

Decorative elements in the Mosques of the Ottoman Villages in Western Anatolia from the 12th AH / 18th AD till the Beginning of the 14th AH / 20th AD Century

(Archaeological and Artistic Study)

Dr.Ibrahim Wagdi Ibrahim Hassanein

Faculty of Archaeology, Islamic Dept., Damietta University

ibrahimhassanien@du.edu.eg

An introduction:

The Ottoman mosques located in the smaller villages in the provinces of West Anatolia, such as the province of Afyon, Aydın and Denizli, have some unique artistic features that distinguish them from other mosques that are located in the big cities in the same governorates, both in terms of the artistic style used to implement the decorations that have known the pen style (Kalem işi); or in terms of the implemented decorative elements. The style of decoration, (Kalem işi), carried out alone in villages mosques, where the artists relied upon this style by a main way to implement all the decorative elements on the walls of villages mosques.

Perhaps the reason for using this style alone due to; the founders of these Mosques or who renewed these villages mosques in the later periods are from the people of the villages who are financially have middle-income, and not from the senior statesmen whose financial capabilities enable them to exaggerate the decoration of these mosques by using expensive raw materials such as marble and colored stones.

The founders of the villages mosques relied on the style of pen as a substitute for marble and other raw materials in giving these mosques an aesthetic character. The pen style appeared heavily executed on the stucco that are covering the walls. The decorative elements, the motifs of these mosques were characterized by great diversity and uniqueness, with the appearance of some new decorative elements that are implemented for the first time in these mosques and cannot be seen in the other mosques that are built in big cities by the sultans and senior statesmen, such as motifs representing the tube tree, motifs representing the architectural drawings of some Ottoman mosques, and motifs represent drawings of various Sufism tools such as al-Tabr, Kashkool, turban, and decorations that represent the Day of Judgment.

Research problem:

Despite the artistic features that have characterized the villages mosques located in the provinces of West Anatolia, they did not have sufficient study about it , in terms of the used artistic style in implementing the decorative elements and its features and why it was used without others, as well as what kind of decorations that were implemented, knowing the symbolism of it, and is there a difference between the decorations of villages mosques and the mosques of the big cities located in the same provinces?

Research objectives:

This paper aims to shed light on the decorative elements that decorate mosques in the villages of the provinces of western Anatolia since the 12th AH / 18th AD till the beginning of the 14th AH / 20th AD Century through the following:

First: The artistic style used to implement the motifs and its artistic features.

Second: the decorative elements, its features and its realism.

Third: A comparative study between the decorative elements used in villages mosques and those in the big cities located in the same governorates

Research Methodology:

The paper was dealt with the topic through three focal points. **The first** is to get acquainted with the used artistic style and its features. **The second:** the types of decorations executed in all its forms, whether floral, geometric, inscriptions, architectural drawings, and others. **The third:** It is a comparison study between the decorations of the villages mosques and the decorations of the big mosques located in the provincial cities that these villages follow, in order to try to prove and confirm that the villages mosques had their own artistic style and are not like the other mosques.

First: the used style and its artistic features.

The style of pen (Kalem isi) is used to color the motifs with a thin, long and pointed brush. The first beginnings of using this style in Ottoman architecture dates back to the AH 9th / AD 15th century, where it was used in religious buildings in the cities of Iznik, Bursa, Edirne, and Istanbul. These decorative elements were implemented, especially on the stucco which covered most of the walls of the villages mosques. It was implemented by designing a template of thick cardboard paper on which the required decorations were engraved, then the outer frames of these decorations were perforated by a drill, then this mold is fixed on the desired surface to implement the decoration on stucco or marble in mosques, and then knocked on the perforated outer frames of these decorations by a bag of cloth full of coal dust, the perforated outer frames of the decorations were printed, and then colored with a pen. This style was characterized in villages mosques by its appearance in a unique way which cannot be seen like any other artistic style used next to it, as was the implemented decorative elements were repeated, so that, the artist seemed to have used only three or four molds with different designs and motifs and implemented them inside all these mosques, and that was a reason in the appearance of a kind of great similarity between all the executed decorative elements.

Second: the features of the decorative elements and its realism.

The forms of motifs that were executed in villages mosques varied between floral, writings, and geometric motifs, in addition to some motifs that included architectural drawings of some of the Ottoman religious buildings as well as drawings representing the tools of Sufism. Among the floral motifs are flowers such as karanfil, lala, fruits of pomegranate and roses, as well as trees such as servi and tuba trees. The forms of flowers and trees were characterized in terms of artistic style that were implemented by their proximity to nature.

Inscription Texts have played an important role in the decorations of the Ottoman villages mosques during this period, as they appeared frequently and were executed at the top of the entrances and mihrabs, as well as on the interior surfaces of the walls in these mosques. These Inscriptions were executed in Arabic and Turkish together, and their content varied between Qur'anic, Muthanna writings, the names of caliphs, the owners of the Kahf and the Ottoman

sultans in addition to the constructional inscriptions. The mosques of ottoman villages included in their decorations some geometric motifs, but they were characterized by their repetition, and their implementation was limited to being complementary elements that are often used as outlines of other implemented decorative elements on woodwork as well as on walls such as Şarkifelek decoration.

Architectural drawings: The decorations of these villages mosques included architectural drawings of some mosques, such as the Grand Mosque in Makkah and Selimiye in Edirne and others. Drawing of this type of religious building may be due to the sacredness of these mosques in particular.

Drawing of Judgment Day: it was represented by drawing of the balance, the path, heaven and hell. The reason for implementing this type of painting on the walls of some villages mosques in western Anatolia is due to the firm belief of Muslims in the existence of another life and the desire of every human being that his other life is the paradise.

Drawings representing various Sufism tools, such as the kashkool, the flag, the book and the turban, in addition to some other tools that relate to the martial characteristic such as the blade, the sword, the dagger and the arrows. This kind of decoration carried out in these mosques may be due to the believing of the founders of these mosques to one of these Sufism ways that used these tools in their rituals.

A comparative study between the decorations of villages mosques and the decorations of big cities mosques in western Anatolia provinces:

When looking at the artistic style and the decorative elements in the mosques located in the villages and the decorative elements implemented in some mosques located in the big cities in the provinces of West Anatolia, we find a great difference between them, despite they were built in the same time or in a similar period of time. In terms of the implemented artistic style, we find the use of the same style in the implementation of decorations in both village mosques and mosques of big cities, and it was represented in the style of decoration in the pen (Kalem işi). But in the villages mosques this style was used alone without any other method, where it appeared frequently and repeatedly in several places in the mosques, especially on the internal surfaces of the walls.

As a result of using one artistic style in villages mosques, the decorations were repeated and created a kind of boredom for the eye when looking at the executed decorations, and this is in contrast to what appeared in the mosques of the big cities, which were characterized by non-repetition, and its appearance in specific places in these mosques, where the artist's rely on raw materials such as marble and stucco, in addition to the pen decoration was as a kind of decorative richness inside the mosques, which appeared in abundance in window frames, entrances and niches at times, and this diversity resulted in the viewer's eyes are not getting bored with the decorations.

The decoration elements: The difference between the villages and big cities appeared more clearly in decorative elements than the artistic style. The four walls of the big cities mosques appeared mostly smooth, free from any type of decoration, and if they were executed on them, they were characterized by non-repetition, on the opposite, the decorations in the villages mosques covered the walls and were executed on several levels that may reach the ceiling

sometimes. The floral motifs that were carried out in cities mosques dominated the Baroque style and did not show any influence by the Ottoman motifs in the form of flowers, pomegranates, etc., which appeared mainly in the decorations of villages mosques. Geometric Motifs did not appear in the cities mosques, in contrast to its appearance in villages mosques, although it was not widely implemented. The writings carried out in cities mosques were characterized by being rare and lack of diversity compared to the writings carried out in the mosques of villages, as it were limited to city mosques on some of the Qur'anic verses that appeared on top of the mihrabs and the names of the Caliphs. But in villages mosques; they included Qur'anic verses, great hadith, construction writings, Mussena inscriptions, etc. The architectural drawings were characterized by their shortage in cities mosques, so that they appeared only in two mosques, one of which may be decorated as one of the villages mosques according to its decorations, and the other with a single drawing that represents the great Mosque and the Kaaba and was executed with marble and not with a pen. On the other hand, the villages mosques included a lot of architectural drawings like great Mosque and the Kaaba, great Ottoman mosques.

Research Results :

- The study cleared that; the villages mosques have some of the artistic features as the decorative style known as a pen or Kalem işi, which is the only style used in implementing the decorative elements in these mosques, and the artists did not relay on any other method, or even on the raw materials in the decorations like marble, because of the poorness of these mosques and poorness of its builders.
- The diversity of the decorative elements that were implemented inside the villages mosques, most of which appeared mainly on the interior surfaces of these mosques, and were characterized by their overstated repetition, and this is not what we find in the mosques of the big cities
- The appearance of some new decorative elements that were not represented before, not among the decorations of the mosques of the big cities, and not even among the motifs of the Ottoman mosques located outside the provinces of Anatolia, such as the motifs of the tuba trees and a branch of Ass, as well as the drawings of Sufi instruments, which may indicate the belonging of the builders of these mosques or those who renewed it to a mystical method, or that they represented it as a kind of painting that expresses asceticism, austerity, and the desire to survive in this life and win the heaven.
- It is clear from the study; the realism and success of the artist in expressing the architectural drawings that he implemented in terms of the general form and completeness of its architectural units as much as possible, but it failed to express about its architectural details of its real architectural form during the period in which it was painted.
- The mosques of the villages and the mosques of the big cities are similar in terms of the method used for decoration, but they are completely different in terms of decorative elements. Despite the small size of villages mosques and the poverty of raw materials that they were built from, they appeared richer in terms of decorative elements than Mosques of the big cities, which some of it are attributed to the pashas, or even attributed in their renewal to the Ottoman sultans, all these features have given the villages mosques their own artistic style.

- The signature of one of the calligraphers in one of these mosques was attributed to his village, endorsing that the decorations of the villages mosques represent a local characteristic of the village mosques during this period, in addition to that; it was approved that who carried out these decorations are local artists and craftsmen from among the habitants of villages where the mosques were built.

Plates:



Plate 1: Showing the branches and fruits of the pomegranate on the wooden dome and the inner surfaces of the walls, the Mosque of Ak köy village 1227 AH / 1812 AD.



Plate 2: Illustrates the writings of al-Muthanna in the name of the Prophet, The Yazir Village Mosque, 1217 AH / 1802 AD



Plate 3: Showing advertising writings and the signature of calligrapher, Bilin artitç Mosque 1301 AH / 1884 AD



Plate 4: Drawing of the Grand Mosque and the Kaaba, Idris Village Mosque, 1318 AH / 1902 AD

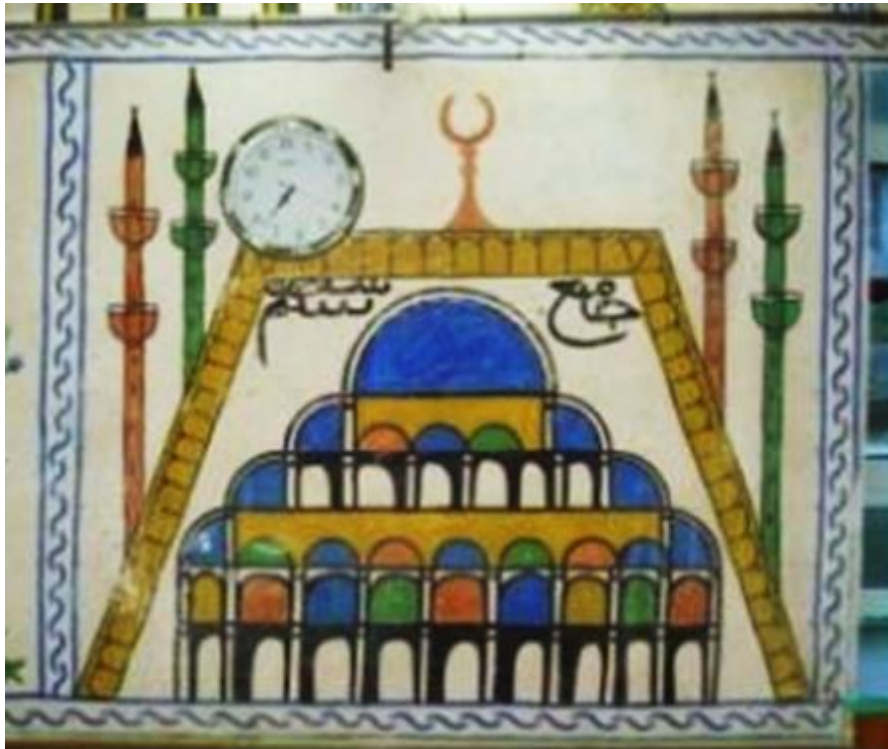


Plate 5: Drawing of Sultan Selim Mosque (Selimiye Mosque), Idris Village Mosque 1318 AH / 1902 AD



Panel 5: Drawing of the Day of Judgment, Ak Köy village Mosque, 1227 AH / 1812 AD



Plate 6: Showing Sufism tools, Bilin Artitç Village Mosque 1301 AH / 1884 AD

Referances

- İrteş, M. Semih, “Kalem İşlerimizin Bugünü Ve Yarını”, Hacettepe Üniversitesi, Güzel Sanatlar Fakültesi I. Ulusal Sanat Sempozyumu, Ankara, 1985.
- Hatipoğlu, Oktay, XIX. yüzyıl Osmanlı Camilerinde Kalem işi Tezyînâtı, Doktora Tezi, Atatürk Üniversitesi, Erzurum, 2007.
- Nemli Oğlu, Candan, 15., 16. Ve 17. Yüzyıl Osmanlı Mimarisinde Kalem İşleri, Doktora Tezi, İstanbul Üniversitesi, İstanbul, 1989.
- Nimet Lale Yılmaz Hancıoğlu, Bazı Ankara Camilerinde Bulunan Kalem işi Süslemeli Ahşap Minberler, Bilim Uzmanlığı Tezi, Gazi Üniversitesi, 1990.
- Demiriz, Yıldız, Stylized and Naturalistic Forms of Some Flowers in Turkish art, The 8th international Congress of Turkish Art, Cairo, 1987.
- Karpuz, Haşim, “Trabzon'un Çaykara İlçesi Köylerinde Bulunan Bazı Camiler”, *Vakıflar Dergisi*, Sayı XXI, İstanbul 1990.
- Maher, Soad, el-Khazef el-Turkey, Kahire, 1977.
- Ergene, Pınar Olguner, 18. yy Ve 19. yy Türk İşleme Motiflerinde Sembol dili ve Sembolizm içerikli yeni Yorumlar, Yüksek Lisans Tezi, Mimar Sinan Güzel Sanatlar Üniversitesi, İstanbul, 2010.
- Şener Dilek, XVIII Ve XIX Yüzyıllarda Anadolu Duvar Resimleri, Doktora Tezi, Ankara Üniversitesi, Ankara, 2010.
- İlgar. Yusuf, Karazeybek. Mustafa, Afyonkarahisar'da Cami ve Mescitler, Afyon Kara Hisar Kütüğü, Cilt 1, Afyon, 2001.
- Gönül Çantay, “Türk Süsleme Sanatında Meyve”, Turkish Studies international Periodical For the Languages, Literature and History of Turkish or Turkic, Volume 3/5 Fall 2008.
- Sözen, Metin, Türk Mimarisinin Gelişimi ve Mimar Sinan, İş Bankası Yayınları, İstanbul, 1975.

- Çakmak, Şakır, Denizli ilinde Türk Anıtları, Yüksek Lisans Tezi, Ege Üniversitesi, İzmir,1991.
- Arel, Ayda, “Cincin Köyünde Cihanoğullarına Ait Yapılar”, V. Araştırma Sonuçları *Toplantısı*, Ankara, 1987.
- Arık, Rüçhan, Batılılaşma Dönemi Anadolu Tasvir Sanatı, Kültür ve Turizm Bakanlığı Yayınları, 1988.
- Daş, E., “Dazkırı Yakınlarındaki Yayınlanmamış Ahşap Destekli İki Köy Camii” 9. Milletlerarası Türk Sanatları Kongresi, Cilt II, Ankara 1995.
- Arslan, Ali Alp, “Müsenna المثنى”, İslam Ansiklopedisi, Türkiye Diyanet Vakfı, Cilt 32, 2012.
- Önge, Y., “Anadolu Sanatı’nda Cami Motifi”, *Önasya*, Cilt: 4, İstanbul 1968.
- Eissa, Mervat, “el -Kashkul bin ramziyetu el- Shekil we ramziyettu el- Zakharef”, Mecerlet Jamiet el- Athariin el -Arab, el -Aded 3, Kahire, 2003.
- İlgar, Yusuf, Mustafa Karazeybek, Afyonkarahisar'da Cami ve Mescitler, s.319.