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LA TURQUIE KEMALISTE

Tarafından verilmiştir.

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Faïence turque du XVII^e siècle

Turkish faience of the XVIIth century

T U R K E Y

The Citadel of Civilization and Freedom East of the Mediterranean

Hasan Refik ERTUG

(Assistant Director General, Press Department)



In the first year of the Second World War, the first objective of the States in the democratic ranks was to maintain a firm hold on all the big sea-routes and water-ways leading to those fronts where the final victory would be won. The front which the Democracies were striving to set up in order to oppose the Nazis, Fascists, and Japanese militarists who had for long years prepared for war, was at that time weak, and inadequately equipped for defence, from every point of view. Furthermore, within the Democratic Front there were certain key-points which had assumed a very great importance because of the fact that their maintenance or loss would determine the course and outcome of the war. Chief among them were Gibraltar, the Suez Canal, the Persian Gulf, and the Turkish Straits.

At that time, and even later, in 1941 and 1942, the countries of the Democratic Front had all turned their eyes to a single citadel: Turkey. How much longer could the Turkish Citadel, which was safeguarding the vital sea-routes that were bolstering up the front of democracy and freedom against the totalitarian Nazi hordes, continue to defend the lines of communication with the Suez Canal and the Persian Gulf, and the southern approaches to the Russian resistance at Stalingrad? How much longer could the Turkish Straits remain closed to Italian and German ships that would rush supplies and reinforcements to the German armies?

The key to this enigma, which brought sleepless nights to many statesmen, was in the hands of Turkey, a country with limited agricultural and economic resources, and with not more than twenty million inhabitants. On the eve of the war, Turkey had signed a treaty of friendship and mutual assistance with Great Britain and France, had promised that she would herself make no changes in her relationship with Russia, and had, in short, agreed to take her place among those countries which believed in freedom and prized human values.

But immediately after the outbreak of the war the political and military situation underwent a fundamental change in comparison with what it was at the time the treaty was signed. Under the first blows dealt by those countries which believed that only might was right, Austria and Czechoslovakia were erased from the map, Poland was shattered, Yugoslavia, Rumania, Bulgaria, and Greece were prostrated, the northern countries, with the exception of Sweden, were occupied, and, finally, France, which was considered the biggest military Power in Europe, laid down her arms in her Home territories. By only looking at this picture, it was easy to perceive how hopeless was the situation. But in addition to all this, there were, even in territories under the control of the Anglo-Saxon forces, occasional activities on the part of groups bound to the Axis by sentiments of friendship.

Faced with this state of affairs, the front of freedom found only one citadel to which it could turn with trust and hope, and that citadel was Turkey. At a time when the Nazi and Fascist land, sea, and air forces were establishing their control over Crete, the Aegean Sea, and the Central Mediterranean, and when the German armies dominated the whole of Europe, the virile voice of Turkey was heard once more proclaiming

bravely and outright that she would remain faithful to her treaty with Britain, that she had no intention of seceding from the front of freedom, and that she would neither open to the enemy the Iranian transit route supplying the Suez canal region via Syria, and Russia via the Persian Gulf, nor surrender the Turkish Straits to the totalitarian forces.

Years passed; the Democratic Front won a complete victory; and Germany laid down her arms shortly after the Japanese surrender in the Far East. It was believed that the world would at last attain the peace for which it has thirsted so long. The hope of everyone was focussed on the establishment of a permanent world peace. But at that very moment a second danger manifested itself: thanks to the encouragement and protection of the countries under Russian occupation or influence, communism became an obstacle to the realization of world peace. In almost all countries, the communists did not only create disturbances, but in order to seize power by exploiting the economic confusion resulting from the war, they also resorted to all kinds of acts of violence, beginning with strikes. The guerilla activities in Greece, the strikes in France and Italy, and the outrages against the democratic regimes in Rumania and Czechoslovakia, were all the doings of the communists. All these communist activities were designed to bring to power in every country an armed and well-disciplined minority receiving orders from the same headquarters, and to reduce the vast popular masses to serfdom by depriving them of their rights and freedom.

As during the war, so to-day, the countries in the ranks of genuine democracy and freedom are turning their eyes to the Mediterranean with equal concern. Will communism succeed in reaching a strategic point from where it can threaten the Asiatic, the African, and even the American peoples? In other words, will it be able to swing down to the Mediterranean? France and Italy have succeeded in eliminating communist agitation, Greece is striving to suppress the guerilla activities which are sustained by foreign countries, and Iran is struggling in order not to be dragged behind the Iron Curtain; but, nevertheless, the situation in these regions remains alarming. Only Turkey, strong, resolute, and unshakable, is standing her ground. It is also Turkey which, like an impregnable citadel, braves the Slav onslaught which is using communism as a shield. Turkey has never wavered in her opposition to communism.

The attitude of Turkey is increasingly earning the admiration and respect of the entire democratic world. The peoples of the countries which believe in freedom have for Turkey, whom they trust, the same affection which they cherish for the sentinels standing guard at their own frontiers.

Just as in the past Turkey turned a deaf ear to Nazi and Fascist pressure and threats, without seceding from the Democratic Front, so will she resist to-day communism which has become the tool of aggressive Slav ambitions. Turkey believes in democracy, and in regimes based on freedom; the ideal of the Turkish people is to live in freedom. The supporters of the Democratic Front can have faith and trust in Turkey and the Turks, for as friends who have been tested, and who have been seasoned by experience, Turkey and the Turks will remain the allies of the democratic world, and will continue to render self-sacrificing services to western civilization.

GÂVUR KALESİ

Lady M. N. KELLY



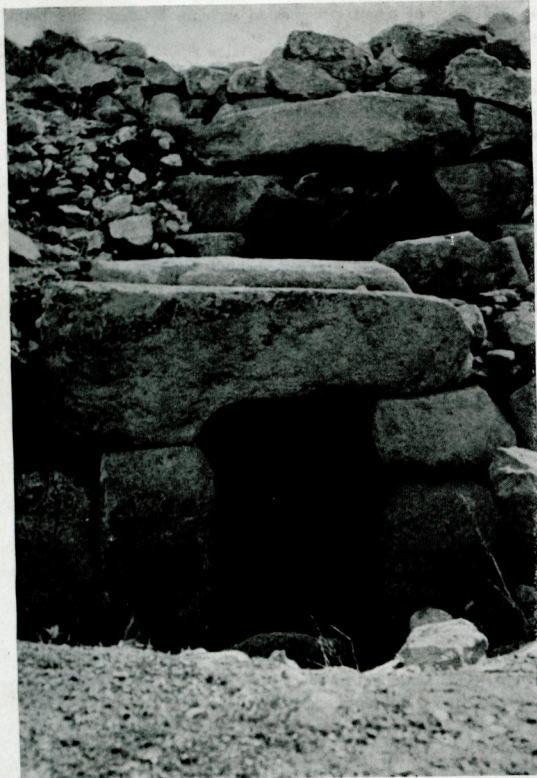
attaquer un grand horizon par la route est toujours romantique, et savoir qu'on verra les ruines d'un fort hittite l'est encore davantage: c'est ce qui est réservé à ceux qui, allant d'Ankara au

village de *Gâvur Kalesi*, suivent la route de *Gölbaşı* et passant par *Yavrucuk* arrivent à *Gâvur Kalesi* à une soixantaine de kilomètres d'Ankara. On quitte Ankara par la route de *Dikmen*: après le lac de *Gölbaşı* il n'y a plus d'arbres, l'on traverse un plateau aux ondulations larges; c'est le fameux plateau de *Haymana* que les géographes grecs appelaient, *Axylon* et auquel s'appliquent si bien les vers d'Horace dans son Ode XXII au Livre I:

*«Pone me pigris ubi nulla campis
Arbor aestiva recreatur aura.
Quod latus mundi nebulae malusque
Jupiter urget;*

*Pone sub curru nimium propinqui
Solis in terra domibus negata.»*

Une vue de Gâvur Kalesi



Il faut faire la halte à *Gâvur Kalesi* et se donner le plaisir de marcher les trois kilomètres qui séparent le village des ruines, car comment se faire au «climat» hittite si l'on arrivait par un beau macadam! On suit une longue vallée verte où les mamelons étagés des deux côtés sont recouverts de l'herbe dure des montagnes. Les ondulations de terrain se perdent vite dans un paysage dépouillé mais non abrupt: l'oeil suit avec curiosité ces longues pentes rondes. Celles-ci semblent mouvantes; ceci est dû à un jeu de lumière et d'atmosphère mouillée qui crée une espèce d'oscillation du paysage. C'est une illusion que l'on rencontre dans les pays sans arbres qui s'augmente dans tout désert et explique les mirages. La nature vit et frémit en Anatolie, même dans une vallée nue et qui apparemment n'est pas habitée. Comme il fait beau, les oiseaux piaillent et les moutons bêlent et courent sur ces mamelons déserts, pareils dans leur agitation inutile à tous les moutons du monde. En approchant d'un de ces troupeaux, notre guide hèle le berger qui descend vers nous au grand pas feutré de ses escarpins de fourrure. En le voyant venir et en recevant l'impact de sa personnalité, je me disais: il y a des hommes simples soit dans les montagnes, ou la plaine dans n'importe quelle partie du monde qui ont une curieuse ressemblance les uns avec les autres. Pourquoi? Parce que c'est une espèce de grands seigneurs, peut-être les derniers qui restent au monde. Ce berger en était un, avec son sourire, ses gestes calmes, sa voix forte, appelant ses chiens, le manteau de dignité inconsciente qui l'enveloppait et qui avait drapé tous ses ancêtres. Je doute qu'il sut lire, mais il se savait avec ses pairs, et dans sa simplicité ne lisait-il pas les mille signes de la terre, du vent, du ciel? L'absence de toute révolution industrielle, avec son cortège d'indignités humaines, a gardé aux hommes des vallées anatoliennes leurs sens des vraies valeurs.

Il donnait avec cela l'impression d'un mélange inconscient d'enfantillage et de grâce innée. Son front était large, les yeux durs et gris, un corps long et souple, et de belles mains maigres. Cet homme de trente ans à peine paraissait avoir ou hérité, ou acquis sans effort — chose si rare — un parfait équilibre, qui se lisait dans ses gestes mesurés aux mouvements harmonieux, faits de santé et de paix. Il y avait une curiosité intense et hardie dans ses prunelles de montagnard, et une force peu commune. Au point de vue ethnique ce devait être un croisé de Turkman ou d'Oguz mélangé d'Arabe, et il avait cette qualité subtile que les Arabes appellent «Assil» qui est faite de la différence entre le verre et le cristal, un cheval de trait et un cheval de sang, un cocktail et un Château Larose-en un mot c'était un être admirablement racé.

A la main il tenait une petite flûte. Je le pria de jouer quelque chose. Il se recula instinctivement, se retourna vers ses bêtes et l'horizon, et en moins d'un instant nous étions transportés aux premiers âges du monde par ce filet de son si fin, si triste; qui n'a pas entendu une flûte en plein air ne sait pas ce qu'il y a de poignant, d'unique dans ce son distinct, infiniment mélancolique, début homérique de toute mélodie! Le berger se tut, et se fit suivre de ses gros chiens dociles et silencieux. Au bout d'une demi heure, nous étions au pied de la forteresse.

C'est une espèce de pic, un promontoire nu dans la vallée, et cinq mille ans d'histoire nous regardaient imperturbables d'une hauteur peu commune. Il n'y a qu'à ouvrir un guide, soit Murray, soit Mamboury, pour y lire tout ce qu'il y a à voir à *Gâvur Kalesi*. La hauteur de la citadelle, l'angle de la plateforme, la chambre souterraine, le donjon, la tour carrée, l'épaisseur des murailles, des voûtes, etc. Je n'y ai prêté que peu d'attention car il faut être un archéologue expert et aussi un architecte pour reconstruire la citadelle perdue. Mais aucun spécialiste ne peut m'enlever l'impression suffoquante de ces blocs non taillés, sans ciment, faisant éperon sur l'angle des murailles, couverts d'une mousse bronzée mince et dure, qui semble faire partie du corps même du granit. Ces pierres altières et dédaigneuses ont bravé les vents, la neige, la grêle, la pluie, ont servi de nid aux oiseaux et d'oubliettes aux lézards, ont protégé la marguerite et le mince filet d'eau qui sourd partout de sa base, et ont ombragé ces thymes dont en novembre je vois les branches desséchées, promesse d'un printemps qui sera vert et tendre. O pierres! restez donc ainsi jusqu'à la fin du monde; vous êtes liées au paysage, vous avez toujours été là! Il n'y a personne à plusieurs kilomètres à la ronde il semble, les bergers se sont éloignés indifférents, il n'y a pas de village dans le creux de ces vallées, rien que le bruissement du vent de novembre triste et âpre.

Et cependant, quelle erreur... je me trompe... il y a derrière ce pan de mur coupé deux êtres formidables, semblant marcher, comme des Juifs errants, depuis les temps hittites et marteler la pierre d'un talon opiniâtre. Ce sont deux hommes de pierre, sculptés en effigie sur la face du rocher. Le soleil enlumine ces guerriers actifs qui m'ont encore un air fort cruel, et leur met une robe d'ambre ou d'or gris. Il faut les voir comme les décrit si bien le Professeur Garstang déjà en 1929 dans son livre intitulé «The Hittite Empire» :

«Les sculptures représentent deux personnages masculins: l'un à barbe, l'autre sans. Tous deux sont vêtus d'une tunique courte, de souliers à l'extrémité recourbée, et d'un chapeau conique que l'on voit aux figures des dieux à *Boğaz Köy*. Un poignard à la poignée en forme de croissant se voit à la ceinture de chacun. La taille de ces dieux est gigantesque, l'on dirait de dix ou douze pieds de haut, tous deux sont posés de la même manière, regardant dans la même direction. Ils se tournent vers la gauche de l'observateur; leurs mains droites sont avancées, tandis que leurs bras gauches sont repliés. Obéissant à la



La colline où se trouve Gâvur Kalesi

convention, les jambes droites sont en avant, et l'on perçoit les épaules presque de face...

«Devant ces personnages l'on a dernièrement observé un troisième, celui de la déesse même. Il ne peut y avoir de doute quant à l'identité des deux figures en pied, les comparant aux deux divinités masculines du Panthéon hittite, marchant à la tête de la procession des dieux sur les murs sculptés du sanctuaire à *Boğaz Köy*. Pendant qu'ils paraissent agir comme un anneau de la chaîne sur la grand-route allant vers l'occident depuis *Boğaz Köy* en direction de *Kara-Bel* et de *SIPYLUS*, est-ce une coïncidence s'ils semblent désigner du doigt le défilé conduisant directement à *PESSINUS*, le sanctuaire principal de la Mère-déesse dans cette région de l'Asie Mineure? Ce monument célèbre-t-il l'absorption tardive de cette partie du plateau dans le domaine des rois Hattiques, ou commémore-t-il la pénétration ultime de leurs armes et l'ouverture du chemin conduisant à la mer occidentale? Les documents peuvent mieux résoudre cette question; mais le style des vêtements et de la sculpture les associe près à la période des sculptures de *Yazılı Kaya* et de *Kara-Bel*, de la première moitié du 13^{ème} siècle avant Jésus Christ.»

Après avoir admiré ces géants et fait le tour des ruines où l'on relève encore l'enceinte du fort, on ne peut que faire un brusque demi-tour et revenir vers *Gâvur Kalesi*, riant village plein de femmes aux jupes à raies bariolées. Elles sont plus ignorantes que nous

(la suite à la page 48)

«Deux hommes de pierre, sculptés sur la face du rocher».





The Topkapı Palace Kitchens: a general view of the chimneys before restoration.



Restoration of the TOPKAPI PALACE MUSEUM

Tahsin ÖZ



The restoration work to be detailed in a series of articles in these columns is restricted to that which was carried out following the transformation of the Topkapı Palace into a museum. Numerous volumes would be needed to study in detail the very great number of repairs, additions, and alterations previously made to the Palace, which was first built by Sultan *Fatih Mehmed II* (the Conqueror: 1451 - 1481) after the conquest of Istanbul in 1453, and which was called by him *Saray-ı Cedid*, or the New Palace.

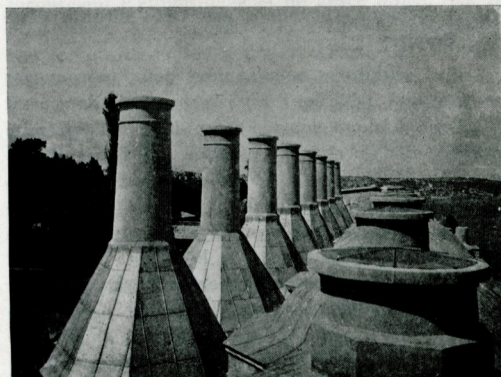
The building of the Palace took about six years, from 1472 to 1478 to be exact, and the site selected for it was the tract of land known as *Zeytinlik*, one of the beauty-spots of the day. The plans were drawn up in complete harmony with the traditional Turkish conception of the beauty, majesty, and utility which a palace should possess, and the Palace grounds, known as *Sarayiçi* and covering an area of approximately 699,179 square metres, were surrounded by thick and high walls, called *Sur-u Sultani*, or the Royal Walls.

After the Conqueror, the first building added to the ones already existing in the Palace grounds was built by *Beyazid II* (1481 - 1512), and was called *Yeni Köşk* (New Kiosk). The second addition was the *Mermer Köşk* (Marble Kiosk) of *Selim I* (1512 - 1520). In short, each succeeding sultan added a building or two, or enlarged or altered those of his predecessors, and with the passage of time there were numerous beautiful buildings throughout the Palace grounds. But in later years most of them fell into ruin for various reasons, and many of them no longer exist. In certain cases it is now impossible even to locate their exact sites. In this category can be cited the Royal and

Commoners' Bakeries; the *İncili*, *Şevkiye*, *Serdap*, *Silâhtar*, *Telhis*, *Yalı*, *Kalfa*, and *Bostancıbaşı* Kiosks; the *Balkhane*, *Gülhane*, and *Sinan Pasha* pavilions; and many other buildings including the *Kâğıtemini* Tower, *Hamlacılar Ocağı*, *Tophane*, *Arslanhane Ocağı*, and *Mezbelekeşan Ocağı*. As to the buildings still standing, they have undergone so many changes that in most cases it is impossible to determine their original architectural form.

Following the proclamation of the Turkish Republic, the Republican Government adopted the laudable policy of repairing and restoring all historical buildings throughout the country on the basis of a well-planned programme, and has attached the greatest importance to the restoration of the architectural master-pieces within the Topkapı Palace grounds. The most effective steps in this field were taken during the

The Topkapı Palace Kitchens: a general view of the chimneys after restoration.



Second World War, and buildings of which only a few walls remained standing, or which had lost all identity, resumed their forgotten splendour. In the course of his recent visit to Istanbul, a distinguished man of science, Professor Gabriel, warmly paid tribute to the almost unbelievable transformation which had taken place since his previous visit many years ago.

In a series of occasional articles, full details will be given with regard to the restoration of these various buildings, and to the works of art which are exhibited therein.

But the present article will deal only with those buildings which were the Palace Kitchens, where food was usually cooked for more than 5,000 (sometimes 10,000) people, and where more than 1,000 cooks and scullions were employed. It is recorded that the number of hens and sheep purchased for these kitchens in one year exceeded 30,000 and 22,500 respectively. The figures relative to the quantity of various jams sweetmeats, pickles, sherbets, and other delicacies, prepared in the kitchens were almost astronomic.

After centuries of feverish activity, the kitchens fell into disuse, and remained neglected and sometimes deserted for long years. The lead coverings of the domes were removed and replaced by sheets of corrugated iron. Grass, and even small trees, grew out of numerous crevices, and rain and melting snow dripped down the arches of the domes. Furthermore, unwarranted changes or additions were made, such as

The same section of the Kitchens, now restored, and used as a gallery where priceless works of porcelain are exhibited.



The Kitchens: before restoration

the opening of new windows at the base of the domes, and the walling up of existing ones. On the external walls facing the sea the plaster window-recesses were enlarged down to the level of the ground, and the heavy masonry above these windows were left supported only by wooden beams. New chimneys were added to the sides of the domes, and at a later date the domes were pierced for the passage of sheet-iron pipes serving as primitive chimneys. The floors of the kitchens were partly covered by large slabs of stone, by flagstones, or simply by earth. The plaster of the internal walls had fallen off in numerous places, the dressed stone-blocks were cracked and even broken, and the smoke and soot from the ranges had rendered even more detestable the aspect of the walls distempered in a dirty yellow. The roof had partly fallen in, and in some sections of the kitchens only the walls remained.

When a survey was made to serve as a basis for large-scale repair work, it was established that the first four domes were built in the reign of Sultan Fatih Mehmed II, and that two of the ranges in this part of the kitchens had subsequently been walled up. This part was enlarged in the reign of *Kanunî Süleyman* (Soliman the Lawgiver: 1520 - 1560) by the addition of six new domes. Following a fire which broke out



between 1566 and 1574, causing much damage, ten conical domes were added by *Sinan* (1490 - 1588), the famous Turkish architect, and the Palace Kitchens assumed their present stately proportions.

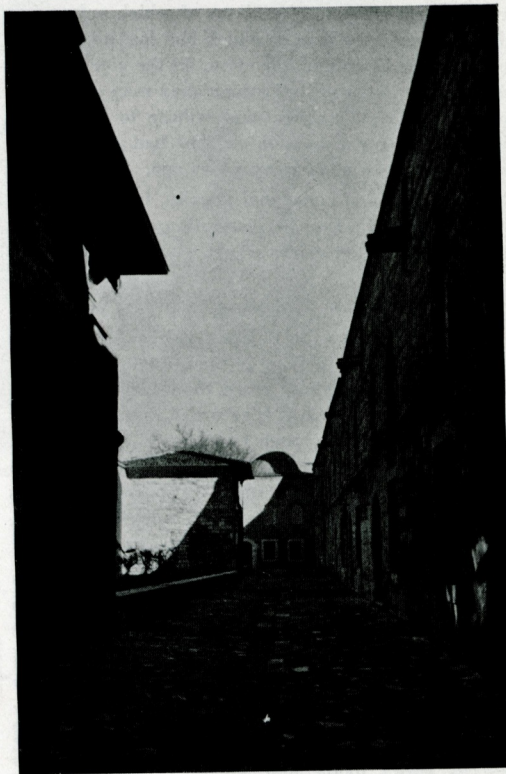
The first step in the process of repairing the buildings was to re-cover the domes with sheet-lead and to repair the roofs. Once the buildings were thus adequately preserved from weather conditions, the repair work was divided into years on the basis of a carefully drawn-up plan, and gradually all parts of the kitchens were restored to their original form and condition. The plaster window-frames of the internal and external façades, and the windows of the ground floor were entirely rebuilt. Some of the domes and arches were repaired by pointing or plastering. All floorings were repaired or entirely rebuilt with stone. All the internal and external stone-blocks which were cracked or broken, or which had suffered from erosive effects, were repaired, pointed, and restored to their original condition.

With regard to the chimneys, the existing ones were repaired, the sheet-iron pipes piercing the domes were removed, but the rebuilding of certain chimneys originally existing has been temporarily deferred.

These repairs, to which only a brief reference has been made through lack of space, have served to bring out into full relief the Turkish architectural conception of a kitchen. The Palace Kitchens, which cover an area of 2,000 square metres and which possess 23 domes, have simple but nevertheless noble and imposing lines and dimensions. They are now being used as a museum for works of art.

In the first four-domed section, Chinese celadon and blue-white porcelains of the 9th to the 16th centuries are exhibited in chronological order. This priceless collection, which rises tire upon tire to the base of the domes, is without parallel in the whole world.

The exhibits in the second four-domed section

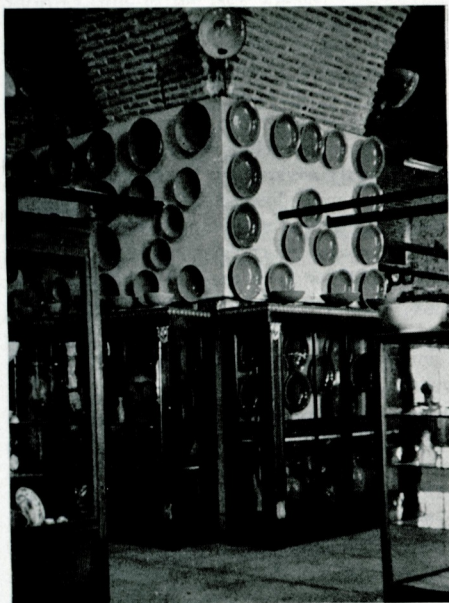


The courtyard of the Kitchens, after restoration.

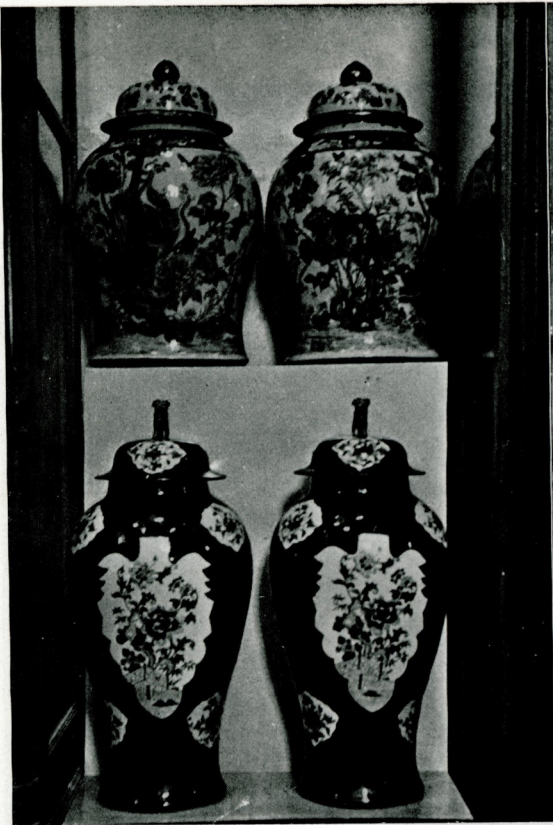
consist — in addition to blue-white porcelains — of thousands of rare green and red pieces belonging to the 16th and 17th centuries, bewitching the eyes with the rich beauty of their colourings and designs.

The following two-domed section has been devoted to blue-white, pink, dark-blue, and variegated Chinese porcelains of the 18th century, and to Japanese works of art of the 17th and 18th centuries.

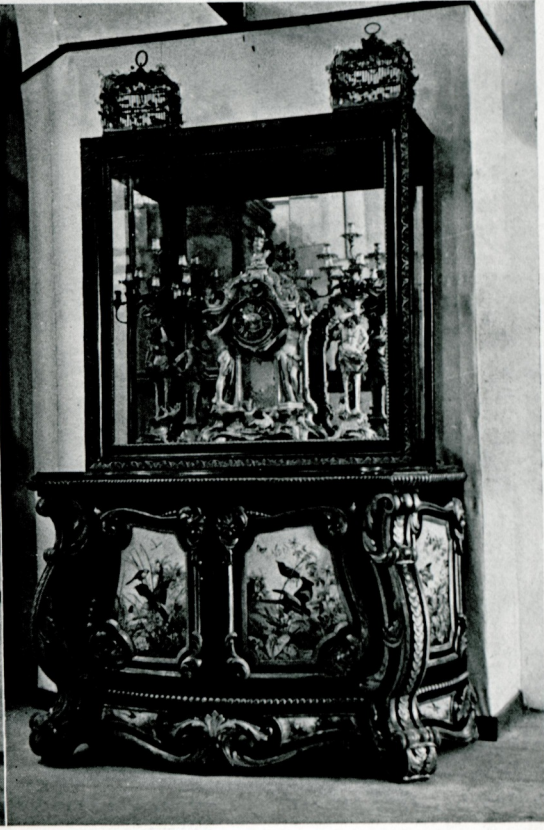
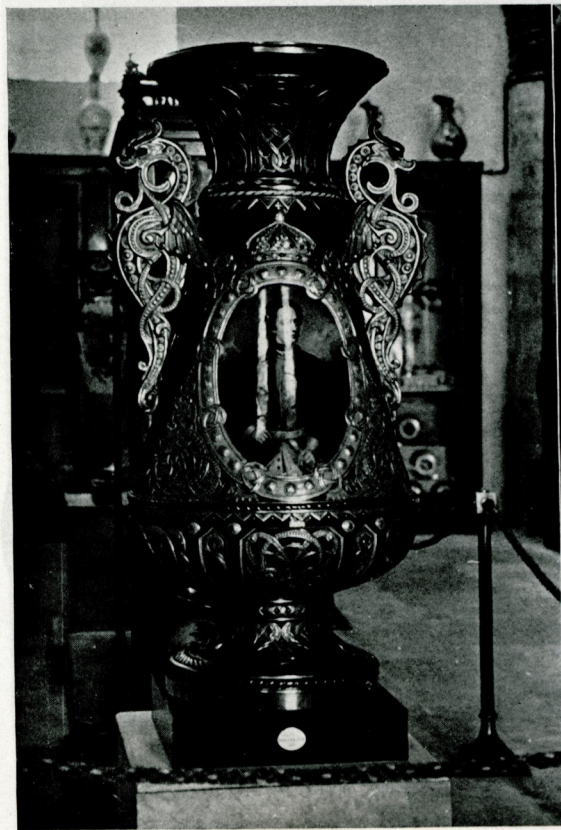
Altogether, they constitute the richest collection of Chinese porcelains in the world, totalling about ten thousand pieces.

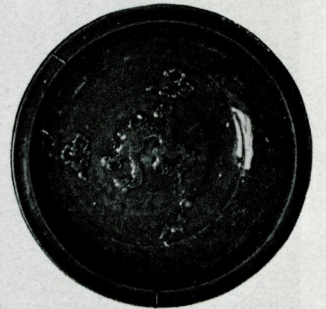
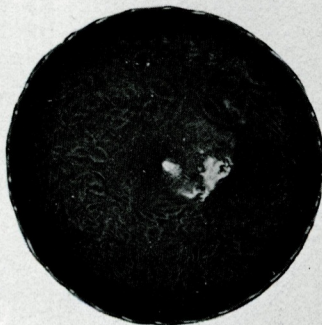
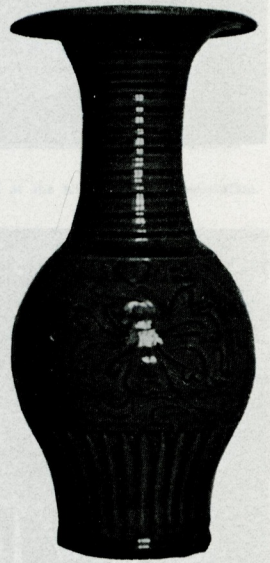


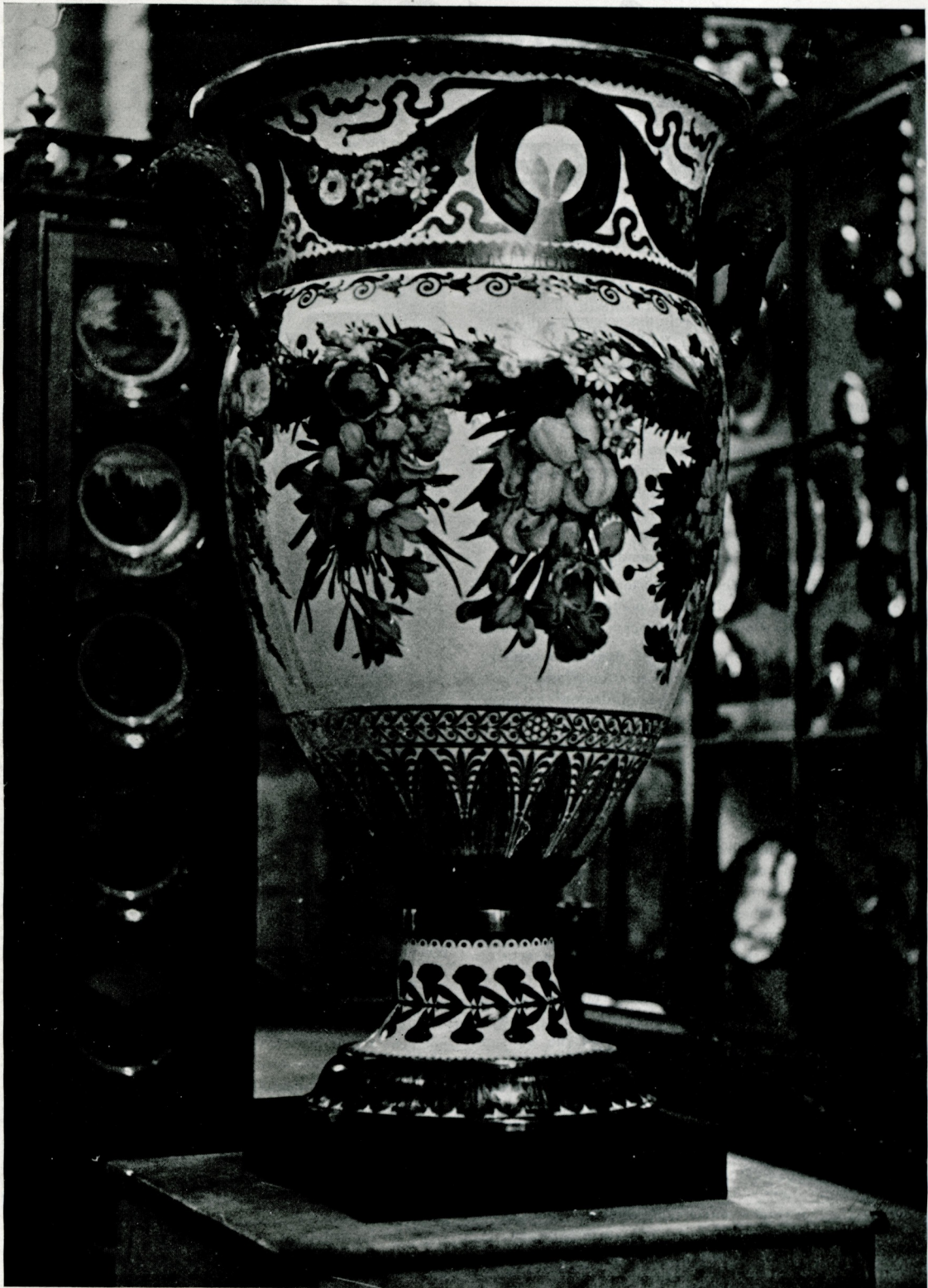
Showcases with their priceless exhibits



Some of the thousands of porcelain masterpieces







Le Grand Poète Turc

YAHYA KEMAL BEYATLI

Baki Süha EDİBOĞLU



ahya Kemal Beyatlı naquit à Üsküp (Skoplje) en 1884. Ayant achevé ses études à l'Ecole des sciences politiques et sociales à Paris, il rentra en Turquie. Il collabora à divers journaux et fut nommé professeur de littérature

occidentale à l'Université d'Istanbul, où il enseigna de 1915 à 1923. Il participa à la conférence de Lausanne. En 1923, il est élu député. Entré au service diplomatique, il représente la Turquie comme ministre plénipotentiaire en 1926 à Varsovie, puis à Madrid en 1929. Réélu député à Tekirdağ et à Istanbul jusqu'en 1946, il est nommé, en janvier 1948, au poste d'ambassadeur de Turquie auprès du Pakistan indépendant.

Nous offrons ci-dessous à nos lecteurs une analyse de l'art délicat de notre diplomate-poète et la traduction en prose française d'un de ses poèmes les plus récents.

Depuis près de trente ans, dans l'atmosphère morale de la Turquie, flottent comme un parfum les vers de Yahya Kemal. Le nombre de ses admirateurs ne cesse de croître. On trouve aujourd'hui, non seulement dans les grandes villes mais dans les bourgs les plus reculés de l'Anatolie, de ces groupes d'admirateurs fervents, sans cesse à l'affût de ses vers, qui les recueillent aussitôt qu'ils paraissent dans les revues et les transcrivent dans leurs albums. D'autres les apprennent par coeur. C'est une gloire dont l'histoire littéraire de ce pays n'offrait jusqu'ici aucun exemple: jamais, jusqu'ici, pareil honneur n'était échu en partage, de son vivant, à aucun de nos poètes. L'une des causes de cette admiration croissante, c'est sans doute le progrès constant accompli dans l'exercice de son art par l'incomparable artiste: un critique n'a-t-il pas écrit que «Yahya Kemal ne cesse de battre son propre record?» Mais il en est d'autres encore, dont voici, croyons-nous, la principale: Yahya Kemal a révolutionné le sentiment poétique de son peuple, en lui révélant, dans les mots de tous les jours rapprochés et combinés avec un sens inouï des rythmes et des harmonies, une beauté, des sonorités, une puissance d'évocation et d'incantation encore insoupçonnés en turc. On pourrait appliquer au poète le mot de Victor Hugo à Baudelaire: «Vous avez créé un frisson nouveau.» On pourrait également, évoquant à son sujet d'autres mots célèbres glanés dans la littérature ou l'histoire de la littérature française, le vanter d'avoir «d'un mot mis en sa place enseigné le pouvoir» ou saluer en lui un «parfait magicien en lettres turques», ou encore noter qu'il fit exprimer au traditionnel «ramage poétique» de son époque une



ferveur poétique toute nouvelle, un peu comme Lamartine avait fait gémir et chanter divinement le vers grêle et sec hérité de Jacques Delille.

Avant Yahya Kemal, la forme et le fond des poèmes étaient curieusement dissociés. Faisant usage de la langue poétique censée à la disposition de chacun, le poète y coulait des pensées, des imaginations, des comparaisons nouvelles, et on le cotait selon sa réussite. D'après cette conception, la pensée, l'image, la comparaison dont un poète s'était servi, demeurait susceptible de s'incarner à nouveau dans un autre vers, de s'exprimer sur un autre rythme et même de revêtir une forme plus parfaite. Yahya Kemal a changé tout cela. Chez lui le sentiment poétique se coule dans la langue d'un seul coup, semble-t-il, et avec une précision mathématique et définitive, en sorte qu'il n'est plus possible, après, de changer au vers un mot ni même une virgule, sans réduire en poudre ce cristal resplendissant.

Voici quelques exemples pour illustrer ce que nous essayons d'exprimer:

Dolu dizgin koşuyorlardı akından akına
(Ventre à terre ils couraient de conquête en conquête)
Yâd et ki seviştikdi ilâhi adalarda
(Souviens-toi que nous nous étions aimés dans les îles divines)

Après cette évocation guerrière et ce rêve d'amour, voici maintenant, dans une harmonieuse combinaison de ces mêmes deux éléments, un distique où s'exprime l'effort nostalgique de la race turque aboutissant à l'élaboration de la beauté parfaite épanouie dans une jeune vierge:

Irkin seni iklimine benzer yaratırken
Kaç fethetme hoşan tuğlar ufuklarla yarışmış...
(Tandis que ta race te créait à l'image de son climat,
Que d'enseignes, courant à la conquête, luttaient
de vitesse avec les horizons....)

Ne semble-t-il pas que dans ces vers frémissants le rythme naisse spontanément de la plénitude vibrante de la pensée?

Avant Yahya Kemal, sans doute la poésie turque s'enorgueillissait-elle déjà de belles réussites, mais ces poèmes n'étaient pas écrits, à proprement parler, dans la langue nationale. Outre que le vocabulaire en était aux trois quarts arabe et iranien, les mots turcs eux-mêmes, par une étrange aberration, devaient se plier, en vers, à la phonétique iranienne. Au lendemain de la révolution de 1908, la poésie s'efforce de nationaliser son vocabulaire, mais le résultat est une dépoétisation étrange de la langue: ce ne sont que morceaux de prose laborieusement soumis au rythme et à la rime...

Yahya Kemal a su donner à sa langue tout l'éclat de la poésie, tout en lui conservant son caractère national. C'est ce que les admirateurs de notre poète expriment en disant: «Lui seul a su faire des vers dans une langue vraiment nationale».

Enfin le «parfait magicien» a su, comme aucun autre poète turc avant lui, réveiller l'âme musicale qui dort dans les syllabes et les mots dont use tout le monde: la musique de ses vers n'est pas surajoutée, c'est la voix même des choses, le vol rythmique des pensées, un chant jaillissant du plus intime de l'âme de son peuple.

CITE DE REVE

Va en cette saison, au coucher du soleil; de Cihangir regarde :
abandonne-toi pour un temps au rêve qui se déploie en face,
Car ce soir n'est point pareil aux autres soirs...
L'illusion du soleil avec les vitres crée des palais.
Ce dieu à sa fantaisie voulant offrir un hochet,
change soudain les vitres en châteaux de fées,
Et, par ces palais de feu massif, toute la côte en face
évoque le pompeux Orient d'il y a trois mille ans.

Enivré par la joie du vin d'or qu'il hume,
reculant à l'horizon, une coupe rouge à la main,
le dieu qui, depuis des millénaires sans nombre, est de l'Orient l'architecte de lumière,
transfigure ainsi Üsküdar, lorsqu'il rêve d'elle...
Mais l'inspiration de ce dieu ne dure qu'un instant,
et périssables sont ces édifices faits de feu :
Tous disparaissent soudain dès que s'obscurcit le couchant.

La gloire de la pauvre Üsküdar est en effet, de courte durée,
mais elle ne regrette rien de ce que le soleil, à présent, détruit :
Sous un tel climat d'éternelle miséricorde,
l'or, même pur, ne saurait, non plus que le faux, éblouir.
Et, sur la rive en face, dont tous les sites sont changés en paradis par la vertu du peuple qui l'habite,
de toutes les hauteurs enveloppées d'ombre,
la nuit, les lampes d'innombrables demeures de pauvres
Reflètent Üsküdar comme le plus fidèle des miroirs.

YAHYA KEMAL BEYATLI

The Yalı Of KÖPRÜLÜ HÜSEYİN PAŞA

Sami BOYAR

The Bosphorus is a universally famous region of Turkey. It is said to have taken its name from Greek mythology. According to the legend, a God crossed this strait, transformed into an ox, and hence the name Bosphorus (ox-pass) which is still used in Western languages with slight changes of spelling and pronunciation.

The Encyclopaedia of Islam, (İslâm Ansiklopedisi), in an article on the Bosphorus, says: «In the life of Turkish Istanbul, the Bosphorus has constituted a field for various cultural activities, and it has furnished a rich source of subjects for poetry, music and literature in general.

When taken over by the Turks, it had neither glory nor grandeur, but gradually villages were founded, houses and yalis were erected, and thus both its beauty and its population were increased. Even today, in spite of many changes, it is still possible to perceive the five-century old stamp of its Turkish identity.»

In addition to its natural beauty, this strait, joining the Black Sea to the Sea of Marmora, has a local beauty as well as geographical superiority. It owes this beauty to the perspective

of bays and headland of its shores, to its varied panoramic views. The softness of the transparent atmosphere separating the planes of these views is altogether local. The richness of colour where the shores meet the sea and the misty green of the groves on the steep slopes, create a new landscape in every season. Its remotest nooks and corners are often spots of haunting beauty.

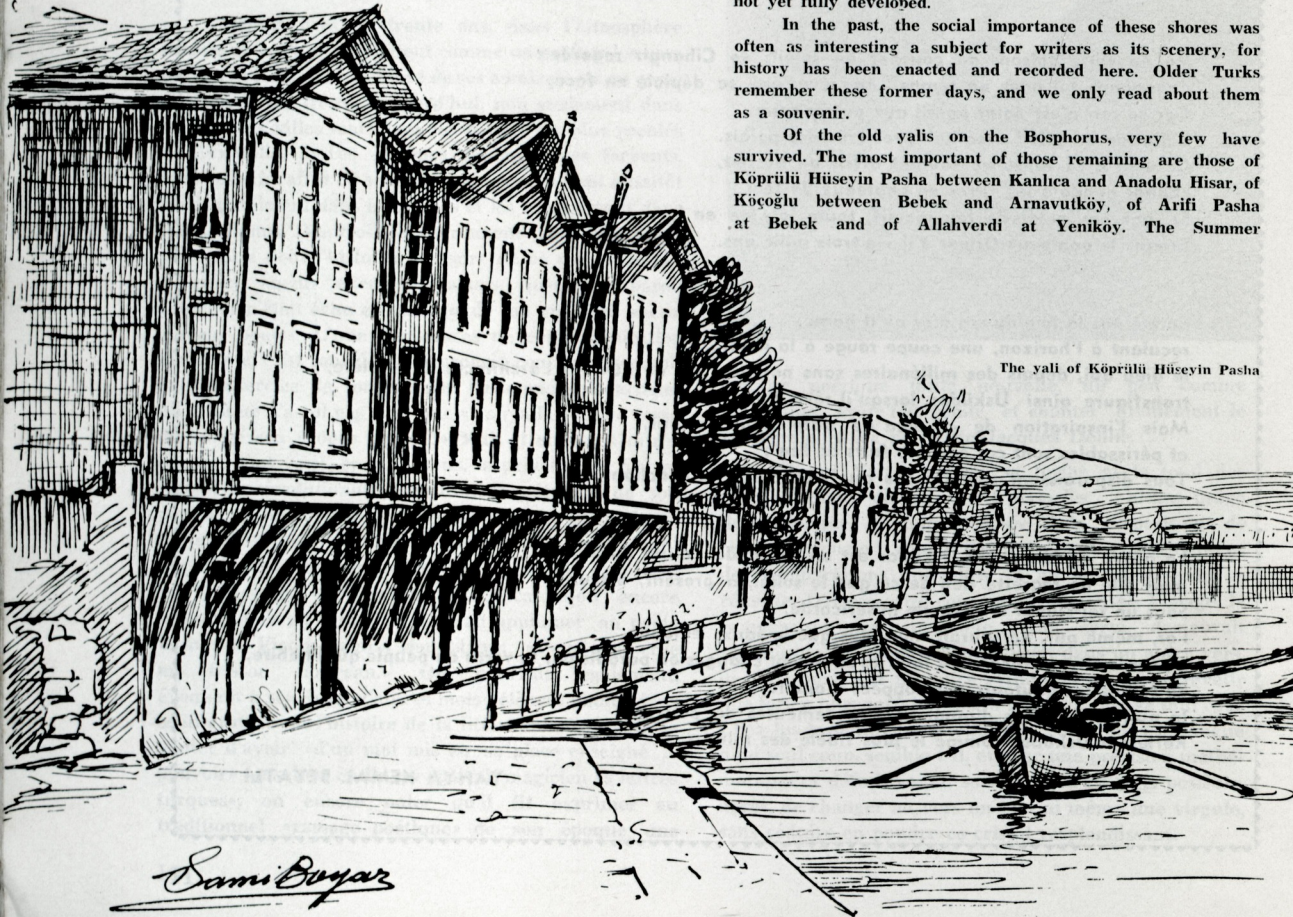
The row of yalis on both of its shores once formed its very characteristic beauty. Although yali means «seashore» in Turkish, it is also used as a name for summer houses by the side of the sea. They are the spacious and comfortable dwelling-places of old, which contributed much to the beauty of the Bosphorus. Their chief characteristics were their various wings projecting to the sea and their numerous cheerful windows that gave abundant light. Though unexpected after their modest and simple exteriors, their luxurious interior decorations often included carved ceilings, gayly painted panels, richly worked window-frames, marble fountains and monumental staircases.

Today the Bosphorus is living through days of transformation. The old yalis once adorning its shores are almost all gone and the modern Bosphorus which has begun to appear is not yet fully developed.

In the past, the social importance of these shores was often as interesting a subject for writers as its scenery, for history has been enacted and recorded here. Older Turks remember these former days, and we only read about them as a souvenir.

Of the old yalis on the Bosphorus, very few have survived. The most important of those remaining are those of Köprülü Hüseyin Pasha between Kanlıca and Anadolu Hisar, of Köçoğlu between Bebek and Arnavutköy, of Arifi Pasha at Bebek and of Allahverdi at Yeniköy. The Summer

The yalı of Köprülü Hüseyin Pasha



Sami Boyar

Palace of the French Embassy in Therapia was one of the oldest and most beautiful examples and was also historically important, because it was given to France by Sultan Selim III. at the beginning of the nineteenth century. Unfortunately this yali has been destroyed by fire. The yali of Nuri Bey at Rumeli Hisar with its red paint and its glassed-in lookout was another worthy of mention. This was demolished by the owners themselves. In its place a wooden yali of no character was built, but fortunately it also has either been burnt or destroyed in some other way.

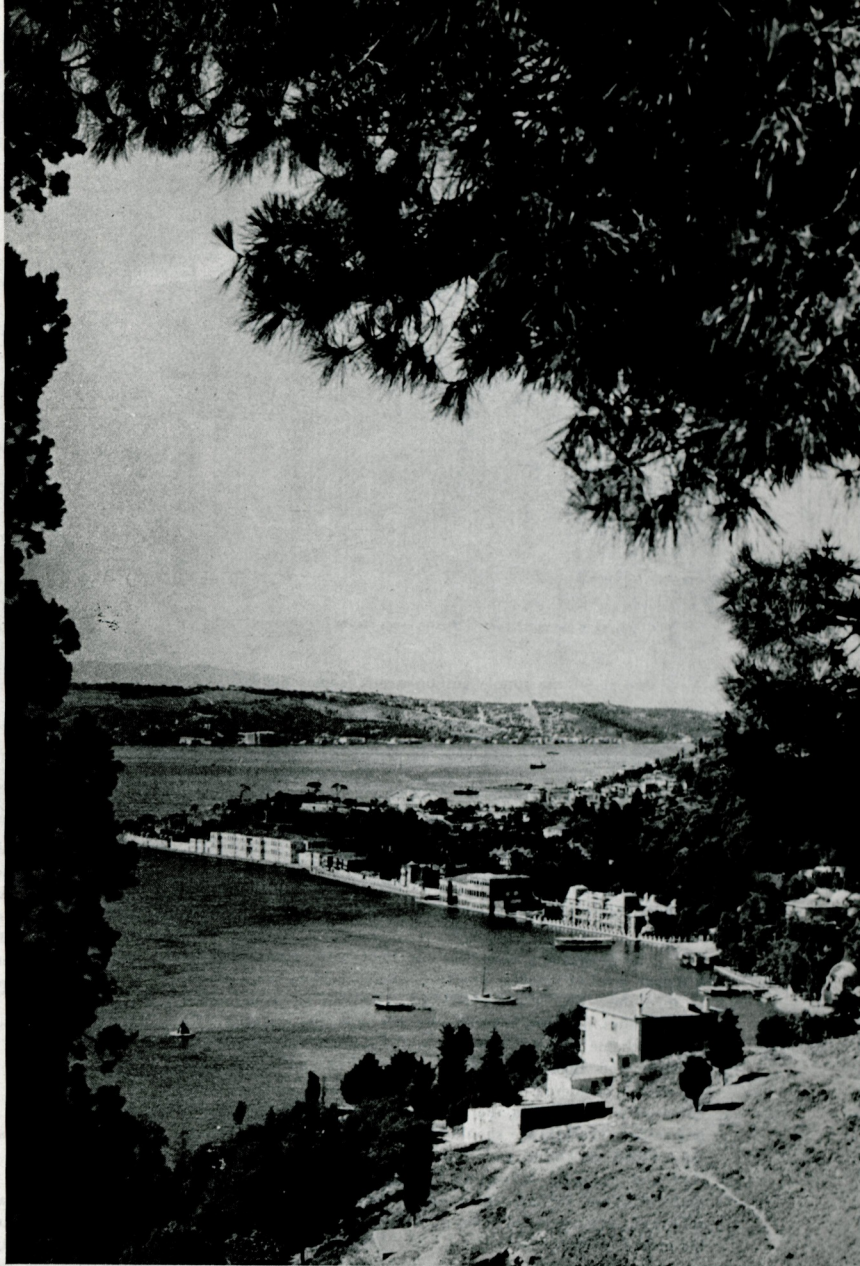
The oldest and most beautiful of the surviving yalis is that of Köprülü Hüseyin Pasha, called the «Columned Yali» by the inhabitants of the Bosphorus. This was built in the early eighteenth century, and the only part still standing today is the grand reception - room. The harem apartments still existed as early as forty - seven years ago.

The weathered red house had originally two stories with a glassed-in lookout like the other yalis of the same period. Both this and the famous reception - room were built by Köprülü Hüseyin Pasha, «The Cousin», once governor of Bagdad and Grand Vizir of Sultan Mustafa II. from 1697 to 1702. He was a member of the famous Köprülü family which provided the Ottoman Empire with several Grand Vizirs. History calls him «The Cousin» in memory of his great uncle Mehmet Pasha, Grand vizir to Sultan Mehmet IV. Hüseyin Pasha was an honest, upright and energetic man as was also his cousin of the same name, a justly honoured statesman. He was noted for his love of order and splendour, and bequeathed several fine works of architecture to Istanbul. Turhan Tan, the well-known writer of historical novels, says in his article on the Köprülü yali: «If his greatest gift to Ottoman History is the treaty of Karlowitz, the greatest souvenir of this worthy and virtuous Grand Vizir to the artistic world of Turkey is the yali I have mentioned above.»

This yali of Anadolu Hisar with its famous room, still intact after almost two and a half centuries, was not built as a residence. Hüseyin Pasha used to come here to rest on hot summer days, and here he sometimes gave elaborate dinner parties. Even after his time the room was occasionally used for formal and diplomatic receptions. For instance, the High Commissioner who was sent to ratify the treaty of Karlowitz, together with the English and Dutch representatives who had acted as arbitrators in the negotiations, were received in this room, where a very impressive feast was held in their honour (1699). The ceremony is described in the book called «Le Yali des Keuprulu»:

«The guests were brought to the banquet-hall in a procession by sea. The largest of the three galleys at the head of the procession carried the High Commissioner and the other foreign diplomatic guests. It flew the flags of three foreign States. Three hundred slaves rowed this galley and kept time with their oars to music played in the other two galleys.

To entertain the guests, archery, wrestling, fencing and javelin competitions were arranged. Persian and native dancers



A general view of the Bosphorus

demonstrated their skill. In spite of its splendour, the banquet itself was quite simple.»

In 1710 another brilliant feast was held in the same room by the grand vizir Nevşehirli Ibrahim Pasha, son-in-law to the Sultan, in honour of the Austrian Ambassador sent to Turkey after the signing of the treaty of Pasarowitz (Basarofça). The historian Rashid devotes several pages to a description of this reception (Vol. 14, P 20).

The artistic renown of this room of Hüseyin Pasha is by no means inferior to its political fame. Pierre Loti says:

«Through its windows one can see this oriental art in a mystical purity which does not permit the representation of any living object; these series of panels decorated with exquisite archaic paintings; these rigid rosaceous bouquets of imaginary flowers; these ceilings of carved wood where inextricable arabesques intertwine in colours which are reminiscent of the antique leather of Cordova.»



The yali of Köprülü Hüseyin Pasha, seen from a different angle.

Except for the simple outline which from a distance calls to mind the houses of Cairo, everything about this room is Turkish. In the true spirit of Turkish decorative art, its beauty lies in its composition rather than in its details. A sense of perfect ease in the achievement of a difficult task is what has evoked general admiration. The finest examples of this art, which reached its highest development in the sixteenth century, are to be found in Turkish rugs and fabrics.

In old Turkish homes great care was taken to keep the furniture in harmony with the background. Let us take this room of Köprülü as an example, and see how it looked in his time.

The projections seen near the floor were surrounded by a higher level of wooden structure where cushions were placed to turn them into a divan (couch). This ran all along under the windows, and was covered with silk and gold material. The colour scheme and the harmony of these divan covers and the rugs on the floor with the decorations of the room were especially considered. On the shelves above the windows were china plates and vases, Persian jugs, engraved copper dishes and tall water-jugs. We should add to this vivid picture of our imagination the Grand Vizir himself in his sumptuous, fur-lined coat and elaborate head-dress, occupying the most honoured seat, with the Pashas seated around him according to their rank and importance, and his obedient slaves silently awaiting his orders.

The Construction and the Decoration of the Room.

Plan I

The «T» shaped design of this room is the generally accepted plan for the reception-rooms of civilized Moslem houses. It is used especially in houses built of light wood-work with several corners and with inner walls consisting only of wooden laths covered with plaster. This is done in order to avoid leaving much space between the supports, because otherwise it is very hard to tie firmly together the main structural elements of the building by using only the beams of the ceilings and floors.

Another advantage of the plan is that, thanks to numerous low windows on the various façades, one has a superb view of the Bosphorus without changing one's seat. The third advantage is that a spacious reception - room may be built on a site with only a small frontage.

There were two ways of covering the windows. One was by means of wooden shutters on the exterior. These shutters were attached at the top and when raised at a slight angle

protected the room against too brilliant a light. The other way was by windows of glass with wooden frames.

Closer attention to the plan shows that the floor is on two levels. On the lower level stands a marble fountain. On each side of this are areas at a higher level and along the front wall is another. With the low divan forming still another step, one gets the impression of looking at several separate rooms.

The white marble fountain stands in the centre of the lowest level. (Plan 12). It has a square basin with a jet in the centre, covered with a convex cover, pierced by numerous holes from which water falls into the square basin. The geometrical lines around it, and the decorative details on the central jet are very beautiful and typical examples of Turkish stone - carving. Similar fountains were found in most Turkish mansions (town - houses) and were called «selsebil» s. Models of these can be seen today in the gardens of the Bagdad Kiosk of Topkapı Saray, the museum of Turkish and Moslem arts. The fountain now in Bayazid Square is patterned after these models.

The Ceiling

The ceiling consists of four parts: (Plan 2).

The dome over the fountain, and

Three rectangular sections.

The low dome has a central stalactyte pendant from which a chandelier may have been suspended. In contrast with the purely Turkish floral decoration of the domed ceiling, the rectangular sections are decorated in a mixed Ottoman and Persian style. The panels in between are covered with geometrical patterns in the Arab style. This mixed composition is well known from decorations used on Seljuk monuments in Konya.

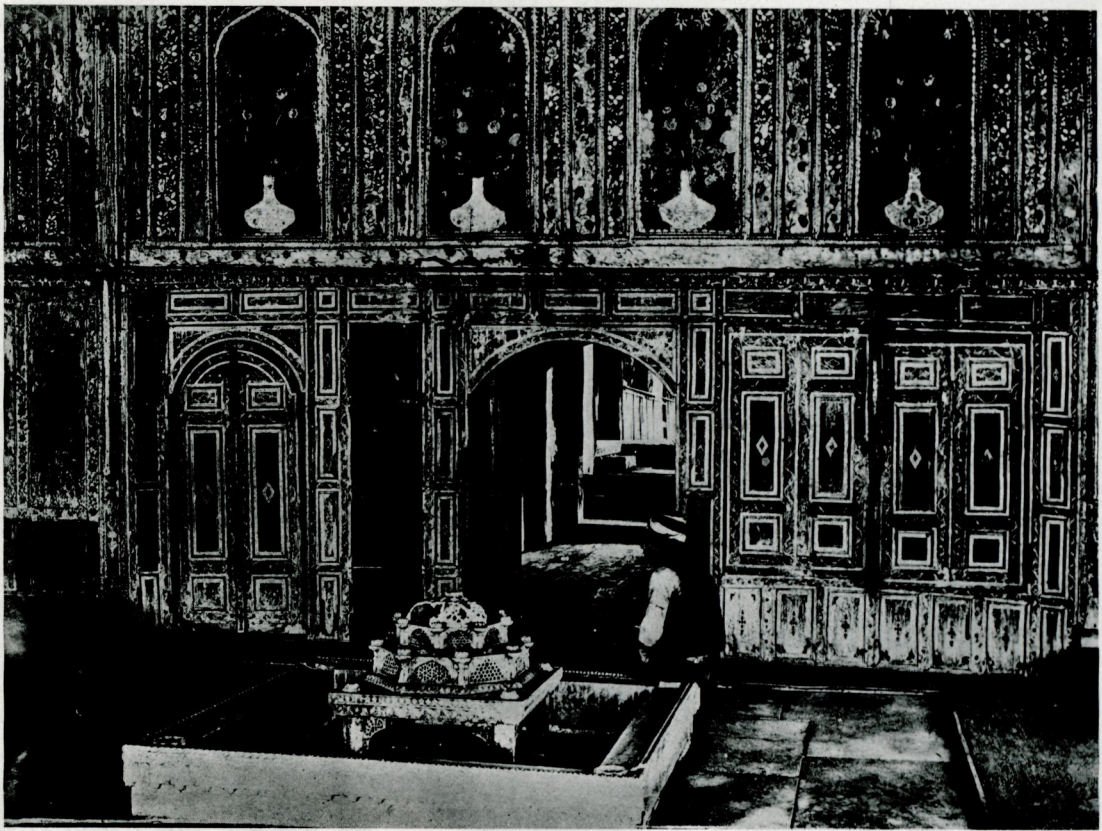
General Decoration

A careful study of Plan 13 gives an idea of the present condition of the room. The part seen through the doorway in the picture does not exist today. The other doors on the right and left of this, with inlaid and carved work, are made of bone, ivory, and various kinds of wood. These doors are not in the pure Turkish style, what we know as Edirne and Konya work, but are rather in the Egyptian and Syrian styles.

Very unusual shades of colour have been used for the painted surfaces. The areas above the windows and above the marquetry present decorative panels whose painted frames of branching foliage run along the walls in a design of connected arches. On the panels are represented vases, all alike, with blue floral decorations filled with bouquets of tulips, red carnations, pink daisies and roses with brown, grey and white leaves.

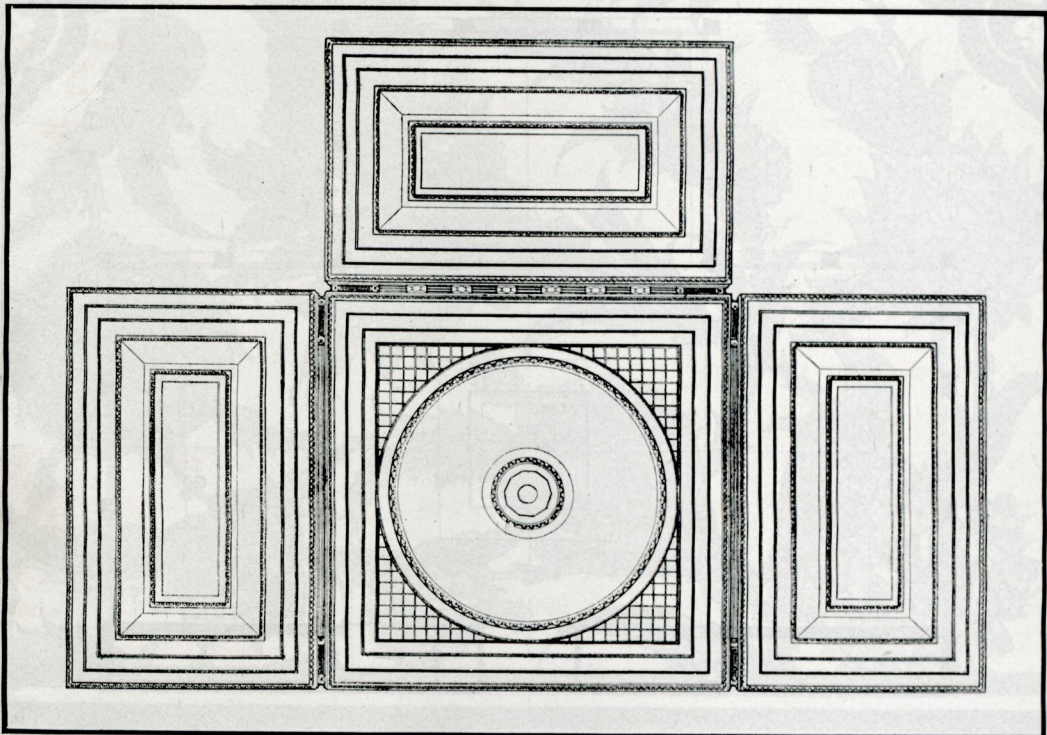
The colour scheme of the whole room is composed of pleasant contrasts which do not disturb the general harmony. What is most pleasing and cheerful to the eye is this integrity of colour composition.

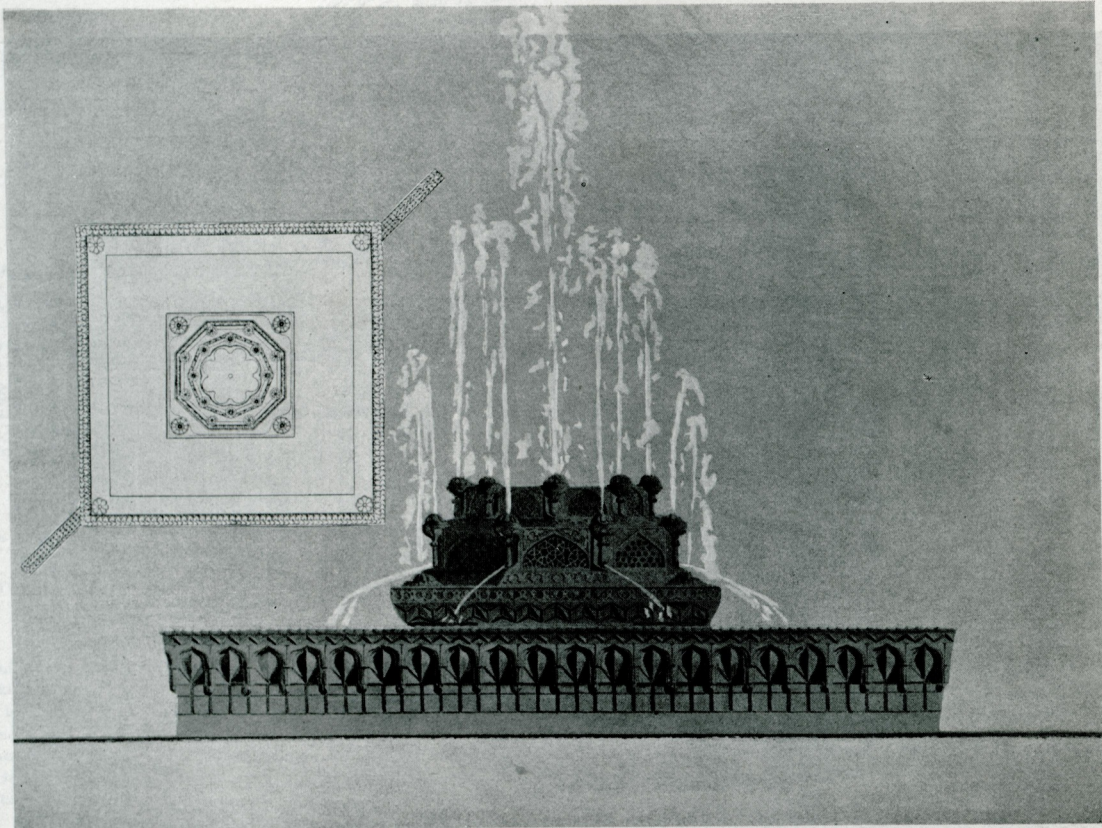
The Yali of Hüseyin Pasha being a wooden building, and deprived of care for long years, had fallen into a dangerous state of decay. Recently, by the financial help of the «Turkish Society for the Preservation of Historical Monuments», and under the supervision of the Topkapı Saray Museum, it has been partly repaired.



Internal view of the central part of the yali.

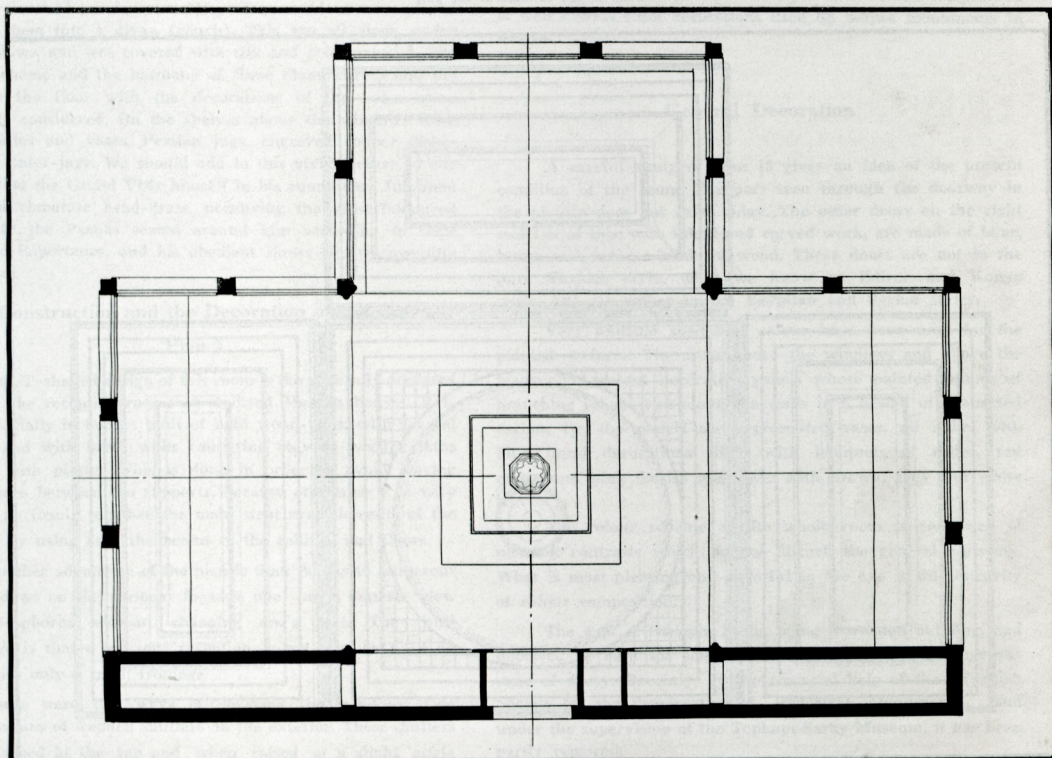
Plan of the ceilings of the yali





Details of the marble fountain in the centre of the reception - room

Plan of the reception - room





Faïence turque du XVII^e siècle

Turkish faience of the XVIIth century

Mining Research and Exploration Institute

Gazanfer KUNT

In our last issue we published an article on the Eti Bank as the first in a series of articles on State institutions and establishments playing an important part in the industrial, economic, or scientific life of the country. In our present issue we have pleasure in presenting to our readers the Turkish Mining Research and Exploration Institute.

Administration and Organization of the Institute:



The Institute is administered by a Director General, whose duties and authority are defined by Internal Regulations drawn up by the Ministry of Economy and approved by the Council of Ministers.

The Institute is divided into three main sections, namely:

the Administrative Section, which comprises the Personnel and Correspondence Department, the Accounting Department, the Technical Documentation and Publications Department, and the Purchasing Department with its Auxiliary Services Department;

the Scientific Section, or the Geological Survey and Mineral Prospection Group, which comprises the Geological, Geo - physical, Palaeontological, Mineralogical, Petrographical, Prospection, and Topographical Services, and the Experimental and Testing Laboratories;

the Technical Section, which comprises the Oil Drilling Group and the Technical Operations Group, in charge of oil and mineral drillings, the sinking of shafts and wells, the construction of galleries and similar technical operations.

Each of these three main sections is headed by a Director fully specialised in his own branch, and the Director General, the Assistant Director General, and the Sectional Directors constitute the Board of Directors. The Institute submits to the Ministry of Economy for approval its programme of work and the estimates of its expenditure, and when these have been approved by the Ministry, the funds required by the Institute are allocated to it out of the Budget of the Ministry.

The expenditure of the Institute is met in part by fees and charges collected from official and private establishments in return for surveys, drillings, exploration, tests and analyses, mapping, and numerous other scientific and technical services undertaken on their behalf.

Notifications of mineral outcrops are classified by the Technical Documentation and Publications Department according to the nature and location of the ore, and each outcrop

Investigating oil - bearing soil



is subjected in its turn to surveys, studies, and tests on the spot and at the Laboratories of the Institute, and if satisfactory results are obtained from the mineralogical and petrographical points of view, the outcrops are subjected to more advanced processes followed by an evaluation of the ore reserves and the determination of costs and efficiency. A detailed report is then submitted to the Ministry of Economy, with an indication of those outcrops which in the opinion of the Institute should be exploited by the State. The outcrops selected by the Ministry are handed over for exploitation to the Eti Bank.

The Mining Foremen's School and the Mining Technicians School in Zonguldak are modern institutions for training qualified foremen and technicians for the mining industry.

The Activities and Achievements of the Institute in the past 12 years:

The activities and achievements of the Institute in the past 12 years in a field presenting numerous difficulties greatly redound to its credit. The main functions of the Institute, which has rendered invaluable services to the country, can be summarized as follows:

- a) To make an adequate geological survey of Turkey.
- b) To make a mineral survey of Turkey.
- c) At the completion of these surveys, to investigate those outcrops which are considered important, to evaluate them, and to turn them over for exploitation to State establishments or to private enterprise.
- d) To study probable oil-bearing regions, and to undertake drilling operations if considered necessary.
- e) To study the coal reserves of the country, and to ensure their exploitation.
- f) To prepare and draw up, when required, the costs and efficiency accounts of mines operated by the State or by private enterprise, to draw up working schemes, and to act as technical advisor to all official and private mine-operators.
- g) To establish modern laboratories for mineral research, and to act as an agency of arbitration.
- h) To study and analyse the mineral waters of Turkey.
- i) To train the necessary technical personnel.

It cannot be denied that each of these main functions is a vast field in itself, and since its foundation the Institute has built up and is now perfecting a specialized organization capable of tackling all problems in the mining field.

From 1935, date of its foundation, to the end of 1947, the funds allocated to the Institute by the State totalled TL. 31,990,071. Furthermore, the Institute has received a total of TL. 4,600,216 as fees and charges for its services. Its total expenditure up to the end of 1947 was as follows:

| | | |
|--|--------------------------|--------------|
| 1: — The Oil Drilling Group. | TL. 9,243,456.01 | 28 % |
| 2: — The Mineral Prospection Group. | TL. 4,607,813.11 | 14 % |
| 3: — The Auxiliary Technical Services. | TL. 2,284,546.57 | 7 % |
| 4: — Geological Studies and Prospection. | TL. 5,652,599.59 | 17 % |
| 5: — Analytical and Experimental Laboratories. | TL. 1,272,307.08 | 4 % |
| 6: — The Zonguldak Mining Foremen's and Technicians' Schools. | TL. 2,095,469.49 | 6 % |
| 7: — Head-office expenses. | TL. 4,722,854.24 | 14 % |
| 8: — Educational and Training expenses. | TL. 2,692,726.98 | 8 % |
| 9: — Construction of garages, workshops, depots, and laboratories. | TL. 400,000.00 | 1 % |
| 10: — Permanent equipment and furniture for the Auxiliary Services. | TL. 504,320.00 | 1 % |
| Total: | TL. 33,476,093.16 | 100 % |

The Geological Map of Turkey:

With regard to the mining industry and to all kinds of public works, it is essential that adequate data should be available on the geological structure of the country.

Following its foundation in 1935, the Institute took over all reports, maps, and similar information in the possession of State establishments which had been formerly busy in this field, and in 1945 it completed and produced a geological map of Turkey on a 1/800,000 scale, while making arrangements for the drawing-up of a map on a 1/100,000 scale.

The topographic map on a 1/100,000 scale was completed in 1945, and the data in the possession of the Institute are now being inscribed on to it.

The completion of the geological map of Turkey on a 1/100,000 scale will require five years. When completed, the map will be useful from the point of view.

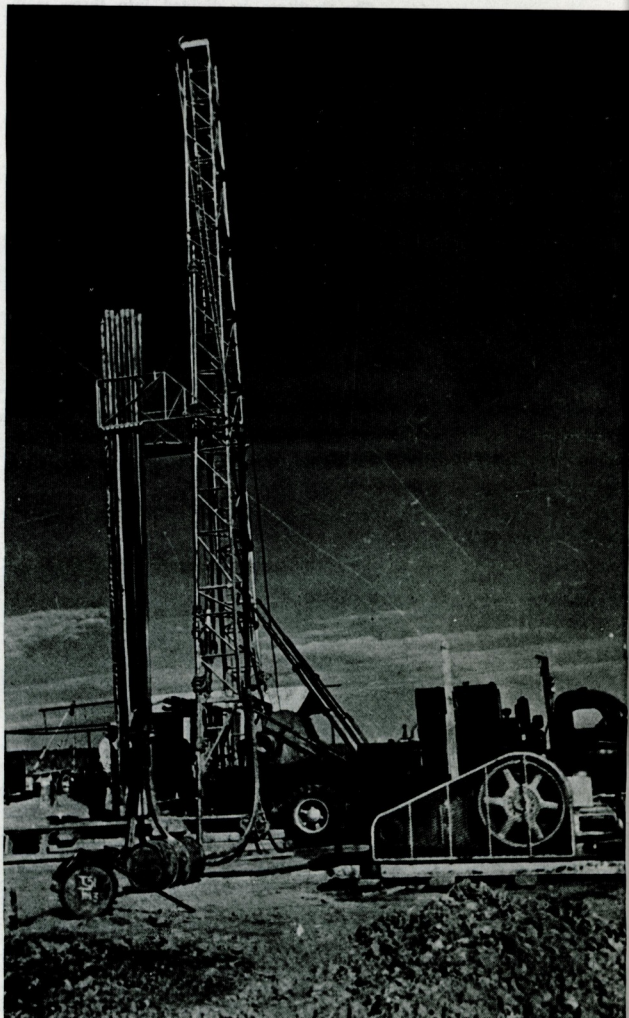
- a) of mining,
- b) of agriculture, because of agro-geological information,
- c) of tectonics, and road and railway construction projects.

Prospection and Mineralogical Survey of the Country:

The records of the Institute reveal that approximately 6,000 discoveries of mineral deposits, constructional stone, and mineral waters have been reported to it up to date.

From the foundation of the Institute up to the end of 1947, more than 3041 outcrops had been studied and classified according to their degree of importance.

Modern drilling equipment



The metalogenic structure of Turkey consists of the mountainous strip extending along the Black Sea coastline, of the Taurus chain of mountains bisecting south-eastern Turkey, and of the strip, called the Bitlis district, extending from Lake Van in the direction of Elazığ.

The general mineralogical survey of Turkey, which first began in 1945, continued in 1946 and 1947, fully covering the regions referred to above. It is more than probable that the preliminary study of the survey of all mines of which the existence is known will be completed by the end of 1948.

By the elimination of those outcrops which do not represent a practical economic value, it is believed that the 6,000 outcrops reported up to date will be reduced to about 400 or 500. Subsequent activities will be designed to ensure the evaluation of the remaining ones.

Oil Researches:

In addition to the main researches referred to above, the Institute has attributed particular importance to the study of probable oil-bearing regions, and to such drilling operations as are warranted by the results of these studies.

Prospecting for oil is not at all a simple matter, and requires much time and amplex funds. Furthermore, it should be noted that oil is not necessarily found in every region of which the structure apparently denotes the presence of oil.

With a total drilling of 20,584 metres, and a total expenditure of approximately TL 8,000,000, the Institute has up to date made a geological survey —as regards oil— of the following regions:

- 1: — The south-eastern region of Turkey (the provinces of Mardin, Diyarbakır, and Siirt.)
- 2: — The Adana and İskenderun regions,
- 3: — Thrace.

Geological researches and drilling operations in south-eastern Turkey add up to an impressive total. The results thus far obtained, although still of an inconclusive nature, are considered extremely promising for the future.

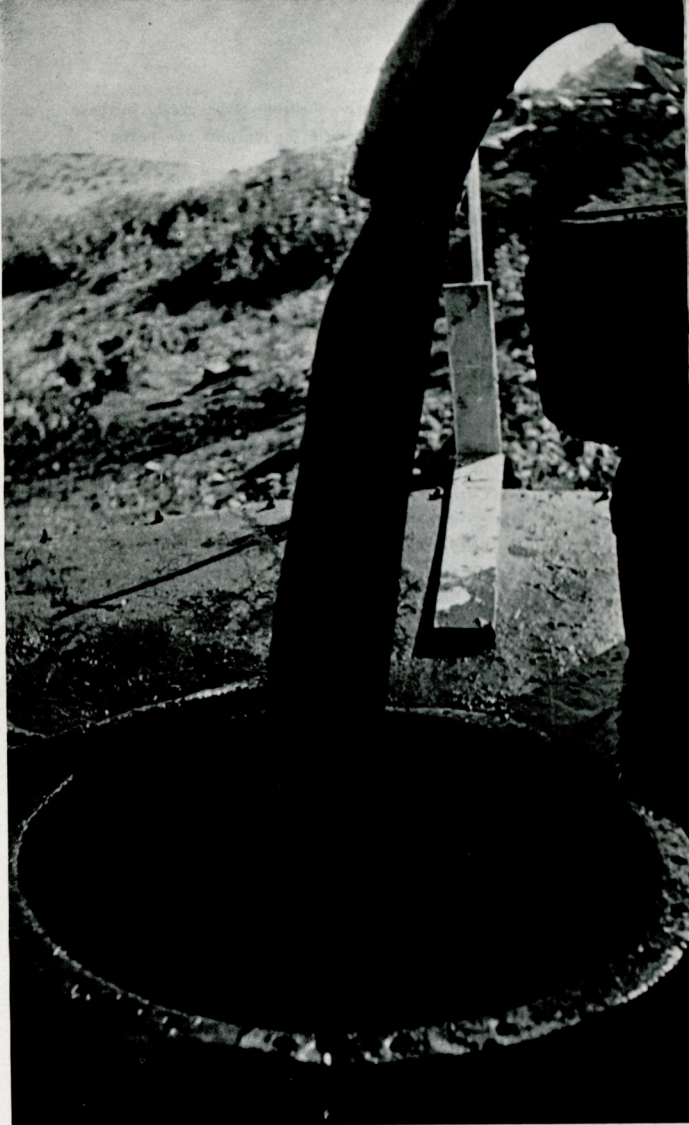
Of the seven drilling operations made at Ramandag (Siirt), three resulted in the discovery of oil. The oil struck in the first two operations was of a quantity too limited to present an economic value. But the third operation disclosed a reserve of oil with a daily output of about 5 tons. For the past year, this oil has been treated at an experimental refinery and used for local purposes, with a small quantity being allocated to the Petrol Office.

Mineral Researches: Pit Coal:

From 1935 to the end of 1947, the Institute spent more than TL 4,500,000 for mineral researches, which are continuing at an ever-increasing pace. In view of the fact that coal constitutes the most important material required for industrial purposes, the development and expansion of coal mining is receiving the very best attention of the Government. The Turkish (Zonguldak) coal basin consists of the Kandilli, Kozlu, Üzülmöz, Karadon, and Kilimli districts. It is known that Üzülmöz, Karadon, and Kilimli are neighbouring coal reserves, and it is believed that there is coal in the region between Kandilli and Kozlu, although the surveys and researches undertaken by the Institute have not as yet been completed. Furthermore, it is not known whether this particular region extends or not southwards. Consequently, it is essential that a geological survey of the whole coal basin should be made, and that core-drilling should be undertaken, and this is a task which the Institute has assumed since 1946. Geological surveys are in progress, and in 1947 it became possible to procure the drilling facilities essential for the location and determination of coal reserves.

Laboratory Work:

In order to be able to investigate and control the results of its surveys and researches, the Institute has founded



Raw petrol pouring into a vast tank

analytical and experimental laboratories, which not only assist it in its own work, but are also placed at the disposal of mines operated by the State or by private enterprise. The total expenditure of these laboratories up to date exceeds TL 227,000. A further function of these laboratories is to serve as an agency of arbitration. The following table sheds an interesting light on their activities:

| | From the foundation of the Institute to 30/5/1944 | From 1/6/1944 to 31/8/1947 | Total Number of Analyses |
|----------------------------|---|-------------------------------|--------------------------------|
| Chemical Laboratories | 25,161 | 6,948 | 32,109 |
| Fire-Assaying Laboratories | 6,299 | 768 | 7,067 |
| Floatation Laboratories | 357 | 45 | 402 |
| Ceramic Laboratories | 83 | 591 | 674 |
| Mineralogical Laboratoires | 11,172 | 2,444 | 13,616 |

The table clearly illustrates the great increase in the activities of the laboratories in the past two years.

Surveys and Analyses of Mineral Waters:

There are about 400 sources of mineral water in Turkey, but few of them have been analysed, and knowledge regarding their properties is inadequate. The duty of filling this lacuna, and of enabling the public to avail itself of these waters, has also been entrusted to the Institute, which has undertaken comprehensive researches since 1946. The results obtained denote that many of these waters present an economic value, and the Institute has published a first fascicule of the data which it has compiled in this field.

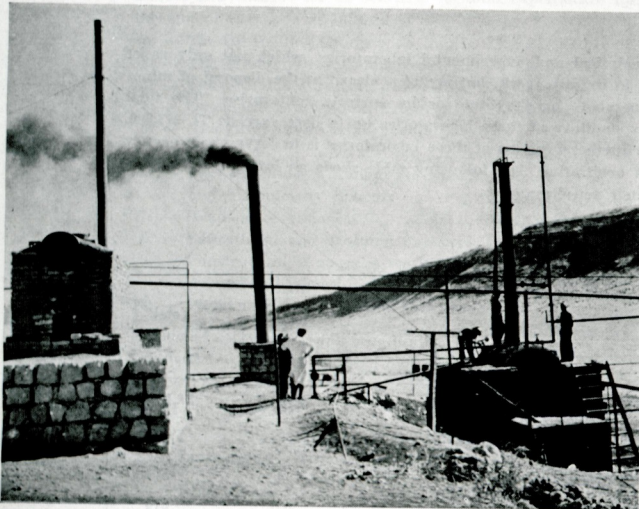
Training of Technical Personnel for the Mining Industry:

The Institute has also been entrusted with the task of training technical personnel for the mining industry. It has sent students abroad for specialization in mining technique and operations, thus building up an ever-increasing body of mining specialists. Up to the end of 1947 the total number of students sent abroad by the Institute was 171, and of those who have returned after completing their studies 57 are working at the Eti Bank, 8 at the Sümer Bank, and 35 at the Institute. Actually, there are 51 students in the United States, 1 in Belgium, 1 in Switzerland, 2 in Austria, and 10 in Britain.

The total schooling expenses of the students sent abroad exceeded TL 2,500,000 up to the end of 1947.

There is also a Mining Technicians' School at Zonguldak for the training of mining technicians and foremen. The School was turned over to the Institute in 1941, and up to date 229 technicians and 134 foremen have graduated from it. The present students number 200. The total funds allocated to the School exceeded T. 2,000,000 by the end of 1947.

The following summary relative to the possible, probable, and visible mineral reserves surveyed by the Institute will shed an interesting light on the fruitful activities of its technical personnel:



A view of some of the oil-wells.



Mr. İhsan Ruhi Berent, Director General of the Institute.

I - The Ağaçalı Lignite Mines (the existence of which was known, but which had not been previously evaluated): visible, and possible: 8,000,000 tons.

II - The Tavşanlı Lignite Mines: possible and probable: 40,000,000 tons.

III - The Seyitömer Lignite Mines: probable: 48,000,000 tons.

IV - The Çamdağ iron-ore outcrops: possible and visible: 74,000,000 tons. Average iron content 30 %.

V - The Halkköy mercury mines: 611,000 tons. Average mercury content 0.5 %.

VI - The Değirmendere region (as a result of researches made in conjunction with the Keçiburlu Sulphur Administration): 255,000 tons of pure sulphur.

VII - In the village of Aşı in the neighbourhood of Küre: 1,622,330 tons of copper-ore. Average copper content 1.5 %.

VIII - In the neighbourhood of Turhal: antimony, visible: 54,285 tons (average antimony content 13 %), probable: 10,800 tons (average antimony content 11 %).

IX - The Bolkardağ lead and gold mine (of which the existence was known, but which had not been previously evaluated): 284,000 tons of lead-ore. Average lead content 5.5 %.

X - The Divrik Iron Mines: visible; 35,500,000 tons, probable: 40,000,000 tons, and possible: 26,400,000 tons. Average iron content 50 %.

XI - The Keban Lead Mine: 94,000 tons. Average lead content 10 % to 11 %.

XII - The Murgul Copper Mine: 7,000,000 tons. Average copper content 3 %.

XIII - The Ramandağ region: an oil-well with a daily output of 4 to 5 tons has been located.

Organisation de la cour ottomane

I. Hakkı UZUNÇARŞILI



L'Organisation de la cour ottomane, qui date des débuts de l'empire, atteint son apogée vers la fin du XVI^e siècle et maintient, avec de légères modifications, la sévérité de sa discipline jusqu'aux premières années du XIX^e siècle.

La cour comprend deux grandes subdivisions à organisation distincte: l'Enderun (intérieur), et le Biyrun (extérieur). L'Enderun, qui portait également le nom de Harem'i Humayun (gynécée impérial), était logé dans le palais de Topkapı ou Yeni Saray (palais neuf), à l'intérieur de la porte Babüssaade (porte de la félicité), également désignée sous le nom de Ak ağalar kapısı (porte des eunuques blancs). L'enderun n'avait aucun rapport avec l'organisation gouvernementale à laquelle le reste du territoire était soumis: les nominations et transferts s'y accomplissaient en vertu de la loi de l'enderun, laquelle ne souffrait ni exception ni passe-droit, et à laquelle le sultan lui-même demeurait strictement soumis.

L'Organisation de l'Enderun:

L'Organisation de l'enderun avait pour armature principale le corps des İçoğlan (pages), divisé en cinq services indépendants: 1) Büyük ve küçük odalar (grande et petite chambre); 2) Seferli (athlètes); 3) Kiler (garde-manger); 4) Hazine (trésor); 5) İlas oda (chambre impériale).

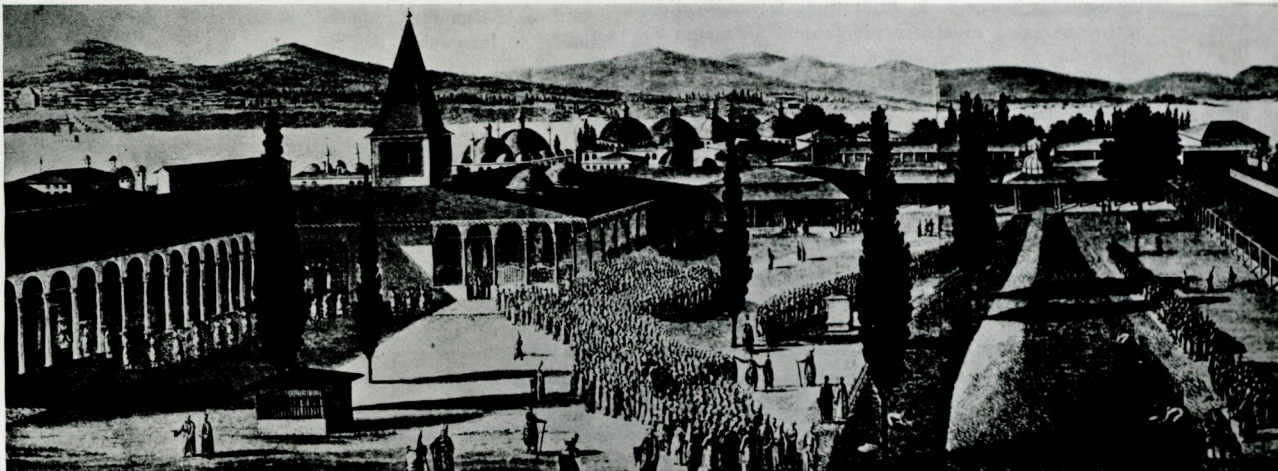
Les içoğlan étaient des jeunes hommes d'origine chrétienne élevés dans la religion musulmane, choisis parmi les prisonniers ramenés des expéditions ou recrutés parmi les sujets de l'empire, en vertu de la loi spéciale du devşirme (recrutement). Triés sur le volet sous le contrôle du Kapı Ağası (chef de la porte), d'après leurs agréments physiques et les règles de la physiognomonie, ils étaient élevés au Vieux Palais d'Edirne ou aux palais de Galata, d'Ibrahim Paşa et d'İskender Çelebi.

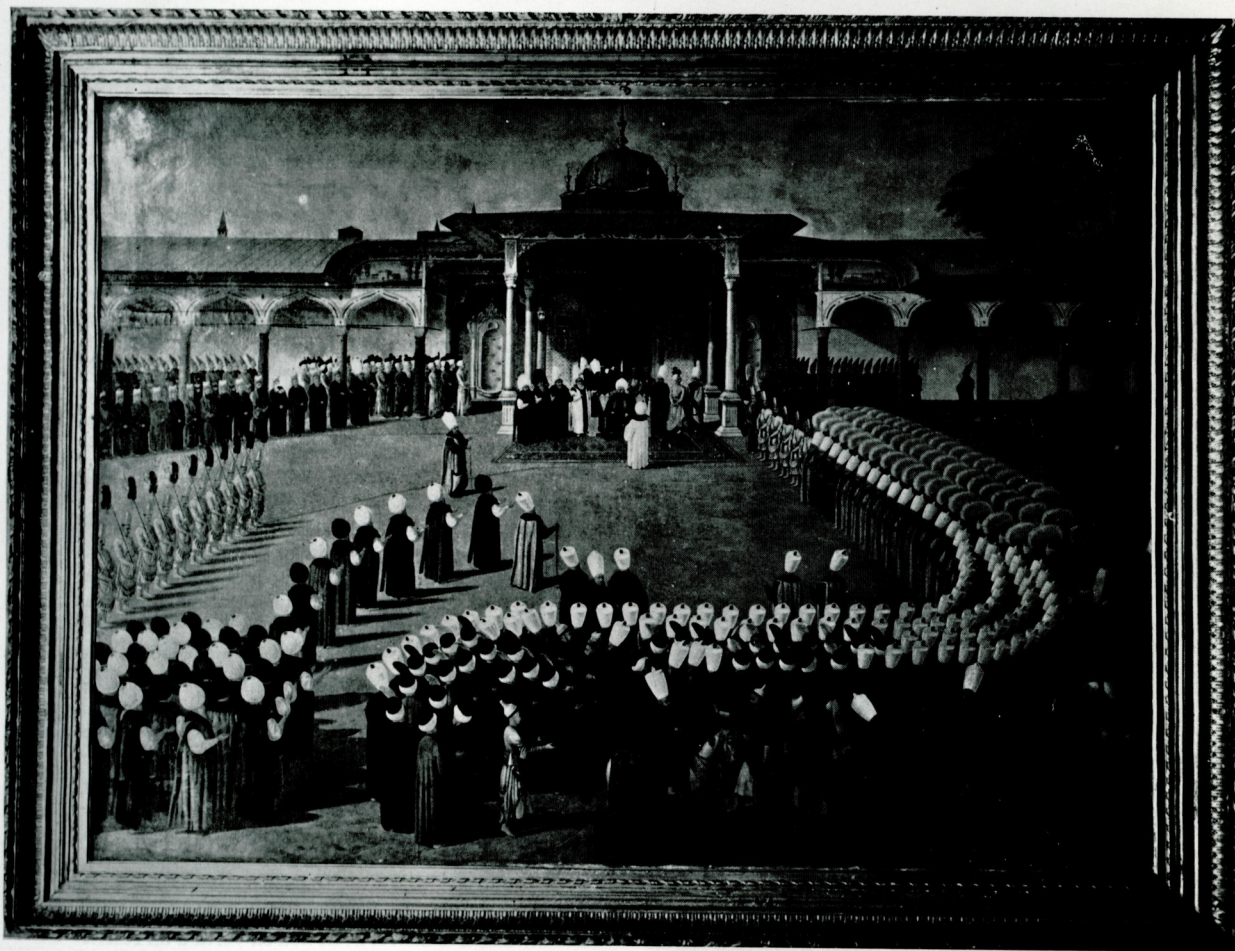
On leur enseignait la lecture et l'écriture, et une gymnastique appropriée à leur âge. Après quoi, par ordre d'ancienneté et selon les besoins, ils étaient transférés au Palais Neuf (Topkapı) et inscrits au registre de la Grande et de la Petite Chambre, opération qui portait le nom de Çıkma (sortie). Si le nombre des «sortants» était anormalement élevé, seuls les plus idoines étaient incorporés à l'enderun, les autres étant versés dans les compagnies de cavalerie.

Les jeunes hommes inscrits sur le registre soit de la grande, soit de la petite chambre, avaient rang égal et revêtaient le costume dénommé dolama, ce qui leur valait le nom de dolamalı, à la différence des pages de rang supérieur, revêtus du caftan et dénommés en conséquence kaftanlı. Les dolamalı poursuivaient leurs études selon un programme déterminé et pratiquaient des sports appropriés à leur âge, tels que le saut, la course, la lutte, le tir à l'arc, le maniement de la massue de bois (tokmak), et du fleuret (meç). En outre, ils s'acquittaient de diverses tâches qu'on leur confiait. Un eunuque blanc, (saray ağası), était chargé de leur surveillance.

Douze membres de la Grande et de la Petite Chambre (Halife Kalfa), recevaient les leçons de professeurs spéciaux, puis instruisaient à leur tour leurs camarades. Ainsi, les contacts avec l'extérieur se trouvaient limités. Au bout d'un certain temps, les jeunes gens étaient soit affectés aux vacances des trois services Seferli, Kiler et Hazine, soit versés à la cavalerie, après une préparation adéquate à ces destinations. Le transfert avait lieu en vertu d'un rescrit impérial. Les jeunes gens affectés aux trois susdits services recevaient un salaire quotidien et un pourboire annuel; ceux qui étaient versés dans la cavalerie, une paye déterminée et un cheval. En 1675, les deux chambres furent supprimées; désormais les jeunes gens qui sortaient de Galatasaray (les autres palais préparatoires ayant également été supprimés dans l'intervalle), étaient versés aux trois susdits services, ou à la cavalerie.

Réunion du Conseil Impérial





Réception au Palais à l'occasion de la fête de Bairam.

Les kaftanlı:

Ceux des kaftanlı qui passaient au service seferli (cette «chambre» avait été instituée par Murad IV), y poursuivaient leurs études, apprenant, selon leurs dispositions naturelles, la musique instrumentale (luth, cithare), le chant, le tir à l'arc, les métiers de barbier, de baigneur, de linge, enfin la lutte. Il y en avait qui étudiaient les sciences, la littérature, la versification; d'autres, nains ou muets, se préparaient au métier de bouffon. Les pages de ce service, qui s'étaient distingués, passaient, par promotion, à la Chambre impériale; les autres allaient grossir la cavalerie ou se voyaient affectés aux fonctions extérieures de la cour (service de la porte et de la table).

Les içoğlan du Garde-manger, de rang supérieur à celui des seferli, donnaient leurs soins au service de la table impériale. Leur chef avait pour fonction de présenter les mets et les boissons en les goûtant, pour prouver qu'ils n'étaient pas empoisonnés. En quittant ce service, au bout d'un certain temps, les pages étaient versés à la cavalerie ou aux services du Bîyun.

Le service du Trésor, hiérarchiquement supérieur à celui du Garde-manger, ne comptait jamais

moins de soixante pages, préposés à la garde du numéraire et des diamants, bijoux, fourrures, châles, tapis et étoffes précieuses pour costumes. Il ne faut pas les confondre avec les deux mille artisans (Ehl-i-Hîref), tailleurs, fourreurs, bijoutiers, faiseurs de panaches et d'aigrettes, brodeurs, armuriers etc. travaillant pour l'Enderun.

Le service le plus recherché de l'enderun était celui de la Chambre impériale. Selim le Terrible avait fixé à 40 le nombre des pages de ce service, qui se recrutaient à l'ancienneté et aussi par sélection, sur l'ordre exprès du sultan, parmi ceux des services inférieurs.

Leurs fonctions consistaient essentiellement dans le service personnel du sultan et dans celui du département de la Sainte-Robe (hırka-i-şerif, relique du prophète). Revêtus du kaftan comme leurs collègues des autres services, ils ne se distinguaient d'eux que par la largeur plus grande du galon d'or bordant leurs bonnets.

Six des pages de ce service (büyük ağa) formaient l'élite de cette élite, et l'un de ceux-ci, le chef de la Chambre impériale (hâs odabaşı), était chargé d'habiller le sultan pour les cérémonies, et de le

déshabiller ensuite. Il était l'un des hommes de confiance du souverain, et préposé à la garde d'un de ses sceaux privés. En 1681, le poste de chef de la Chambre impériale fut supprimé. Six années après on le rétablissait, sans toutefois que son titulaire recouvrât son ancienne influence, laquelle était échue en partage à un autre des six élus, le chef d'armes (silâhtar ağa).

Celui-ci, dans les cérémonies, suivait à cheval, le cheval du souverain, se tenant à sa droite et portant sur son épaule droite l'épée impériale. Son rang et son crédit s'étendit à tout l'enderun. Sa nomination s'accomplissait par rescrit impérial et son entrée en fonctions revêtait un éclat particulier. Son influence devait décliner par la suite.

Le troisième des six grands, le Chef messager (Çuhadarğa), chevauchait dans les processions derrière le souverain, portant son manteau. Il était responsable des caftans et des fourrures de son maître.

Le quatrième était le Chef de l'étrier (rikaptar ağa); chargé d'abord de chausser et de déchausser le souverain, il avait ensuite vu réduire ses fonctions à tenir l'étrier de son maître au moment où celui-ci montait à cheval ou en descendait. Le rang du Chef de l'étrier qui, à l'origine, était supérieur à celui du Chef messager, fut, par rescrit du Conquérant, subordonné à celui-ci.

L'éphèbe du Turban (dülbent gulamı), avait soin du turban et du linge de corps de son maître. Dans les cérémonies, il portait le turban impérial. Enfin l'éphèbe de la Clef (miftah gulamı), était chargé du maintien de l'ordre et de la discipline parmi les pages de la Chambre impériale.

Ajoutons-y pour donner une idée de l'importance des cinq premières charges, que bien souvent leurs titulaires quittèrent la cour promus à la dignité de grand-vizir.

*
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Les services et les dortoirs de l'enderun étaient soumis à un règlement très sévère, que le silâhtar ağa

était chargé d'appliquer à la lettre. A chacun des services étaient attachés un imam, un muezzin et un professeur. Le vendredi soir, après la cinquième et dernière prière quotidienne (yatsı), des prières spéciales étaient offertes à Dieu pour le triomphe du sultan et la déconfiture de ses ennemis.

Le Kapi ağası:

La porte menant du Biyrun dans l'Enderun, qui portait, ainsi que nous l'avons noté plus haut, le nom suggestif de porte de la Félicité, était gardée par un corps d'eunuques blancs soumis à l'autorité du Kapi ağası (maître de la porte), ce qui lui valait souvent d'être désigné sous le nom moins poétique de porte des eunuques blancs (voir plus haut). Le maître de la porte, qui avait possédé jusque-là de vastes prérogatives s'étendant sur tout l'enderun, les vit réduire en 1587, le chef des eunuques noirs, qui servait jusqu'alors sous ses ordres, ayant obtenu à cette date la haute main sur toute la portion de l'enderun relative aux épouses impériales. Au début du XVIII^e siècle, son autorité subit une nouvelle atteinte, réduite désormais à la garde, pure et simple, de la porte de la Félicité.

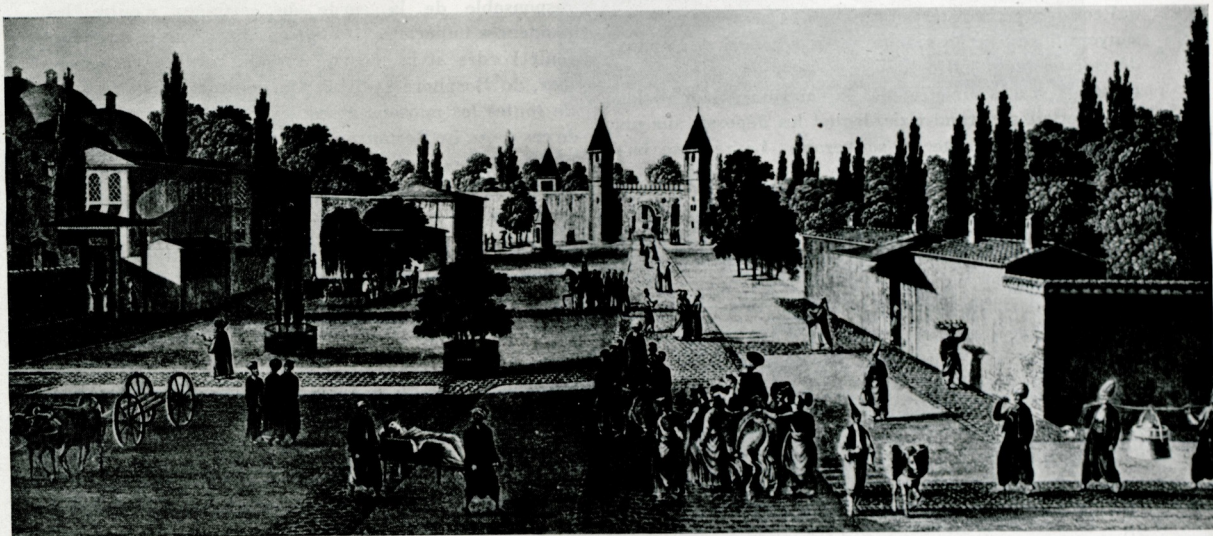
Notons cependant que les eunuques blancs ont fourni à l'empire une série de remarquables grands vizirs tels que Ali, Sinan, Süleyman et Gürcü Mehmet pachas, dont les noms nous sont parvenus précédés du cognomen de hadım, qui signifie eunuque.

L'Organisation du Biyrun:

Le biyrun ou la partie extérieure de la cour ottomane, comprenait trois subdivisions, et son personnel se répartissait dans les trois classes correspondantes que voici:

- 1) la classe savante (ilmiye), à laquelle appartenaient les maîtres du sultan, une partie des médecins, oculistes et chirurgiens musulmans (les non-musulmans en étant exclus), les deux ou trois imams impériaux;
- 2) la classe des hocagân (clercs, dénomination qui ne

Un tableau évoquant divers costumes et coutumes de la Cour.



s'expliquait qu'historiquement et ne correspondait plus à la réalité, qui comprenait le şehremini (le préfet de la municipalité), mutbak emini (préfet des cuisines), le darphane emini (préfet de la monnaie), le préfet de l'orge (arpa emini) et 3) la classe des ağa (chefs prévôts), hommes d'épée dont faisaient partie l'emiri âlem, le prévôt des portiers, le sergent en chef, les portiers en chef, les çeşnigir başı, (grands officiers de la table) et les deux grands palefreniers (mirahor).

Nous allons maintenant dire un mot de quelques unes des charges rattachées à ces trois classes, charges dont les prérogatives et les attributions n'apparaissent pas clairement dans les termes qui les désignent, ou qui offrent, par ailleurs, quelque intérêt particulier.

Le médecin en chef (hekim başı), était le directeur général des hôpitaux et le chef et arbitre de tous les médecins, chirurgiens et pharmaciens, musulmans ou non, de l'empire. Le préfet de la municipalité (şehr emini), présidait à la construction des bâtiments officiels et au ravitaillement de la cour en certains matériaux et fournitures. Le préfet des cuisines (matbah emini), était chargé du ravitaillement en denrées des cuisines qui nourrissaient l'enderun, le bîyrun et le divan (conseil impérial). Le préfet de l'orge (arpa emini), veillait au ravitaillement en avoine et en herbe des écuries de la cour, et en fournissait aussi aux montures des ambassadeurs et autres hôtes du gouvernement qui venaient à Istanbul, ainsi qu'à celles du Beylerbeyi.

Au préfet de la municipalité était soumise la corporation des architectes; lui, le préfet des cuisines et celui de l'orge commandaient à un vaste personnel.

Au dignitaire dénommé Emiri Alem, c'est-à-dire Préfet des Etendards était confiée la garde des étendards et enseignes destinés par le monarque à être distribués au Beylerbeyi et aux Sancak beys. Il avait à ses ordres une compagnie pittoresquement dénommée les maîtres du tambour du monde. Quand le monarque montait à cheval, à l'emiri âlem revenait l'honneur de tenir la bride de la monture impériale.

Après l'abolition de la charge de kubbe veziri (vizir de la coupole), l'emiri âlem hérita de sa fonction, qui consistait à assister aux audiences accordées par le souverain aux ambassadeurs, et à recevoir des mains de ceux-ci leurs lettres de créances. Il les passait au Kaptan paşa (ministre de la marine), lequel les transmettait au grand-vizir, lequel les déposait sur un coussin face au trône du souverain. La réponse impériale, suivant le même chemin en sens inverse, était remise par l'emiri âlem à l'ambassadeur.

Le préfet des portiers était, comme son nom l'indique, le supérieur hiérarchique immédiat des portiers préposés à la garde de la première porte (extérieure) Bâb-i-hûmayun, porte impériale, et de la porte médiane du Palais. En même temps, il était le chef du protocole à la cour et au divan: c'était d'ailleurs sa principale fonction. Les jours de réunion, le préfet des portiers recevait les membres du divan, armé de sa crosse d'argent et accompagné du çavuş başı. C'est par l'entremise du préfet des portiers que les rescrits impériaux étaient communiqués au grand-vizir et aux

autres membres du divan. C'est par leur entremise encore que le souverain envoyait son sceau au nouveau grand-vizir, qui se trouvait dans le divan ou en province. Dans ce dernier cas, le préfet des portiers s'acquittait de sa mission avec une escorte de quarante portiers. De même, le grand-vizir destitué devait remettre le sceau impérial au préfet des portiers, qui le restituait à son souverain.

Le Çavuş başı avait des attributions judiciaires, étant chargé de l'application des décisions des tribunaux administratifs, militaires et religieux-civils. Certaines fonctions lui étaient également dévolues dans la réception des ambassadeurs et les jours de divan. C'est lui qui procédait aux arrestations.

Ajoutons qu'en dehors de ces deux chefs du protocole de la cour, il existait également un Chef du Protocole d'Etat (teşrifatçı), qui était chargé de régler jusque dans leurs moindres détails les cérémonies de l'avènement du nouveau souverain ou celles qui accompagnaient la célébration des fêtes religieuses à la cour. Mais le Chef du Protocole d'Etat était un dignitaire de la Sublime Porte et non pas de la Cour.

Il n'y avait qu'un seul portier en chef sous le règne du Conquérant, mais sous les règnes suivants il en fut créé d'autres de plus en plus nombreux. Ils figuraient armés de crosses d'argent aux cérémonies et avaient pour fonction spéciale de passer leur bras sous celui des ambassadeurs pour les mener devant le trône.

Les deux grands-palefreniers de la cour étaient considérés comme d'importants personnages. Ils présidaient aux écuries royales situées partie dans l'enceinte du palais et partie en ville, et commandaient à une armée nombreuse de palefreniers recrutés par la méthode du devşirme.

Le Bostancı ocağı:

C'était une organisation importante que celle des bostancı (jardiniers-garde champêtres), rattachée au Bîyrun sans en faire partie intégrante, à proprement parler. Leur prévôt présidait aux cultures potagère et florale pratiquées dans les jardins impériaux et était responsable de la garde de certaines d'entre les résidences impériales. Il était en outre chargé de maintenir l'ordre et la sécurité sur les bords de la Corne d'or, du Bosphore et de la Marmara. Il tenait registre de toutes les maisons et boutiques situées en bordure de ces côtes. Le Bostancı başı était également l'exécuteur des hautes oeuvres, tant dans l'enceinte du palais qu'au dehors. Il surveillait le départ pour l'exil des grands-vizirs tombés en disgrâce.

Son apparition au dehors annonçant une exécution, il ne quittait le palais qu'à la nuit tombée. Les bostancı başı qui quittaient le service de cour étaient promus soit beylerbeyi, soit grands-vizirs.

La cour était dotée en outre de plusieurs organisations affectant la forme de compagnies d'artisans et d'ouvriers, qui lui fournissaient les marchandises et les services dont elle avait besoin: cuisiniers, pâtisseries, confiseurs, porteurs d'eau, boulangers, lingers, tailleurs, faiseurs de tentes, etc.



La procession de Bairam s'avancant de la cour du palais vers les Mosques de Sultan Ahmet et d'Avasofva (St. Sophie).



←
Kızlarağası, ou Chef des Eunuques.



(a) Page de l'Hasoda, ou chambre du Grand Seigneur
(b) Tülbenttar ağa, ou celui qui portait le turban du Grand Seigneur



(a) Un acemioglan
(b) Helvacı, ou confiturier du palais
(c) Haseki, ou officier que le Grand Seigneur employait pour porter ses ordres.



←
Tchantađji, ou Porte-sac



(a) Siláhtar ađa, ou celui qui portait le cimetiére du Grand Seigneur.
(b) Ibriktar ađa, ou celui qui donnait à laver au Grand Seigneur.



←
Bash-Tchohadar, ou
Máitre de la Garderobe.



Cuisinier



←
Porte-Tabouret



Secrétaire privé

Turkish Knittings



In the great hall of the People's House of Ankara was to be seen, from the 18th of November to the 18th of December 1947, an exhibition of Turkish Knittings which has aroused a vivid interest. Numerous visitors, both Turkish and foreign, attended it.

Knitting is a very ancient Turkish art still going strong. It can be practised anywhere, its only requisites being some very simple tools such as hooks, needles, spits and spools of a special kind. It admits of unlimited new creations. Turkey possesses a rich collection of varied models that have been manufactured in workshops or in the homes of the peasantry for many centuries.

Both hand and machine knitting occupy a place of honour in the gallery of Turkish home crafts.

Knitting consists in looping a thread and fixing it in that position by means of a knot or, less firmly, with a sliding point. This definition also serves to clear up the difference between knitting and weaving. The latter consists in combining two sets of threads called, respectively, warp and woof, whereas knitting uses a single thread doubled up an indefinite number of times, as just described, to form loops called meshes.

Knittings fall into two categories according as their meshes are fixed by means of knots or otherwise. Those using knots are more difficult to make, but stronger than the others, these showing a deplorable propensity to go off like a castle of cards, and for the same reasons: ladies' stockings show that defect.

Knittings fall into two categories with regard to the thickness of the thread used. Then, from a third point of view, that of structure, knittings are either loose or tight meshed: you can see through the former, but the latter are absolutely opacous.

USES TO WHICH KNITTINGS ARE PUT :

From the standpoint of the uses to which knittings are put, they may be divided into three principal classes:

- 1) Stockings, slippers, headgears, gloves, mufflers, jumpers etc.
- 2) Hair - nets, hand - nets, fishing - nets, sport nets, handbags and purses.
- 3) Laces and other ornamental knittings.

WOMEN AND MEN KNITTERS :

Knitting is, generally, a woman's handicraft: it enables to fill usefully many minutes that would otherwise be lost. It has enabled and still enables many widows to support their families honestly by the provision of a regular and by no means unconsiderable additional income. In some regions men vie with their womenfolk in the practice of this gentle art.

Knitting requires special woollen and silk threads. These are suited in thickness and colour to the purpose intended and dyed with indelible hues. Certain peasants show a wonderful ability in the spinning and dyeing of the threads, and assort the dyed threads with remarkable taste.

HISTORY :

We have no information where and when the art of knitting originated. The oldest known piece of knitting is a bonnet discovered in a woman's grave in Scandinavia dating back to 1500 B. C., as part of her funeral attire.

Scholars think that the man-made material most anciently used for clothing was a kind of felt obtained by pounding and sticking together hairs of beasts.

Before felt was invented, our ancestors would go clothed in hides. Felting, weaving and knitting are the three progressive steps by which the technical problem of covering up a surface with threads or hairs was solved more and more adequately.

ECONOMIC VALUE OF KNITTING :

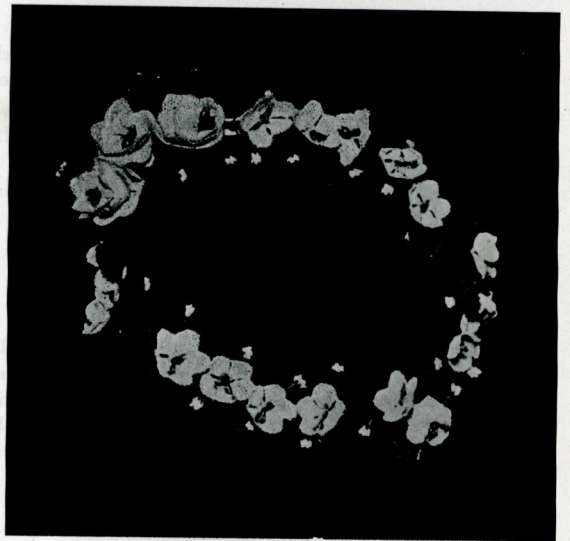
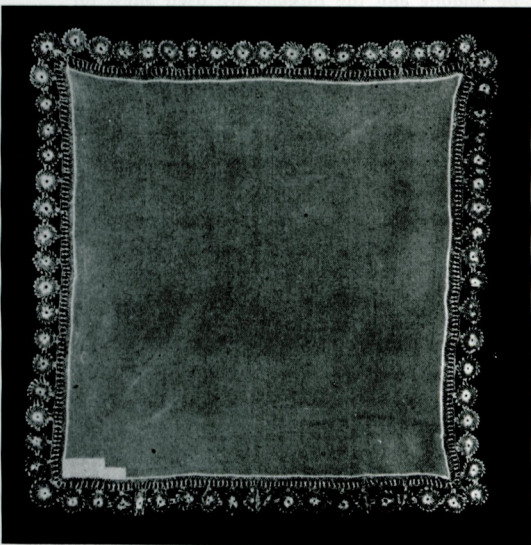
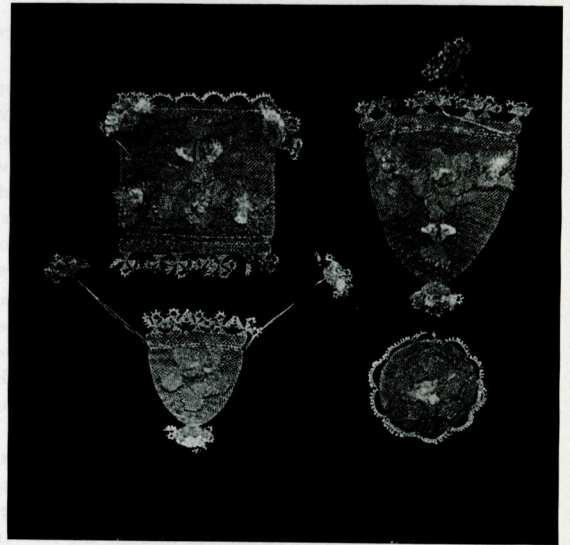
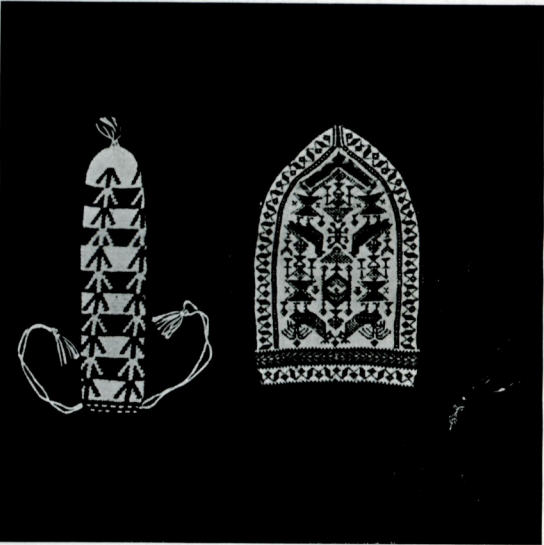
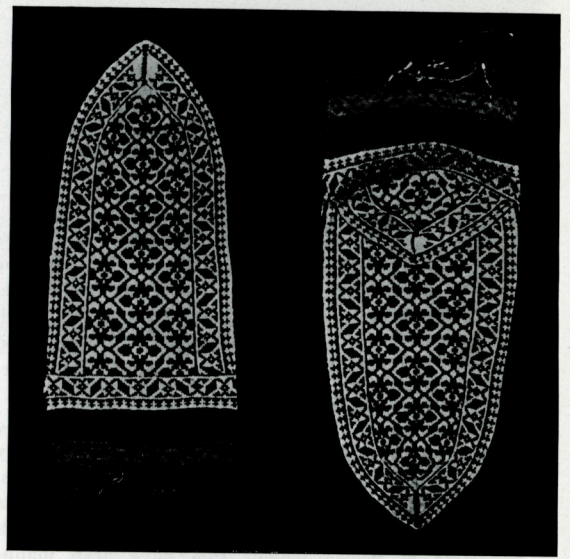
The value of hand - knitting lies in the fact that it can be practiced in almost all circumstances, thanks to the simplicity of the equipment it requires, and also in this other fact that the knitter soon develops a dexterity that allows him to divide his attention between knitting and some other activity, without any fall in the quality of the work performed in either field. Peasant women may be seen supervising and directing household activities while knitting; travellers used to knit on horseback; shepherds attend their flocks while knitting.

Knitting offers yet another advantage: when a piece of knitting is worn out or is no longer required, it may be undone and the threads are used anew for some other purpose, without any apparent wear and tear, as this affects the form more than the material of the fabric.

Knitting provides a considerable contribution to the national income of the Turkish people.

MORAL VALUE OF KNITTING :

The moral value of knitting is still greater than its economic value: it has helped the Turkish peasantry to refine their taste and develop artistic sense. It offers the folklorist a fertile field for investigation, as symbolism flourishes among its patterns of form and colour. These change according to the nature of the knitted object, and to the sex, age and condition of the future owner. Men's socks, stockings for girls, matrons or widows differ glaringly from one another, and to neglect these distinctions would be deemed a grave incongruity by members of our peasant class.



Exposition de Tricots turcs



Dans la grande salle de la Maison du Peuple, d'Ankara, du 18 novembre au 18 décembre 1947, s'est déroulée une exposition de tricots turcs, qui a suscité un vif intérêt: elle a été visitée par des milliers de curieux turcs et étrangers.

Le tricotage est un art turc très ancien, mais toujours florissant. Il peut être pratiqué n'importe où, sans métier, au moyen d'outils très simples tels que crochet, aiguille, broche et navette. Il est susceptible de créations nouvelles à l'infini. La Turquie possède une riche collection de modèles variés, dont la fabrication dans les ateliers et les maisons de paysans se poursuit depuis des siècles.

Le tricotage à la main et à la machine occupe une place d'honneur parmi nos arts manuels et domestiques.

Le tricotage consiste à replier un fil sur lui-même et à fixer la boucle ainsi formée, au moyen d'un point de chaînette ou d'un noeud.

Cette définition éclaire en même temps la différence qui sépare le tricotage du tissage. Ce dernier combine deux systèmes de fils appelés respectivement chaîne et trame, tandis que le tricotage n'emploie qu'un seul fil replié un nombre indéfini de fois sur lui-même, ainsi que nous venons de le dire, et formant des boucles que l'on appelle mailles.

Les tricots se répartissent en deux catégories, selon que leurs mailles sont ou non nouées. Les tricots employant le noeud sont plus difficiles à confectionner, mais aussi plus solides que les autres, lesquels, lorsqu'une maille cède, se défont avec une déplorable facilité, un peu comme s'écroule un château de cartes, et pour les mêmes raisons: phénomène qui s'observe dans certains bas et chaussettes.

Les tricots se divisent en deux catégories selon l'épaisseur du fil employé. Enfin on distingue aussi, au point de vue de la structure, les tricots à mailles lâches, au travers desquels on peut voir, et les tricotages à mailles serrées, qui forment un voile d'une opacité parfaite.

USAGES AUXQUELS LES TRICOTS SONT DESTINÉS :

Au point de vue de l'usage auquel on les destine, les tricots se divisent en trois classes principales:

- 1) Bas, pantoufles, bonnets, gants, foulards, casaquins, camisoles et chemisettes;
- 2) Filets à cheveux, filets à main, filets de pêche et de sport, sacs à main et bourses;
- 3) Dentelles et autres tricotages ornementaux.

TRICOTEUSES ET TRICOTEURS :

Le tricot est généralement pratiqué par les femmes, qui, grâce à lui, emploient utilement de

nombreuses minutes qui, autrement, seraient perdues. Il a permis et permet toujours à de nombreuses veuves d'assurer honnêtement la subsistance de leur famille, en fournissant au budget familial un appoint considérable et régulier. Dans certaines régions, les hommes rivalisent d'habileté avec leurs compagnes dans la pratique de cet art précieux.

On prépare pour le tricotage des fils spéciaux de laine ou de soie, de divers calibres suivant l'usage auquel on destine les tricots, et teints de couleurs indélébiles ad hoc: certains paysans et paysannes font preuve d'une dextérité surprenante dans le filage et la teinture de leurs fils, et d'un goût délicat dans le choix et la combinaison des couleurs.

VALEUR ECONOMIQUE DU TRICOTAGE :

La valeur économique du tricotage manuel réside dans le fait qu'il peut être pratiqué en toute circonstance, ou presque, grâce à la simplicité de l'outillage qu'il exige, et dans cet autre fait que l'artisan ne tarde pas à acquérir une virtuosité qui lui permet de partager son attention entre le tricotage et quelque autre activité, sans que la qualité du travail fourni dans l'un et l'autre domaine en souffre. On peut voir des paysannes surveiller ou diriger en tricotant les travaux du ménage; des voyageurs tricoter à cheval; des bergers garder leurs troupeaux en tricotant.

Le tricotage offre aussi un autre avantage, à savoir que le fil qui a servi pour la confection d'un effet, peut être récupéré et utilisé à nouveau sans qu'il y paraisse, l'usure, en admettant qu'il y ait usure, affectant la forme de l'effet qui a cessé de plaire ou d'être utile, bien plus que sa substance.

Le produit du tricotage représente une fraction considérable du revenu national de la Turquie.

VALEUR MORALE DU TRICOTAGE :

La valeur morale du tricotage est encore plus grande que sa valeur économique: il a servi à affiner le goût, à développer l'instinct artistique de notre classe paysanne. Il offre au folkloriste un domaine intéressant, étant donné la floraison que l'on y observe de motifs et de couleurs à valeur symbolique. Les formes et les couleurs des motifs ornementaux varient selon les objets, l'usage auquel on les destine ainsi que l'âge, le sexe et la condition des personnes qui doivent s'en servir. Les chaussettes d'hommes, les bas destinés aux jeunes filles, aux matrones ou aux veuves offrent des différences frappantes permettant de les distinguer à première vue: négliger ces nuances serait commettre une grave incongruité, dont nos paysans sont absolument incapables.

Foremost Turkish Composers of Today

Halil Bedii YÖNETKEN

The five Turkish composers of the present day, the chief exponents of the modern school, are by no means the first to have composed music in the European idiom. There has been a period of transition and pioneering, stretching up to the present day, during which Turkish musicians have been going abroad to make themselves proficient in western technique. This transition period has produced some outstanding personalities whom we will now discuss.

When Mahmut II (1784 - 1839) abolished the Yeniçeri Guild in 1826 he also abolished the Mehter, which was a very specialised sort of musical body, and made plans to establish a European band of musicians in its place. Giuseppe Donizetti (1793 - 1856), brother of the famous Italian composer, was invited to Istanbul and on his arrival in 1831 he organised the Court Band. From Donizetti Turkish musicians acquired some knowledge of western music and on Donizetti's death in Istanbul in 1856, Guatelli and D'Arandi became their teachers. Among these Turkish musicians was the clarinetist Mehmet Ali and the flautist Saffet, the latter being the first Turkish musician to be sent abroad, when he went to Paris in 1886. Musicians such as the clarinet player Zati, who was also a band leader, composed works for brass bands, piano, voices and for the stage. Ismail Zühüti (1878 - 1924) living in İzmir also composed music for the same medium, acquiring his knowledge of western technique from the various foreign musicians in the town. Some of the works of these composers are still in our hands today, and the band music, which has a characteristic oriental flavour, is still played. Although these works have little musical value, they are interesting as being the first attempts made at western music, and are therefore important because of their historical significance. We remember these musicians with respect since they were the first to adopt European music and the first to champion and propagate it, and we salute them as pioneers.

The five composers dealt with in this article are not the only Turkish musicians who have composed in European style. Their work, however, is so exceptional that they should be set apart from the rest and treated separately. These five Turkish composers have made themselves known in foreign countries as well as in Turkey. Some of them are now teaching the young generation which is to take their place. Their names, in alphabetical order, are: - Necil Kâzım Akses, Ferid Alnar, Ulvi Cemal Erkin, Cemal Reşit Rey, and Ahmet Adnan Saygun.

Necil Kâzım Akses: was born in Istanbul in 1908 and completed his secondary education in 1926 at the Istanbul Boys Lycée. While at the Lycée he studied harmony and the cello at the Istanbul City



Necil Kâzım Akses

Conservatoire as a private student. In 1926, having passed an entrance examination, he entered the Vienna Academy of Music, where he studied composition under Professor Josef Marx. In 1931 he finished his Academy studies and between 1931 and 1933 he took a post-graduate course under the same Professor. He then moved to Prague where he studied «higher composition» under J. Suk, winning his diploma from the Prague State Conservatoire. During his studies under Suk he also attended Alois Haba's class studying quarter tones and sixth tones, and graduated successfully in this subject. He returned to Turkey in 1934 and was appointed teacher of musical theory at the Ankara Music School. In 1936 he was appointed teacher of composition at the Ankara State Conservatoire where he is still teaching, and has trained some excellent pupils. His works are as follows:-

- Preludes and Fugues for piano
- Five Piano Works (printed)
- Allegro Feroce for Saxophone
- Poem for Violin and Piano
- Piano Sonata
- String Quartet



Hasan Ferit Alnar

Symphonic Dance for Orchestra
 «Mete» - an Opera
 Sonata for Flute and Piano
 Three Pieces for Mezzo Soprano and String
 Quartet
 Bayonder (for Soprano, Baritone and Orchestra)
 Folk Songs
 Works for Mixed Chorus
 Miniatures for Piano
 A String Trio
 Poem for Violoncello and Orchestra
 Symphonic Narrative «Anlıqara Kalesi»
 Ballade for Orchestra
 Symphony of Ibri (in preparation)
 Some Marches and Songs for Schools.

Ferid Alnar: was born in Istanbul in 1906 and could play the «Kanun» (a Turkish traditional musical instrument) when he was ten, and became a virtuoso on this instrument. When he was about sixteen, however, he became interested in western music and took lessons in harmony, counterpoint and fugue from H. Sadettin Arel and from Manas. He then began to study architecture at the Academy of Fine Arts, but abandoned this in favour of music. He went to Vienna to study music at the Academy where he was trained in composition under J. Marx and conducting under Cabasta. He returned to Istanbul with Diplomas from both Departments and was

appointed teacher of musical theory at the City Conservatoire and also conductor of the City Operetta. After a few years of conducting Operettas he was transferred to the Ankara State Conservatoire as a teacher of composition and was appointed Assistant Conductor to the Presidential Philharmonic Orchestra in 1936. He still holds this post. He has been conducting orchestral concerts both in the concert hall and over the radio, and is also the official Opera Conductor. He gave concerts in Athens in 1946, with the Athens Symphony Orchestra. His works are as follows:-

Prelude and Two Dances for the Orchestra
 String Quartet
 Istanbul Suite for Orchestra
 Suite for Piano
 Suite for Violin and Piano
 Phantasy Trio
 A Piano Album of eight Pieces
 Harmonized Folk Songs
 Some Vocal Pieces
 Operettas
 Concerto for Violoncello and Orchestra

Ulvi Cemal Erkin: was born in Istanbul in 1906 and started playing the piano when he was eight years old. He took piano lessons from Filomeno Adinolfi as a student of the Galatasaray Lycée. In 1925, having won a scholarship, he was sent to Paris to study music, and having successfully passed the entrance examina-

Ulvi Cemal Erkin





Ahmet Adnan Saygun

tion, entered the State Conservatoire where he studied harmony under Gallon. Later he entered the Ecole Normale de Musique and studied under Nadia Boulanger. With a diploma from the Ecole Normale he returned to his country in 1930. He was then appointed teacher of harmony and piano at the Ankara Music Teachers' School and at present he is a piano teacher at the Ankara State Conservatoire. He has given piano recitals at various times throughout the country and has conducted his own compositions. His works are as follows: -

- 6 Piano Pieces (for children)
- A Piano Album of Eleven Pieces called «Feelings»
- Five Folk Songs
- String Quartet
- First Piano Concerto
- Köçekçe* Suite
- Symphony
- Violin Concerto
- Two Dances for the Orchestra
- Three Pieces for Violin and Piano
- «Fine Drops» (piano)
- Concertino for Piano and Orchestra
- Symphonic Poem: «Bayram»
- Two Melodies for Voice and Piano
- Two Folk Songs for Small Orchestra and Voice

Cemal Reşid Rey: was born in Istanbul in 1905 and is the doyen of contemporary Turkish composers. As a small child he could play the piano and when he was still a child studied music in France and Switzerland when he travelled to these countries with his family. In Paris he studied the piano under Marguerite Long and composition and orchestration under Laparra. He also attended the classes of Henri Defosse, Gabriel Fauré and Mathé. In 1922 he gave his first piano recital in Paris, where only a year later his songs were being sung. On his return he was appointed piano teacher at the Istanbul City Conservatoire (1924) where he later took up teaching composition. He is still teaching the same subject at the same Institution and is also the conductor of the Istanbul philharmonic Orchestra. Cemal Reşid Rey, pianist, composer and conductor, has written a vast amount of music of which we can only list a number of works which are as follows:-

- 6 Operas
- 7 Operettas
- Incidental Music for the Stage
- Symphony
- Symphonic Poem
- «Scènes Turques»
- «Paysage de Soleil» - Impressions for Orchestra
- Concerto Chromatique for piano and Orchestra
- Symphonic Poem «Initiation»
- Concerto for Violin and Orchestra
- Piano Concerto
- Concert Piece for Violincello and Orchestra
- «Chants d'Anatolie» (four pieces)
- «Mystique» - a Poem for Voice and Orchestra
- String Quartet
- Piano Quartet
- Sextet for Piano, Voice-tenor-and String Quartet
- A Piece Based on a *Gazel*
- Two Sonatas for Piano
- «12 Chants d'Anatolie»
- 6 Pieces for Piano

Cemal Reşit Rey



«Paysages de Soleil» - six pieces for Piano
Piano Sonata

A Piano Album of Seven Pieces called «Pelerinage dans la Ville qui n'est plus qu'un Souvenir»

Harmonized Anatolian Folk Songs

Two Choral Works

Various Marches.

Ahmet Adnan Saygun: was born in İzmir in 1907. He took his first music lessons from Ismail Zühtü and sang in his 4 - part school choir. The very first person to notice Saygun's musical talent and encourage him was Ismail Zühtü. Ahmed Adnan Saygun won a scholarship in 1928 and went to Paris to study music. There he studied harmony, counterpoint and fugue under M. and Mme. Borel at the Schola Cantorum and also attended Vincen D'Indy's courses for a time. He composed his first work - the Divertimento for orchestra - while still in Paris. In 1931 he returned to Turkey and was appointed teacher of counterpoint at the Ankara School of Music Teachers. In 1934 he was made conductor of the Presidential Philharmonic Orchestra. In 1936 he was at the Istanbul City Conservatoire teaching harmony, counterpoint and composition. Three years later he was appointed musical inspector to the Republican People's Party's «People's Houses» and in 1946 became teacher of composition at the Ankara State Conservatoire. He still holds these two posts. His works, apart from his Divertimento

for Orchestra, written and played in Paris and other foreign countries, are as follows:-

Lamentations for Male Chorus

«Sezişler - Intuitions» for Two Clarinets

«Song of Monastir» for Chorus and Orchestra

«Song of Kizilirmak» for Soprano and Orchestra

«Shepherd's Gift» - five unaccompanied songs

Harpichord Quartet

Ballad Opera «Feridun»

A Piano Album of 7 Pieces «Inci's Book» (later orchestrated) Works for Unaccompanied Female Chorus, and Three Works for Mixed Chorus.

Sonata for Violoncello and Piano

One Act Opera: «Taşbebek - The Doll»

Suite for Orchestra

Piano Sonatina

Tone Poem

«A Forest Tale» (six chorographic pieces for orchestra)

«From the Mountains and Plains» (for unaccompanied chorus)

«A Bunch of Thyme» (folk - songs for unaccompanied chorus)

Piano Suite

Folk Dances

Oratorio «Yunus Emre» for solo, chorus and orchestra

An Album of Songs for Young People.

Turkey is beautiful in all seasons

La Turquie est belle en toute saison



A Great Turkish Photographer

Nurettin ARTAM

The 18th of April, 1948, was a day of grief for those who can savour all the pleasure of travelling by studying with an ever-increasing love for their country the photographs of the historical and natural beauties of Turkey. For that day marked the death of Ali Enis, one of the greatest of Turkish amateur photographers, who for the first time in Turkey elevated indoor and outdoor photography to the status of a Fine Art, and who did splendid work in this field both at home and abroad.

It was a sad coincidence that he, who knew all the beautiful trees in İstanbul one by one, and who recorded on his plates the delicate beauty of flower-spangled gardens, should have closed his eyes on a day when spring was rich in its promise of the haunting sweetness of colours and perfumes.

Ali Enis was a very close friend of mine, and I accompanied him on several of his photographic trips, which could, in fact, be qualified as expeditions, for he never used small cameras, enlarging the photographs afterwards, but would take along several helpers with him to carry his voluminous paraphernalia, obtaining photographs of the exact size he desired.

The notes which he gave me in the course of our long friendship indicate that his passion for photography dated from the beginning of the 20th century; and it lasted for fifty years, rich in its harvest of beauty.

Returning from the Paris Exhibition in 1900, he visited Vienna on his way home, for the sake of his mother who was in need of medical care. One day, he happened to be passing in front of a famous photographer's studio, and he went in to have some photographs taken. He was so impressed by what he saw there that he finally persuaded the photographer to accept him as a pupil.

From that day on, he devoted himself to lenses, plates, and photographic papers, keeping abreast with all the latest developments, and perfecting his skill in a medium of artistic expression to which he had become passionately attached. Until his illness which proved fatal, he regularly studied all photographic publications, and whichever house he moved in to he transformed into a vast dark room, or, more exactly, into a photographic chemical laboratory.

At the time, people interested in photography in Turkey were ignorant of the latest developments abroad in this field, whereas Ali Enis, as already stated, was fully acquainted with them all, and took the greatest care in the selection of all his photographic material and apparatus. Furthermore, in order to record the natural and historical beauties of Turkey with the greatest possible fidelity, he used to study and take into consideration the peculiarities of the Turkish climate and of Turkish lights and shades.

He tested separately every kind and quality of photographic plate, film, and paper, on the market. For instance, the French Lumière Company produced ten different types of albuminised paper, and Ali Enis experimented with them all, establishing the exact purposes to which each of them was the most suited. Once he took to the Lumière factory at Lyon a series of photographs of Turkey which he himself had taken and printed on their papers, and the manager of the factory could hardly believe that their products could have given such magnificent results.

Ali Enis also experimented with different types and sizes of cameras and lenses, - which accounts for the degree of perfection which he attained in his work.

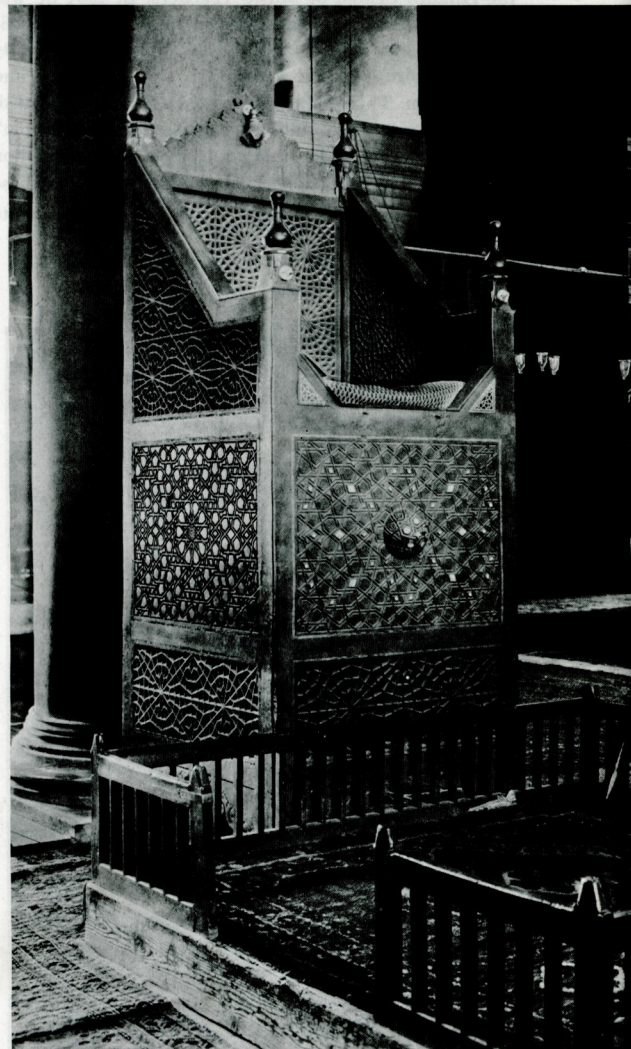
Ali Enis devoted his life to the realization of one great aim: to record as faithfully as possible the natural beauties of his country, the outdoor and indoor views of Turkish architectural masterpieces, and the works of famous Turkish calligraphers.

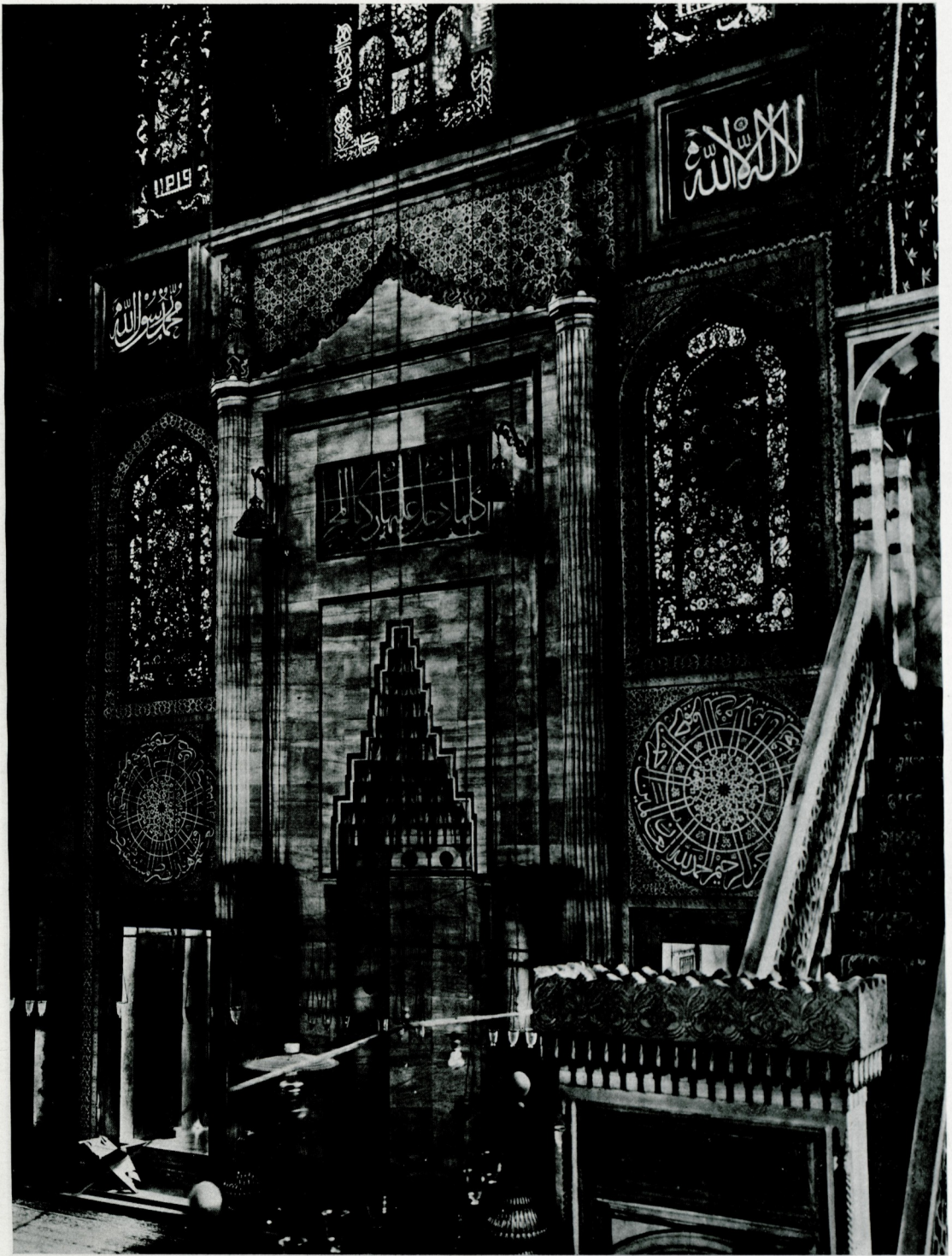
Of the beautiful trees which he knew and loved one by one, as one would love a friend, one or two may now be casting their shadows with lingering tenderness over the spot where he lies.

The photographs on pp. 35, 36, 37, 38 and 39 pay an eloquent tribute to his painstaking care, sense of beauty and photographic skill.

The pulpit of the Süleymaniye Mosque, İstanbul

La chaire de la Mosquée de Süleymaniye, İstanbul





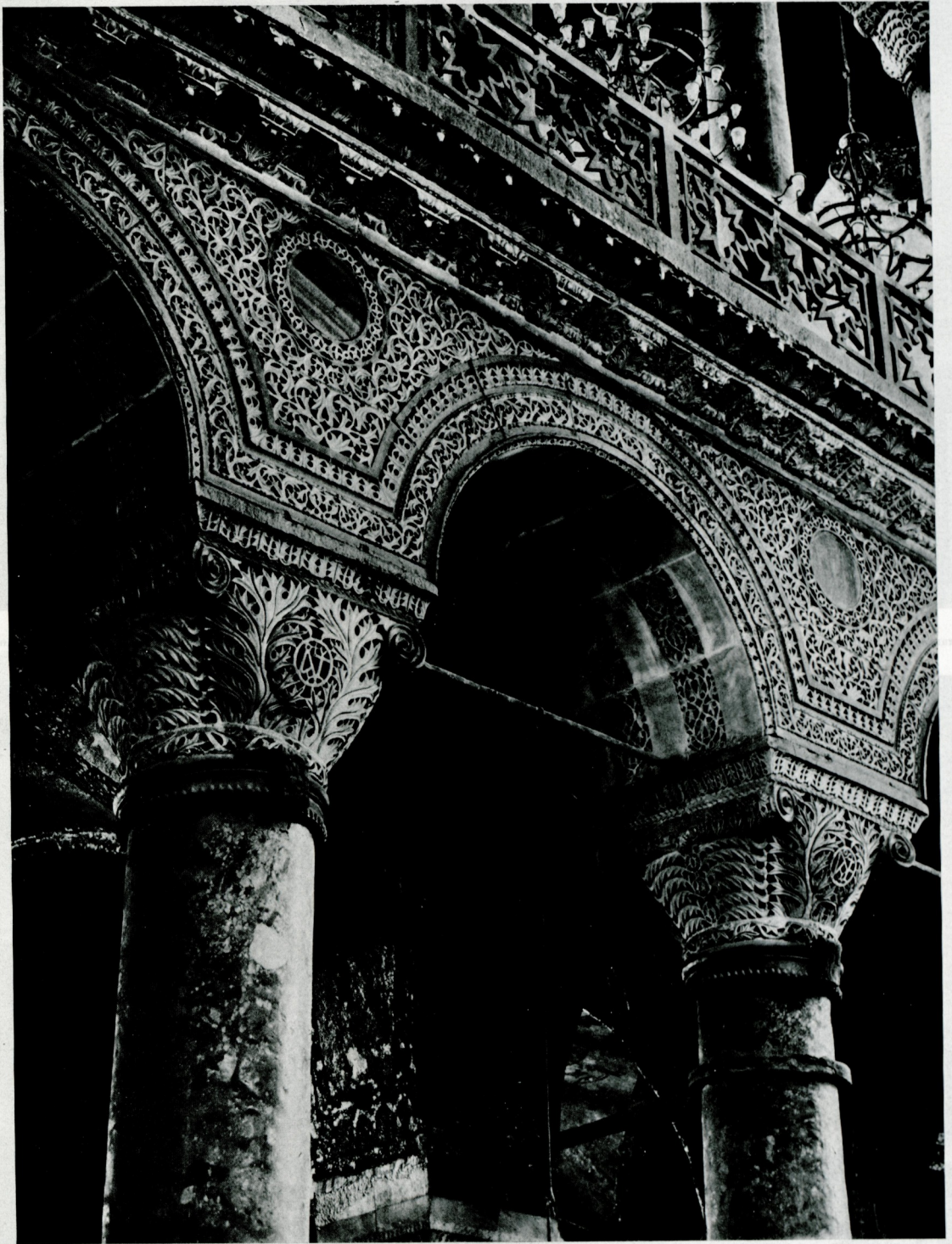
Interior of the Süleymaniye Mosque, Istanbul.

Vue intérieure de la Mosquée de Süleymaniye, Istanbul.



Interior of the Ayasofya (St. Sophia) Mosque, Istanbul

Vue intérieure de la Mosquée d'Ayasofya (Ste. Sophie), Istanbul.



Capitals of the Ayasofya Mosque, Istanbul.

Chapiteaux de la Mosquée d'Ayasofya, Istanbul.



Entrance - hall of the State Opera House, Ankara.

Le vestibule de l'Opéra d'Etat, Ankara





Scenes from Alfred de Musset's «Chandelier» performed by the students and graduates of the State Conservatoire, Ankara. Left, Muazzez Ilgin as Jacqueline, and Ertuğrul Ilgin as Fortunio.

«Le Chandelier» d'Alfred de Musset joué par les élèves et les diplômés du Conservatoire d'Etat, Ankara. A gauche, Muazzez Ilgin dans le rôle de Jacqueline, et Ertuğrul Ilgin dans le rôle de Fortunio.



Scenes from the Turkish opera «Kerem» composed by Ahmet Adnan Saygun, and performed by the students and graduates of the State Conservatoire, Ankara. Below, Ayhan Alnar (Aslı) and Aydın Gün dans le rôle de Kerem.

Scènes de l'opéra turc «Kerem», (musique d'Ahmet Adnan Saygun) joué par les élèves et diplômés du Conservatoire d'Etat, Ankara. Ci - dessous, Ayhân Alnar dans le rôle d'Aslı et Aydın Gün dans le rôle de Kerem.





Ayhan Alnar in the role of Asli

Ayhan Alnar dans le rôle d'Asli



Scenes from Carmen, performed by the students and graduates of the State Conservatoire, Ankara. Below, Saadet Alp (Carmen) and Nihat Kızıltan (Don José)

Scènes de Carmen, joué par les élèves et les diplômés du Conservatoire d'Etat, Ankara. Ci-dessous, Saadet Alp dans le rôle de Carmen et Nihat Kızıltan dans le rôle de Don José.





The Sultan Ahmed Mosque, Istanbul.

La Mosquée de Sultan Ahmet, Istanbul.

The Selimive Mosque, Edirne.

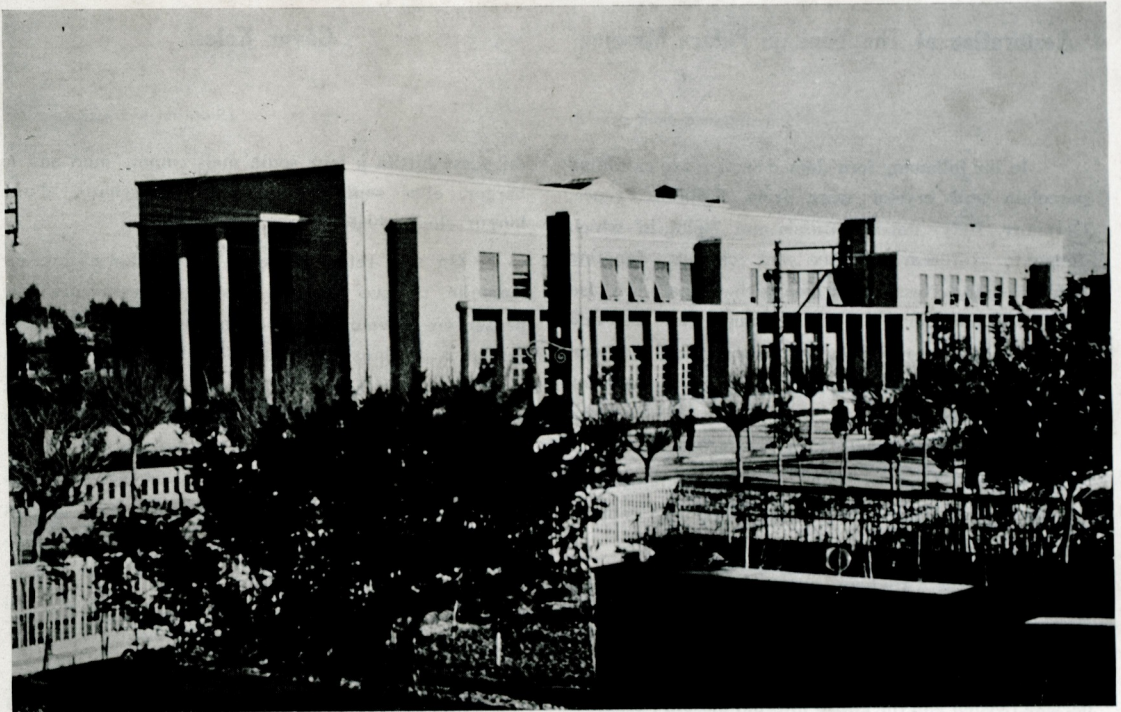
La Mosquée de Selimiye, Edirne





The Ayasofya Mosque, seen from a minaret of the Sultan Ahmet Mosque.

La Mosquée d'Ayasofya, vue d'un minaret de la Mosquée de Sultan Ahmet.

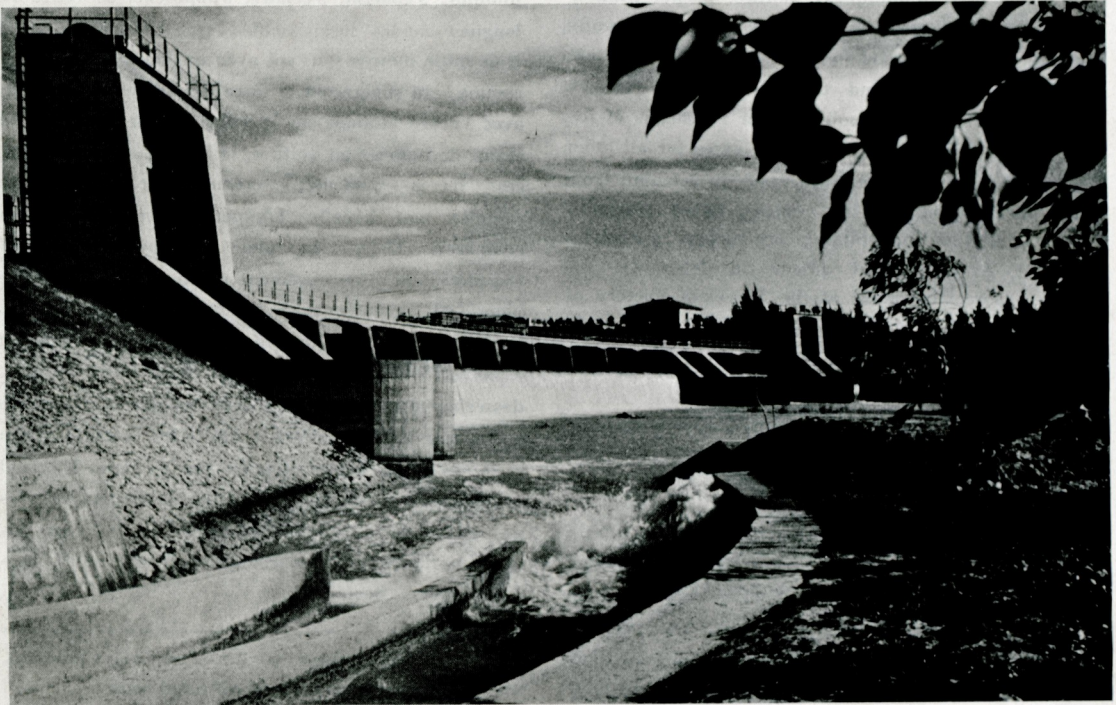


The Halkevi, Adana.

Le Halkevi, Adana.

The barrage, Adana.

Le barrage, Adana.



(continued from page 6)

(Suite de la troisième page)

In the following four-domed section are exhibited porcelain and crystal ware from Britain, France, Germany, Italy, Poland, Russia and Delhi, in which dominate different designs and colours denoting different artistic tastes. But among them there are also European porcelains, such as dinner-sets, jugs and basins, *aşure* (a sort of Turkish sweetmeat) pitchers, and coffee-sets, etc., which were especially made for the East, and which are rare works of art reflecting the influence of Turkish taste on foreign artists.

The remaining two-domed section contains gold, silver, gilt, and tombac, vessels, together with copper-ware and similar goods.

Near the kitchens stands a mosque, the *Helvahane Camii*, which was in an even more dilapidated condition, chiefly as the result of a big fire in the course of which the tension rods of the walls became twisted and the entire internal masonry cracked and split. At the time of the fire, the building was being used as a depot for various kinds of fats and oils and this explains the magnitude of the damage caused. This building, too, has been completely repaired and restored, and is serving as a museum of what is called İstanbul glassware - that is to say, of *kandils* (small oil-lamps used in mosques), bottles, plaster window-frames with coloured glass, and *Çeşmibülbül*s (literally, nightingale's eyes, and in other words, vessels etc. with coloured dots and tracery) such as carafes, glasses, recipients for cooling water by means of ice, special vases for tulips, as well as vases for all other kinds of flowers, which were made in İstanbul from the beginning of the 17th century. Other works of art exhibited in this building are various porcelains marked *Eser-i İstanbul* (Made in İstanbul), the delicate porcelains made at the Porcelain Factory of the Yıldız Palace, in İstanbul, some of them gayly decorated with scenes of that city, and numerous plates and vases inlaid with gold.

There is also a special show-case containing works of art made of a sort of red clay called *Lüleci çamuru* in Turkish.

Thus, the Palace Kitchens first built by Fatih Mehmet II (the Conqueror) almost five centuries ago in order to feed the Royal Household and his thousands of retainers have after various vicissitudes been restored by the Republican Government and have opened their doors as Museums of priceless exhibits, comprising thousands of pieces representing the finest examples of the

du passé hittite à leur seuil, mais comme mon ami le berger, elles sont les anneaux inconscients d'une longue chaîne historique.

On s'en retourne vers Ankara. La nature en Anatolie réserve souvent des surprises: pouvais-je penser en revenant revivre une expérience aérienne des plus curieuses? C'est de s'avancer dans un brouillard quasi complet! Quand on fait de longs vols de nuit surtout au-dessus de l'Atlantique, on surplombe ou l'on traverse indéfiniment des bandes de nuages. En se prolongeant, à la longue une dépression vous affecte et si cette impression augmente, l'on se sent dissocié du monde vivant. Les nuages font un ouatage complet, l'air de la cabine est mort, on avance sans repère, aveuglement, une petite chose dans un cercueil de métal vibrant sans cesse, une expérience en dehors de la norme du temps.

En automobile, on entre dans le brouillard comme en avion; on surplombe les nuages et l'on perd de suite le sens immédiat des choses. Ce brouillard n'a rien de l'horreur de celui des villes, chargé de poussière et de fumées avec une odeur de brûlé - non, celui-ci est comme un voile gris, légèrement lumineux, froid et un peu triste, qui va, vient, flotte, augmente, diminue, s'épaissit, s'éclaircit, s'approche, se retire en longues bandes insaisissables. Que ce soit la mer à trois mille mètres sous soi avec un bateau en coquille comme seul repère, ou la terre qui semble s'échapper, avec l'arbre fantôme ou le village menaçant que l'on craint de heurter en voiture, le brouillard, les nuages, ces frères jumeaux, créent une atmosphère complètement irréaliste. L'expérience est curieuse à comparer. Hélas! le plateau superbe disparaît complètement. Heureusement qu'on le sait là, et que bientôt si le vent change, comme disait Homère dans le Chant V de l'Odyssée, on verra sur l'horizon «s'élever le pin qui touche les nues: forêt antique, desséchée par les feux du soleil et par le cours des âges.» Car près d'Ankara à droite de la route il y a quelques vieux arbres nouveaux sur la ligne d'horizon se découpant le soir en ombre chinoise. Ils tendent vers un ciel maintenant plein de neige et de vent, des troncs antiques que ni Borée en hiver ni le soleil mordant d'août n'affectent plus.

silversmith's and goldsmith's art, of porcelain products, and of copper and glass-ware, collected from all parts of the world, from China to Western Europe.

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