

TEACHERS' GUIDEBOOK

Orientalist Painting Collection

Intersecting Worlds: Ambassadors and Painters



PERA MUSEUM

Dear Teachers,

Suna and İnan Kır   Foundation Pera Museum expands its programs with online events. Pera Learning Programs came up with Teacher Guidance Booklets as part of the collection's exhibitions.

Teachers can visit and teach using online 3D exhibitions. The booklets include descriptions of selected works, suggested activities and questions for students related to exhibitions such as Orientalist Painting Collection - Intersecting Worlds: Ambassadors and Painters, K  tahya Tiles and Ceramics Collection - Coffee Break as well as Anatolian Weights And Measures. Teachers can use these booklets to prepare ahead of their visit to the museum with student groups, gain insight into how to examine the pieces. With the provided information students develop critical and creative thinking, inquiry and accurate self-expression skills. Following the online museum trip, teachers may do various activities back at school about the exhibitions.

For digital exhibitions, please visit: <https://www.peramuzesi.org.tr/sergi/dijital-sergiler>

For more information: ogrenme@peramuzesi.org.tr

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About Pera Learning

Pera Museum Learning Programs' workshops, which include hands-on activities, aim to bring the museum into social life. Pera Learning continues to hold uniquely colorful and creative events organized under the Pera Kids (4-6, 7-12), Pera Young (13-17), Pera+ (18+, 60+), Teachers, School Groups (kindergarten, primary school, middle school, high school) and Pera Enabled (Mentally Disabled) categories with programs, collection exhibition- and temporary exhibition-themed workshops designed for this purpose.

Participants with any level of experience can explore different aspects of museology through workshops focusing on different artistic movements. At the same time, the participants enjoy an immersive exploratory experience through sight, touch and smell. Pera Learning also organizes Virtual Reality, Maker, 3D Design, Minecraft and IoT workshops, which are highly popular among children and young people. Using creative drama methods such as role-playing and improvisation and gamification, the program features activities that enable visitors to experience the museum as a living space, become more aware about what a museum is and improve their aesthetic skills.

Pera Learning's annual program also offers workshops designed for special occasions. Creative drama, body percussion and storytelling activities, Children's Chamber Orchestra and Children's Choir events are organized for children on April 23 National Sovereignty and Children's Day. Young people can enjoy interesting workshops such as hip-hop dance workshops and mask workshops free of charge on May 19 Commemoration of Atatürk, Youth and Sports Day. Pera Learning also organizes various other workshops such as Semester Break Workshops, Mother's Day, Father's Day, Summer Vacation Workshops and Special New Year's Workshops.

At Pera+ workshops, which can be attended by anyone aged 18 and over, participants enjoy an expert guided tour of Pera Museum's collections and temporary exhibitions and have a multidisciplinary museum experience encompassing philosophy, music, literature and photography. Pera Learning organizes exhibition tours and interdisciplinary workshops for teachers from various fields of study as part of its collection exhibitions. These workshops offer teachers information on how to give their students a more effective and interactive museum tour. Pera Learning also holds group exhibitions in the summer, featuring the creative works by children who attended the temporary exhibition-themed summer workshops. The exhibition consisting of objects created by children during the summer workshop program can be visited at the workshop area and online.

We invite everyone to Pera Museum to express themselves through art and design in this wide variety of workshops organized as part of our Learning Programs.

Suna and İnan Kır ç Foundation Orientalist Painting Collection

2nd Floor Exhibition Hall Sevgi and ErdoĖan G n l Gallery

The Suna and İnan Kır ç Foundation's Orientalist Painting Collection is one of the most elaborate collections in Turkey. This grand collection brings together important works by European artists inspired by the Ottoman world and mainly Istanbul, as well as works of Ottoman artists and also works reflecting how influenced one another from the 17th century to the early 20th. Presenting a vast visual panorama of the last two centuries of the Ottoman Empire, the collection also includes works by Osman Hamdi and his most famous painting "The Tortoise Trainer". The collection, which sustains an exceptional stance as it is focused particularly on the Ottoman Orientalist art, is exhibited to the public through Pera Museum's long-term thematic exhibitions at the Sevgi and ErdoĖan G n l Gallery.

Intersecting Worlds: Ambassadors and Painters

Since its earlier periods, the Ottoman Empire has established intense relations with European states. Urged by curiosity and a certain degree of fear at times, the West's efforts, on the other hand, to be acquainted with and understand this government of immense military power and source of political authority, emerged as a political exigency. Undoubtedly, the encounter of markedly different cultures bore the most enduring fruit within the realm of arts.

Sprawled across a vast geography, the Ottoman Empire welcomed more ambassadors than it sent to other countries, and particularly until the 19th century; these ambassadors were embraced, per Ottoman tradition. Wars, the increase of trade as a means for mutual prosperity, and conflicts of status were the most significant factors behind the intense traffic of diplomacy. In turn, western ambassadors were prompted by the need to document the cities, particularly Istanbul, social structure, customs, administrative and military organization of the Ottoman Empire; apart from the reports they drafted upon their return, they also took advantage of the gifts and paintings they carried along. Often presumed to be true-to-life visual documents, such paintings thus became the most evident expressions of respectability and social status, and attained a special place and meaning, partly due to their potential to address the masses. The works that ambassadors commissioned to artists they added to their retinue en route to the East or to their local counterparts they encountered during service, evolved into books with engravings or collections decorating the walls of European chateaus, and served as source material for works by other artists, thus generating a large visual repertoire on the Ottoman world.

Ottoman ambassadors sent to European countries were subjects of monumental portraits painted by leading European artists of the period, immortalizing these historic visits.

This selection from the Suna and İnan Kır ç Foundation Orientalist Painting Collection not only allows us to travel across the meandering paths of diplomatic history under the guidance of art, but it also introduces us to intriguing personalities. Ambassadors and painters continue to communicate with us through a silent yet equally rich and colorful language of expression, presented in their reports and letters, and share with us their respective periods, worldviews, travels and experiences, as well as the ceremonies they joined.

Vocabulary: Orientalism, Ambassador, Grand Vizier, Arz Odası (Audience Hall), Janissary Soldiers, Sacking of the Bowls ( anak YaĖması)/ Service Pay (Ulufe)

The Welcoming of Venetian Bailos to Ottoman Lands

The Ambassadorial Procession



Jean Baptiste Vanmour, 1725?
Oil on canvas, 88,5 x 120,5 cm.

The painting depicts the passage of a European ambassadorial delegation, escorted by Ottoman dignitaries, along the hills of the Pera district of Istanbul. The ambassador, who has been placed in a quasi-central position in the foreground, is seen riding a white horse near Galata Cemetery. The ambassador depicted in this series could be the Venetian Bailo Francesco Gritti, who served in Istanbul between 1723 and 1726. On the foreground there is a company of janissaries, on the left a group of people watching the procession, while in the background Golden Horn covered with sailing-boats, Süleymaniye Mosque and Bozdoğan Aqueduct are visible.

Did you know?

The welcoming of Venetian bailos -European and especially Venetian ambassadors were called bailos- to Ottoman lands would begin with the arrival of the ambassadorial delegation in Gökçeada; the number of ships present in the welcoming ceremony was of considerable importance. Francesco Gritti was greeted with two galleys and the firing of 15 salvos. After being offered a selection of treats, the bailo and his retinue, dressed in official attire, would enter the city with a procession attended by the public.

Questions

1. What historical event is depicted in this work?
2. What could be the time and place of this event?
3. What could be the reason why the clothes the people in the painting wear are different?
4. Which of the people depicted do you think the artist wanted to draw the viewers' attention to?
5. Where do you think the ambassador in the painting was from?

Answers

1. This painting depicts an ambassadorial procession. The artist portrays the ambassadorial procession traversing the city. The procession goes to the Topkapı Palace, where the Venetian bailos will be accepted by the sultan into the Ottoman lands.
2. During the Ottoman period (1723-1726) and in the Pera-Galata region of Istanbul, where Pera Museum is located today. The Pera Cemetery is in the center and the walls of Galata are in the background.
3. Since the Ottomans and Venetians represented different cultures, their attire was different.
4. Venetian Bailo Francesco Gritti.
5. Italian.

The Ambassadorial Delegation Passing through the Second Courtyard of the Topkapı Palace



Jean Baptiste Vanmour, 1725?
Oil on canvas, 90 x 121 cm.

The audience of the ambassadors at the Palace often coincided with the day of ulufe, on which the Janissaries received their pay every three months. As the ambassadorial procession passed through the second courtyard of the Topkapı Palace, they would observe the Janissaries, who, having received their pay, would scramble for the plates of food on the ground. In this painting, which is the second painting of the series, the procession of the delegation, which is depicted passing through the courtyard led by two palace officials on the right, witnesses this event called “çanak yağması”.

About the Topkapı Palace

The Topkapı Palace was the official residence of the Ottoman sultans and functioned as the administrative and educational center of the state. In the Palace, which was commissioned by Mehmed the Conqueror in 1460 and completed in 1478 with some additions made over time, the Ottoman sultans and their court resided until the mid-19th century. In the early 1850s, the palace could not hold up to standards of 19th century state protocol and ceremonies, so the Sultans moved to the Dolmabahçe Palace by the Bosphorus strait.

Who were the Janissaries?

The Janissaries were a military class in the Ottoman Empire. Its foundation dates back to the reign of Orhan Gazi or Murad I according to different sources. “I am a janissary soldier at Kapıkulu corps. We receive a salary called ulufe every three months. We join the army during wars and ensure the security of the capital when there are no wars. I was born into a non-Muslim family living in the Balkans. With my family's permission, I was taken from our village by soldiers and placed with a Turkish family in Anatolia. Later, I went to the capital and received military training at the Acemi Ocağı (cadet school). This is called the 'Devshirme System'. I was able to save up a considerable amount with the salary I received from the state. I'm retiring next year. We are not allowed to work two jobs or marry during our military service.” (Source: Social Sciences, 7th grade textbook)

Questions

1. Have you had the opportunity to visit the Topkapı Palace? Where in the Topkapı Palace would you find the figures in the painting?
2. Which character did the painter want to draw the viewers' attention to in this painting?
3. What do you think the duties of the two people in blue kaftans were?
4. Why was the audience of the ambassadors at the Palace intentionally scheduled to take place on the same day as the day of ulufe?
5. Who are the figures depicted in some sort of an action in the background? Comment on their action.

Answers

1. The painting depicts the ambassadorial procession in the second courtyard of Topkapı Palace.
2. To Francesco Gritti, the third figure portrayed walking in the foreground. The striking color of his wig and attire draws the viewers' attention.

3. These people are interpreters.
4. For the ambassadorial procession to observe the janissaries, who, having received their ulufe, scramble for the plates of food on the ground.
5. The figures in the background are janissaries. The day when the Ottoman soldiers depicted in the painting receive their salaries every three months is referred to as the day of ulufe. For this reason, the janissaries are scrambling for the plates of food on the ground as the ambassadorial delegation passes. This event was a demonstration of the army's strength and the soldiers' allegiance to the sultan in power.



Jean Baptiste Vanmour, 1725?
Oil on canvas, 90 x 121 cm.

Dinner at the Palace in Honor of an Ambassador

The painting depicts the banquet held by the Grand Vizier in the Arz Odası (Audience Hall) for the ambassadorial delegation before the ceremonial appearance before the Sultan. During this banquet held in Kubbelatı, where the Divan-ı Hümayun (Imperial Council) meetings took place, the ambassador, flanked by his two dragomans (interpreters), would be seated at the Grand Vizier's table. The other members of the delegation would also be seated at the same table with other Ottoman dignitaries. The intendant of doorkeepers, who is holding a staff and in charge of the food service, and servants are placed in the foreground.

Did you know?

As can be seen in the painting, the Grand Vizier would be seated higher than the ambassador. This was a show of strength. His top-ranking retinue would also sit on low stools. Some ambassadors complained that the Grand Vizier would not show them the respect they deserved, and even the height of the stool on which the Grand Vizier would sit was the topic of one of these complaints.

Who is the Grand Vizier?

The grand vizier was the sultan's absolute deputy and assistant. Grand viziers were second to the sultan in the hierarchy of the Ottoman Empire. They held the sultan's seal and took part in campaigns where the sultan did not participate as the army commander under the title of Serdar-ı Ekrem. They were responsible for appointing and removing senior civil servants. They started to chair the council meetings starting from the ruling period of Mehmed the Conqueror.

Who were Dragomans (Interpreters)?

Diplomats needed people with a great command of foreign languages to assist them in their communication with other states. During the Ottoman Empire, these interpreters were called "Dragomans".

"The ambassador then addresses the grand vizier, not the sultan, through his dragoman..." (Source: From the book *Intersecting Worlds: Ambassadors and Their Portraits*, Günsel Renda, "Diplomatic Relations in the Ottoman Empire: Ambassadors and Their Portraits" 39, 2014.)

Questions

1. As can be seen in the painting, who were the ambassadors seated with for a dinner in the Ottoman Empire?
2. What are the signs indicating that the setting of the painting is a dining hall?
3. What could the grand vizier and the ambassador be talking about?
4. Who assisted them in their conversation?
5. Guess where the sultan is in this painting.

Answers

1. The Ambassador is having dinner with the Grand Vizier. (The Grand Vizier is the Sultan's absolute deputy.)
2. The figures in the work are depicted sitting at tables with serving platters in front of them. Guests have always had an important place in the Turkish culture.
3. It is a question for making a guess.
4. Dragoman, i.e. the interpreter, was the one who assisted.
5. The silhouette standing behind the small window on the wall in the center of the painting is the Sultan.



Jean Baptiste Vanmour, 1725?
Oil on canvas, 90 x 121 cm.

Ahmed III Welcoming a European Ambassador

Once the ambassador was dressed in a special fur-lined silk kaftan known as "hilat", he would be taken to the Sultan's audience at Audience Hall. A vizier would receive the ambassador's letter of credentials and the Grand Vizier would place it on the cushion next to the Sultan. Following speeches of mutual good will, the ambassador would bow before the sultan and, walking backwards, leave the Audience Hall.

Who is Ahmet III portrayed in the painting?

Ahmed III was the sultan during the Tulip Period. His father was Mehmed IV and his brother was Mustafa II.

Ahmed III received a quality education and training and was tutored by famous teachers. After the Second Siege of Vienna in 1683, Ottoman armies faced defeat upon defeat and the Europeans restored their military dominance in the region, which forced the hands of Ottoman rulers and intellectuals to gradually accept the military superiority of Europeans. Thus began the "Tulip Period", where the official bodies of the Ottoman Empire began to be westernized for the first time in our history, starting from the early 18th century.

The Tulip Period

During the period known as the "Tulip Period", lasting between 1718 and 1730, Ahmed III was the ruler with Nevşehirli Damat İbrahim Pasha serving as his Grand Vizier. The Tulip Period was the first time in the Ottoman history when Ottomans had a keen interest in Western cultures and institutions. During this period, the Ottomans had good relations with the Western world, especially with the French. The Patrona Halil Revolt marked the end of the Tulip Period. Vanmour's painting depicting Patrona Halil is in the Rijksmuseum in the Netherlands.

Questions

1. What are the signs indicating that a welcoming ceremony was taking place in the scene depicted in the painting?
2. Where does the ambassador visit the sultan?
3. Where is the sultan positioned in the painting?
4. Why do the Ottomans hold the ambassador and his retinue by the arms?
5. What could the ambassador have brought for the sultan?
6. To whom should the ambassador give the letter first?
7. Can you see the ambassador's letter?
8. Where does the Grand Vizier place the letter?
9. How does the ambassador leave the hall after presenting the letter? Why?

Answers

1. Francesco Gritti is depicted in the audience of Ahmet III and his retinue.
2. In the Audience Hall.
3. He is sitting on his throne.
4. For security reasons.
5. A letter of credentials.
6. To the Grand Vizier
7. Yes/No
8. He places it in the box next to the sultan.
9. By bowing before the sultan and, walking backwards. In the Ottoman Empire, the ambassadors would leave the Audience Hall without turning their backs to the sultan to show their respect.

Did you know?

The works included in the exhibition were made before the camera was invented.

What is photography?

Photography is the practice of transferring physical objects and forms, i.e. images, in nature onto a photosensitive glass, paper or surface by means of a camera, light, optics, electronics and chemicals. The word "Photography", which is the combination of the Greek words photos meaning "light" and graphos meaning "to draw", literally translates to "drawing with light".

Camera Obscura, which is Latin for "dark chamber", is the ancestor of the photographic camera. Its earliest versions date back to antiquity. The camera obscura is an optical (light) instrument that projects the picture of its surroundings on the screen.

This device, which can be simply described as a closed chamber, were used to cast an inverted image of the outside scene on the opposite wall. For centuries the technique was used for viewing eclipses of the Sun without endangering the eyes and, by the 16th century, as an aid to drawing;

the subject was posed outside and the image reflected on a piece of drawing paper for the artist to trace.

The First Photograph in History

The first known photograph in history was taken in 1827 by Joseph Nicéphore Niépce, a retired military officer. Niépce was able to take a photograph of a pigeon nest on the roof with an exposure time of eight hours. He did this by exposing a metal plate to light and using embossing and printing techniques. After Niépce's death in 1833, Niépce's formal partner, painter and scientist Daguerre invented Daguerreotype photography in 1839, which is considered a turning point for photography.

Photography in the Ottoman Empire

Daguerre's invention was announced in *Takvim-i Vekayi*, the first Ottoman newspaper founded at the request of Mahmud II in Istanbul on October 28, 1839.

Painter Girault de Prangey spent a considerable amount of time in Istanbul during his journey to the east, which he embarked on three years after the invention of Daguerreotype, and took the first known photographs of the Ottoman Empire in 1843. These photographs include cityscapes, various shots of the Bosphorus with fishgarths, a narrow road stretching alongside a cemetery, close-up of a mosque and a fountain.

The First Photography Studio in Istanbul

French-born Compas became the first photographer to be mentioned in Ottoman newspapers as a student of Daguerre in February 1842. Apparently, he displayed the photographs he took using silver plates at Belle Vue in Pera every day of the week, taught what he knew and sold certain materials. *Journal de Constantinople's* November 11, 1846 issue praised the talents of this master photographer who was teaching the daguerreotype process to 97 students and announced that he had opened a new studio right next to the Church of St. Georg in Galata. The Pera region served as a very important platform for the photography practices of the day. (Source: *Istanbul, Photographers, Sultans 1840-1900*, Catherine Pinguet, İş Bank Culture Publications, 2014, p. 45)

The Abdullah Brothers

They were the official photographers of the Ottoman Empire. Through their photographs, they showed the social life during the reign of Abdulaziz and Abdulhamid to the whole world. They opened a photo shop near Tünel in Istanbul in 1858.

A Scene from the Turkish Harem



Franz Hermann, Hans Gemminger,
Valentin Mueller, 1654
Oil on canvas

The painting is thought to be part of a series commissioned by the Holy Roman Empire's ambassador Hans Ludwig von Kuefstein, who was sent to the Ottoman Empire in 1628-29, on his return to Vienna. The inscription over the painting reads, "As it is not customary for distinguished Turkish ladies to leave the house or meet strangers, they invite each other to their homes and amuse themselves with dance, comedy and similar forms of entertainment." In the lower section of the painting, guests are greeted while women dance to the rhythm of the tambourine.

In the upper section, two women are seen dancing with scarves on their heads and embroidered kerchiefs in their hands, accompanied by musicians playing traditional instruments, such as rebab, santur, and tambourine. The carpets, garments and instruments are depicted in elaborate detail.

Harem

Literally, it means temple or sanctuary. It is used to refer to a place where general access was prohibited or controlled and where certain persons or behaviors were not allowed. The reason why private sections of a household and the women living there were categorized as harem is due to the fact that Islam forbids men, especially those who were not blood relatives of the women residing there, from entering these sections.

The head of the harem was the sultan's mother, the valide sultan. The eunuch was the person in charge of this section. The valide sultan had authority over the family members and sat atop the administrative/service hierarchy of the harem. The concubines who were brought to the Harem were taught how to sing, sew, play a musical instrument, dance and the Turkish language. (The Imperial Harem: Women and Sovereignty in the Ottoman Empire, Leslie P. Peirce, History Foundation Yurt Publishing House, 1993.)

Kozbekçi Mustafa Ağa and His Retinue



When Karl XII of Sweden was defeated by Tsar Peter the Great of Russia in 1709, he fled to the Ottoman Empire and left behind a large amount of debt as he returned to his home country. The Ottoman Empire sent Kozbekçi Mustafa Ağa to Stockholm to settle this debt in 1727. Although Mustafa Ağa returned to Istanbul empty handed at the end of his 15-month stay in Sweden with a retinue of 23 people, he was very well received in this country and was the subject of portraits painted by Schröder, artist to Fredrik I. The viewers' eyes are direct to a dagger embellished with stones on the waist of Mustafa Ağa, who is portrayed in a kaftan with ermine fur lining with three people from his retinue standing next to him.

George Engelhardt Schroder, 1727-1728?
Oil on canvas

Yusuf Agâh Efendi



Carl Fredrik von Breda, 1794-1796
Oil on canvas

Yirmisekiz Mehmed Çelebi was the first Ottoman state official who left the empire for an ambassadorial mission. On his return from an 11-month stay in Paris, the ambassador presented what he saw during his travel to the sultan in a book. In the meeting held in 1793 in Reis-ül Küttap's (the Head Secretary of the Imperial Council, responsible for the scribal works of the Ottoman bureaucracy) waterfront mansion in Bebek, it was decided to establish the first permanent embassy of the Ottoman Empire in the UK for the necessity of establishing an embassy of European standards, and Morali Yusuf Agâh Efendi, the Clerk of Galleons, was appointed as ambassador. Arriving in London after two-month-long journey, the delegation settled in the residence they chose on Adams Street in Adelphi, on the banks of the Thames. Famous for the portraits he painted in his studio on St. James Street, Swedish painter Carl Fredrik von Breda also painted this monumental portrait of Yusuf Agâh Efendi, who was present in many events attended by high-ranking bureaucrats in London.

Questions

1. Who was the first ambassador that the Ottoman Empire sent abroad? Which country did the first ambassador go to?
2. Who was the first permanent ambassador that the Ottoman Empire sent abroad? Which country did he go to?

Questions

1. Yirmisekiz Mehmed Çelebi, France.
2. Yusuf Agâh Efendi, the UK.

Portrait of Charles Gravier Count of Vergennes and French Ambassador, in Turkish Attire



In this portrait, painted by the artist in Istanbul, the ambassador is depicted with a smoking pipe, in Turkish garb, while sitting in an Ottoman style room. The exquisitely drawn minute details of the clocks on the cushion, on which the model is resting his right arm, the floral decorated and bejeweled dagger on the yemeni belt and the string of prayer beads on his left hand, are noteworthy. Count of Vergennes Charles Gravier (1717-1787) was appointed ambassador extraordinary to the Ottoman capital in 1755 and in the same year he became the appointed ambassador and kept this position until 1768, contributing to the trade relations between France and the Ottoman Empire. Apart from the reception of the ambassador by the sultan, Favray also depicted a panorama of Istanbul for the ambassador.

Antoine de Favray, 1766
Oil on canvas, 141.5 x 113 cm.

Portrait of the Countess of Vergennes in Turkish Attire



The countess is depicted in a pose similar to that of her husband, Ambassador Charles Gravier, while sitting on a divan. The difference is that the Countess of Vergennes is looking directly towards the viewer. In both paintings, the clothing and jewelry are depicted in exquisite detail, the drawing was rendered with great care and the artist was very successful in reflecting the texture of materials like fur, cloth, pearls and gold.

What is a portrait?

A portrait is a painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality and mood of the person. For this reason, in photography, a portrait is generally not a snapshot, but a composed image of a person in a still position.

Antoine de Favray, 1766
Oil on canvas, 129 x 96 cm

Questions

1. What elements may be found in portrait painting?
2. What information may be elicited from portrait painting?

Answers

1. Clothes, accessories, etc. of the period.
2. The period in which the subject of the portrait lived, where he/she lived, his/her culture, etc.

Yeni Camii and the Port of İstanbul



Jean-Baptiste Hilair, 1789
Watercolor on paper

As one might conclude from the note the artist inscribed in the lower section of the painting, this work reveals the loading of the antiques collected by French Ambassador Choiseul-Gouffier on boat, to be shipped to France. Choiseul-Gouffier, who, together with Hilair, arrived in the Ottoman Empire for the first time in 1776 to map the Aegean, extensively used Hilair's paintings in his book, *Voyagé Pittoresque de la Grèce*. This collaboration between artist and the diplomat, who had a penchant for Antiquity, persevered after Choiseul-Gouffier was appointed as ambassador to İstanbul in 1784.

In the lower left section of the painting, one can see the antiques being transported to caiques. Despite the fact that the painting is the depiction of a particular event, the view of the Port before the city silhouette defined by monumental buildings, as well as the routine of daily life also come to the fore. The views of the Golden Horn and the Port, which include local figures smoking pipes, chatting, waiting to embark the boat, are compositions that frequently appear in Hilair's paintings of İstanbul.

Panorama of Istanbul



Antoine de Favray, 1773
Oil on canvas, 100 x 213 cm.

Panoramic views of Istanbul hold an important place among the paintings de Favray produced in Istanbul. The fastidiousness and accuracy with which details are incorporated into the landscapes render these works an important documentary character. As often practiced by other Western artists of the period, the views of Istanbul are painted from the embassies in Pera, and particularly from the Russian Palace, where the artist resided for some time during his stay in Istanbul. The gardens in the foreground of the painting belong to the Russian Palace. In addition to various districts of Istanbul, Topkapı Palace and a building complex, which de Favray refers to as the Asian Palace, are also discernable in the painting.

In his letter to Turgot, Favray writes, "... a palace is visible. It is called the Asian Palace Sultan Murad IV had the palace constructed in Persian style upon his return from the Baghdad military expedition Today, the palace is abandoned...." When compared to the works of other artists such as Hilair and Cassas, it can be concluded that the building complex in the Harem area is the "Kavak Palace", which no longer exists. The high, snow-capped mountain in the background, to the right, is Uludağ.

Did you know?

The architect of Fatih Mosque, Mehmed the Conqueror's mosque, is Atik Mimar Sinan (15th century). The architect of the Süleymaniye Mosque is Mimar Sinan (16th century). The architect of Kılıç Ali Pasha Mosque is Mimar Sinan. (16th century). (Source: The Age of Sinan - Architectural Culture in the Ottoman Empire, Gülru Necipoğlu, Istanbul University Press, 2013)

Historical structures seen in the painting

- Topkapı Palace
- Sultan Ahmet Mosque
- Tophane-i Amire
- Kaptan-ı Derya Kılıç Ali Pasha Mosque
- Russian Palace

The Sultan's Imperial Caïque off the Shores of Üsküdar



Clara Barthold Mayer, late 18th century
47 x 65.5 cm.

After he was made knight in England, Scottish Sir Robert Ainslie, 1st Baronet was appointed to Istanbul as ambassador, whereupon he departed from England in May 1776 and reached Istanbul in October. Having served as ambassador until 1792, Sir Ainslie endeavored to increase trade between the two countries and ameliorate the relations that had gone sour during the Russo-Ottoman War.

Known for his passion for Antiquity, numismatics, natural history, and the lifestyle of the East, the ambassador created an important collection with the Ottoman and Byzantine works and coins he collected, as well as the paintings he commissioned to artist Luigi Mayer in his retinue.

A friend of the ambassador, Germany-born watercolorist Luigi Mayer is known to have arrived in Istanbul after 1786. In order to create the illustrations to be published in *Views in Egypt*, *Views in Palestine*, *Views in the Ottoman Empire* in London as of 1801, he traveled across the Mediterranean coast, Anatolia, the Aegean, the Balkans, and Egypt and executed hundreds of compositions reflecting ancient cities and genre scenes. Upon his return to Istanbul, Mayer married Clara, who is presumably the daughter of Sir Ainslie's dragoman Mr. Barthold. Having taken a close interest in painting, Clara thus became her husband's collaborator and assistant. In their works depicting the final days of 18th-century Istanbul, the couple portrayed the picturesque views of the increasingly modernizing and changing city, as well as details from daily life. Even after they returned to England in 1794, the Mayers continued to produce Eastern-oriented watercolors to be engraved. Although they mostly executed landscapes with figures, in 1799, Luigi Mayer painted a portrait of his wife dressed in Turkish attire. Following Luigi Mayer's death in 1803, Clara resumed painting at their house in London's Portman Square and endeavored to publish their works.

Questions

1. What is the means of transportation depicted in the painting?
2. Do you see any means of transportation other than the caïque?
3. Can we say that the sultan's imperial caïque was the official vehicle of that period?
4. Do today's boats look anything like the caïque in the painting?
5. Have you ever been on a caïque before?
6. Which means of transport were used in the past?
7. Which motorized vehicles are used today?

Answers

1. Sultan's Imperial Caïque
2. No.
3. Yes.
4. No, today's boats have a more modern look.
5. Student's own answer.
6. Non-motorized vehicles such as ships and coaches were used in the old times.
7. Today, there are a wide variety of motorized and non-motorized transport vehicles. (Airplanes, automobiles, buses, etc.)

The Daughter of the English Ambassador Riding in a Palanquin



Fausto Zonaro, 1896
Oil on canvas

Until he was appointed as the court painter in 1896, Zonaro was predominantly commissioned by the European embassies in Istanbul. In his memoirs, the artist reveals that British Ambassador Sir Philip W. Currie (1894-96), who was one of Zonaro's clients, commissioned a painting depicting his stepdaughter on the palanquin on her way to the church to marry to a diplomat. Sir Currie also requested the view of the Golden Horn -as seen from the garden of the embassy-, to be included in the background of the painting. The palanquin carriers, two embassy officials smartly dressed in their uniforms, and the young woman sitting on the palanquin in her bridal veil, posed for the artist for several days. According to the accounts kept by

Zonaro's wife Elisa, British Ambassador Sir Philip W. Currie paid 42.27 Liras in May 1896 in exchange for one oil painting and one watercolor painting. This must be the oil painting in question.

What is a palanquin?

A palanquin is a covered litter carried by bearers on their shoulders or on animals such as elephants, camels and horses. Palanquins were popular in the UK, France, and Italy in the 17th and 18th centuries. Also, palanquins were decorated with carvings and paintings of mythological scenes.

Attire in the Ottoman Empire

During the reign of Mahmud II, the army started using a European style uniform consisting of a jacket, trousers and boots for the first time. In 1826, this change of attire was extended to the public, with the turban and robes being replaced by jackets, trousers and fez.

Questions

1. What is a palanquin?
2. What were the palanquins decorated with?
3. What are the non-motorized means of transport used today?
4. What are eco-friendly means of transport?
5. What are the motorized means of transport used today?

Answers

1. A palanquin is a covered, wheelless vehicle usually carried by bearers on their shoulders or on animals such as elephants, camels and horses.
2. Palanquins were decorated with carvings and paintings of mythological scenes.
3. Bicycles, coaches, boats, sailboats.
4. Bicycles, sailboats, electric vehicles.
5. Automobiles, airplanes, ships, motorcycles.

Osman Hamdi Bey

Osman Hamdi Bey, whose life and art are on display through his works in the Suna and İnan Kırac Foundation Collection, was an Ottoman intellectual raised by the Tanzimat Era and an exceptional personality, who made substantial, diversified and lifelong contributions to various fields of culture and arts such as painting, archaeology, museology, and art education.

More than 100 years after his death, the legacy Osman Hamdi Bey left behind live in the works of academics, institutions, and museums. He continues to make headlines, draw attention, be heard, and become the topic of heated debates.

This special section dedicated to Osman Hamdi Bey at the Sevgi and Erdoğan Gönül Gallery of Pera Museum displays different aspects of his impassioned relationship with the art of painting through his works included in the Suna and İnan Kırac Foundation Collection.

The exhibition also pays tribute to this multifaceted personality by "A Journey into the World of Osman Hamdi Bey" virtual reality experience which enables the audience to pay visit to Osman Hamdi Bey's working space and to step into his painting The Tortoise Trainer.

About the Artist

- Osman Hamdi, who served as ambassador, minister and grand vizier, was born as the eldest of four sons of İbrahim Edhem Pasha and Fatma Hanım on December 30, 1842 in Istanbul.
- Osman Hamdi, who started primary school in Beşiktaş, later went to Mekteb-i Maarif-i Adliye in 1856. It is presumed that this was when his interest in painting, which became noticeable in his charcoal drawings, was discovered.
- In 1860, Osman Hamdi, who was the 18-year-old son of İbrahim Edhem Pasha, the Minister of Commerce at that time, was appointed to the Translation Office and became one of the first students to be sent to Paris where he studied law.
- On September 4, 1881, he superseded P. Anton Dethier, director of the Imperial Museum (Müze-i Hümayun), after his passing. He started working on organizing and making improvements to the museum in the Tiled Pavilion.
- He was appointed as the director of the School of Fine Arts (Sanayi-i Nefise Mektebi), which was officially established on January 2, 1882. Adopting the academic model of the Paris School of Fine Arts, the school, which welcomed its first students on March 2, 1883, provided education in the fields of painting, sculpture and architecture.
- The passing of Osman Hamdi Bey in his mansion in Kuruçeşme on February 24, 1910 was greeted with a great deal of sorrow in Istanbul and the West. The funeral ceremony attended by state officials and foreign representatives was followed by speeches at the Imperial Museum after the funeral prayer in Hagia Sophia. The artist was buried in Eskihisar, which he loved very much, as per his will.

The Tortoise Trainer



Osman Hamdi Bey, 1906-1907
Oil on canvas, 221.5 x 120 cm

The Tortoise Trainer is a painting by Osman Hamdi Bey, which was on display at the Salon exhibition organized by Société des Artistes Français on May 1, 1906 with the French title "L'homme aux Tortues" (the Man with Tortoises) and named simply as "Tortoises" in English in one of the exhibition catalogs.

In a letter to his father which he wrote when he was in Baghdad, 37 years before completing his painting, Osman Hamdi Bey expressed his gratitude for receiving an issue of *Le Tour du Monde* and stated that he enjoyed reading it. That issue of the magazine included an article by Swiss diplomat Aimé Humbert, describing what the author had seen in Japan, mentioning tortoise trainers who were usually Korean. Represented by an engraving describing this activity, the article explained that the trainers would teach the tortoises to walk in a row and to climb on top of each other on a low table while accompanied by a rhythm played on a small drum. It can be thought that this article and engraving inspired Osman Hamdi Bey for his celebrated work *The Tortoise Trainer*. In the scene depicted by Osman Hamdi Bey, a man in Eastern attire is examining in a contemplative fashion, the tortoises roaming and feeding on the greens on the floor. He holds a ney in one of the hands he has

clasped behind; a nakkare, or a small kettledrum hangs down from his back. The pediment of the lancet window in front of which he stands bears the following inscription written in calligraphy "Şifa'al-kulûp lika'al Mahbub", meaning "Closeness to the Beloved (Muhammad), healing to the heart". The scene takes place in one of the upper-story chambers of Bursa's Yeşil Camii (Green Mosque) and, as in many other paintings by the artist, the male figure is Osman Hamdi himself. Although the instruments on his back and in his hand suggest that he might be a dervish, his skull cap is similar to the "Kurd of Mardin"-style skull cap, which is described as "felt calpac wrapped in Yemeni scarfs" in the *Elbise-i Osmaniye*. Osman Hamdi is known to have taken some photographs posing with these clothes during his time in Vienna. The artist most likely used various photographs for the details of the figure and setting, a method he frequently used for his other paintings.

What is calligraphy?

"Calligraphy" is the art of producing decorative handwriting or lettering. Those who practice this art are called calligraphers. Famous calligraphers of the Ottoman Empire included the likes of Sheikh Hamdullah, Ahmet Karahisarî, Hafız Osman and Dedezade.

Questions

1. What is the message of this work?
2. How many people do you see in the painting?
3. Do you think this was painted indoors or outdoors?
4. What kind of a building is this? Is this a museum, mosque, shed, palace or house?
5. What technique was used to decorate the walls?
6. There is an inscription at the top that we cannot read, what is the name of this writing technique? In what language do you think the inscription was written?
7. What emotion can you read from the face expression of the figure?
8. Who could be the figure standing?
9. What could the dervish be doing here?
10. Have you tried playing an instrument? Do you know the name of the instrument in the dervish's hand? How is it played?
11. What is hanging down from the dervish's back and neck? What are they used for?
12. Do you have a pet?
13. What do tortoises eat?
14. What is the most striking color in the painting for you?
15. Do you think Osman Hamdi Bey's attire, as portrayed in the painting, are similar to the clothes we wear today? What do we call the things he has on his feet and head?

Answers

1. Dervish training tortoises using the art of music.
2. One person.
3. Indoors
4. Mosque [in one of the upper-story chambers of Bursa's Yeşil Camii (Green Mosque)].
5. Tiles.
6. An inscription written in calligraphy. It reads, "Closeness to the Beloved (Muhammad), healing to the heart".
7. Student's own answer.
8. An Ottoman figure resembling a dervish. Osman Hamdi Bey used himself as the model.
9. He is looking at the tortoises.
10. Ney (a wind instrument)
11. A percussion instrument consisting of a small hemispherical drum similar to nakkare, or a small kettledrum.
12. Student's own answer.
13. Leaves.
14. Student's own answer.
15. He is dressed differently. His feet are clad in çedik, or slippers for indoor wear, and he sports an araqiyya.

"A Journey into the World of Osman Hamdi Bey"

Virtual Reality Experience

This special section devoted to Osman Hamdi Bey at the Sevgi and Erdoğan Gönül Gallery of Pera Museum sheds light on the artist's passionate relationship with the art of painting through his works included in the Suna and İnan Kiraç Foundation Collection. The exhibition also pays tribute to this multifaceted personality with the "A Journey into the World of Osman Hamdi Bey" virtual reality experience, which enables the audience to pay visit to Osman Hamdi Bey's working space and to step into his painting The Tortoise Trainer.

Two Musician Girls



Osman Hamdi Bey, 1880
Oil on canvas

Although he is regarded as an Orientalist painter, Osman Hamdi Bey's perception of the East is remarkably different from his Western counterparts. As opposed to the Western Orientalists who emphasize sexuality in their female figures, in Osman Hamdi Bey's paintings the female figures are often conscious of the period of Westernization in the Ottoman Empire, as well as their individual identities and talents, and are thus open to learning and self-development. In a number of Osman Hamdi Bey's works, the Ottoman woman is portrayed while playing an instrument, reading, or arranging the flowers in her house and she always appears fully clothed. In this painting, which incorporates architectural elements of the Bursa Green Mosque, apart from musical instruments like the tambur (lute) and the tambourine, Ottoman decorative elements such as rugs, woodwork, stone carving, and tiles complement the artist's unique approach to the female identity.

What is Orientalism?

Orientalism, as a scholarly practice and a field of study, refers to the historical and cultural distinctions between Europe and Asia. It also refers to the specialization in the study of various Eastern cultures and traditions starting from the first half of the 19th century. People who specialize in Oriental studies are called orientalists. The term orientalist, which is used to describe the scholars who specialize in the languages, cultures, histories and geographical conditions of Eastern societies, also refers to the Western artists who chose the Eastern world as the subject of their work.

Questions

1. What are the figures in the work doing? How do they seem to spend their free time?
2. Are you also interested in music? Do you play an instrument?
3. Which traditional instruments do you see in the work? Please list them.
4. Describe the traditional architectural elements used and any detail in the decoration that caught your eye.

Answers

1. Two young women playing music together.
2. Student's own answer.
3. A tambur (lute) and a tambourine.
4. Tiles, rugs, slippers, a marble balustrade, alcoves, wooden covers, etc.

Horror Vacui



Alejandro Almanza Pereda, 2010-17
Installation

From the 18th to the early 20th centuries, Romantic landscape paintings enjoyed great popularity. Depicting natural geographical features such as pastures, cliffs or waterfalls, such paintings were often intended to instill patriotism, cementing the national identities of emerging states or countries. After the advent of technologies of reproduction of the twentieth century, and cheap skilled labor, landscape and genre paintings became inexpensive to produce. Today, paintings of many styles by unknown makers of decades past are widely sold in flea markets or charity shops. Instead of being admired for their skillful artistry as they once were, they are often dismissed as throw-away or kitsch.

Alejandro Almanza Pereda's *Horror Vacui* (2010–17) series appropriates existing Romantic-style landscape and genre paintings sourced by the artist from within Istanbul. In the series, each painting is hung on the wall, with a lump of concrete stuck onto it, partially obscuring the image, as though part of a wall is hanging on the painting and not vice versa. Liquid concrete is then splattered on the painting and surrounding wall. The resulting effect is of a petit bourgeois interior from the last century that has been accidentally damaged by processes of construction. Pereda's work can also be interpreted as an allegory of the entropic forces that can ruin even as they build. By contrasting these depictions of outdoor space with a building material such as concrete, Almanza Pereda calls attention to the space-filling processes of human construction. The series' title, 'horror vacui' – 'fear or dislike of empty spaces' – refers to a traditional visual technique of filling a pictorial plane's negative space with detail.

Questions

1. What does contemporary mean?
2. What is contemporary art?
3. What could be the subjects of contemporary art?
4. What is an installation?
5. What techniques and materials are used today?
6. What does a conceptual framework mean?
7. What is your take on the relationship between man and nature today?
8. What are the steps you take to protect the environment?

Answers

1. Belonging to or occurring in the present.
2. Art practiced by artists who are still alive. Contemporary art is not related to a particular group of artists, style or technique, it simply refers to art of the present day.
3. Student's own answer (it can be anything).
4. The term installation refers to a work of art designed specifically for any given space. An installation often consists of multiple components and occupies a space temporarily. Installations may be made of a wide variety of materials. For example, it could be an installation of found objects, an installation of swings or a sound installation.
5. Video, 3D, sound, performance, etc.

6. The subject of the work is the ideas, events and concepts that are intended to be conveyed through the work. This work draws attention to the relationship between nature and people as part of the 15th Istanbul Biennial's theme "A Good Neighbor".
7. Student's own answer.
8. Student's own answer.

Activity Suggestions

Activity 1

Venue: Pera Museum, 2nd Floor

Exhibition: Orientalist Painting Collection

Methods and Techniques: Game

Age group: 4-6

Materials: Printed versions of the works

Learning Outcome: Familiarizing with and learning about the works in the Orientalist Painting Collection, memory development

Method:

Match Up

The teacher prints out two scaled down versions each of the works exhibited in the museum. (Images of the paintings can be selected from the Pera Museum's website.) Students form a circle to play a memory game and the cards prepared using the printouts of the paintings are placed face down. The students try to find matching pairs by turning over two cards at a time. If the pair of cards turned over are not the same, they are turned face down again and play passes to the other player. The game ends when the last pair has been picked up.

Activity 2

Venue: Pera Museum, 2nd Floor

Exhibition: Orientalist Painting Collection

Methods and Techniques: Storification, acting, role play

Age Group: 7-8

Materials: Paper, pencil

Learning Outcome: Familiarizing with and learning about the works in the Orientalist Painting Collection

Method:

The Stories behind Portraits

The students tour the Orientalist Painting Collection and learn about the people portrayed in the paintings. The teacher divides the students into groups in a way that each group represents a painting. The group members choose their characters from the paintings (people portrayed in the painting or imaginary people), then write either a background story or a story about what happens afterwards using what they already know about the work. Taking turns, they act out the story they have written in front of the painting.

Activity 3

Venue: Pera Museum, 2nd Floor

Exhibition: Orientalist Painting Collection

Methods and Techniques: Looking Seeing

Age Group: 7-12

Materials: Paper, colored pencils

Learning Outcome: Familiarizing with and learning about the "Tortoise Trainer", developing imagination

Method:

1) Examining the Painting

The students examine Osman Hamdi Bey's painting, the Tortoise Trainer. Students take notes of the items/details that they find interesting on a piece of paper. Then, they share their notes with their peers.

2) The Other Side of the Tortoise Trainer

The teacher asks the students how the figure portrayed with his back turned to the viewers, Osman Hamdi Bey, would look like if he was facing the opposite direction. The students imagine themselves standing outside of the building, looking at the Tortoise Trainer from the other side of the window. They think about the details of this imaginary area (the facade of the building, its color, the environment where it is located and the natural habitat around it, etc.) and paint it with colored pencils. Then, they describe the scene they created to the class.

Activity 4

Venue: Pera Museum, 2nd Floor

Exhibition: Orientalist Painting Collection

Methods and Techniques: Game, role play

Age group: 9-12

Materials: Printed versions of the works

Learning Outcome: Familiarizing with and learning about the works in the Orientalist Painting Collection

Method:

1) Jigsaw Puzzle

Prior to the museum visit, the teacher chooses and prints the images of a few works and cuts the printouts into 3-4 pieces, like a jigsaw puzzle. (Images of the paintings can be selected from the Pera Museum's website.) Before the exhibition tour, the students are given the pieces of the selected paintings in a jumbled fashion. Each of the pieces that make up an entire work of art are given to different students. Students find out which painting the piece they have belongs to, find other students that have the missing pieces and combine the pieces of paper to complete the painting.

2) Role Play

Combining the pieces of the jigsaw puzzle, the students form a group and recreate the painting using the frozen picture technique.

Activity 5

Venue: Pera Museum, 2nd Floor

Exhibition: Orientalist Painting Collection

Methods and Techniques: Storification, role play

Age group: 11-12

Materials: Paper, pencil

Learning Outcome: Familiarizing with the works in the Orientalist Painting Collection, learning about the period they were painted in and letter writing techniques

Method:

1) Letters from the Past

The students tour the Ambassadors and Painters selection while paying attention to the ambassadors' home countries and the countries where they were assigned. The teacher then divides the students into groups, with each group representing a country. Each group writes a letter to be sent to a country (to another group) portrayed in the paintings.

2) Role Play

Students choose a representative/ambassador within their group and the ambassador delivers the letter to the country to which it is addressed. They all play a character (king, queen, sultan, ambassador, guard, grand vizier, soldier, etc.) while the student playing the ambassador presents the letter. The role play ends after the letters are read out loud.



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