"CALLIGRAPHY IN TURKEY"

Before and After the Republican Revolutions

"การสอบเทียบในตุรกี"

ก่อนและหลังการปฏิวัติของพรรครีพับลิกัน

Mehtap UYGUNGÖZ
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"Calligraphy in Turkey"
"การสอบเทียบในตุรกี"
her şişe mürekkep en azından bir adet iyi çizilmiş harf barındırır... ve o da şişenin dibindedir.
every bottle of ink contains at least one well-drawn letter... and that's at the bottom of the bottle.
หมึกทุกขวดมีตัวอักษรที่วาดอย่างดีอย่างน้อยหนึ่งตัว... และนั่นคือที่ด้านล่างของขวด

As different roles have been attributed to art in every stage of humanity, the word "art" has taken on different meanings from age to age, from society to society. Writing, just like art, has gone through the same processes and has undergone changes to adapt to every society and every time. From the letter-like shapes drawn on cave walls to the features that enable its use today...

Letters, which are the symbols of vocal language, gain an aesthetic diversity according to the intensity of the situations they express, thus forming the landscapes and portraits of writing, that is, the "Picture of Writing". In doing so, while sometimes resorting to typographic features, sometimes it uses calligraphic analysis.

The three main features of calligraphic writing are readability, speed and beauty. The best example of readability is "Italic Busy" writing. The feature of speed is a product of the expression "Since the events are fast, the pen should be as fast as the thoughts". Beauty is the essence of calligraphy. In short, it manifests itself with form - design - placement - rhythm - fluency and harmony.


calligraphy
before the republic
จากสาธารณรัฐ ก่อน
การประดิษฐ์ตัวอักษร
...önümüzdeki sorun son derece basitti. iyi harfler yaratmak ve onları iyi bir şekilde düzenlemek.
... the next problem was very simple. creating good letters and arranging them well.
... โจทย์ต่อไปง่ายมาก สร้างจดหมายที่ดีและจัดเรียงให้ดี

by Hamid Aytac
Celî thuluth inscription in Şişli Mosque



Halim Özyazıcı
Celî thuluth dome inscription in Şişli Mosque



Calligraphy, which is defined as 'the art of beautiful writing written by adhering to aesthetic rules' in Western culture written in Latin letters, has found its counterpart as 'hüsn-i hat' in cultures written in Arabic letters. This word, derived from the Arabic infinitive 'hat', which means writing, line, path, means 'the art of writing Arabic script in a beautiful way adhering to aesthetic measures'. With the spread of Islam, it became a common value in Islamic countries.

Anatolian lands, which have been the settlement area of many civilizations and experienced their existence and extinction, have been influenced by the cultures of the East and the West in the

stages of creating the arts of the people living on it. These arts, which are synthesized and used under the title of Turkish Decorative Arts, where the power of creation hidden in skill, form is limited by traditions and diversity rather than change comes to the fore, are remembered as traditional arts that cannot survive today and are imprisoned in the pages of history. Calligraphy, which is based on the use of sacred texts within the framework of Islamic Arts, is an art of painting consisting of writing compositions. It is an abstract art formation that places the love of Allah and the Prophet at its center, where religious motifs come to the forefront and aims to convey



Sheikh Hamdullah's
The Celî Thuluth Inscription in the Bayezid Mosque



Mehmet Şefik Bey's Istanbul University
celî-thuluth inscription on the central building

the sublimity of their words to human emotions through beauty by making them visual. According to Islamic beliefs, the words, which are sacred in their essence, and the prohibition of painting by the religion have enabled them to be used only in ornaments and decorative elements. For this reason, the value given to writing is considered a "Sacred Art" in all Islamic cultures.



Sultan Reşad Tomb of Hatip Ömer Vasfi
Müsennâ Celî Thuluth inscription on the door



Sâmi Efendi's Yenicami fountain and
celî-thuluth inscription in the fountain



Mustafa Râkim in Fatih Mosque
one of the celî thuluth inscriptions above the door



Above the gate of the Grand Bazaar of Sami Efendi
Sultan II. Abdulhamid Tugra inscription

Cell Divani Calligraphy Sheet



Ahmed Karahisarî
(with certain, naskh, mesâhif and thuluth lines)



In the art of calligraphy, there are basically six types of writing called Aklam-ı Sitte. These are sülüs, nesih, muhakkak, reyhani, tevkii and rik'a. In the 16th century, in the hands of Ottoman Turkish calligraphers, sülüs and nesih spread rapidly because they were very suitable for Turkish taste, and only the Nesih Line began to be used in the writing of the Qur'an.



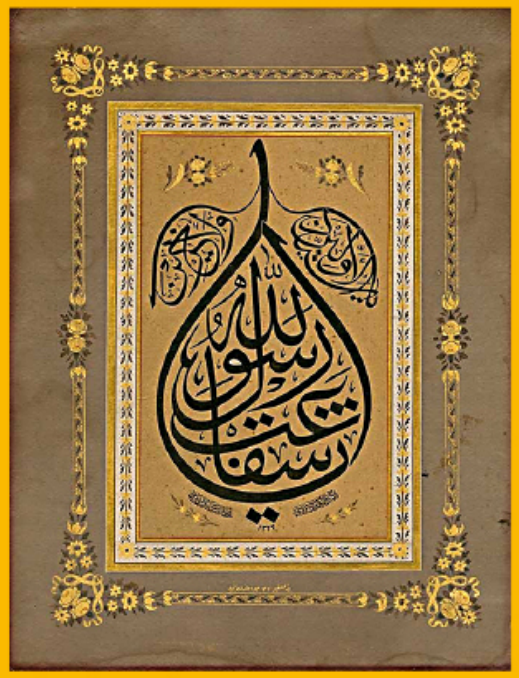
Celi Sülüs Line Stack (Ismail Hakkı Altunbezer)



Celi Thuluth Calligraphy Plate (Hamid Aytaç)



Celi Thuluth Calligraphy Plate (Macid Ayral03)



Calligrapher Hamid Aytac



Celi Thuluth Calligraphy Plate (Macid Ayral)



Celi Thuluth Calligraphy Plate (Macid Ayral01)



Celi Thuluth Calligraphy Plate (Macid Ayral02)



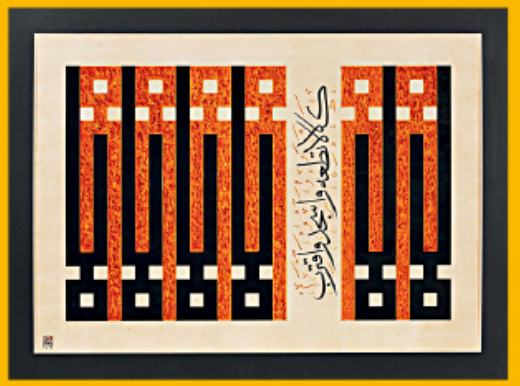
Celi Kufic Calligraphy Plate



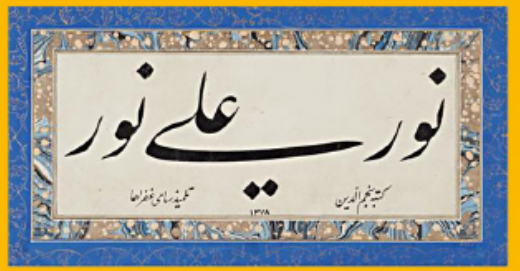
Celi Sülüs Hat Levhası (Mustafa Halim Özyazıcı)



Celi Thuluth Calligraphy Plate (Ya latif Allah latif)



Celi Thuluth Kufic Calligraphy Sheet



Cell Talik Line Board (Necmeddin Okyay)



Celi Talik Calligraphy Plate (Intercession Ya Resulallah)



Calligrapher Nuri Korman



Nesih Rika Scribble



Talik Line Board (Necmeddin Okyay)



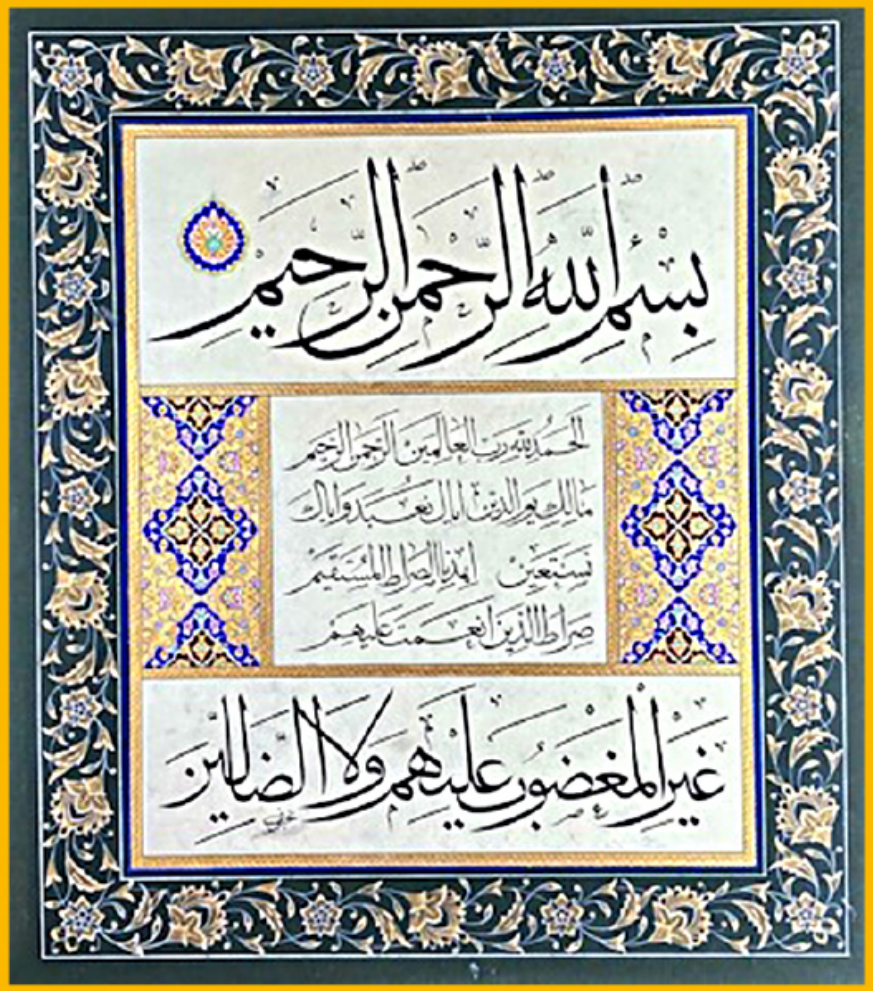
Definitely Calligraphy Plate (Ayetü'l Kursi)



Sülüs Nesih Continent Calligraphy Plate
(Kamil Akdik (Emin Barın collection)



Nesih Calligraphy Plate (hadith-i sharifs)



Surely Reyhani Calligraphy Plate (Surah Fatiha)



Tewkii Calligraphy Sheet (hadith)



Sultan III. Ahmed's celî thuluth Word-i Tevhîd above the door of the Topkapı Palace Hırka-i Saadet

With the unique rules, subtleties and features that exist in the art of calligraphy, various types of writing differ from each other in terms of size and smallness, form, spacing and whether or not certain signs are used. Among these, the Kufic script is very suitable for geometric ornamentation and has assumed an important role especially in the decoration of architectural works. While Nesih was preferred in cases where the Qur'an had to be written more quickly, Sülüs was used on mosque domes, walls, mihrabs and door tops, and Ta'lik and Divani were used in official correspondence and literary works.

Especially in the Ottoman culture, the art of calligraphy has shown a great development and has risen

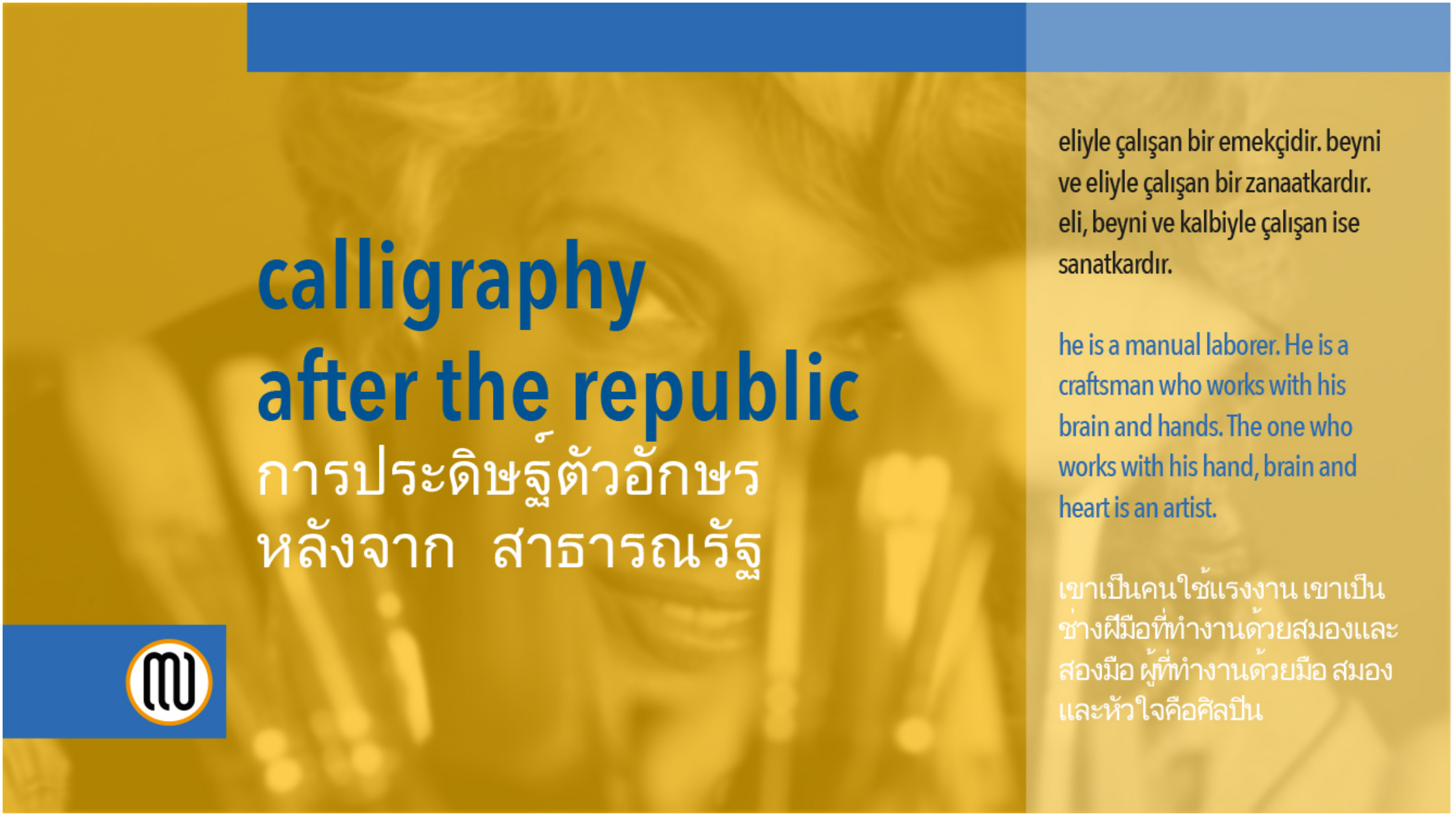


Edirnekari, Sultan III. Selim Tugra

to an aesthetic level in addition to its functional task, almost replacing the paintings in the western art of painting. With the great interest and support of the palace environment, the art of calligraphy, namely "Hüs'ü Hat", reached the peak of its success thanks to the skillful hands, masters, sultans and statesmen. With the establishment of the printing house by İbrahim Müteferrika in the 18th century, manuscripts were replaced by book-related printing arts and miniatures that formed the tradition of figurative depiction. In the early 19th century, social renewal was reflected in the arts, and under the leadership of the palace, there was interest in the arts such as oil painting, sculpture, photography and caricature.



From Sultan Abdulmecid to thuluth-naskh kit'a



calligraphy after the republic

การประดิษฐ์ตัวอักษร หลังจาก สาธารณรัฐ

eliyle çalışan bir emekçidir. beyni ve eliyle çalışan bir zanaatkardır. eli, beyni ve kalbiyle çalışan ise sanatkardır.

he is a manual laborer. He is a craftsman who works with his brain and hands. The one who works with his hand, brain and heart is an artist.

เขาเป็นคนใช้แรงงาน เขาเป็นช่างฝีมือที่ทำงานด้วยสมองและสองมือ ผู้ที่ทำงานด้วยมือ สมอง และหัวใจคือศิลปิน



101-Emin Barın-Celi divanî-"Mashallah



103-Emin Barın



104-Emin Barın-Kufi-O Allah, the owner of the property



108-Emin Barın



102-Emin Barin-Celi Divani

On October 29, 1923, with the proclamation of the Republic in Turkey, cultural development was experienced, art was considered as a state policy, and in time, an environment that thought, dis cussed, questioned and criticized art was formed, and a different dynamism of creation was gained from the past. With the adoption of the Latin alphabet in 1928, although there was a decrease in interest in the value given to the art of calligraphy, it continued to exist compared to other traditional arts. Some of the important calligraphers who ensured the successful continuity of the art of writing in this period are Kamil Akdik, İsmail Hakkı Altunbezer, Halim Özyazıcı, Nuri Korman, Necmeddin Okyay, Macit Ayral, Hulusi Yazgan, Hamit Aytaç, Halim



110-Emin Barın

105 - Emin Barın

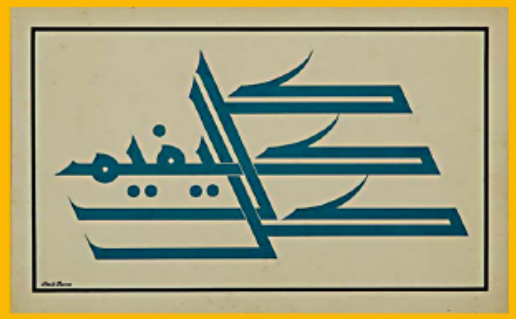


109 - Emin Barın



Özyazıcı and Ahmet Karahisari. It is evident that writing has always maintained its communication feature in all times and societies, providing information transfer in the flow of history, while at the same time not losing its feature of being an art. Based on this view,

106-Emin Barin
Kufi-come my pleasure come



the following conclusion can be reached:

"Every society has a heritage of its own culture, history and characteristics. Our heritage is the art of writing, which we have inscribed in golden letters"

The social changes and scientific-technological developments in



107 - Emin Barın

the West brought the habit of questioning the tradition in the art of calligraphy in Turkey, and in the process of creation, renewed and modernized steps were taken by questioning. With the Republic, the Latin alphabet, which spread and was used in daily life,







111 - Emin Barın-Be Sure, God
112 - Emin Barın-Be Sure-Kufi-Allah
113-Emin Barin-Kufi-Muhammad





115-Emin Barin
116-Emin Barin

also found its place in art. Thanks to the artists who were sent to receive education in the West and returned home, new works were created in the art of writing, and it became an art taught in certain institutions and schools. With the transition to the Latin alphabet after the proclamation of the Republic, there have undoubtedly been many names who have contributed to the art of writing/fine writing until today. These names have contributed in various ways according to their period and style, ensuring both the teaching and popularization of the Latin script and the development of forms





201-Yilmaz Ozbek- God
202-Yilmaz Ozbek- God



301- Ali Toy - God

of art making through writing. Emin Barın, the most important name of the period of transition to the Latin alphabet, is a name that gave works belonging to both periods. Taking his inspiration from traditional line forms in his works, the artist gave writing the quality of abstract painting. Emin Barın added a new



302-Ali Toy
Modern Kufic Calligraphy Plate







303-Ali Toy-Kufi Calligraphy Surah
304-Ali Toy-Besmele
305-Ali Toy-Kufi Calligraphy Sheet





402-Mustafa Eren
403-Mustafa Eren

dimension to the art of calligraphy by applying the old writing system to text letters,and his students who followed him produced successful products in this direction. Yılmaz Özbek, Etem Çalışkan, Mustafa Eren and Ali Toy are other names that shed light on modern Turkish calligraphy.

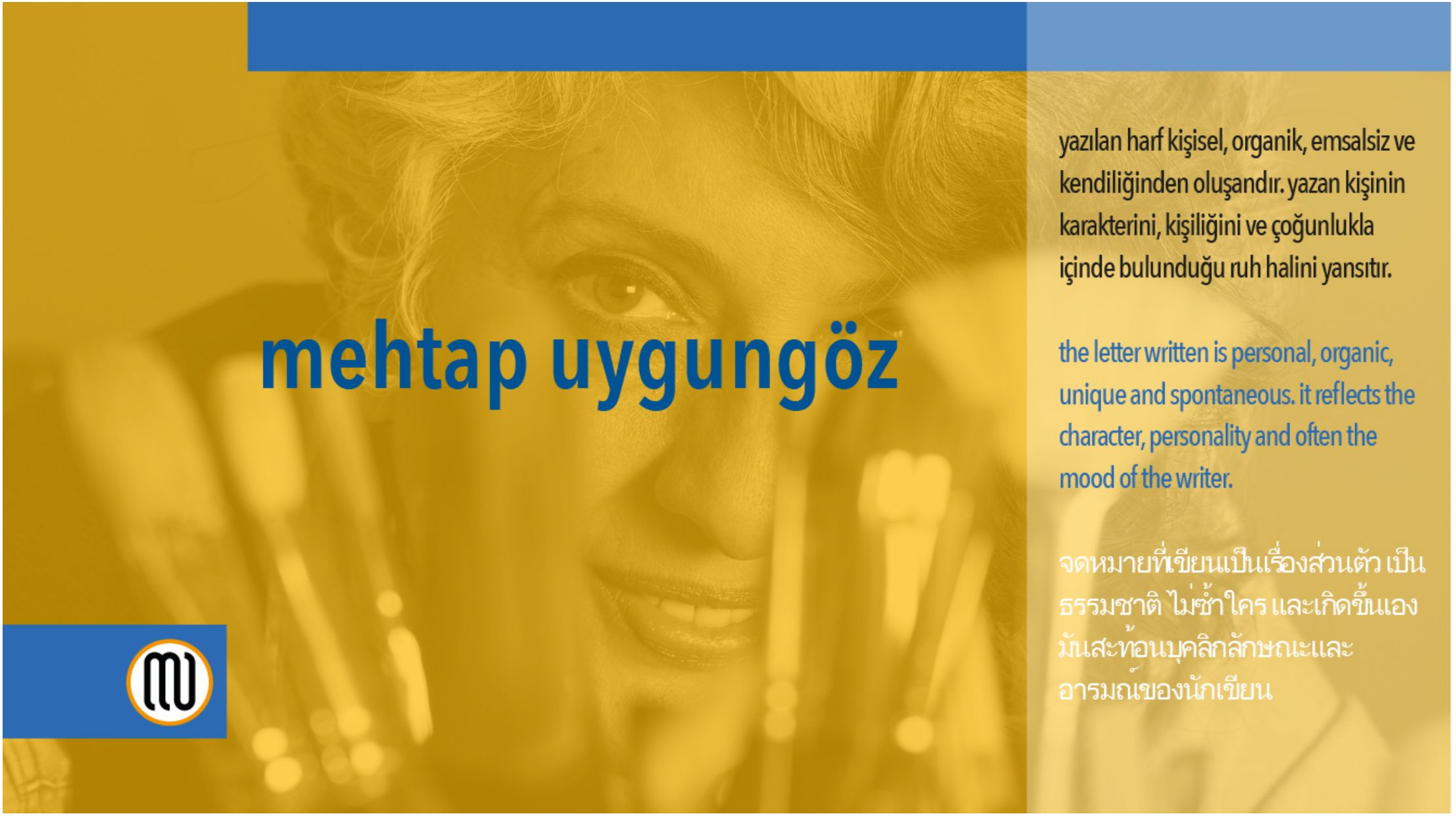




401-Mustafa Eren
404-Mustafa Eren

As in all fields of Fine Arts, in the art of calligraphy, creative power, effort and intelligence play an important role in the success of the artist in the emergence of works that will arouse admiration in people. The possibility of "Traditional Art" as a source of inspiration as a "Past Heritage" should be considered in the way of accepting writing as an art without making any distinction between old and new and achieving the art of developmentalist-contemporary calligraphy. In the history and culture of societies, while writing appeals to the eyes and emotions as an aesthetic element in every period, contemporary interpretations should be made in terms of the appreciation and acceptance of each century.

The first and most important point to be addressed is education. Because it cannot be transformed into art without overcoming the necessary processes, without learning the anatomical rules, without going into the essence of the letters - their meaning, without questioning the aesthetic rules, and most importantly, without accepting that this endeavor is an art of patience-perseverance-discipline-determination. It should be known that beautiful writing and calligraphy, while revealing the quality, art, talent and skill of the people living in the society in which it is located, also fulfills the function of a tool that introduces its history and cultural level.



mehtap uygungöz

yazılan harf kişisel, organik, emsalsiz ve kendiliğinden oluşandır. yazan kişinin karakterini, kişiliğini ve çoğunlukla içinde bulunduğu ruh halini yansıtır.

the letter written is personal, organic, unique and spontaneous. it reflects the character, personality and often the mood of the writer.

จดหมายที่เขียนเป็นเรื่องส่วนตัว เป็นธรรมชาติ ไม่ซ้ำใคร และเกิดขึ้นเอง มันสะท้อนบุคลิกลักษณะและอารมณ์ของนักเขียน



Mehtap Uygungöz 001



Mehtap Uygungöz 002



Mehtap Uygungöz 003



Mehtap Uygungöz 004

Mehtap Uygungöz 005









Mehtap Uygungöz 006
Mehtap Uygungöz 007
Mehtap Uygungöz 008

Mehtap Uygungöz 009

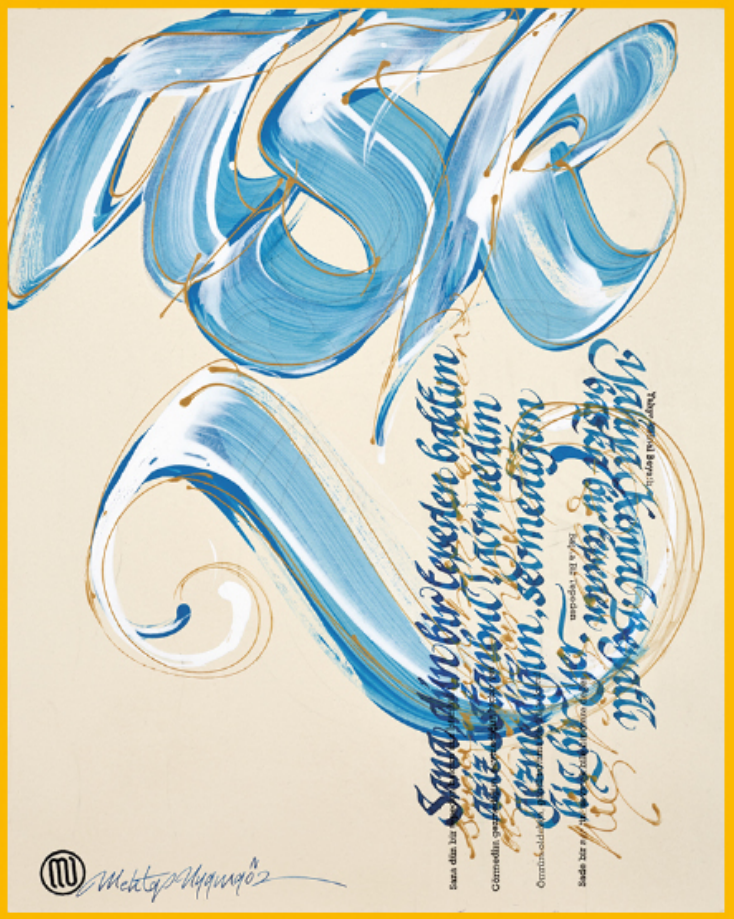


Mehtap Uygungöz 010





Mehtap Uygungöz 011



Mehtap Uygungöz 012







Mehtap Uygungöz 014
Mehtap Uygungöz 015
Mehtap Uygungöz 016



Mehtap Uygungöz 013



Mehtap Uygungöz 017



Mehtap Uygungöz 018

Mehtap Uygungöz 019
Mehtap Uygungöz 020
Mehtap Uygungöz 021







Mehtap Uygungöz 024





Mehtap Uygungöz 025



Mehtap Uygungöz 022



Mehtap Uygungöz 023


teşekkürler...thank you...ขอบคุณ...