

The Relationship between Art and Religion: Turkish-Islamic Artworks¹

Sanat ve Din İlişkisi: Türk-İslam Sanatları

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Öz

Bu çalışma sanat ile kültür ve din arasındaki ilişkiyi incelemektedir. Bu ilişki modernleşme ve sekülerleşme süreçlerinin etkisiyle bir dönem zayıflamış gibi gözükse de son zamanlarda tekrar canlanmış gibidir. Her ikisinin de kültür ve toplumla ilişkisi oldukça güçlüdür. Zira sanat algısı ve sanat eserleri toplumsal bir bağlamda ortaya çıkar. Bu bakımdan sanatsız bir toplum düşünülmemeyeceği gibi kültürün veya dinin olmadığı bir topluma da tarihte rastlanmamıştır. Sanat ve din arasındaki ilişkinin son derece zengin bir kültür olan Türk ve İslam kültürü içerisinde canlı örneklerin üzerinden ele alınacağı bu çalışmada sanatsız din yorumlarının katı ve şiddet eğilimli bir görünüme bürüneceği dolayısıyla disfonksiyonel olacağı, din ile bağını koparmış sanatın da eksik kalacağı sayılıştan hareket edilmiştir. Bu bağlamda daha dinamik bir sanat ve din ilişkisinin kurulabilmesi için yeni bir yorum ve bakış açısına duyulan ihtiyacın vurgulanması amaçlanmıştır.

Anahtar Kelimeler: Sanat, Din, Türk-İslam eserleri

1. Introduction

Art and religion are inseparable fields. Art is almost as old as man as well as religion. So, there is a mutual relationship between religion and art. Art without religion is dead or superficial, while religion without art is severed from the life, and it would be a stack of ethical principles, or dogmatism. A true work of art makes sense by shaping material things.

¹ I confirm TR Dizin 2020 ethical rules). Bu araştırma sürecinde TR Dizin 2020 kuralları kapsamında "Yükseköğretim Kurumları Bilimsel Araştırma ve Yayın Etiği Yönergesinde" yer alan tüm kurallara uyulmuş ve yönergenin ikinci bölümünde yer alan "Bilimsel Araştırma ve Yayın Etiğine Aykırı Eylemlerden" hiçbirini gerçekleştirilmemiştir. Ayrıca bu araştırma "Etik Kurul izni" gerektirmeyen bir çalışmadır.

But man, revealing a work of art, also brings a spiritual dimension beyond giving a simple form to material objects. Artist, as a man, wants to be more than just himself, to be *whole* man; out of the partiality of his individual life, he strives toward a ‘fullness’, toward a more just world, a world that *make sense* (see Fischer, 1963: 8). In terms of the religious view, interesting in art or revealing a work of art is seen as an attempt at closer or unlike God as mature individuals. It is clearly that art has strongly a spiritual aspect. Because of that there was an undefinable contact between human soul and the spirit of God. God created the man by his breathe, so human soul is always in the seeking efforts to find his Lord, God. So, art is a version of these efforts. In this context, it is possible to say that a person who is incapable of understanding art, he is also incapable of understanding religion (Saunders, 1926:756).

Art has a religious aspect in all civilizations. In ancient Egypt, the Inca Empire, and the ancient Indian civilization, art integrated into the religion or sacred. Ancient Greek Art influenced by Egyptian art, so it had religious characteristics. Roman art was evaluated a continuation, imitators or corruption form of Greek art. Byzantine art was also a religious art. Gothic art has also religious motifs; though a civil and profane image, because clergy directed to this art. Turkish art also carries religious motifs, especially Islamic ones.

All divine religions including Judaism, Christianity and Islam, have a basic idea that God created the universe. This means that God is a creative artist, the universe is a creation of this artist. According to Quran, God is most talented, capable and powerful creator, “*Lord of universes*” (Quran 1/1); not only of a universe. So, in Islamic tradition, it is believed that God is the supreme artist. He is “*the best of creators.*” (23/14). According to this verse, there is no another creator from God, but He is best one. In Islam, Allah is a creator, but man is also creator. God created human beings having potential of creation. In fact, in some of Quranic verses, *khalaqa*, the verb of create, is also used for human. For example, Christ says that “*I create*” (*akhluku*) (Quran 3/49). In the eyes of some strict believers, fundamentalists, however, the artists are not creators as well as God. If they produce a work of art, they have undertaken the creative adjective or role of God. For them, this is not acceptable the existence of creative beings besides God. On the other hand, Pierre Bourdieu, talking about the autonomy of art and artist, asks this question: “*Who Created the ‘Creators’?*” and argues that the artists are uncreated creators (Bourdieu, 1993: 140). But, in Turkish-Islamic perspective, more moderate and tolerantly, God has created the creative people; so, artists have autonomy, but they are created beings.

2. Turkish Art

2.1. Art in Turkish Culture

Art is social, and has social character, because it is produced in the society. “Art is itself social reality.” (Fischer, 1963: 46). While Bourdieu describes the sociological outline of art perception, he says that the art perception forms in a sociological context, especially on the basis of culture (Bourdieu, 1984: 254-266).

Culture is defined as complex whole including knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society (Taylor, 1958:1). All branches of art interact with culture. A culture in which artists and art have not sufficient importance, corrupts, as Atatürk, founder of modern Turkey, said in 1923: “*A nation artless has lost one of its vital vessels.*” (Atatürk, 2006).

Due to the cultural differentiation, the different conceptions of art have emerged. For example, the oriental art differs from the western art. In western culture, painting, sculpture and ballet firstly come to mind when talking about art. However, the concepts of beauty and aesthetic was used in place of art. But in Turkish art, painting and sculpture are used very little. In philosophy of Turkish art, harmony and usage value are also essential as well as beauty and aesthetic. So, all sort of things used in everyday life (lace, embroidery, tents, bags, carpets, rugs, mats, cairn, tombstone and so on) are handicrafts and carry an artistic value. In this context, women are also artists due to cooking and preparing excellent patterns of rich Turkish cuisine. Within a larger perspective, art and aesthetics are not limited with certain branches of art addressed to upper cultural groups; art is not the work of professional artists alone. Any kind of work in human life, for example operating a business, directing organizations, giving lectures, making scientific experiments, building houses, playing games can also be defined as artistic activities. “In this sense all creative, orderly, effective efforts have an artistic quality.” (Ames, 1928: 374). Interestingly, in Turkish language the words of art (*sanat*) and industry (*sanayi*) have same origin from Arabic. In this sense, all craftsmen those people engaging in some professions e.g., weaving, shoemaking, and all industrial workers doing well their jobs are also called as artists.

In Turkish culture, art is a way of reflecting beauty and aesthetics. This beauty is usually divided into two parts: material/physical and spiritual being. Unlike the philosophers of antiquity, Turkish thinkers did not limit material beauty to the human body, and they considered it in a broader context, including the area of all beings. For them, beauty observed in goods (material beauty), is seen as a manifestation of names and attributes of God (spiritual beauty).

2.2. Turkish Art as a Different Form of Islamic Art

Heinrich Glück pointed out the presence/existence of an independent Turkish art (Glück, 1938: 119-128). The main characteristics of Turkish art is geometric (Strzygowski, 1938: 31). Turkish art is fed from both the Central Asian Turkish culture and Anatolian culture. As we know, Anatolia is the intersection point of Eastern and Western cultures; and it was host for various civilizations in the historic process. So, it has rarely and tolerantly rich cultural heritage, and also been home of many works of arts such as sculpture, painting, graphic. It is possible to see its some reflections to the modern art. There are a number of symbol, e.g., ‘tree of life’ and ‘eagle’ in Anatolian culture, used as a decorative element in architecture, tile and ceramic art, and in the gravestones. Most of them have originally shamanistic character (Ersoy, 2016: 259-260, 263-4).

When we are talking about the Turkish art, we enter into the field of Islamic Art. Turkish concept of Islam is quite different from Arab Islam. This difference is also reflected in art. Although it could be said about a perception that Islamic art is Arab art, it is not true; Islamic art is not Arab Art. Islamic art covers not just one period and one country rather it is a combination of different civilizations and historical circumstances. Islamic art refers not only to the arts produced by Muslims in Islamic countries, but also non-Muslims contributed it (Blair and Bloom, 2004:75). So, Turkish and Persian, even Mughals effects on Islamic art are not deniable. With these effects, Islamic art has emerged. But Islamic art, after the Turks accepted Islam, has been enriched in the region they have sovereign. Turkish art is also a part of Islamic art; but it peaked with Islam, so it is named “Turkish-Islamic art”. Turks have also played important role in Islamic art for a long period from 10th to 19th century.

It is possible to say that Turkish artists effected by these following verses of the Quran, and the words of The Messenger Mohammed: *“And do good; indeed, Allah loves the doers of good.”* (Quran 2/195). *“We have indeed adorned the lower heaven with the beauty of the stars.”* (37/6). *“We have set out constellations in heaven and made them beautiful for those who look.”* (15/16). *“Allah is beautiful and loves everything beautiful.”* (Muslim, iman, 147; Ibn Mace, dua, 10).

Like other traditionalists, S. H. Nasr argues that the origin of Islamic art is Islamic revelation, Quran. For him it is not related to socio-cultural structure nor is it a product of history. It is related to the world view of Islam itself, to the Islamic revelation, so it is a sacred art. Because Islam art has also inner dimension which it is “inextricably interrelated to Islamic spirituality.” (Nasr, 1987: 4-6). These such views are arguable, because Quran and prophetic hadith are sources of religious actions, not source of Islamic art, nor is it subject of one.

Turkey has a rich heritage of mosaics, mostly of Roman period. In fact, Turkey is open-air museum of mosaics. The mosaics of ancient times are mined in many parts of Turkey. Among the latest patterns are exhibited in Gaziantep Zeugma Museum, Kahramanmaraş Germanica, and Hatay Museum.

2.3. Turkish Effects on Islamic Art

Every Islamic country had developed modern and contemporary art in their period. In the Umayyad period (661-750) of Islamic history, religious and civic architecture were developed and new concepts and plans were put into practice. The Great Mosque or Umayyad Mosque in Damascus was built by the Umayyad caliph al-Walid I (ruled 705-715). With Abbasid period, Arab nationalism disappeared, Turks became more powerful/effective in Abbasid dynasty, and so Islamic culture has aroused. In the Abbasid period (750-1258) the meeting of Eastern influences from Iranian, Eurasian steppe, Chinese, and Indian sources created a new paradigm for Islamic art (Hillenbrand, 1999:40). In this period, Damascus, Baghdad and Samarra were very important centers socially, economically, culturally. Al-

Andalus was a very important center for art, with Alhambra Palace, and a great cultural center of the Middle Ages, with the great universities, which taught philosophies and sciences yet unknown in Christendom (such as those of Averroes). In this period, Maghrebi influences were bringing into art, and many techniques were employed in the manufacture of objects.

In the period of Seljuqian Turks, architecture and objects synthesized various styles, especially Iranian and Syrian ones. Caravanserai which dotted the major trade routes across the region, and contained central mosques, were constructed. In this period the art of wood working was also cultivated. The Ottomans period is also known for the development many arts or contribution to some others, including plentiful architecture, especially the many buildings e.g., mosque, caravanserai, Turkish bath, stone bridge were designed by the greatest Ottoman architect Sinan (1491-1588); mass production of ceramics for both tiles and vessels, most notably Iznik ware, tile-work and pottery, using floral motifs; important metalwork and jewellery; marbling Ebru; Turkish rug and carpets; exceptional Ottoman miniatures; calligraphy; Ottoman manuscript illustration; some colour, e.g. turkuaz (Turkish blue) and bright red (Iznik red). Today in modern Turkey, traditional Islamic arts are being taught in state schools as well as in special courses.

First scholars stated to the Turkish effects on Islamic art, especially in architecture, are G. Jacob, Josef Strzygowski, and Heinrich Glück (Pancaroglu, 2007: 68). It is known the Turkish effects on the foundation and development of Samarra in 838. The first main form of 'Arabesque', the most famous and most characteristic element of Islamic art, was only seen in this city. According to Strzygowski, this motif was wrongly ascribed to Arabs, because it was originally Turkish motif (Strzygowski, 1938: 31). The techniques of relief, engraving, decoration and ornament were used in forms of the buildings in Samarra. The technique of "slanted whittling" was firstly used in Scythian bronze and in the works of the old Turkish art in Altai region, not seen in the Arab world nor recognized in Greek and Roman art of the ancient world. The same technique was seen in Mosque of Tulunids a dynasty of Turkic origin (868-905) and in their architecture in Egypt (see Akurgal, 1944: 530-2).

The architecture has a priority and speciality among the Islamic arts, because of it included the other branches of Islamic art e.g., calligraphy, ornament. Thus, Titus Burckhardt says that it is possible to reply to the question of "What is Islam?" by showing mosques (Burckhardt, 2009: xv). The mosques are Islamic holy buildings, and the most visible symbol of Islam. When Turks moved into Anatolia, firstly they did build mosques for worship. The monumental mosques built in the Ottoman period by Sinan, the most famous Ottoman architect, his works have meaning beyond their formal aesthetic aspects (McCarthy and McCarthy, 2010: 126). His masterpiece is the Selimiye Mosque (1575) in Edirne city. Nowadays, Islamic Culture Centers constructed by Turks in Europe and the US are used for multi-purposes, not only religious purposes, like in early Islamic period.

Turkish concept of art is different from other Islamic countries'. In Islamic countries dominated by Salafi and Wahhabi thought, the mosques are simple and unadorned, because they believe that the adorned mosques are *bidat* or *shirk*, assigning partners or equals to Allah. But there are regional and cultural variation of mosques. For example, in Turkish culture, mosques, especially mosques of Sultans, are often richly decorated with the special lamps, mosaic work, and calligraphy of the names of Allah and Muhammad, and verses from the Holy Quran, and vegetable and geometrical figures, without painting. But in Tetova, Macedonia, Alaca Mosque, constructed in Ottoman period is different by its walls with landscape painting, without images of any person or animal.

2.4. Turkish Islamic Sufism and Art

Islamic Sufism (*Tasawwuf*) has been crucial effects on the development of art in Islamic societies. According to S. H. Nasr, L. Bakhtiar, and T. Burckhardt who study on Islamic art, Islamic art is essentially manifestation of Islamic mystic spirituality. Turkish Sufis have contributed to some branches of Islamic art, e.g., *tekke music* (Islamic mystic music), *husn-i hat* (calligraphy), *ebru* (marbling). Sufi *dhikr* ritual "in some Sufi orders (*tariqa*), including Mevleviyya", which can lead to trances or states of ecstasy among Sufis, has generally "integrated music and even dance" (Ernst, 2004: 682) with beating of the drums, playing nay (a reed flute), the swaying body movements, and the repetition of the chants. According to Mawlana Rumi buried in Konya city, music induced mental collectedness and intensifies the flame of love (*'Ishq*). Nowadays, Mevlevi ritual (*sema'*) is very impressive for all people, and regularly organized in every December 17. After the abolished all *tekkes* (dervish lodges) in 1924, the traditional Sufi music has been in existence in universities and private courses.

2.5. Art and Law in Turkey

The works of art are "social representations" (Moscovici, 2000) reflecting the characteristics of social, cultural, religious and economic structures of society in which they produce in. Artist has also social responsibility. "Even the most subjective artist works on behalf of society." (Fischer, 1963: 46). Artist cannot stay away from ethics and social values and norms. In every era the artists sometimes have said all the things which nobody could dare to tell, and provoked the masses. So, they are the marginal parts of society or in periphery of society. Basic characteristics of artists are destroying certain modes of beauty, traditions and techniques, and creating new ones, leading to new horizons, revealing himself freely. Art is a free activity, so it does not perform in pressure. So, it is possible to say that there is sometimes a tension or conflict between art and society. Art, in almost every period, has been the expression of opposed ideas, and it is produced critically. The works of art are sometimes expression of social problems, and they can also be used as a means of rebellion to social structure. In case of overcoming the social boundaries and exiting outside the certain patterns through art, law is activated. On behalf of the social order, law does not allow overcoming some limits. However, the artists have often been criticized in terms of socio-cultural reasons, because of the idea that their works included the elements beyond

the limits of public morality and good manners. Although the artistic activities are prohibited in the name of social order, freedom of artistic creation are protected by the law. Yet, the freedom of art has gained recognition in most constitutions. In 1982 Constitution of Turkish Republic, there are two article related with freedom of art. The Article 27 is known as an individual right due to related with the protection of individual against the state intervention, while the Article 64 is related with the protection art and artist, so it as a social right. The freedom of artistic expression includes whoever engages in art. Thus pirate publications were banned.

2.6. Objections to Islamic Art

2.6.1. Incompatible Things: Islam and Art

It is argued that Islam is incompatible with art. But this claim is subjective. According to Quran, the holy book of Islam, religion and art are not disconnected. Their relationship is inseparable one. To refuse art for religion, to neglect religion for art is not an Islamic manner/position. The criticizing artist and her/his works, and trying to understand every aspect of these works are not actually in conflict with Islam. In this context, a dialogue between God and the Prophet Abraham, the common ancestor of religions, is very important: “*And when Abraham said: My Lord! show me how Thou givest life to the dead, He said: What! and do you not believe? He said: Yes, but that my heart may be at ease.*” (Quran 2/260).

2.6.2. The Ban of Painting and Music

The ban of art and music ranked first among the most serious criticism of Islamic art. The ban of painting related with Islamic concept of unity (tawhed). Islam as a monotheist religion absolutely opposed to “idolatrous polytheism”. Painting or image was banned because of idea that it will encourage idolatry, aniconism. The main goal of this ban is to prevent that the images of men or messengers transform to a worship object, and that any being interposes between man and God (Burckhardt, 2009:32). Music was also banned because it will prevent the people from God and worship, people could fall into false and bad feelings and thoughts. However, when evaluated as a whole the basic sources of Islam, there is no an exact phrase in Quran, expressed that music is forbidden.

Due to this ban, the movies, for example the movie of *The Message* (1976) by M. Akkad, does not include the image of the Prophet Mohammed and his friends, due to the ban of painting. Therefore, the headliner of/in this movie is A. Quinn in role of Hamza who was uncle of Prophet Mohammed. In fact, this ban could apply to all the prophets and holy person, as a sign of respect. Thus, the Muslims are criticized for not raising an objection against the unpleasant image of Christ in the movie of *Passion of Christ* (2004) directed by M. Gibson (Köse, 2004).

All this despite, It is possible to say that the concept of Turkish art, as a part of Islamic art, is some flexible about this ban, due to affecting by various cultures, and its secular character. This ban was started and initiated in early years of Islam because of the widespread paganism in Mecca. Thus, there was no provision of this ban in the Turkish culture. Because the Turks believe in “one God” before accepting Islam. The picture of the man and the woman are found in Ottoman miniature art. Because, Turkish artists have been overcome the ban of painting by ‘miniature’ from the Turkish tradition of Central Asia.² One of the interesting development in Ottoman painting is that the image of some Sultans, for example Mehmet II, illustrated by the non-muslim painters. In Turkish society, Turkish painters and musicians grown up. a lot of exhibitions of painting as well as music concerts. The Sultans draw their image and had been composed music. For example, Selim III was a compositor, his “*suz-i dilara*” is a concept in the classical Turkish music. As very talented with the poetry, painting and music, Sultan Abdulaziz is a sultan who gave works in both Turkish and Western music forms. One of his composition is “Invitation a la Valse/Waltz”, bir diğeri “Hicaz Hümâyûn Sirto”.

2.6.3. Objective Reality and Miniature Art

Another criticism of Islamic art is the issue of “objective reality” an anthropological term used by E. Pritchard in his analysis of Azande. According to Hilmi Yavuz, a Turkish intellectual and critics of literature, a number of orientalist including S. H. Nasr, L. Bakhtiar, L. Massignon and T. Burckhardt, claims that Islamic art was geometrically transformed the physical reality by purely religious concerns, especially with reference to miniature art, and that Muslim artists do not know objective reality or they destruct it while they know. For Yavuz, this is a very worst of orientalist perspective. For example, that in his *Surname*, Muralist Osman drawn Sultan Bayezid’s boots larger than the Niğbolu castle, does not mean that he never knows the objective reality or that he distorts it though he knows. It is a logical error such as this claim. Because this criterion of objective reality is not a universal. The perception of things differs in a culture or in a civilization from other one. Art never defines by reference to objective reality. Otherwise, it means that all the Cubist art widely regarded as an innovation and a creative art. In this art, the main theme that all depiction of nature can be reduced to three solids: cube, sphere and cone, and that surrealist art based on the idea that all figures are presented in a composition within a surreal frame in which they will never exist, and that Picasso and Dali destruct the objective or physical reality or that they do not know it (Yavuz, 2012).

3. Traditional Turkish-Islamic Arts

Ceramics, tile-work and pottery, jewellery, miniatures, calligraphy, marbling, ornament, rug and carpets could be grouped in a special category as “traditional Turkish-Islamic art”. Nowadays, they are very popular. Traditional Turkish motifs and designs, as

² It is clear that like Turkish architecture, Turkish painting with a style of its own, based on a very ancient tradition that originated in Central Asia, actually exists. See Yetkin, 1965:1. cf. Çam, 1997: 45; Konak, 2013: 986.

Tiger Stripe, Three Spot, Cloud, Crescent, Rumi, Hatayi, Penç, Star, Hyacinth, Tulip and Carnation motifs, are being used regularly in a wide variety of areas, such as decoration art, tiles, ceramic, glass and lighting products (Gümüşer, 2012: 225). Turkish-Islamic art is not only a means of pleasure, or for fun, but it is also functional. For example, calligraphy, marbling, ornament have complementary characteristics of both architecture and each other. In “From Traditional to Contemporary: Cultural Memory in Modern Turkish Art” opened at Istanbul Modern in 2010, traditional Turkish arts such as calligraphies, miniatures, textiles, carpets, tombaks and stained glass were exhibited by the contemporary forms such as installation, video art and photography (Bozkuş, 2014: 16-28). On the other hand, efforts are being made to transfer unique examples of Turkish art to digital media and to create databases in order to carry out them to future generations (Yenişehirlioğlu, 2013:13-5).

3.1. Tile Art

Turkish tile and ceramic art has deep rooted; it can be traced at least as far back as the Uighurs of the 8th and 9th centuries. Its subsequent development was influenced by Karakhanid, Ghaznavid, and (especially) Iranian Seljuk art. In Anatolian Seljuqian and Ottoman architecture, religious buildings, e.g., Bursa Green Mosque, Topkapı Palace and Blue Mosque are decorated by the technique of mosaic tile. ‘Turquerie’ style was very famous decorative pattern in palaces of Europa of 18th century (McCarthy & McCarthy, 2010:225). Many mosques are decorated with tiles produced in Turquoise (Turkish blue), which is the most popular colour of the tiles. Today, efforts are also being made in private workshops and educational institutions in some cities, especially in Kütahya and Iznik, to keep the art of traditional Turkish tiles and ceramics alive and develop it so that it can address the demands of modern-day life. Today the works synthesizing traditional Iznik designs with modern themes are being produced.

3.2. Calligraphy

Calligraphy is beautiful ornate writing. It is especially revered among Islamic arts since it is a visual art with deep religious association with the Qur’an. It is one of the major forms of artistic expression in Islamic cultures. Turkish calligraphy or handwriting is a unique artistic creation. Ottomans adopted it with religious fervor and inspiration, and called as *Husn-i Hat*. In essence, it comprises the beautiful lines inscribed with reed pens on paper using ink made from soot. The classical styles of calligraphy are named as “six pens” (*aklâm-ı sitte*): Thuluth, Naskhi, Rıqa, Muhaqqaq, Rayhan, and Tawqi (Blair, 2006: 417-8). The other styles include: Kufic, Diwani, Djali, Nastaliq, and Sini. The most popular patterns of calligraphy written by Turks. In Islamic world, it is believed that Quran is revealed in Mecca, recited in Egypt, and written in Turkey. The most of mosques in Turkey are often decorated in with the name of Allah and Prophet Mohammad, and verses from the Holy Quran.

3.3. Marbling

The marbling art which it is widely known as its original Turkish name '*Ebru*' is a traditional Turkish painting art, and can be defined as painting on water and transferring this painting onto paper. The current Turkish tradition of ebru dates to the mid-19th century. It is believed to be invented in the thirteenth century Turkistan. This decorative art then spread to China, India and Persia and Anatolia (Seljuk and Ottoman period). New forms and techniques were perfected in the process and Turkey remained the center of marbling for many centuries. Today, it continues to be very popular.

3.4. Ornament Art

The ornament art is widely known as its original Turkish name '*Tezhib*', because it is used gold or golden tablets in this traditional Turkish art. So, it is very impressive and expensive products of art. In architecture, ornament is a decoration style used to embellish parts of a building or object, especially religious buildings or objects. In Seljuk and Ottoman period, the vast range of motifs used in the ornament style draw from geometrical shapes and patterns or plant motifs; but none of ornament style include human or animal figures, due to Islamic viewpoint.

3.5. Gravestone Art

The gravestones or headstones placed over a grave are very impressive products of art. Cemeteries, burial customs and gravestones provide important information to social scientists in socio-cultural studies. Because they have the cultural features that are shaped according to the differences in culture and decorated with life styles. Gravestones are traditional for burials in the Christian, Jewish and Muslim religions, among others. In many parts of Europe setting a cross and sometimes a photograph of the deceased in a frame is very common. In Soviet Russian gravestones there is a marker of sickle, red star or cross. But, in Turkish-Islamic culture, there is the crescent, the star and crescent, and some verses of Quranic on the grave.

3.6. The Rug-Carpet Art

The carpets (knotting woven) and kilim (flat woven), as a masterpieces of traditional Turkish women, are also the best forms of the traditional Turkish arts. Because carpet weaving dates back to pre-Islamic times. Yet, the oldest carpet in world found in a tomb of Pazyryk in Altai Mountains. It is nowadays kept at the Hermitage Museum in St. Petersburg. Today, carpet weaving still continues in villages in Anatolia, although the number of carpets being made has been reduced. Nowadays the most of Turkish mosques have still often covered with carpets from wall to wall.

3.7. Stained Glass Art

The history of stained glass art has come back to BC 3000. Islamic glass and stained glass art was very sophisticated, because it took over much techniques of the traditional glass-production, Chinese, Sassanian, Ancient Roman and Hellenistic, with some changes in style. The covering the wide gaps in walls by the windows decorated with stained glasses and their coloured lights on them is very impressive for those looking at.

3.8. Miniature Art

Ottoman Turkish painting art is known as ‘miniature’ or ‘mini painting’. The words of ‘*taswir*’ or ‘*nakish*’ were used to define this art. Miniature art is also known as paintings that shed light on texts in literary and scientific manuscripts of Islamic countries (Akar, 2013:25). The Turkish painters, artists of miniature avoided realistic representation of nature or living things, due to escape of naturalism. It is a different style of painting art from both the paintings of other Moslem countries (Yetkin, 1965:9) and Renaissance painting tradition, with very complex abstractions in much smaller than usual sizes, that a piece of miniature art can be held in the palm of the hand, or that it covers less than 100 cm². The feature of miniature is that it combines different time periods and spaces in a single picture. Like narratives (*kıssa*), symbolic elements of Quran (Koç, 2008: 24), miniature has a symbolic language, rebutting the argument that Islamic culture is against symbolism, unlike the western concept of art, especially in terms of painting and sculpture. It presents a large range of materials in the fields of history, literature, geography, architecture etc. It was a part of the Ottoman book arts, together with ornament, calligraphy, marbling, and bookbinding. The library of the Topkapı Palace Museum possesses a number of manuscripts with miniature. Nowadays it is used merely a “decorative art”, but as a fine art form.

4. Turkish Art in Modernity

Turkish and Islamic works of art are works fed by Turkish culture and Islamic tradition and have their own characteristics. However, Western influence is also seen in these works, especially in architecture since the 18th century. “These effects, while they were improvised into Ottoman patterns in the capital, were combined with local styles in various provinces of the empire displaying different interpretations.” (Adıgüzel, 2013:25). Along with modernization and technological developments, traces of digitalization and secularization are also encountered.

4.1. Modern Art in Modern Turkey

Modern art in Turkey has aroused with westernization process of Turkish society in 19th century. The students went to the capitals of Europa, e.g., Paris, London, Vienna, Berlin, for education of art. The School of Fine Art (Sanayi-i Nefise Mektebi) was found in 1883. The İstanbul Painting and Sculpture Museum opened in 1937. Through UNESCO, the exhibitions from abroad to Turkey has been introduced since the 1950s. The debate about the position of the modern Turkish art is still ongoing. The private art galleries have proliferated in

Turkey, as a result of developing a free market economy in the mid-1980s. At the same time, art collecting could also become important. Since the 2000s, The Istanbul Modern Art Museum, Sabancı University Sakıp Sabancı Museum, Pera Museum, santralistanbul and Project4L/Elgiz Contemporary Art Museum opened to the public visiting, by organizing local exhibitions, works of the world's leading artists, and a series of events and educational programs have played an important role in the development of art and culture in Turkish society (see Dede, 2012:38).

Turkey has a rich culture of music. Turkish music consists of Turkish classical, Turkish folk music, Islamic mystic music, and military music. Many instruments, such as the ud, tanbur, ney, kanun, kudum, bendir, def, kemence, santur, and rebap, have been used in Turkish music. Mehter is a very popular band in Turkey. It was founded in 1826, in reign of Sultan Mahmut II, as a military band similar to the bands of western armies. After the proclamation of the Republic, The Music Teachers Academy was opened in 1924, and the Ankara State Conservatory in 1936. Turkey has 39 conservatories in a number of universities and municipalities of big cities today. The effects of western pop music, Arabesque music, and recently rap music can be found in Turkish music. Therefore, it can be said that it has a very rich content. Turkey has followed world trends and produced artists in this field of music since the 1960's. First international success of Turkish music is award of Eurovision Song Contest in 2003.

4.2. Art and Technology

New technologies have also effects on culture and art. Technologically oriented art is also in the forefront. In digital age, the concept of "digital art" in which some new techniques, i.e. cut-paste or collage, paint-shop or photoshop, fractal image or sounds, image, motion-animation have used for art, has emerged. By the technologies of computer, the production of art, the participation to art, and the education of art have facilitated and become easier. According to the "Digital 2020" report by We Are Social, Turkey is far ahead in using social media among the European countries. Today, almost all people have become photographer by taking photos, 'selfie' with his/her own mobile phone, and they have also become artist by arranging these photos with digital programs, and sharing on social media. Although this is criticized by Kuspit considering the conception of *The End of Art* (Kuspit, 2004: 105) as disparagement of the aesthetics, it is also argued that the new media tools do not kill the art, but reproduces it in another form, and that the art is possible in the technology age.

4.3. Art and Consumer Culture

Today, we live in an artificial world in which technology is dominated, and human sensitivity is lost. In today's consumer society (Sassatelli, 2007), like everything, works of art, artistic pleasure and aesthetics are consumed. In modern capitalist world, work of art was transformed to commodity, and artist became commodity producer, because the work of art

was subjected to more and more to the laws of competition and consumption, and lose its value (Fischer, 1971:49). Nowadays, especially the pictures of calligraphy are also consumed in Turkey. These pictures have bought by those with secular tendency, not religious, as a decorative element for their home or office. Similarly, Islamic Sufi music (*ilahi*) and Mevlevi whirling ritual (*sema'*) is very impressive for Turkish people, so it is possible to see whirling dervishes (*semazens*) in engagement and wedding ceremonies.

4.4. Secularization of Religion or Sacralisation of Art?

Recently, that some artists and musicians like Cat Stevens, Beatles and Leonard Cohen, with secular, even socialist or atheist lifestyle later became religious, and sang the religious songs, has increased attention to religion. Similarly, in Turkey, Cem Karaca (1945-2004) singing revolutionary marches, later wanted to be buried with *takbir*, with Islamic ceremony. Timur Selcuk (1946-2020) singing marches of May 1 for the working class in squares, later said that “I am socialist, but I pray. I’m reading the Holy Quran.” Mazhar Alanson composed a song for Prophet Muhammad, when he went to Mecca for pilgrim. On the other hand, religious people are happy with and approve of what has happened, and they are going to the music concerts, and listening to music tracks fondly. While the socialist artists are becoming Islamized, the religious people are secularizing; thus *the new religious forms* are emerging (see Kirman & Baloglu, 2012: 158-165). The increased presence of religious themes in the world of art may be seen as an indicator of development towards a resacralization of Turkish culture. Contrary to this interpretation, as recent studies on modern Turkish society point out (Ertit, 2015), it is possible to say that a wave of secularization embraces the religious people not interested in music before, and that their lives are changing toward secularization. Apparently, there is a dialectical relationship between religion and secularization (see Kirman, 2005; cf. Kirman, 2015).

CONCLUSION

Art and religion are inseparable fields. Art is almost as old as man as well as religion. So, there is a mutual relationship between religion and art. Art without religion is dry and superficial, while religion without art is severed from the life, and it would be a stack of ethical principles, or dogmatism. Art has a religious aspect in all civilizations. In ancient Egypt, the Inca Empire, Ancient Greek and the ancient Indian civilization, art integrated into the religion or sacred. Gothic art has also religious motifs; though a civil and profane image, because clergy directed to this art. Turkish art also carries religious motifs, especially Islamic ones.

Art is social, and has social character, because it is produced in the society. Art is itself social reality. Religion is also social reality. Therefore, it is a great mistake to see these two social realities as opposing rivals. On the contrary, there is a mutual interaction and dialectical relationship between them. Art and religion have both been influenced by the modernization and secularization process. So, a new interpretation and perspective is needed in order to establish a more dynamic relationship between art and religion.

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Extended Abstract

The Relationship between Art and Religion: Turkish-Islamic Artworks

Art and religion are inseparable fields. Art is almost as old as man as well as religion. So, there is a mutual relationship between religion and art. Art without religion is dry and superficial, while religion without art is severed from the life, and it would be a stack of ethical principles, or dogmatism. Art has a religious aspect in all civilizations. In ancient Egypt, the Inca Empire, Ancient Greek and the ancient Indian civilization, art integrated into the religion or sacred. Gothic art has also religious motifs; though a civil and profane image, because clergy directed to this art. Turkish art also carries religious motifs, especially Islamic ones.

Art is social, and has social character, because it is produced in the society. Art is itself social reality. Bourdieu says that the art perception forms in a sociological context, especially on the basis of culture. Culture is defined as complex whole including knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. All branches of art interact with culture. A culture in which artists and art have not sufficient importance, corrupts, as Atatürk, founder of modern Turkey, said in 1923: *A nation artless has lost one of its vital vessels*. Due to the cultural differentiation, the different conceptions of art have emerged. For example, the oriental art differs from the western art. In philosophy of Turkish art, harmony and usage value are also essential as well as beauty and aesthetic. So, all sort of things used in everyday life (lace, embroidery, tents, bags, carpets, rugs, mats, cairn, tombstone and so on) are handicrafts and carry an artistic value. Ceramics, tile-work and pottery, jewelry, miniatures, calligraphy, marbling, ornament, rug and carpets could be grouped in a special category as "traditional Turkish-Islamic art".

Nowadays, they are very popular. Traditional Turkish motifs and designs are being used regularly in a wide variety of areas, such as decoration art, tiles, ceramic, glass and lighting products. Turkish-Islamic art is not only a means of pleasure, or for fun, but it is also functional. For example, calligraphy, marbling, ornament have complementary characteristics of both architecture and each other.

Turkish and Islamic works of art which fed by Turkish culture and Islamic tradition have their own characteristics. However, Western influence is also seen in these works, especially in architecture since the 18th century. Along with modernization and technological developments, traces of digitalization and secularization are also encountered. Modern art in Turkey has aroused with westernization process of Turkish society in 19th century. The students went to the capitals of Europa, e.g., Paris, London, Vienna, Berlin, for education of art. The School of Fine Art (Sanayi-i Nefise Mektebi) was found in 1883. The İstanbul Painting and Sculpture Museum opened in 1937. Through UNESCO, the exhibitions from abroad to Turkey has been introduced since the 1950s. The debate about the position of the modern Turkish art is still ongoing. Since the 2000s, The Istanbul Modern Art Museum, Sabancı University Sakıp Sabancı Museum, Pera Museum, santralistanbul and Project4L/Elgiz Contemporary Art Museum opened to the public visiting, by organizing local exhibitions, works of the world's leading artists, and a series of events and educational programs have played an important role in the development of art and culture in Turkish society. Turkey has a rich culture of music. Turkish music consists of Turkish classical, Turkish folk music, Islamic mystic music, and military music. Many instruments have been used in Turkish music. Mehter founded in 1826, is a very popular band in Turkey. After the proclamation of the Republic, The Music Teachers Academy was opened in 1924, and the Ankara State Conservatory in 1936. Turkey has 39 conservatories in a number of universities and municipalities of big cities today.

Recently, that some artists and musicians with secular, even socialist or atheist lifestyle later became religious, and sang the religious songs, has increased attention to religion. On the other hand, religious people are happy with and approve of what has happened, and they are going to the music concerts, and listening to music tracks fondly. While the socialist artists are becoming Islamized, the religious people are secularizing. Apparently, there is a dialectical relationship between religion and secularization in the context of art.

Keywords: Art, religion, Turkish-Islamic artworks.