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1969

Orientalistische Literaturzeitung, 64. Jahrgang 1969 Nr. 1/2

Atti del Secondo Congresso Internazionale di Arte Turca.
Venezia 26-29 settembre 1963. Isola di San Giorgio
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Tek-Esin Yakfi

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The proceedings of the Second International Congress of Turkish Art which met in 1963 in Venice, thus underlining the perennial relations between Turkey and Italy, were published in 1965. Together with the proceedings of the First Congress of Turkish Art (printed in Ankara in 1961), the Atti of the Venice Congress form a valuable source of information on Turkish art. The introductory speeches by Prof. S. K. Yetkin and Prof. A. Bombaci, through whose efforts and scholarly endeavour the first and second congresses were convened, describe the programme and scope of these learned gatherings. It is proposed to apply well tried methods of research on the history of art to the field of Turkish art, a field hitherto comparatively neglected.

Turkish art as defined by the presidents of the two congresses, is peculiar in that it originated in Central-Asia but extended in the Hunnic and Avar periods to Eastern Europe and in the Selçuk and Ottoman ages, to both the Balkans and to the Islamic Near-East. This special distribution of influence constitutes the difficulty, as well as the peculiar interest of Turkish art. The student as he tries to define the original core of Turkish art, must keep in view both its Central-Asian origins and its Near-Eastern affiliations. Such a wide and comparative approach has been tried in other fields by modern art historians and shown to be very fruitful, both for special subjects and for the study of the inter-penetration of influences.

Seen within this framework, the contribution of the First and Second Congresses appears considerable. The organizers of the Second Congress point out that not all communications reached them in time. Those which were published, together with excellent illustrations, are outlined, in alphabetic order, below: C. M. Altan devotes his attention to the formal aspects of Turkish art. M. And introduces the reader to the fascinating subject of the Turkish shadow and puppet theatre. O. Aslanapa provides a preliminary report on the excavations which he conducted, of the Ortokid palace of Diyabekir. L. Bogojević evokes the Turkish monuments of Skoplje which were lost to the world of art through an earthquake. A. Bombaci, the president of the second congress, turns the competent attention of an eminent turcologist to the question of the "tughra" in general, and in particular to the "tughra"s in the archives of the Venetian Republic. K. Çiğ's communication describes a tent-cupola at the Palace of Topkapı and stresses the survival of the nomadic elements in Turkish architecture. M. Dimand discusses some Mongol period rugs.

S. Emler sketches the history of the Topkapı Palace. The late Prof. Erdmann chose to speak on the subject which he was pursuing just before his lamented death: the thirteenth century Anatolian caravanserail. The author of this review attempted to trace the history of the Turkish "yalı" (mansion built over pillars, partly on water), from its Central-Asian origins to its development on the shores of the Bosphorus. S. Eyice defines the features of the Turkish "bedesten" (covered bazaar). G. Fehér jun.'s two communications dwell on some Turkish influences in Hungarian art and on Ottoman metal-work in Hungary. A. Gabriel who has written major works on Anatolian Selçuk monu-

ments, describes the problems of their restoration which he conducted for some years. L. Golvin outlines some Turkish influences on North African carpets. B. Gray expounds his studies on the gold painted glass of the Selçuk period. E. Grube compares the various illustrated Ottoman copies of the *Siyar al-Nabi*, a Turkish work by the fourteenth century poet Erzeni, and describes the copy which he discovered in the Spencer Collection. Dr. Grube also underlines the major importance of religious painting as exemplified in Turkish book illustrations. H. Kocabaş contributes on Selçuk copper-work. A. Kuran comments on his studies of the space concept in early Ottoman mosques and the elements linked to the Turkish tent. J. Mc Mullan discusses some important early specimens of Turkish carpets in the Near East. J. M. Meredith-Owens whose work on Turkish miniatures is well-known, describes the illustrations of a Turkish ms found by him in Manchester. I. H. Oygur deals with Turkish ceramic motifs. T. Özgüç, the archeologist already well known for his excavations at ancient Anatolian sites, now extends his interest to the fourteenth century monuments of the Karaman period. G. Palikruseva and K. Tomovski describe the late Ottoman "tekke"s (dervish convents) in Macedonia. J. Reychnan treats of some Turkish influences in Polish art of the Rococo period. U. Scerrato introduces a Western Anatolian "han" (caravanserail). N. Sevin provides further interesting details on a subject already broached at the First Congress, that of Ottoman miniatures. F. Sümer introduces, with the authority of a historian of the Selçuk period, the subject of links between embalming rites in Central Asian Oghuz and in Anatolian Selçuk princely graves. F. Taeschner dwells on the special architectonic characteristics and on the inscriptions of the "Ulu Cami" (Cathedral Mosque) of Sinop. Z. V. Togan adds further source material of major import to a subject on which he has already provided much-needed data, that of the attribution of the paintings of unknown origin in the miscellany albums of Istanbul libraries. The attention of such an eminent scholar of Central Asia was needed on this subject, as most of these works seem to bear a Central Asian character. Ş. Turan discusses Ottoman court architects. I. Ünal describes the ceramics in the collections of Messrs Kocabaş and Kuyaş, in Turkey. S. Ünver, the Turkish expert on illuminated and illustrated mss, turns his attention to the subject of Anatolian Selçuk mss. S. K. Yetkin describes an Ottoman-Turkish ms which contains particularly beautiful paintings: the ms *Zubdat al-Tawārikh* in the Museum of Turkish and Islamic art, in Istanbul. H. Yurdaydın introduces two new works of a sixteenth century Turkish artist, Matrakçı Nasūhî, who has been made known to the world of art in earlier studies by H. Yurdaydın. A. Zajczkowski, describes with the approach of an authoritative Turcologist, a collection of paintings showing Ottoman court dress, now at the Warsaw National Library. Finally, S. M. Zbiss characterizes some Turkish elements in the religious monuments of Tunisia.

The reader who is interested in the communications published in the Venice Atti may, in the future, find further material on the subject of Turkish art in the proceedings of the Third Congress of Turkish Art which met from 26–29 July 1967 at Cambridge, England.

Intiṣārāt-i-Dāniṣgāh-i-Tihrān¹ (= Veröffentlichungen der Universität Teheran) Nr. 146, 743, 1019, 1054–1, 1056, 1071. — Angezeigt von W. Heinz, Würzburg.

Aus der rührigen Tätigkeit des Verlages der Universität Teheran, die bisher zu vorzüglichen

¹ Abgekürzt IDT.