



## To Missionary Lennep the Jewelleries and Adornment Articles and Their Socio-Cultural Functions in the 19th Century Anatolian Culture

*Misyoner Lennep'e göre 19. Yüzyıl Anadolu Kültüründe Takılar, Süslenme Araçları ve Sosyo-Kültürel İşlevleri*

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### Özet

Güzel görünme ve süslenme, çok eski dönemlerden itibaren insanın doğasında var olan bir olgudur. Bu nedenle, tarihten günümüze insan, giyim kuşamın önemli bir tamamlayıcısı olarak her türlü takı ve süsü kullanmaya özel bir önem atfetmiştir. Fakat takı ve süslerin kültürle bağı, işlevler benzer olsa da, toplumdan topluma az ya da çok değişmektedir. Bu, takı ve süslerde kullanılan simge ve sembollerin çeşitlenmesine de yol açmıştır. Dolayısıyla, Batı ve Doğu kültürlerinde, benzer unsurlar bulunsa da, otantik süs ve takıların farklılaştığı, Doğunun estetik algısındaki zenginliğe bağlı olarak süs ve takılarda güçlü bir çeşitliliğin olduğu görülmektedir. İşte takı ve süslerdeki bu zenginlik ve çeşitliliğin, Doğu'ya seyahat eden pek çok seyyahı da kendisine çektiği anlaşılmaktadır. Bu seyyahlardan birisi de misyonerlik çalışmaları kapsamında Anadolu'da uzun süre ikamet etmiş olan H. John Van Lennep'tir. Onun Anadolu kültüründeki takı ve süslere ait verdiği detaylı bilgiler ve el çizimleri, bir Batılı'nın gözünden, Anadolu'da yaygın olarak kullanılan kimi geleneksel takı ve süslenme araçlarını yakından görmemize ve kültür tarihimizi anlamamıza; kültür tarihimizde değişen ve kalıcı olan folklorik unsurları saptamamıza olanak sağlayacak niteliktedir. İşte bu yüzden, bu makale, Lennep'in Anadolu insanın kullandığı takı ve süs eşyalarına ilişkin gözlemlerini belge inceleme, söylem analizi ve yapı sökülme yöntemleriyle analiz etmeyi ve serimlemeyi hedeflemektedir.

**Anahtar sözcükler:** Seyyah, 19. yüzyıl, Anadolu kültürü, takı, süs, süslenme.

### Abstract

To look beautiful or adornment has been a phenomenon that is the part of the human beings since the very ancient times. Therefore, from the past to the present the human beings have devoted special attention to the use of every

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*jewellery and adornment complementary to their dressing. The jewelleries and the ornaments' connection with culture, even if the functions are similar, more or less they change from one society to another. This has led to variety in different jewelleries and ornaments, the symbols and the signs used for them as well. Hence, even though there have been some similarities, it is seen that authentic jewelleries and ornaments differ in the East and West cultures, there has been a strong variety in the jewelleries and the ornaments depending upon the rich and varied aesthetic reception of the East. Therefore, it is realized that the richness and the variation of the jewelleries and ornaments capture the attention of the travelers who visited the East. One of those is H. J. Van Lennep, who lived in Anatolia for a long time within the missionary activities. His giving detailed information and drawings as to the jewelleries and ornaments are of quality to help us to closely see some of the jewelleries and adornments commonly used in Anatolia in the 19th century and understand our history of culture; to enable us to determine the folkloric factors that have changed or remained permanent. Therefore, the article aims to analyze and reveal the observations of Lennep as to the jewelleries and adornments used by the Anatolian people through the document examination, discourse analysis and deconstruction techniques.*

**Keywords:** Seyyah, 19. yüzyıl, Anadolu kültürü, takı, süs, süslenme.

The Ottoman Empire was visited by many Western travelers and research depending upon the geographic location where she was established and she expanded. Therefore, between the 16th and 19th centuries a great deal information was collected regarding the Ottoman Empire and the Turks. Naturally, the attitude of the travelers towards the Ottoman Empire and the Turks has no been in the same way. When she reached her peak of power, she was generally mentioned with honor and respect and was complimented. However, especilally as a result of the political and economic decline of the Ottoman Empire, it took a different aspect and like the tribes who do not belong to Western culture, she was otherised and regarded that she had to be civilised (Üçel-Aybet, 2003, p. 16; Kuş, 2016). Yet the information compiled related to the Ottoman Empire and the Turks provide highly important data as to politics, economic and socio-cultural structure of the Empire and the Turks on the condition that it is critically analyzed in comparison with the other sources. Especially, some travelogues like the work of Henry John Van Lennep throw a deep light upon the folkloric culture of Anotolia in the 19th century; because he not only lived for twelve years in some provinces like Tokat, İstanbul and İzmir due to his missionary activities but also since he could speak Turkish well, he could penetrate into the Turkish culture as well (Lennep 1985, p. 95). Besides, what makes him more outstanding compared with the other Western travelers is that he strongly believes that he has depicted some points of detail related to

the Anatolian people. He also thinks that such details can give a much truer photographic impression than the superficial and shallow information given by some travelers who do not spend sufficient time among the Anatolian people. In this sense, he puts greater emphasis upon the obstacles he faced with during his stay in Turkey, such as having difficulty in developing intimacy with the people, for it took him years to gain their confidence in order to secure information he needed (Lennep 1870, p. 240). Secondly, he considerably differs from most of the other travelers, especially the male ones in that he focuses on the authentic Oriental culture in itself and does not show any interest in the Europeanised or Occidentalised people in the Turkish culture due to some political motives, a desire of distinction or a reasonable admiration of the outward dressing of the European civilisation (Lennep, 1862).

His work titled as "Travels in the Little-known Parts of Asia Minor" and published in London in 1870 has been one of the rare books that deeply touch on the Turkish folk culture of Anatolia regarding the jewelleries and the adornment articles, agricultural tools, music and musical instruments, the treatment of the children, family names and so on with some of authentic drawings made by himself. However, since our space is limited, we will only have to focus on some jewels, tinkers and some adornment articles used by the women and their socio-cultural functions in Anatolia in the 19th century. Thus, the purpose of this study is to evaluate the information as to the traditional Turkish culture in Anatolia from the outlook of Lennep and critically analyse his observations through the document examination, discourse analysis and deconstruction methods and thus make some contributions to the field of Turkish folk literature from an occidental point of view of a missionary traveler.

### **Some notes on Henry John Van Lennep**

The only son of Richard van Lennep who did not go in for a career in business was Henry John Van Lennep. Together with his younger brother he was sent by their parents to be educated in the United States at Mount Pleasant School in Amherst and the Hartford Grammar School. Whereas his brother returned to Smyrna in about 1835, Henry John continued his education at Amherst College. During his college years, he decided to become a missionary and after graduation from Amherst in 1837, he spent a year at Andover Theological Seminary. He completed his training under the direction of a theologian and was ordained Congregational preacher in 1839. Shortly after marrying Emma Bliss, he left for Turkey together with his new wife as a missionary for ABCFM (the American Board of Commissioners for Foreign Missions). This board had been

created in 1812 as a variant of the Dutch Réveil Movement and had since 1830 begun spreading the “true” gospel amongst Jews, Greeks and Armenians in the Near and Far East. Their missionaries also concentrated on education so that under their direction an extensive network of schools was created in the Levant. Henry John’s first posting was in his birthplace, Smyrna. Unfortunately, his marriage did not last long as Emma died in 1840. After travelling extensively in Turkey and Greece, Henry John returned to the United States in 1843, where he married for the second time, this time Mary Elisabeth Hawes, the daughter of his former tutor. Sadly, his second wife also died in Constantinople in September 1844 within a year of their marriage. During the following ten years Henry John did missionary work from Constantinople and taught at a seminary in that town. His work titled as ““Oriental Album: Twenty Illustrations in Oil Colors of the People and Scenery of Turkey”, was published in New York in 1862 and it is one of the rare books, in which there have been twenty drawings of the eastern people and it portrays the folkloric and cultural characteristics of the various ethnic groups living in Anatolia. During his visits to Syria and Palestine he gathered some materials for his subsequent publication published in 1875 titled as “Bible Lands, Their Modern Customs and Manners Illustrative of Scripture”. In 1849 he was again in the United States, where he married for the third time, Emily Ann Bird. Four years after the wedding he was transferred from Constantinople to Tokat, a tiny town in Anatolia. There he was to open a missionary post and a theological seminary. During his various trips around Tokat he made detailed notes concerning the various archaeological sites he came across which he later published in two volumes as “Travels in Little-Known Parts of Asia Minor”. He himself made the illustrations for this publication. In November 1858 he was visited by the German Orientalist, Andreas David Mordtmann, who described Henry John as one of the very few erudite missionaries in this part of the world who have a solid knowledge of both the country and its languages. He is not only a linguist, but also a painter, musicologist, hunter and botanist, in short, a universal genius. In 1861 the couple left Tokat. After a short stay in the United States, they returned to Smyrna to teach there for six years. By then the problems with his eyesight and furthermore disagreement concerning missionary policy made him decide to return to the United States to settle there permanently (Aydın & Kuş, 2016, p. 263; “Lennep”, 1964; Schmidt 1998; Şahin, 2005, p. 210-213).

### **Some Adornment Articles Used by Women in Anotolia**

People have always had tendency towards anything that is aesthetic and beautiful. Therefore, it has been highly important for them to look beautiful in accordance with the aesthetic understanding of that period. When compared with men, it is seen that in order to look beautiful women have given more importance to it. So as to be admired by others, especially women have tried several things in order to beautify themselves. In this regard, some jewelleries and ornaments and the use of some make-up articles or cosmetics that complete the elegance of the clothes have allowed women to look more aesthetic and beautiful (Çetinkaya, 2010, p. 62).

When his work examined, Lennep seems to have devoted more attention to the trinkets and jewelleries of a rich family to display the oriental taste and the aesthetic understanding of the Turkish people for his readers. Firstly, he provides information as to the looking glass, an inseparable object for women; because they carry it wherever they go, even to the rest room in case they need it. He narrates that the oval-shaped glass is made of several materials, such as pearl, ebony, and silver, and so on and its measure is nearly six inches (1 inch= 2,54 cm). It is understood that the materials used for the looking-glass are some precious and expensive materials such as pearl, silver and ebony and it gives us an idea as to the traditional taste of the rich women in Anatolia. Even though Lennep does not give a drawing of the mirrors used by women in Anatolia, in his work "Bible Lands" he provides two authentic drawings of the mirrors used in the east.

He also provides information regarding some cosmetics, such as lipstick and others used by the women to adorn themselves, but he strongly acknowledges that such sort of newly European cosmetics give harm to the skin and fortunately he seems to be pleased that their use is only limited to such towns as İzmir and İstanbul, but they are not used in small towns in Anatolia. Besides, he wishes that this form of European civilisation would not prevail in the inner parts of the country; for it is not a healthy practice. Furthermore, another cosmetic article that he finds unnatural like the rouge is the one (sürme) used by women to blacken their eyebrows and lashes; because it is said that it weakens the eyesight and gives an unnatural color to the eyelids (Lennep, 1870, p. 236). The kohl that Lennep mentions was used especially by women to blacken either their eyebrows or eye lashes for hundreds of years until the mascaras emerged in the modern times (Koçu, 1967, p. 211; Şemseddin Sami, 1317, p. 719-1151; Mütercim Âsım, 2000, p. 699; Onay, 1993, p. 381-382).

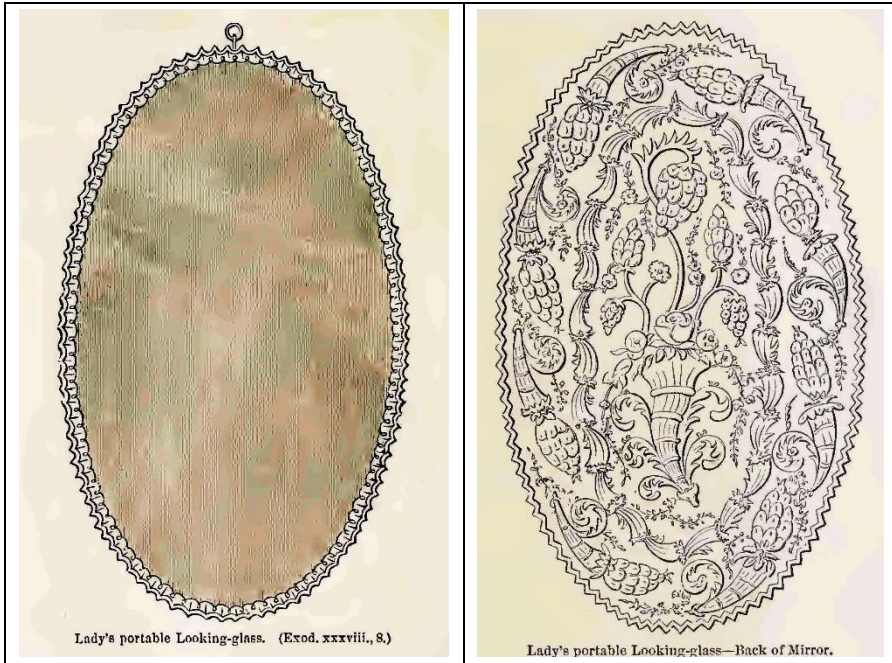


Figure 1. The illustrations of looking-glass (Lennep, 1875, p. 534-535)

Likewise, the English traveler Pardoe, who came to İstanbul with her father and stayed for nine months there also touches on the variety of cosmetics used by the women putting a greater emphasis on the fact that probably no country can exceed Turkey in the variety and value of its cosmetics. To her, even though there are no daily prints to advertise their virtues, the ladies have a great deal of knowledge about the cosmetics and employ them in all their varieties. For instance, they use dye with which they darken their eyebrows and lashes (Pardoe, 1837, p. 168). However, Lennep thinks that henna (*kına*) used to color the fingers and toes and to dye hair or dye the tail of the white horses are more common throughout the interior parts of the Anatolia and it is a much healthier practice than the other cosmetics because it is made of the leaves of a native shrub (Lennep, 1870, p. 234-236). As has been pointed out by Lennep, the traditional use of henna, especially for the cosmetic purpose dates back to the very ancient times (Zavada, 1993, p. 97-100) and the Turkish word “*kına*” derived from the Arabic word “*hinna*” has an important place in Turkish folk culture and has been used for traditional ceremonies, the treatment of some diseases the cosmetic purposes and so on (Dursunoğlu, 2014, p. 145-155; Ruska, 2001). Definitely, the henna culture, which the traveler finds more natural and

healthier is still one of the traditions having still been preserved in the Turkish culture and it is believed that this tradition started with the prophet Abraham (Karaca ve Şar, 2016, p. 32). However, Lennep does not refer to the cultural implications of the use of henna in the Turkish belief culture. For example, according to the Turkish belief, the application of henna to an animal is thought to symbolise something offered as an oblation for God and it is also believed that giving harm to it will bring calamity and bad luck (Kalafat, 1990, p. 307). In this regard, the fact that the use of henna to dye the palms, the nails, feet and hair for the purpose of toilet in the eastern culture has some cultural implications as well. Furthermore, it symbolises the commitment and it is commonly believed that the bride to whose hand henna is applied commits herself to her husband and home and similarly the young person who joins the army commits himself to his motherland (Tanrıbuyurdu, 2016, p.103). In addition, even though Lennep acknowledges the fact that the use of henna is much healthier than the other substances, he does not give any details as to how it is used in the Turkish public medicine. In this context, it should be noted that henna has been used for several purposes ranging from headaches to the broken bones in Turkish medicine since the very ancient times (Şenocak, 2005, p. 320-321; Soysaldı vd. 2009, p. 238; Kâhya, 2003, p. 251; Yaylagül, 2010, p. 191). Moreover, even though Lennep asserts that henna is also used to dye the tail of the horse, he does not explain the reason lying behind it. In fact, in the Anatolian culture, henna is not only applied to persons but also to some favourite animals such as horses, especially, it has been applied to the mane and the tail of the horse whose appearance looks nice and also to sheep and lambs and the animal to be sacrificed as well. In addition, henna, the important component of the Turkish folk culture has become such an inevitable part of our daily life that it is commonly used in the idioms and the riddles (Yardımcı, 2008, p. 81-95). Namely, it is obvious that to apply henna has a sacred and a distinctive socio-cultural function in the folk culture of Anotolia (Küçükbasmacı, 2016, p. 76). It is obvious that the henna tradition still continues to preserve its existence as a vivid practice in today's ceremonies such as weddings and also continues to be used for the cosmetic purposes as well. Not only is it sold in the packages in the herb shops and markets, but also under the label of "natural hair dye", "herbal hair dye" and "henna set", it is in the compound of several cosmetic products sold at drug stores and in the markets.

### **Some Jewelleries Worn by Women in Anatolia**

It is a known fact that the jewelleries having been designed by the people on the basis of their own traditions with some natural stones they could find in

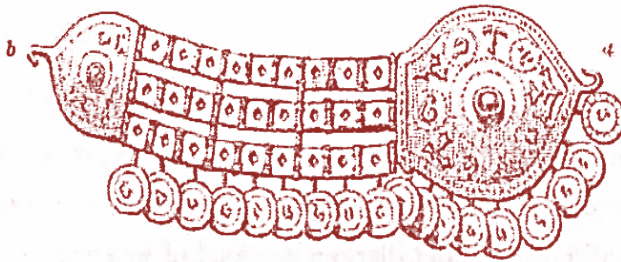
their own geographical surrounding have been one of the unchanged ambitions of them for long ages. Firstly, they had some religious and magical meanings and they were used as a symbol of a tribe, but through the course of time, it has acquired some new functions such as adornment and protection from the evils, the investment means and the symbol of power and status and so on. Moreover, it is clear that that the jewels are used in connection with some social beliefs and medicine as well. For instance, it is asserted that they have been used for warding off evil eyes (nazar) or some diseases with some religious words, prayers and verses put into the jewels or in order to get along well with the other people. It is also obvious that the jewels also play an important role in the socio-cultural life of Turkish people, such as for the new born babies, the children to be circumcised or the girls to marry (Dikmen ve Çetin, 2012, p. 72; Artun, 2011, p. 312-317).

In this context, as for the jewelleries and ornaments worn by the rich women, Lennep really gives a vivid description in order to gratify the curiosity of his readers pointing out that the rich women in Turkey are generally fond of wearing highly expensive ornaments made of diamonds in the shape of star, crescent, dowers with leaves and so on. However, to him the most common forehead ornament of women from all classes is the one which consists of large gold coins worn in a row upon the forehead lapping over each other and partly hidden by a handkerchief worn around the head. Lennep also says that this forms some part or the whole of the dowry of the bride and the safest place to keep it is the forehead. Moreover, it is only spent in case of an urgent need (Lennep, 1870, p.236). In accordance with what he says, it is understood that some ornaments like the one described above is not only worn as an ornament but also functions as something which is used for the rainy days. In fact, even in our present time, some precious jewels like the one described here function in the same way. It should be emphasized that especially, in Anatolia it is still a common practice that some precious ornaments such as gold are not only used by women to embellish themselves but also considered as a guarantee and spent during the times of distress.

Another traditional forehead ornament, half part of which has been drawn by Lennep is described as two parts which are completely made of gold with two jewels in each half. In addition, it shakes at every motion of the head and reflect the light in every direction. It is also mentioned that another common practice to adorn the head of women is the one that a red cap or fez is entirely covered with a layer of gold coins and festoons of pearls hang all around the head from the handkerchief which holds the cap in its place. However, in order to practice this, it is important to part hair into fine breads, in each of which is braided a silk



cord holding gold coins at regular intervals (Lennep, 1870, p.237). These traditional forehead ornaments, described and sketched in detail are worn on the cap or fez that falls upon the forehead and made from gold or silver and embroidered with several chains, beads and the coins (Bora, 2013, p. 46). Özbağı states that the forehead ornaments made with different forms and designs and which convey different messages are seen to be still used in some parts of the regions as in the past. In this regard, she gives the example of Bey pazarı in which the brides wear such sort of ornaments on their foreheads, completely made of some precious materials like gold (Özbağı, 2002, p. 1187; Özbağı, 1993, p. 50).



Frontlet of gold and precious stones worn by the women—one-half.

Figure 2. Frontlet of gold and precious stones worn by women (Lennep, 1870, p. 237)

Lennep also provides information as to the necklaces worn by women in Anotolia. Yet he says that he could only give the sketch of the two out of several models of necklaces. It is mentioned that the more commonly one is the string of gold coins, and the large one is in the centre. It is added that besides the gold coins, pearls are commonly used and they sometimes have a diamond ornament in the form of a flower for centre-piece. In this context, he illustrates the form of the two necklaces: while the first one is made of red coral and gold, the other one is only made of gold and with every movement gold pendants in the shape of hearts produce a really brilliant effect (Lennep, 1870, p. 237-238). First of all, it should be stated that the traveler explains and touches on the traditional necklaces giving only two specimens of them. In fact, when we have a look at the traditional jewelleries worn in Turkey, the jewelleries worn around the neck are made up of three kinds and have different appellations: a necklace, a pendant and an amulet or hamail. However, the necklace or named as “gıdıklık” in Turkish illustrated and sketched by Lennep here does not dangle much and it is used at the point where the neck combines with the shoulders. Moreover, even if the pendant seems to mean the same as the necklace, it is much longer

and stretches from the neck to the chest and the cylinder-shaped ones are “hamaili” or amulet, on top of which some verses from the Qoran or prayers are written and the triangle-shaped ones are named as talisman (muska) (Demirbağ, 1996, p. 66-80; Soyduñ, 2018, p. 26; Boratav, 2013, p. 136-137). Besides the ordinary necklaces worn by the ladies, he does not omit to say that they also wear some other expensive jewels, which go down to the girdle or a belt or even much lower consisting of long strings of pearls, gold coins and gold foil or small piece of metals so shaped as to reflect light in every direction at every motion (Lennep, 1870, p. 238). Under the light of the explanations of Lennep, it is understood that in addition to the necklace (gıdıklık) or the pendant, the ladies wear long stretches of costly ornaments with pearls and some brilliant gold foil and metals as well.

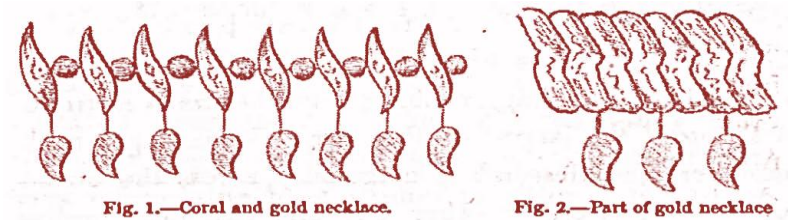


Figure 3. Coral and gold necklace (Lennep, 1870, p. 238)

Even though in his work “Little-known parts of Asia Minor”, Lennep does not give us various illustrations regarding the traditional jewels and the ornaments worn by women in Anatolia, in his other work “The Oriental Album” he gives the reader the vivid sketches of some of the jewels and ornaments worn by some women in Anatolia in order to illustrate the rich and colorful Turkish culture. The first one represents a Turkish woman from the middle class in Tokat without a veil. The traveler says that the earrings of the woman in the illustration are crescent-shaped with some pendent pearls, in addition, the necklace, bracelets and the finger rings exactly the same form as the ones having been used for long ages. It can be due to the fact that the art is transferred from one generation to another (Lennep, 1872, p. 40). The second illustration of Lennep does not illustrate the Turkish women, but the two Armenian women at home. However, it can be said that this illustration is important for our history of culture in that it reflects not only as to the jewels and ornaments having been commonly used by the Ottoman women in Anatolia, but also the aesthetic understanding that has some similar characteristics. As in the first one, through using his illustration of

the Armenian women at home in Anatolia, Lennep helps us to see the traditional jewels and the ornaments worn by women in Anatolia. In this context, it is narrated that in addition to jewels worn on the head, the young lady, who brings in the sweet meats on a tray wears a number of necklaces made of gold coins and of other gold ornaments and of pearls. She also wears valuable rings on her fingers, all of which cost not less than 3000 dollars.

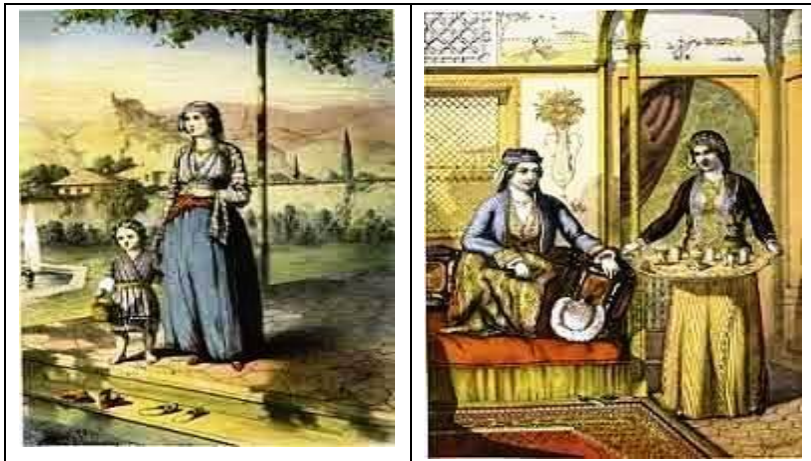


Figure 4. Turkish woman (the left) and two Armenian women (the right) (Tuğlacı, 1985, p. 36;40)

The traveler also writes about a common practice in Turkish culture pointing out that it is usual for a young lady who is at the marriageable age to wear all the jewels they are to get as a part of their dowry and display them on some special events. In this context, he describes and illustrates the jewels worn by a fifteen yearold lady on such an occasion saying that she was wearing jewels from her head down to the feet and he likens her appearance to “a restless stream of gold”. Lennep narrates that she was wearing a head dress consisting of a fez with gold coins and fringed with tassels of pearls and from her neck were hung chains of gold coins whose value is 500 sterling and they were reaching below her waist in the front (Lennep, 1870, p. 239). Moreover, Lennep goes on to give more details not only about the jewels of that young lady but also about her clothes as follows:

*“Her fingers were covered with rings, diamonds and precious Stones. Her jacket, the purple velvet is richly embroidered with gold cord and gold coins were braided into each narrow tress of her long flowing hair. Her entare was of red silk woven with golden thread and the full trousers, peering out at the open sides,*

*were of red silk. The slippers, too were embroidered with gold thread. There was certainly a good deal of jingle when she walked. She was a fair illustration of what orientals pride in; i.e Saltanat, a splendid show”* (Lennep, 1870, p. 239).

The explanation of the traveler related to the jewels and the clothes of a marriageable young lady indicates that she comes from a rich class and it seems that in the 19th century it is customary for rich young ladies to display how much they are wealthy through their jewels and ornaments which they are to get as a part of their dowry when they marry. More probably, their appearance on such sort of occasions gives them the chance to be able to find a rich groom-to-be to marry showing off their wealth. Besides, it is implied that the eastern people give more importance to displaying their wealth through their jewels, ornaments, and their dresses as in the example given here. Namely, it is possible to assert that the jewels or the ornaments not only function as a complementary part of the dressing but also function as the sign or symbol of the status and power of a person in the society as well. However, in the Anatolian culture it is known that the adornment of a young girl is not approved due to the common belief in the evil eye, but today it has changed, and it has been practiced so as to look beautiful (Artun, 2011, p. 387). Therefore, it is possible to say that that such sort of practices differs depending upon the social class of a person as in the example given by Lennep here.

The other jewellery narrated and sketched in the travelogues of Lennep is the earrings, which have a great number of forms. However, he prefers to reproduce and sketch one, a rare antique gold earring. Then he depicts it in detail saying that *“it represents a winged cupid (God of love) holding his sides and laughing and it is made of gold and a good example of the perfect workmanship”* (Lennep, 1870, p. 238). It is obvious that the earring sketched here symbolizes the Anatolian Hellenic civilisation rather than the traditional Turkish folk culture. In addition, it should be stated that he does not give much detail and information about the traditional earrings worn by women in Anatolia, except for the specimen sketched. Actually, earrings generally worn by women possess an important place in the toilette of the Turkish women in the previous ages. The costly earrings are usually used by the women at the Ottoman palace. In addition, especially some simple and plain and short pendant earrings were more commonly used by the women at the palace and people from the lower classes (İrepoğlu, 2000, p. 109-110). Moreover, in Turkish jewellery, the earrings had the appellation of “pear earrings”, “rose earrings”, or “bunch earrings”, and so on (Koçu, 1967, p. 164). They are generally made of metals such as gold, silver, copper and sometimes they are decorated with some

precious stones such as coral, emerald, carnelian and so on or some colorful beads (Demirbağ, 1996, p. 43-60).



**Antique Gold Ear-ring.**

Figure 5. Antique Gold Earring (Lennep, 1870, p. 238)

Lennep also gives information related to the ankle rings and nose earrings uncommonly used in Asia Minor Proper, but are very fashionable, especially in Mesopotamia and Arabia. However, he gives an example of an Armenian girl in Gürün he saw wearing several nose rings and he mentions that the nomadic Kurds living in this district also wear such sort of rings in their nose as well. Furthermore, he writes about an ankle ornament he saw when he was living in Tokat and thinks that it might well be adopted by more educated people due to its utility. Lennep says that it contains a silver chain which is tied around the ankle of a small child and to which are fastened nine or ten little bells made of the same material. To him, children wear them when they reach at the age when they creep about or start to walk and the sound of the bells allows the busy mother to know whereabouts the little child is and in that way the mother does not need to keep an eye on every restless motion of the little child. He emphasizes the fact that even though such an ankle ring may prevent the child from many falls, it does not allow him to develop self-reliance (Lennep, 1870, p. 239-240). From the narration of the traveler as to nose rings, it is apparent that when compared with other jewels and ornaments they are rarely used in Central Anatolia, except for the nomadic Kurds, whereas it is commonly used by the people, especially in Mesopotamia. However, in our present time it is seen that nose rings or called as piercing today has gained much popularity and has acquired a number of different meanings among the adolescents due to some reasons such as taking a risk, proving themselves, religious beliefs, the evidence of reaching sexual maturity, being different, the sign of courage, fashion and so

on (Umar ve Koçak, 2013, p.154). As has been pointed out by Lennep, the ankle ring having been worn around the ankles by women has been used as an ornament, especially in the East for long ages in the districts of south eastern part of Anatolia, near the borders of Syria and Iraq and it is mostly made of silver and brass and some bells are fastened to it so that it produces a sound at every motion. For instance, in Diyarbakır while adults do not use ankle rings, they are used by young ladies and children. For example, the bell sound of every ankle ring is different in order that parents can differentiate their own child and can learn whereabouts he/she is. In addition, the young girls wear them so that some poisonous animals such as scorpion or a snake can not approach them (Demirbağ, 1996, p. 83). It should be noted that even though Lennep thinks that the use of ankle rings for children might have some negative effects upon the development of the personality of a child, he seems influenced by its utility to prevent the children from many falls and advise it to his readers saying that it might be well adopted by educated people.

### **Conclusion**

The daily life of Anatolia and Anatolian people, their traditional dressing and jewellery and embellishment articles or tinkers and so on have been one of the main subjects of interest for the foreign travelers who visited the East. In this context, unlike most of the male travelers who made some superficial touches on the the socio-cultural life of Ottoman people, Lennep, who had resided in Turkey for long years as a missionary, has solely shown interest in the authentic characteristics of the East and he does not allocate a place for anything which has been Europeanised or Occidentalised due to some political motives, a desire of distinction or an unreasoned admiration of the outward clothing of the European civilisation. Therefore, it can be asserted that to some extent, this makes him different from the other travelers. Besides, it is understood that during his residence in Turkey, he was able to develop good relations with the local people as a result of a long and tiring process and in that way, he had the chance to get to know and observe them. It should be noted that his drawings or sketches of some traditional authentic jewels especially worn by Turkish women in Anatolia in his aforementioned work are one of the important and valuable sources for the history of our culture. Even though Lennep mostly mentions the jewels and the adornments or tinkers of the common people, he mainly draws his attention to the jewels of the people from the upper class. Moreover, even if he takes great pains to penetrate into the depths of the Turkish culture, he mostly focuses on the aesthetic aspect of the jewels and

adornments, but he remains silent about their symbolic, religious, magical meanings, their cultural connotations and their theoretical and practical functions. It is possible to say that his silence might result from an aesthetic-oriented point of view, for he is an artist and he might have some problems penetrating into the depths of the folk culture in Anatolia due to his being a Christian. For instance, he occasionally traces the Hellenistic culture in Anatolia as in the example of his earring sketch and narration.

All in all, even though the information given by Lennep related to jewels and adornments worn by women in Anatolia might be insufficient in some respects, it can be asserted that it is crucial in terms of two points. Firstly, it enables us to be able to understand how specially the Turkish culture exhibits itself in the second half of the 19th century, what the aesthetic understanding of that period peculiar to the culture is, how the aesthetic understanding changes depending upon the basis of the socio-economic class. Secondly, it casts a light upon the evolution of the history of the Turkish folk culture. Under the light of the information given by Lennep, it is seen that some jewels, adornments, and their function still survive, but their functions have changed in some respects, and some of them seem to have been forgotten and have been the part of the history. Therefore, it should be borne in mind that the vivid description and sketching of Lennep play a functional role in order to see the things that have changed or remained unchanged on the historical basis.

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