Museum Painting Collection

On a textured surface, a real life solder man is seen sitting in the middle on the floor with his equipment painted in western style; which means rules of perspective, depth, planes of three dimensional modeling can be seen as different tones of color and lightening. The symmetrical composition turned into an asymmetrical one by balancing the small size equipment, working hands and foot of the solder on the left with the huge straw bag and tin box on the right for dynamism.

In order to differentiate the materials of the solder Ahmet Ziya Akbulut used texture professionally. The painting also has documentary features of a definite time and life style: the clothing, hand tools, and working conditions of the period of time in Ottoman Empire. A neutral color scheme based on dusty yellows had been chosen with a slight touch of dark pale red and green.

3.16 The Kariye Mosque

Besiktasli Tevfik had graduated from the Mekteb-I Harbiye in Istanbul and learned painting in the schools of Ottoman Empire. He is from Besiktas district of Istanbul located on the European shore of the Bosphorus. Initially there was a Byzantine Church with the name Kounopetra meaning Greek for "stone cradle" which is "besiktas" in Turkish. This church was built to honor a relic and a stone reportedly taken from the stable where Jesus was born. The stone was later removed to Hagia Sophia and disappeared during the 4th Crusade, possibly to be sold in Europe's relics market. (Ginio and Podeh, 223-225)

Figure 18: Kariye Mosque, Besiktasli Tevfik (1871-1914)



Source: A.D.R. and H.M. Collection

He had painted Chora Mosque under the afternoon sunlight which is now serving as Chora Museum in Edirnekapi district of Istanbul, former Church of the Holy Saviour in Chor turned into a mosque in 16th century is considered to be one of the most beautiful surviving examples of a Byzantine Church covered with mosaics and frescoes which reflects scenes from the life of Jesus, Virgin Mary and the saints. (Necipoglu, 98-104)

Besiktasli Tevfik put the Chora Mosque with all its architectural perfectness in the center of his composition. The pale and neutral colors have a calm and deserted effect on the viewer. He balanced the later added minaret and houses on the right hand side with the group of trees on the left hand side. Like these he also balanced the blue sea on left with a group of blue houses on right. He divided the surface of the canvas into two equal parts horizontally and created a huge empty-full contrast. He worked on the perspective of the architectural elements and the landscape itself accurately.

3.17 The German Fountain

Bedri Kullari is graduated from the Mekteb-I Harbiyein Istanbul and learned painting in the Ottoman Empire. He painted the German Fountain in a realistic style which is in the Sultanahmet Square in front of the Hagia Sofia ex – Byzantium new Ottoman Mosque with four minarets from which Imam who leads the mosque sing the Ezan five times a day, which is a call to worship. German Fountain is a gazebo styled fountain in the northern end of the old Hippodrome of Istanbul which is a circus that was sporting and social center. After the conquer of Constantinople the capitol of Roman Empire by Mehmed II, the 7th Sultan of the Ottoman Empire - Mehmed the Conqueror in 1453 Byzantine Empire had come to an end. Greek Orthodox patriarchal church constructed in 537 A.D. turned into an Ottoman mosque in 1453 and since 1616 another mosque accompanying it named Sultan Ahmet Mosque – made with the order of Ahmet I reined between 1603 and 1617. (Celik, 6-20)

Figure 19: *German Fountain, Bedri Kullari (~1872-?)*



Source: Ankara State Museum of Painting and Sculpture

The German Fountain was constructed to commemorate the second anniversary of German Emperor Wilhelm II's visit to Istanbul in 1898. Built in Germany then transported to piece by piece and assembled in its current site in 1900. The neo-Byzantine style fountain's octagonal dome has eight marble columns, and dome's interior is covered with golden mosaics. (Celik, 144)

Bedri Kullari put the German Fountain slightly left in the center of the painting some trees and figures around all over in order to create a space for Hagia Sofia Museum on the right. Both architectural and other elements accurate in size, proportion and perspective. Used detailed texture on yellowish brown ground and trees. In order to form unity he add textured clouds and graded sky. Bigger cloud group on the left balanced with the four minarets and body of Hagia Sofia itself. Used natural pale colors and aerial perspective in order to create a realist depth effect.

3.18 Yavuz and Hamidiye Cruising

DiyarbakirliTahsin had graduated from the Mekteb-iHarbiye in Istanbul and learned painting in the schools of Ottoman Empire. He is from the south-eastern Diyarbakir province of Ottoman Empire. Have many paintings about naval wars and seascapes. (Islimyeli, 66)

Figure 20 *Yavuz and Hamidiye Cruising*, Diyarbakirli Tahsin (1875-1937)



Source: Istanbul State Museum of Painting and Sculpture

In this work Diyarbakirli Tahsin had painted two Ottoman battle cruisers *Yavuz* and *Hamidiye* cruising. German battle cruiser originally SMS Goeben, with the light cruise Breslau formed the German Mediterranean Division and patrolled during the Balkan Wars evaded British Naval Forces in the Mediterranean and reached Istanbul and transferred to the Ottoman Navy in 1914 and became the flagship of the Ottoman Navy as *Yavuz* named after Selim I, *Yavuz Sultan Selim* his nickname meaning powerful had reigned between 1512 and 1520. *Hamidiye* was an Ottoman cruiser that saw extensive action during the Balkan Wars and 1st World War. Named after Abdulhamid II, it was ordered by the Ottoman Navy in 1900 to a British Shipbuilding Company. (Isin, 89-99)

Diyarbakirli Tahsin in his work of art created a stormy sea scene, two cruisers trying to reach their target on huge waves. For a stormy scene, he chose cold color scheme and their grading tones. On an empty sea, in the middle of nothing he created a dynamic setup with the size and direction contrasts of the two cruisers. The size contrast of the two and the proportion of the sea and the sky based on the golden ratio. By using the golden ratio, the most striking area of a rectangular surface can be found. Diyarbakirli Tahsin put the bigger cruiser on this spot to take the attention to it. To balance its hugeness and black smoke with the smaller cruiser on the top left he put a group of white clouds on grey sky and darken the sea bottom. Inequality is the main element all over the painting which makes it much more dynamic and attractive. Every wave and cloud part is unique in size and shape.

3.19 Ataturk at Suvla Bay

After a civil education life Sami Yetik became a student in Kuleli and Mekteb-iHarbiye in Istanbul. Was a pupil of Osman Nuri Pasa and Hoca Ali Riza and after graduation as a sergeant he became a painting teacher. While working he studied in the Academy of Fine Arts –Sanayi-I Nefise-. He worked in Paris between 1910-12 years. He fought in the Balkan Wars and in the 1st World War. Have many paintings of war. (Tansug, 372)

Figure 21 Ataturk at Suvla Bay, Sami Yetik (1878-1945)



Source: Istanbul State Museum of Painting and Sculpture

1st World War was a global war mostly centered in Europe began in 1914 and ended in 1918 with one of its many results which is the ending of the Ottoman Empire. On Sami Yetik's work of art a commander of Ottoman Empire the winner of the Battle of Gallipoli *Mustafa Kemal* (future surname *Ataturk*) who is going to be the first president of modern Turkish Republic and the father of the Turkish national movement in the Turkish War of Independence is seen on the Sulva Bay Landing with his colleague commanders. The Sulva Bay Landing was the final British attempt to break the deadlock at Suvla on the Aegean coast of Gallipoli Peninsula in the Ottoman Empire. After a week on 15th of August, the British commander lieutenant-General Sir Frederick Stop ford got lost the fight. (Erickson, 139-150)

On Sami Yetik's work of art, a group of Ottoman commander with their uniforms is seen on the front facing to the audience with green trees behind. It is a group portrait. On the painting in the middle, Ataturk is looking directly in the eye with a pose in confidence of a winner; behind him his colleagues standing with their uniforms. The painting has neutral color scheme and a photograph like composition standing and has three dimensional effect on a two dimensional surface. The painting has a painting style which is trying to show as it seen under the dust and day light in an impressionist way. It also obvious from the composition of the painting that he put emphasis on golden ratio. Tried to balance the vertical composition asymmetrically by adding the trees up and darken the right of the bottom side.

3.20 *The Soldiers*

Ruhi Arel was a ship engineer graduated from the Naval Academy. He went to Paris after winning a scholarship for painting education. He worked at *Cormon's*-leading historical painter of modern France- workshop in Academy of Fine Arts in Paris. He was good in English and French can play the violin. At the beginning of the 1st World War he came back and began working as a landscape teacher in Sanayi-iNefise. Was one of the establisher of the Ottoman Painters Society and died as working as a painting teacher. His works are realistic and show locals as they seen. (Tansug, 371; Isin, 226-227)

Figure 22: *Soldiers*, Ruhi Arel (1880-1931)



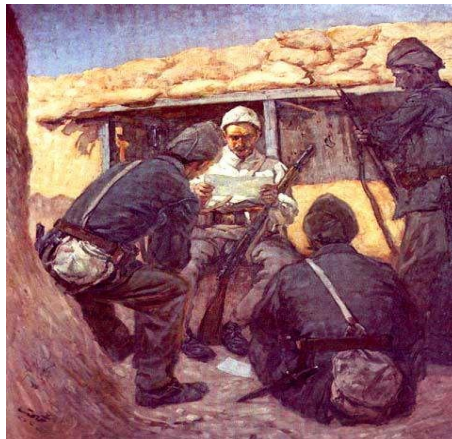
Source: Istanbul State Museum of Painting and Sculpture

There are six soldiers under the dust and fog of war in different clothing indicates different groups for the defense of their homeland. Soldier figures were looking to different directions and in different moves making the centralized composition dynamic. Rules of proportion and color perspective can be seen on sizes and positioning of male figures. A neutral color scheme with slightly touch of dark red and yellow is used to show the heat and dust in the air. Arel's figures are very realistic and academic without any brush strokes with accurate anatomy.

3.21 *The Soldiers Reading Letter in the Shield*

After finishing Naval Cadet School in *Heybeliada* one of the Prince Islands near Istanbul Hikmet Onat also graduated Sanayi-I Nefise he went to Paris and worked Cormon's workshop. Became a painting teacher in *Nisantasi Sultanisi* – School for princes- and then in Sanayi-I Nefise. He was a founding member of Ottoman Painters Society, a member of *1914 Generation* –Impressionist Painters Group with his impressionist works. Between 1914 and 18 he worked in Sisli Workshop for painting was under the support of *EnverPasa* the Minister of War, leading Ottoman soldier and politician married to the granddaughter of Abdulmecid, *Sultan Naciye*. Sisli was a neighborhood of European Side Istanbul named after a family making needles nowadays famous with historical places, trade, cultural and artistic centers, and events. (Isin, 224; Tansug, 371)

Figure 23: *Soldiers Reading Letter in the Shield*, Hikmet Onat (1882-1977)



Source: *Mimar Sinan Fine Arts University Istanbul Museum of Painting and Sculpture Collection*

Hikmet Onat painted soldiers reading letters in the shield in realistic style with its figures and space. Neutral colors showing the dusty semi shadowed area in hot with its yellows. Asymmetrical balanced composition has moving figures in a moment resting in a huge war in the middle of nowhere. Every soldier has different point of view with different poses standing or sitting under a depressive shelter with hope formed with the sunlight on the white clothing, letter, and the face of the reader reflecting. The curvy sacks and vaults behind and diagonal barrel guns and ropes of bags front contrasting as form and depth giving excitement to the scene.

4. Conclusion

The first western style painters in Asia Minor during ottoman period were soldier painters because of the lack of western style painting courses in civil schools of the Ottoman Empire. From 21 soldier painters analyzed 11 sent Europe for education, 10 educated in Ottoman Empire Schools many with teachers from Europe. Many of them worked as painting teachers in military academies and art academies through their whole lives, a few as administrators.

On soldier painters' artworks there are main themes of western style painting: Local landscapes, historical places, mosques, palaces and their gardens, important figures from court, army or some civilians, seascapes, rivers or waterfalls, still lives and war. Every soldier painter can create depth effect on two dimensional surfaces by using the elements and principles of western style painting for the first time in Asia Minor as citizens of Ottoman Empire.

Every analyzed soldier painter preferred working with a style between realism and romanticism with their own emotional painting style because they are live in an empire falling and harsh conditions of war. Soldier painters' every artwork analyzed strict with both linear and aerial perspective rules; as a conclusion of this their proportions, sizes, sharpness and coloring as lightness, hue and saturation are accurate like western style painting of their times.

On soldier painters' every artwork analyzed generally used natural color schemes with slight touch of different colors each. On soldier painters' every artwork analyzed generally has asymmetrical composition balanced as size, position, direction and color contrasts; as a conclusion of this they are managed to become dynamic. Every soldier painter used texture as a uniting element in their own way on every analyzed artwork without any definable brushstrokes like western style painting of their times. Every soldier painter knew the golden ratio as an aesthetic element and took it into consideration while organizing elements on surface of the painting.

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