

S U M M A R Y

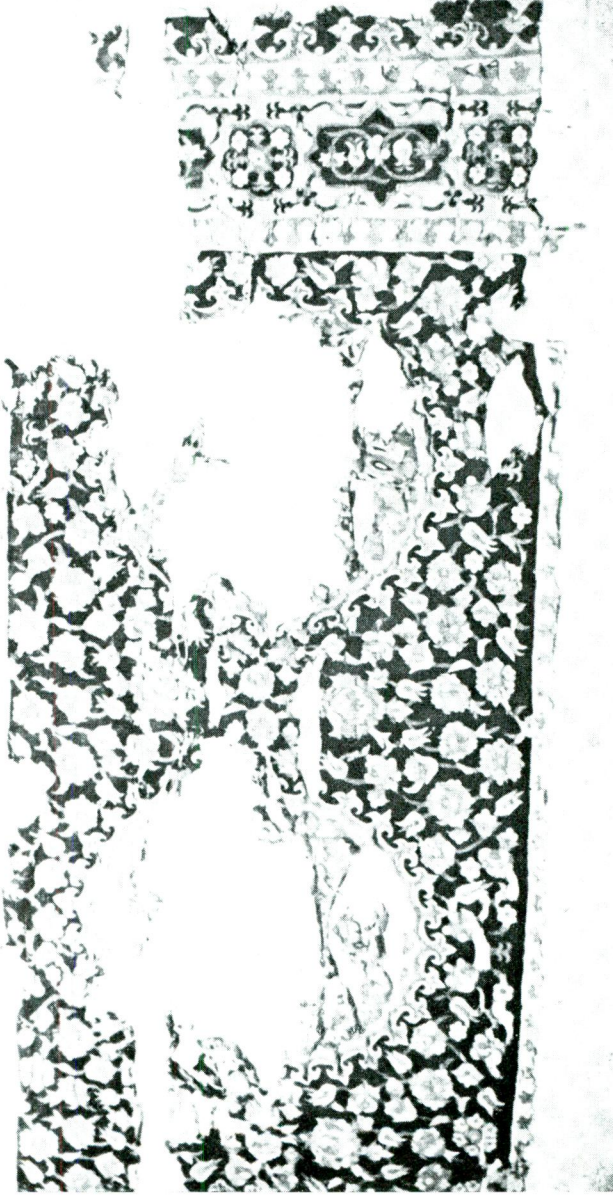
THE KILIMS WITH NATURALISTIC PATTERNS IN DIVRIGI ULU MOSQUE

In the great variety and richness of the Turkish weaving art, Kilims appear as another artistic branch with their special technique and designs. Kilims which are woven by the nomads and villagers for their daily use and needs are known as the most typical and effective pieces of the Turkish Folk Art. Though these Kilims are named after various zones, their common property is the geometrical designs in which the character of the textile appears strongly. Anatolian Kilims derives their richness and variety from these geometrical designs which have been created through the subjective stylization of the Turkish Folk Art. The Kilims which we are going to introduce in this article are completely outside of the folk art circle with their naturalistic plant motives. They reflect the Ottoman Court style in Turkish Kilim Art.

I. Kilim : It is woven of wool. Three red medallions are juxtaposed along the middle axis on a dark green background. Inside the medallions and the ground outside there are light green and twisted branches decorated with roses, tulips, hyacinths, pomegranate flowers and rozets in blue, red, yellow and white fillings. With the rythmical twisting of the branches, the motives have been symmetrically placed on the ground. The border is very large. On the main border, long and round cartridges are placed on a dark yellow ground They have also tulips, carnations, hyacinths inside them. The main border has been encircled with round tripartite palmettes reciprocally. But along the narrow part of the kilim a large border with pointed palmettes lies.

tamir edilemeyecek kadar bozulmuş olan çok küçük bir parçadır. Diğer beş tanesi ise dikkatli bir restorasyon sonucu tamamlanabilir ve bir müzede teşhire uygun değerini kazanır.

Divriğ'e yaptığım son iki inceleme gezisi sırasında, bu kilimlerin renkli ve renksiz resimlerini çekerek bana yardımcı olan Dr. Gönül Güreşsever, Yüksek Mimar Sinan Genim ve Tanju Cantay'a teşekkürlerimi burada tekrarlıyorum.

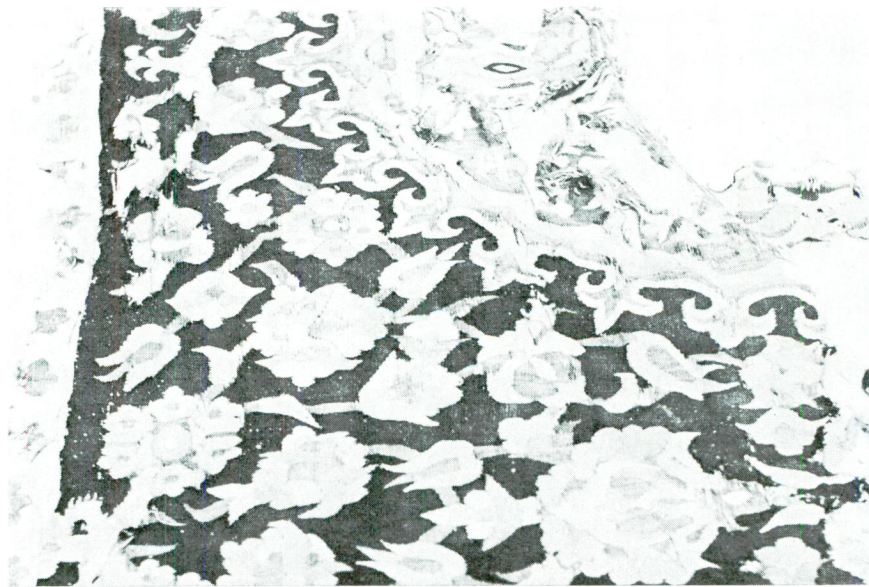


Res. 1 — I. Kilim, Divriği Ulu cami'inde

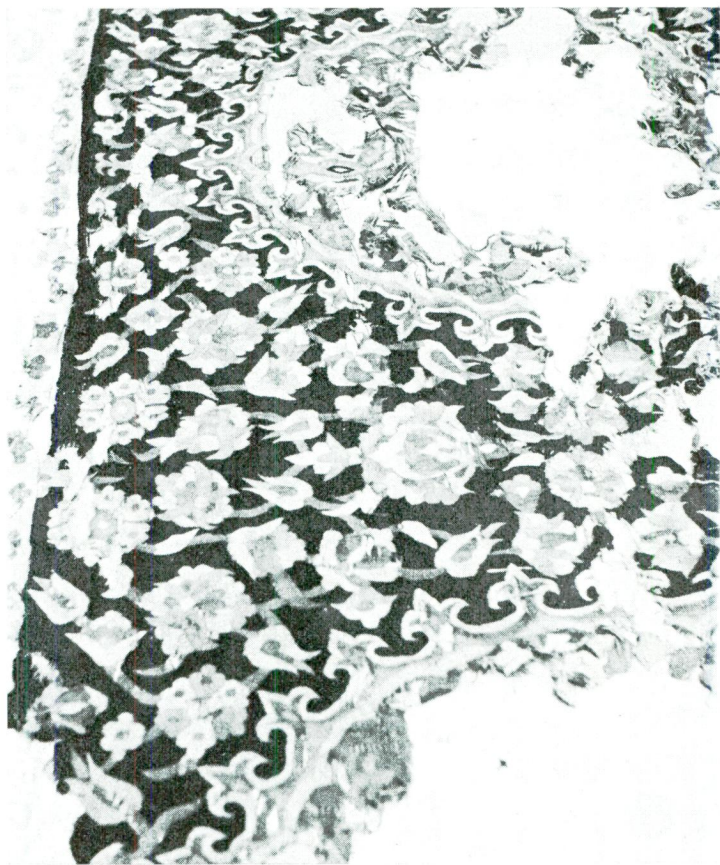
Ş. Yetkin



Res. 2 — I. Kilimden ayrıntı

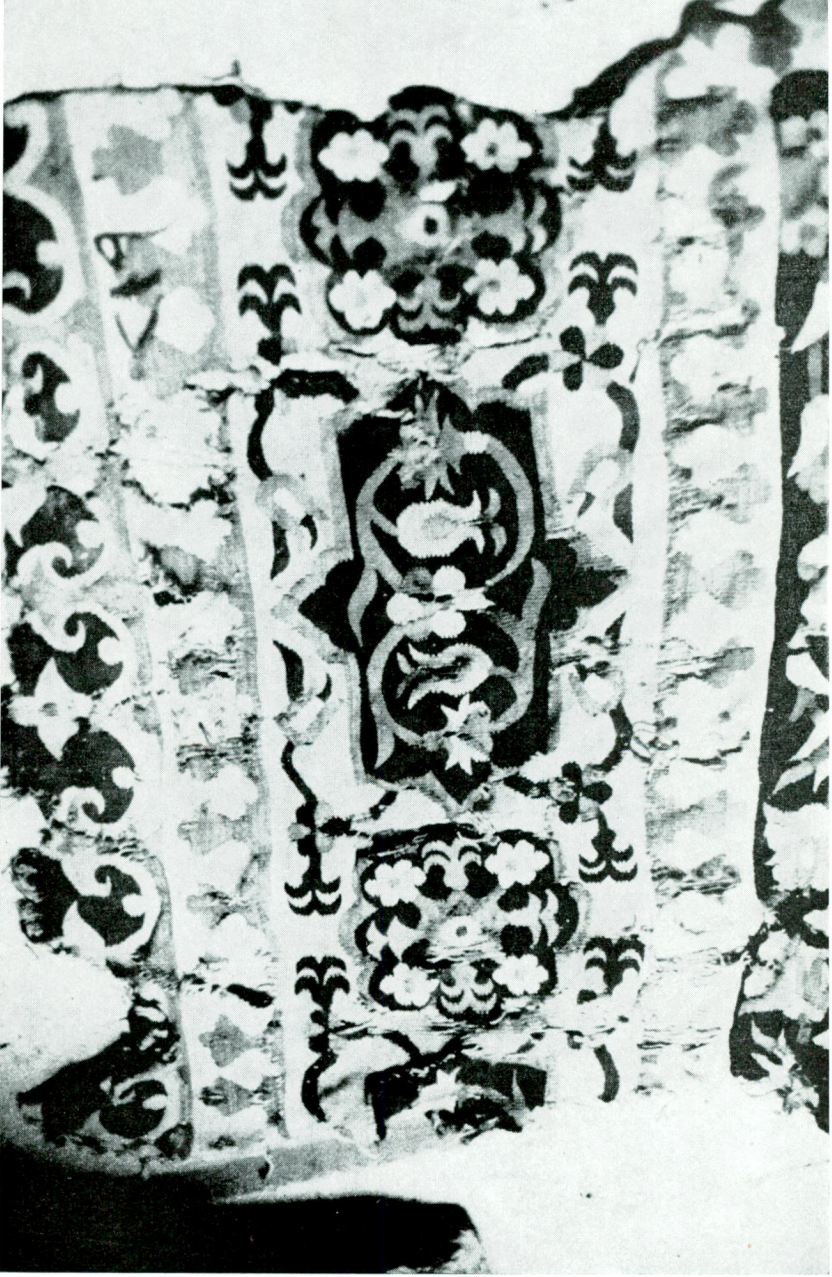


Res. 3 — I. Kilimden ayrıntı

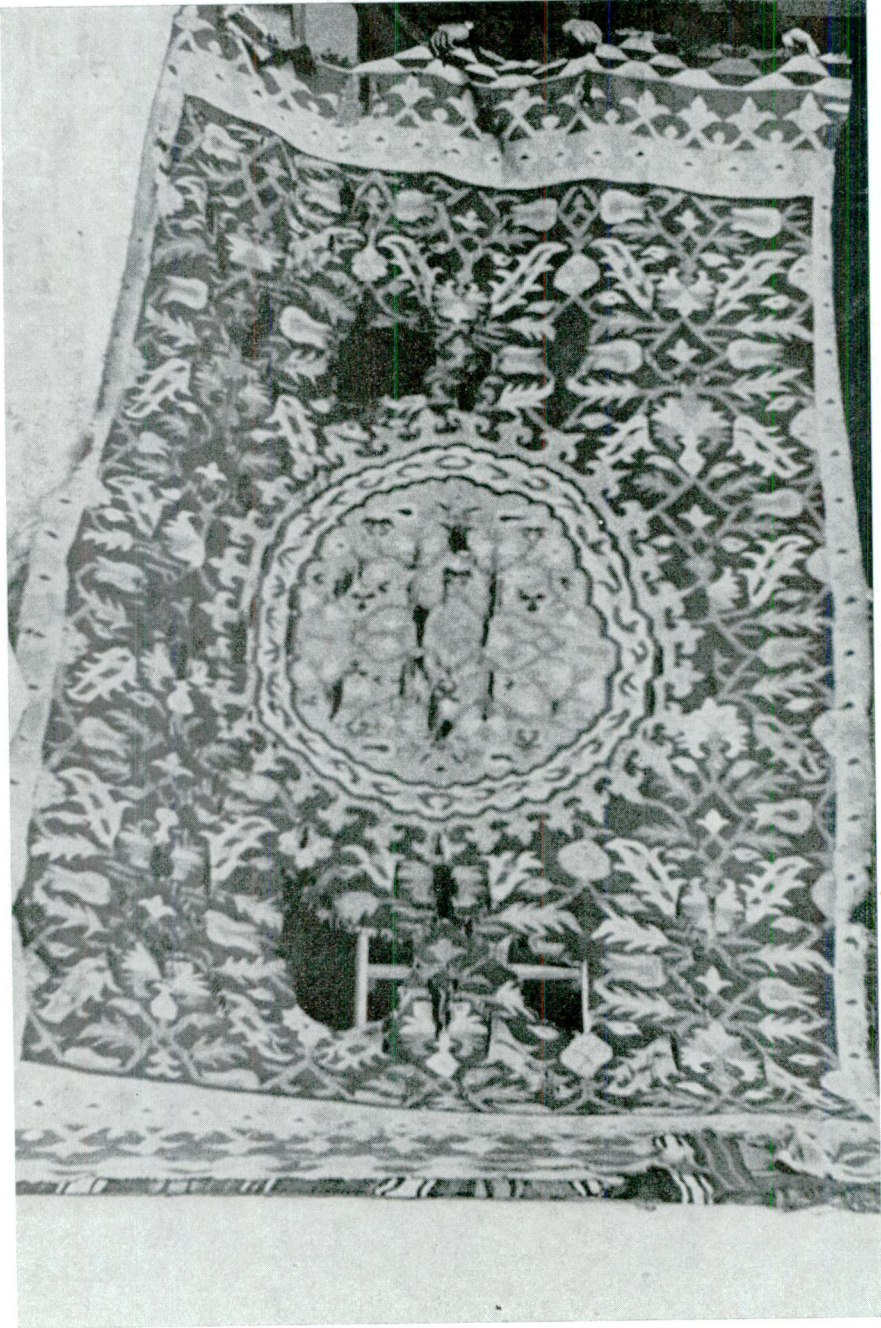


Res. 4 — I. Kilimden ayrıntı

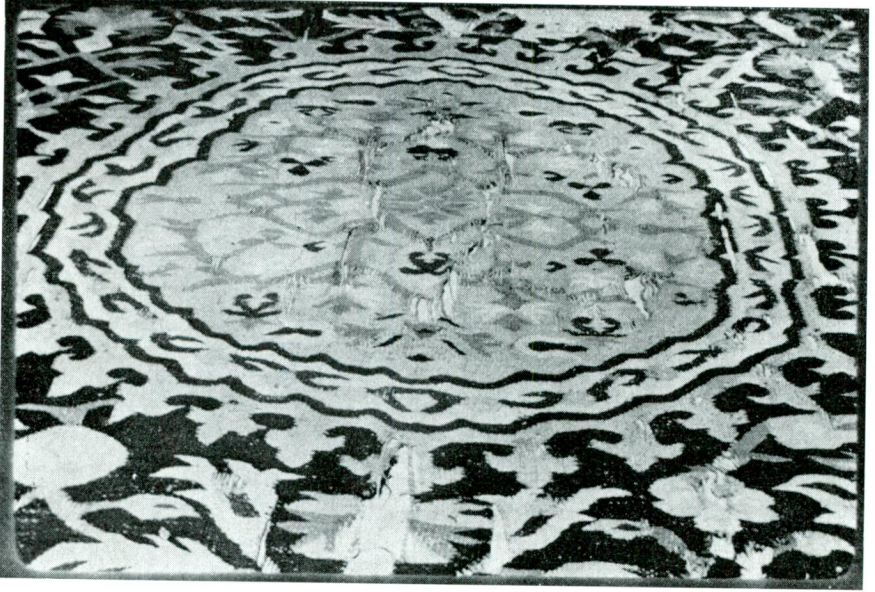
Ş. Yetkin



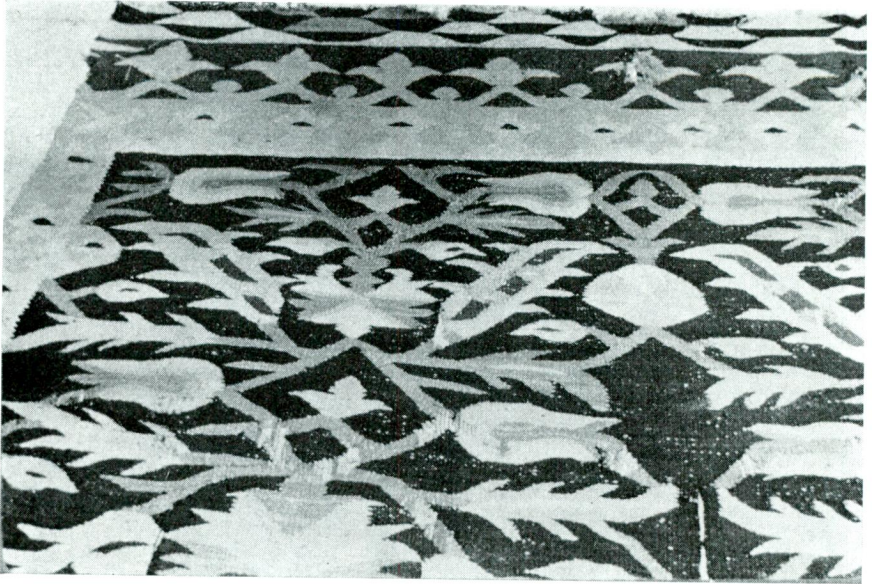
Res. 5 — I. Kilimin bordürü



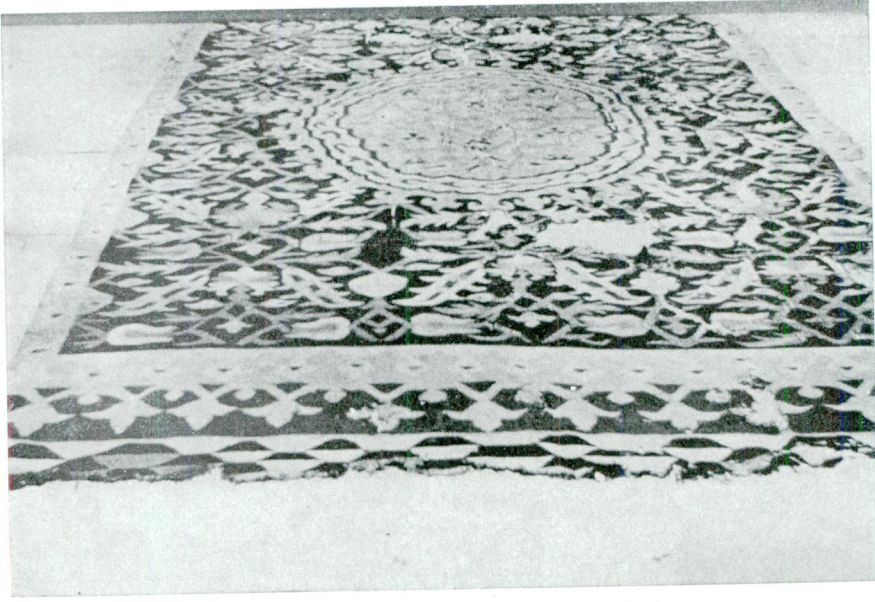
Res. 6 — II. Kilim, Divriği Ulu Cami'inde



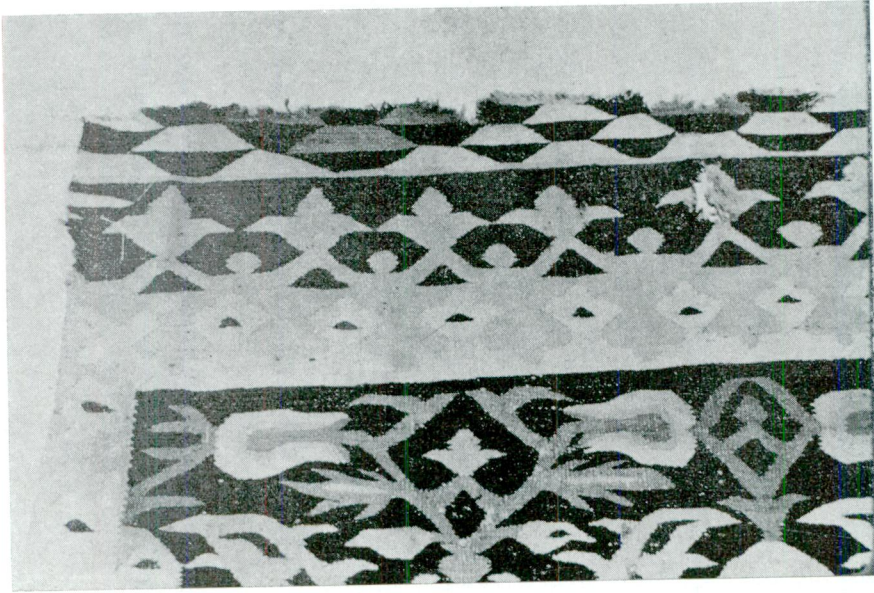
Res. 7 — II. Kilimden madalyon



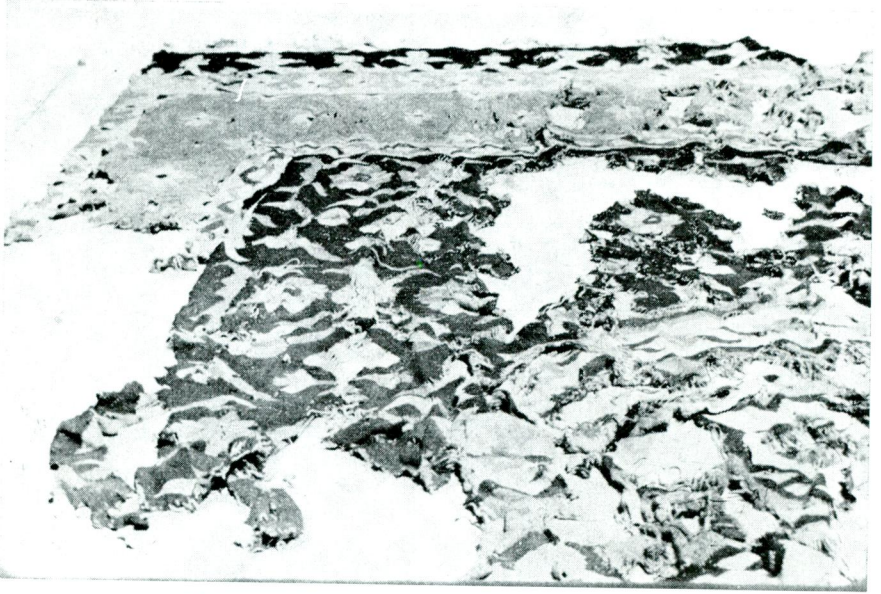
Res. 8 — II. Kilimden ayrıntı



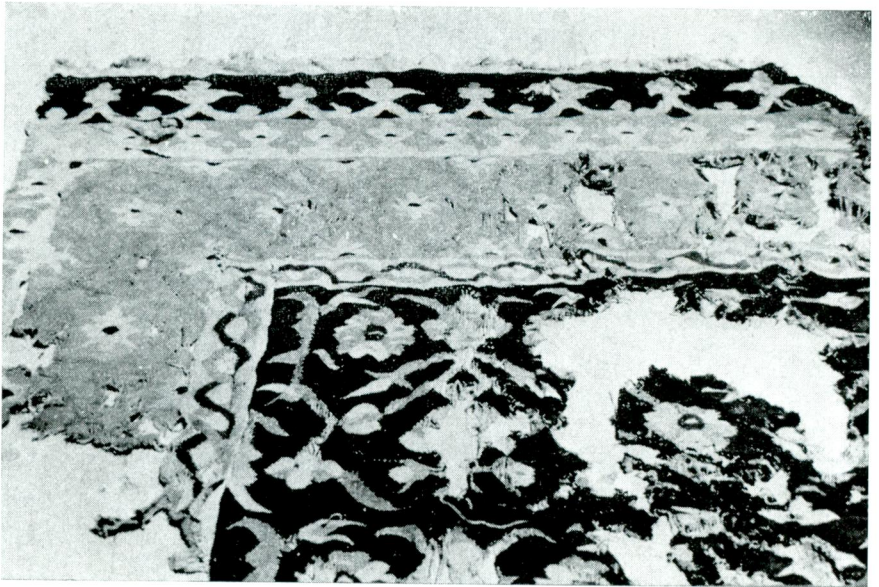
Res. 9 — II. Kilimden bordür



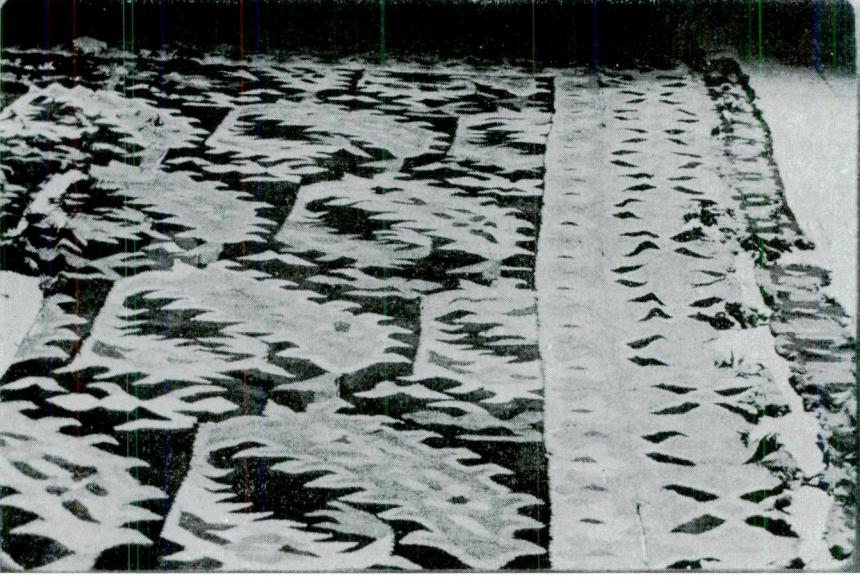
Res. 10 — II. Kilimin bordüründen ayrıntı



Res. 11 — III. Kilim, Divriği Ulu Cami'inde



Res. 12 — III. Kilimin bordürü

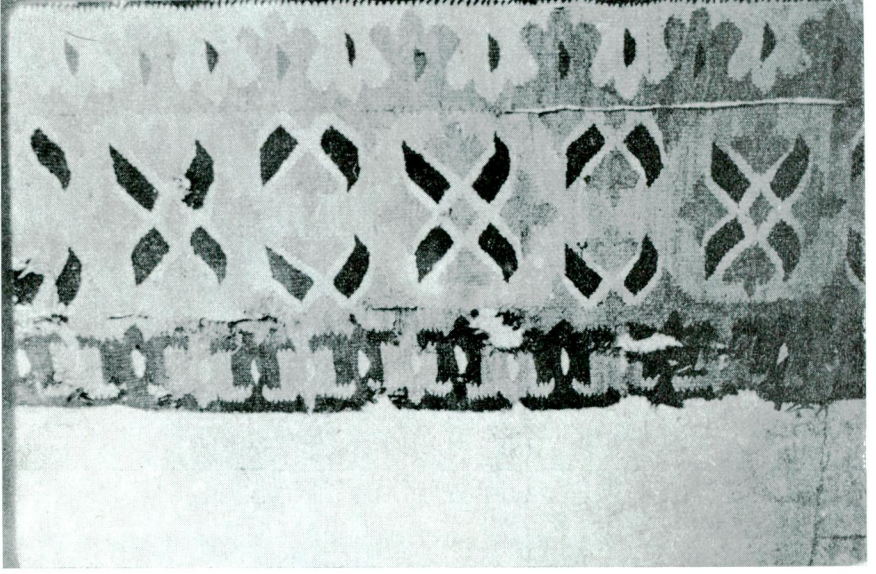


Res. 13 — IV. Kilim, Divriği Ulu Cami'inde

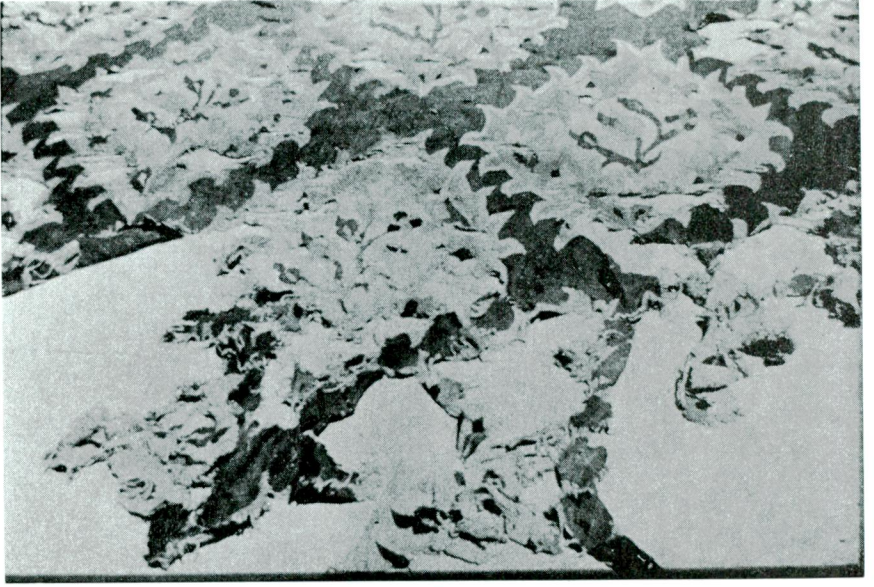


Res. 14 — IV. Kilimden
ayrıntı

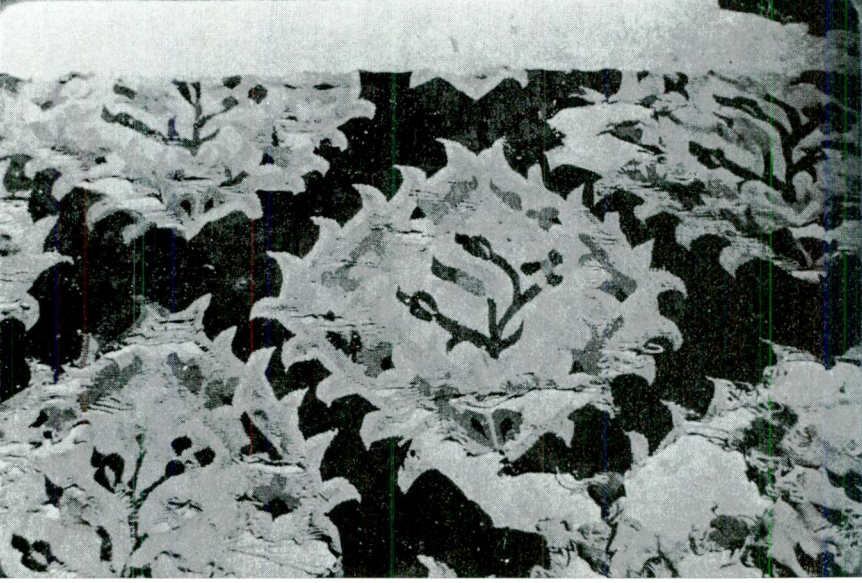
Ş. Yetkin



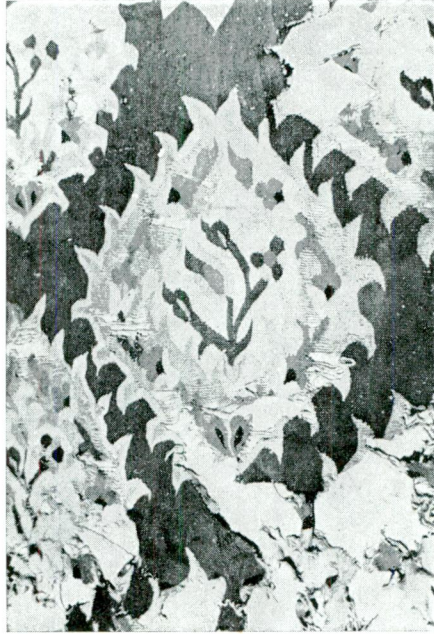
Res. 15 — IV. Kilimin bordürü



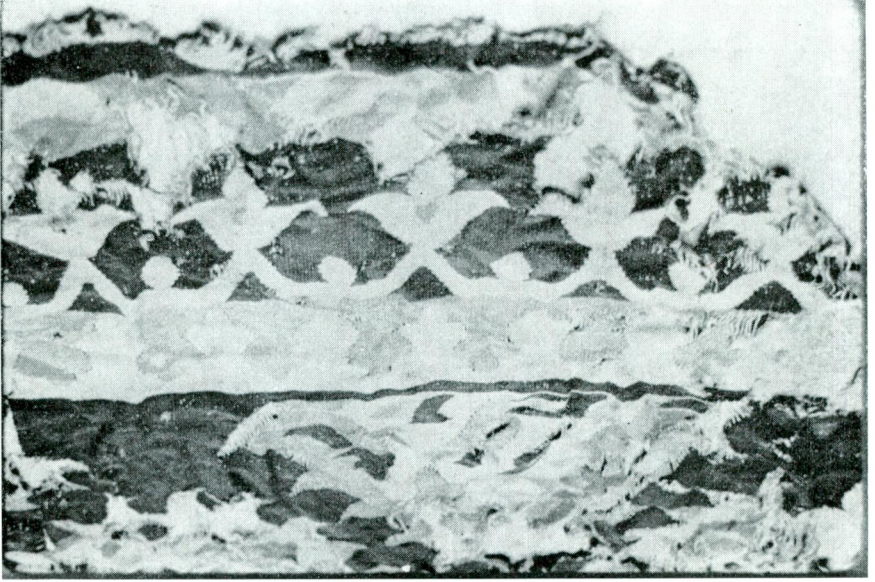
Res. 16 — V. Kilim, Divriği Ulu Cami'inde



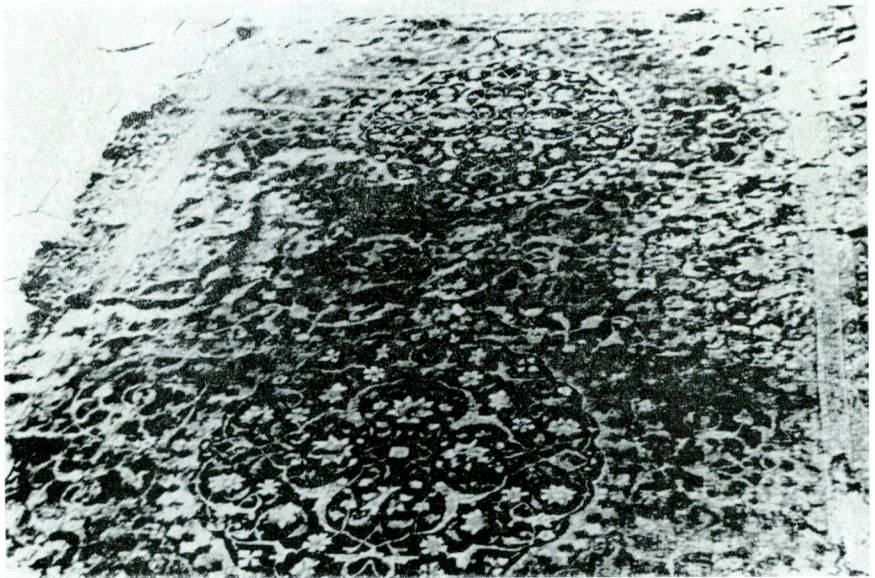
Res. 17 — V. Kilimden ayrıntı



Res. 18 — V. Kilimden ayrıntı



Res. 19 — V. Kilimin bordürü

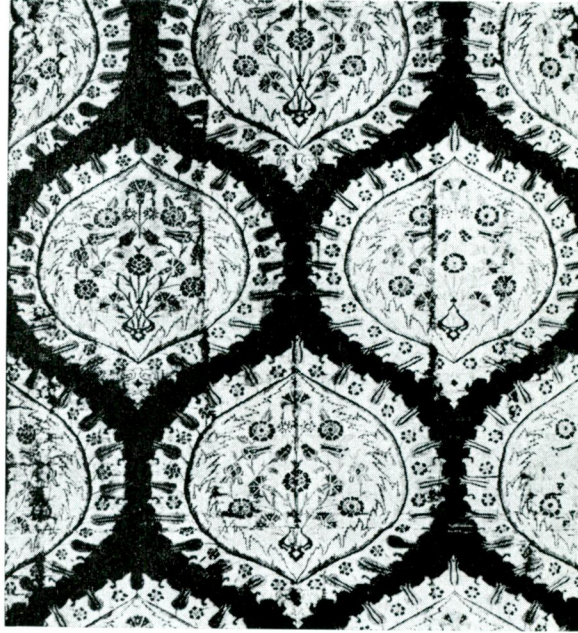


Res. 20 — Madalyonlu Uşak Halısı, İst. Türk ve İslâm eserleri müzesinde

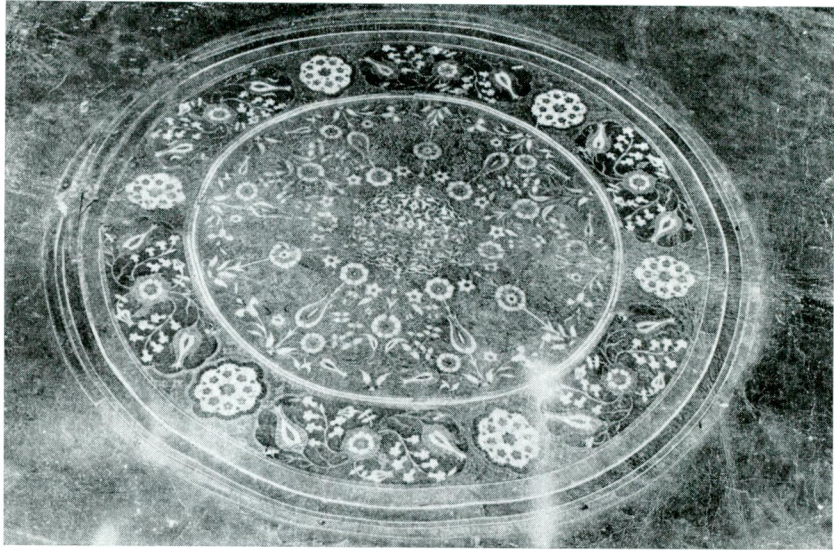


Res. 20 a — Madalyonlu Uşak halısının bordürü

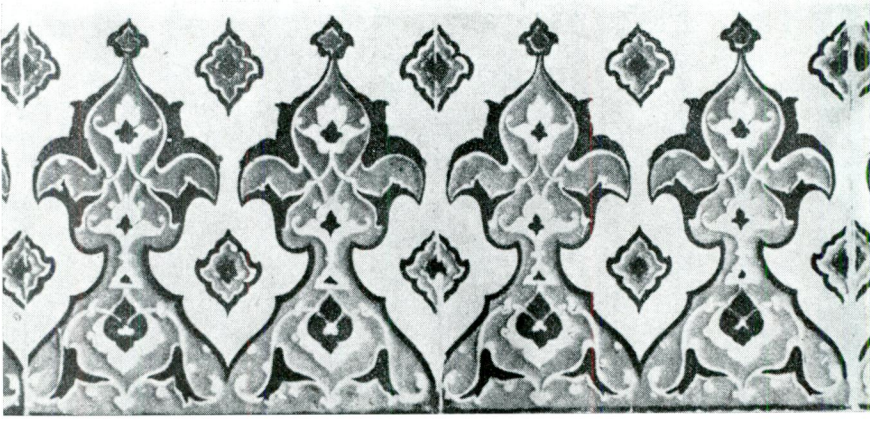
Ş. Yetkin



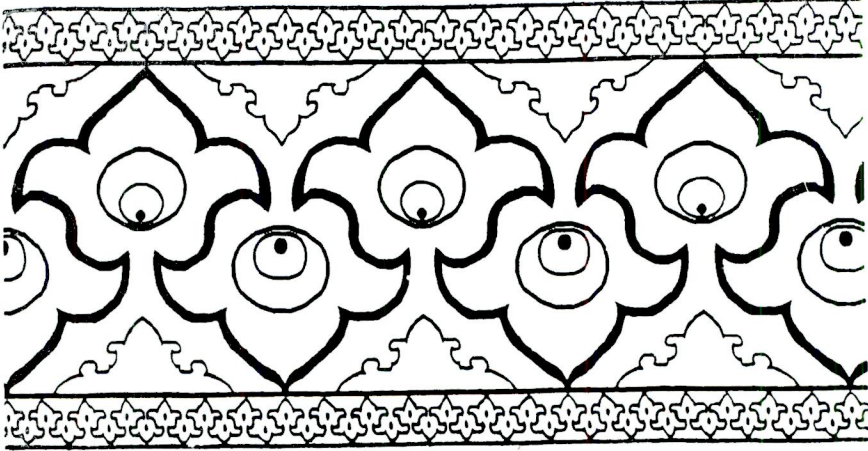
Res. 21 — Bursa Kumaşı, 17. yüzyıl, Lizbon,
Gulbenkyan koleksiyonunda



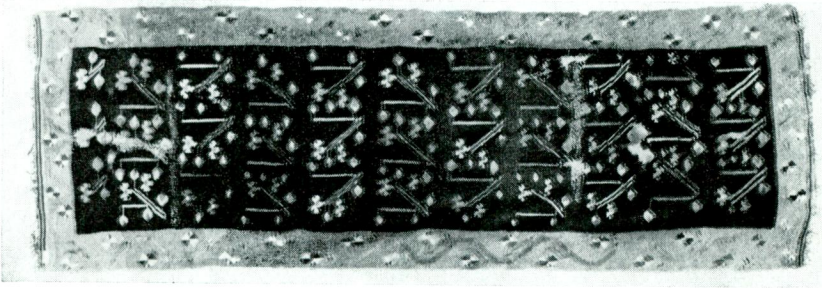
Res. 22 — Deri aplike bir nihale, İst. Topkapı Sarayında



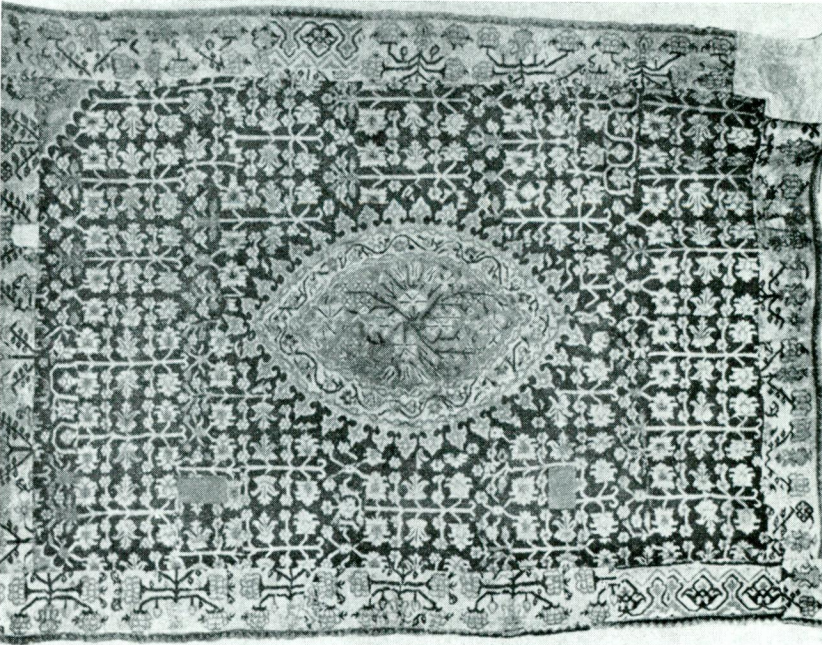
Res. 23 — İznik Çini bordür, 16. yüzyıl, Lizbon,
Gülbenkyan koleksiyonunda



Res. 24 — Bursa Kadifesi, 17. yüzyıl, Viyana,
Baron Macchio koleksiyonunda



Res. 26 — Besaraba Kilimi,
19. yüzl., Berlin, Dahlem,
Museum für Islamische Kunst



Res. 25 — Balkan Kilimi, 19. yüzyıl, Hannover
Kestner - Museum'da

II. Kilim: It is completely woven of wool. Right in the middle, there is a dark yellow stripped medallion on a dark blue ground. Inside the medallion there is a composition of light and dark blue and white, yellow carnations and tulips on light green branches coming out symmetrically from a diamond-shaped frame.

On the main ground outside the medallion, yellow blue and white woven big carnations, hyacinths and tulips on green stems have been symmetrically placed on three vertical axis, surrounded with curved dagger leaves, making a diamond-shaped frame. Diamonds are connected with short stems carrying vertically placed big pomegranates in dark yellow. These stems start from small dagger leaves on the diamonds. The Kilim is encircled with a narrow border with white and yellow round tripartite palmettes. Along the narrow sides of the Kilim, a large border with pointed palmettes lie on a green ground.

III. Kilim: It is completely woven of wool. It has a dark blue ground with a red medallion in the middle. Inside the medallion, there are white, green and red pomegranates, palmettes and rozets. On the ground of the Kilim, red, white, yellow tulips and stars on the green stems have been placed in the diamond shape. The border has three parts. On the main border green hooked diamonds have been intermingled on a red ground. Inside the narrow border there is a red and green chain pattern on a white ground. On the narrow border outside edge, there are palmettes with red and white strips. The third border on the edge is formed of tripartite pointed palmettes and rozets in yellow on dark green.

IV. Kilim: Made of wool. It has an endless composition formed of the juxtaposition of the very big curved dagger leaves arranged diagonically in dark yellow, light blue and white on a dark blue ground. Inside the leaves, there are small rozet fillings on a green branch. From the outer ends of the leaves, a smaller leaf appears. Inside, there is a red tulip on a green stem. There is also another tulip twisting from the end of the leaf. The border has also three parts. On the main one there are blue and white tripartite palmettes and rozets in three lines. Tripartite palmettes in light brown and white on the inside border and also three pointed palmettes in green and brown have been arranged side by side on the outer border.

V. Kilim: Made completely of wool. Bigger palmettes in light and dark yellow have been placed on a dark blue ground endlessly. There is a bouquet of light and dark yellow and blue tulips with their buds on green stems. Light and dark blue rozets on a green branch have been juxtaposed inside the small leaves encircling the palmettes. The border has also three parts. The main one has tripartite pointed palmettes on green ground lie connected with twisting stems from the bottom. Along the narrow borders, there are yellow and white tripartite round palmettes.

The Kilims are big in size. Though worn out, their colours are very bright and vivid.

These Kilims ornated with naturalistic plant motives are dated back to the seventeenth century. Depending above date, we find similar motives on the products of Ottoman Court Art, such as rugs, textiles, illuminations, tiles, ceramics and engravings. They are attributed to the Ottoman Court art as pieces of works showing the unity of the style of the period in Kilim Art. The unity of the style of the period is to be seen as a whole in many works of art. The naturalistic patterns which differ so greatly from the styles of the Turkish Folk Art have been derived from the Ottoman Court Art.

These Kilims which we introduce as the magnificent products of the court art which has completed its period, though different from the kilims of the folk art coming to the present days, have been categorized and evaluated as completely new and enriching group of their period.