

## THE ORIGINS OF THE ART OF ANATOLIAN - TURKISH CARPET WEAVING / ANADOLU - TÜRK HALI SANATININ KAYNAKLARI

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### Abstract

Carpet which is one of the Turkish cultural products emerged in Central Asia with the Turks and came to Europe through the Silk Road since the old times and gained great importance there. In the Kökturks period in Central Asia since the spread of silk weaving in Roman lands, the interest to Turkish weaving increased gradually. When Turks migrated to Anatolia they brought their knowledge on carpet weaving from Central Asia together. According to the accounts of the 13th century travelers, carpets were not only weaving products in Anatolia but also became the major export products. Today the presence of Seljuckian carpets in India and the Ottoman ones in European countries confirms this.

Turks stayed connected with the Central Asian Turkish carpet weaving traditions regarding material, dye, technique, motifs and types used. Although most of the designs in today's Anatolian carpets are based on the traditions of both Anatolian Seljuckian and Ottoman carpet weaving, they have the characteristics of the Central Asian Turkish carpets. These motifs which came to West from East by the Silk Road despite some slight differences in their designs still have some similarities with the designs of the Turkish States and communities of today's Central Asia from the perspective of their symbolic meanings.

**Key words:** Central Asia, Turk, Carpet, Weaving, Silk weaving, Tradition, Culture.

### Özet

Türk kültür ürünlerinden biri olan halı, Orta Asya'da, Türklerle birlikte ortaya çıkmış, daha ilk çağlardan itibaren, ipek yolu vasıtasıyla, Avrupa'ya taşınmasıyla, büyük bir önem kazanmıştır.

Orta Asya'da, daha Göktürkler döneminde, ipekli dokumaların Roma topraklarında yayılmasından itibaren Türk dokumalarına karşı ilgi giderek büyümüştür. Türklerin Anadolu'ya göçüyle birlikte, Orta Asya'daki halıcılık bilgileri de Anadolu'ya taşınmıştır. XIII. yy. seyyahlarının verdiği bilgilere göre Anadolu'da halı sadece bir dokuma malzemesi olarak kalmamış, Anadolu'nun başlıca ihraç mallarından biri haline gelmiştir. Bugün Hindistan'da Selçuklu, Avrupa ülkelerinde de Osmanlı dönemi halılarının bulunması bunu doğrulamaktadır.

Türkler Anadolu'da malzeme, boya, teknik, motif ve çeşit açısından Orta Asya Türk halı sanatı geleneklerine bağlı kalmıştır: Bugün Anadolu halılarında gördüğümüz motiflerin büyük bir bölümü Selçuklu ve Osmanlı dönemi halılarının geleneğine bağlı kalmakla birlikte, köken açısından Orta Asya-Türk halı sanatının izlerini taşımaktadır. İpek yolu vasıtasıyla doğudan-batıya taşınan bu desenler, şekil açısından küçük farklılıklar taşısa da, bugün bile, özellikle ifade ettikleri anlam bakımından, Orta Asya'da yaşayan Türk devlet ve akraba topluluklarının halılarıyla benzerlikler arz etmektedir.

**Anahtar kelimeler:** Orta Asya, Türk, Halı, Dokuma, İpekli dokuma, Gelenek, Kültür

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## I-INTRODUCTION

The knotted carpet emerged in Central Asia where Turks lived and spread to the whole world. In the same centuries, it has been inferred from the findings that besides carpets, Turks also knew about the plain woven fabrics (Flat Weaves) and the felt art and decorated their tents and houses with them<sup>1</sup>.

According to sources, carpet was not only a covering or an ornament but also a cover of the throne for the Turks who lived in Central Asia as relative communities and in Turkish states. So carpets had been woven from the ancient eras. In the 7th and 8th centuries, carpets were woven in Turkish countries **Türkistan, Oğuzelleri, Bihar, Uygur** and **Hazar**<sup>2</sup>. It has been found out from the Chinese sources that carpets were woven in the city called **Hoten** in the 7th century<sup>3</sup>. In **Türkistan** carpets of felt were also woven. The carpets that the **Uygur** kaghans of the **Orhun region** sent to Chinese emperors were of this kind of weavings as well. We know that carpets were woven in east **Türkistan** in the **Uygur** period (8th and 9th centuries)<sup>4</sup>.

Weaving of carpet and fabrics was widespread in the **Kök-Türk** period. At that time they were dominating the lands extending from Central Asia to the Black Sea and had the control of the Silk Road. By means of the pact with the Byzantines (568), silk-cloth entered the Byzantine country and then Europe and continued down to Spain<sup>5</sup>. In a Chinese tale from the **Kök-Türk** era it has been narrated that during the feast of the **Kök-Türk** or **Kangılı Tribes**, they laid out woolen carpets on the meadows<sup>6</sup>. According to some sources in the first centuries, the city called **P'ing-Liang** its former name **Ho-hsi** and called as **Gesi-gecsi** among Turkish in **Kan-su** state in the west part of the East China was an important cultural center. **P'ing-Liang** was very close to a known carpet center in Central Asia. In a city neighbour in the east to **Gesi** (**P'ing-Liang**) a tribe which the Chinese called **T'u-yü-hun** and thought to be Turkish were weaving carpets and selling them to both East and West<sup>7</sup>. In East Türkistan (745-911) The **Koço** district which was the capital of Uigurs was the production center of rugs and carpets<sup>8</sup>. E.Esin notes that, "...most of the old remains of knotted carpets and rugs were found in the ruins of houses and caravansaries which had Uigur and Turkish letters all around them. In the pictures of gentleman and lady, carpets were depicted, too. A Von Gabain determined small carpets that were used as **bodhimandala** (a figure representing inspection and the palace of

1. This article has been presented as a paper, entitled "The Adventure of The Art of Anatolian -Turkish Carpets" in a three day regional workshop on Preservation of Images of Carpets as Sustainable Open Resources (PICASOR), held from 30 November to 2 December 2004 in the Azerbaijan State Museum of Carpet in the framework of UNESCO's Digital Silk Roads Project. The Turkish version of the paper was published as "Anadolu-Türk Halı Sanatının Kaynakları," Gift to Asst. Prof. Dr. Lâle Bulut, Publications of Ege University – Faculty of Literature, Number VXIV/1, Bornova-Izmir, April 2005, pp. 80-103. The English version is being published here for the first time.

2. N. Göğünay Kırzioğlu, *Altay'lardan Tuna Boyu'na Türk Dünyası'nda Ortak Motifler*, Ankara, 1995, p. 39.

3. F. Sümer, "Anadolu'da Türk Halıcılığı'na Dair En Eski Tarihî Kayıtlar", *Türk Dünyası Araştırmaları, Türk Halları Özel Sayısı*, Nm. 32, Ekim 1984, p. 44.

4. *Anadolu'da Türk Halıcılığı'na Dair En Eski Tarihî Kayıtlar*, pp. 44-45.

5. İ. Aka, "İpek Yolu Üzerinde İran", *Unesco İpek Yolları Deniz Araştırmaları Gezisi Konferansları, 30 Ekim 1990 İzmir*, Kültür Bakanlığı yayını, Ankara, 1993, pp. 57-58.

6. E. Esin, "İslâmiyetten Önceki Türk Kültür Târîhi ve İslâm'a Giriş", *Türk Kültürü El Kitabı -II*, C. I / b'den ayrı basım, Edebiyat Fakültesi Matbaası, İstanbul, 1978, p. 109; S. Tural, *İlmek'e Yansıyan Şiir: Halı-kilim*, Bilig Yayınları, Ahmet Yesvi Üniversitesi Yardım Vakfı Yayını, Ankara, 1999, p. 38; N. Göğünay Kırzioğlu, *Altay'lardan Tuna Boyu'na*, Ankara, 1995, p. 40.

7. E. Esin, "M.V-VII. ncı Asırlardan Târihî ve Arkeolojik Malzeme Işığında Tasbar Kağan'ın (M.572-81) Kültür Çevresi", *Türk Kültürü Araştırmaları*, Prof. Dr. İbrahim Kafesoğlu'nun Hatırasına Armağan, Türk Kültürü Araştırmaları Enstitüsü Yayını, Y. XXIII / 1-2, Ankara 1985, pp. 233, 236.

8. S.Tural, *İlmek'e Yansıyan Şiir:Halı-Kilim*, p. 38; N. Göğünay Kırzioğlu, op. cit., p. 40.



God or the universe) in Uigur culture. This determination is very significant in understanding of the symbolic meanings of the patterns in the Turkish carpets. There were also big carpets in Uigur culture. They are of interest with their huge but plain patterns. Le Coq, searched symbolic meanings in the patterns of these carpets as well”<sup>9</sup>.

According to some of the sources, in the first quarter of the 8th century, gorgeous carpets were woven in **Buhara** and also in the neighborhood. This city sustained its fame in carpet weaving till the 10th century. The geographers of the age mentioned the carpets, prayer rugs and other coverlets among the appreciated goods<sup>10</sup> of Buhara. ”Carpets were woven in **Darzenli** town which was subjected to **Çağaniyan** in the **Maveraü’n-nehr** territory, **Aran** (Karabağ) and in the East Anatolia<sup>11</sup>. It is said that in the 8th and 11th centuries during the **Uigur** age, in the **East Türkistan** carpets were woven<sup>12</sup>, **Uygur** women were carved on the walls in an Uygur Budhist temple near **Koço** in the 9th-12th centuries as they were described on knotted carpets. In the same age, **Bargari**, **Arcij**, **Nahçıvan**, **Bitlis** (Anatolia) and **Khoy** were not only crowded cities but also vital developed trade centers. In these places high quality **zili** weavings were made<sup>13</sup>.

From the Chinese sources we learn that carpets were woven in the **Oğuz Elleri** region which was in the west part of **Türkistan** and the **Khazar Sea**, and from the **Dede Korkut Oğuznameleri** we learn that in the Arshaks period before Islam in 51-428 and after it **Oğuz/Türkmen** people wove carpets and used them in the ceremonies<sup>14</sup>.

The first important finding in the Turkish Carpet Art is **Pazırık Carpet** which was found by a Russian archeologist **C. İ. Rudenko** in Siberia between the years 1947- 49. It was discovered in **V. Pazırık Kurganı** (a chamber grave). Today it is exhibited in **Leningrad Ermitaj** museum<sup>15</sup>. It is thought to be woven by **Asian Huns** in the 3rd and 2nd centuries BC<sup>16</sup>.

Before the **Pazırık carpet** was discovered, some carpet pieces were found in the excavations of a Budhist temple (stupa) in **Lop-nor** and in the **Lou-lan** well grave in East Türkistan between the years of 1906 and 1908<sup>17</sup>. The carpets that were dated with 3rd and 6th centuries are exhibited in **Yeni Delhi** in India and in London at **British Museum**. Some carpet pieces were found in **Kızıl** temple near **Kuça/ Koça** city by **A.Von Le Coq** in Turfan district in 1913. These were from the **Köktürk** era in 5th and 6th B.C. Today they are exhibited in **Berlin**

9. E. Esin, *İslâmiyetten Önceki Türk Kültür Târîhi ve İslâm'a Giriş*, p. 109; S. Tural, *op. cit.*, p. 38; N. Görgünay Kırzioğlu, *op. cit.*, p. 40.

10. F. Sümer, *op. cit.*, p. 45

11. N. Görgünay Kırzioğlu, *op. cit.*, p. 40.

12. A.V.Gabain, *Das Leben im Uigurischen Konigreich Von Qoco (850-1250)*, Wiesbaden, 1873, pp. 100-105 (N Görgünay Kırzioğlu, *Altay'lardan Tuna Boyuna*, quoted from pp.40-41).

13. N. Görgünay Kırzioğlu, *op. cit.*, p.40.

14. For more information, N. Görgünay Kırzioğlu, *op. cit.*, pp. 40-42.

15. T. T. Rice, *Ancient Arts of Central Asia*, London, 1965, pp. 11-53; E. D. Phillips, *The Royal Hordes, Nomad Peoples Of The Steppes*, London, 1965, pp.78-89; M. P. Gryaznov, *The Ancient Civilization Of Southern Siberia An Archeological Adventure*, Geneva, 1969, pp. 158; N. Diyarbekirli, *Hun Sanatı*, İstanbul, 1942, pp. 132-154; N. Diyarbekirli, "Pazırık Halısı", *Türk Dünyası Araştırmaları*, Türk Halıları Özel Sayısı, Nm. 32, Ekim 1984, pp. 1-8; N. Diyarbekirli, "The Origin Of The Tradition Or Carpet Weaving Among Türkic Peoples And The Problem Or The Origin Of The Carpet Found in Pazırık in The Altai Region", *Türk Dünyası Araştırmaları*, *Türk Halıları Özel Sayısı*, Nm. 32, October 1984, pp. 9-43; K. Jettmar, *Art Of Steppes, The Eurasian Animal Style*, London, 1967, pp. 114-138; O. Aslanapa - Y. Durul, *Selçuklu Halıları*, İstanbul, 1973, p. 55; Ş. Yetkin, *Türk Halı Sanatı*, Ankara, 1991, p. 2.

16. O.Aslanapa- Y.Durul, *Selçuklu Halıları*, p.55; Ş. Yetkin, *Türk Halı Sanatı*, p.7.

17. A. Stein, *Ancient Khotan*, Oxford, 1907, p. 337; A. Stein, *Ruins of Desert Cathay*, London, 1912, pp. 380-381, 385, fig.16.



**İslamic Works Museum.** These were knotted woolen pieces weaved over alternative warps. In addition to geometric patterns, dragon figures are noticed in their ornamentations, as well<sup>18</sup>.

The carpets from **Abbasi** period were also of great importance for Turkish carpet art. One of the two carpets written in **kufi** dated as 817/818 A. D. found in the excavations organized by **C. J. Lamm** in Fustat (old Cairo) is in the **Kahire Arap Museum** today. Two examples other than these carpets are dated as 9th century<sup>19</sup>. One of them is exhibited in the **Gothenburg Röhss Museum** in Sweden and the other in the **Stockholm National Museum**<sup>20</sup>. Both carpets were likely to have been woven in **Samerra** by the Turkish or have been brought to Samerra after it had been woven in Asia by the Turkish .

The other significant instances in the Turkish Carpet Art were found in **Fustat** by **C. J. Lamn**. They are known to be made up of about 100 parts. Only twenty nine of them were brought to Sweden by **Lamn** and published with their pictures and patterns. Among them, the carpets belonged to **Anatolian Seljuks and Beyliks** age are also available. The majority of them were taken to **Benaki Museum** in Athens and **Stockholm National Museum** and some interesting samples were brought to **New York Metropolitan Museum**. The ones taken to Athens disappeared some time later. They were woolen and woven with single knotting technique and their patterns were in geometrical characters<sup>21</sup>. The ones brought to Metropolitan are said to indicate more developed technique when compared to the **Abbasi** samples. It is also stated that they were probably woven in the **Aksitler** or **Tulunlular** period after the fall of **Abbasies**<sup>22</sup>.

Although **Seljuk** Empire which had extended its boundaries from **Anatolia** to **Syria, Iran** and **Iraq** in the 13th century, which had lots of masterpieces in architecture, unfortunately its carpet and flat weaves examples did not reach today's world. According to sources it is because when the **Mongols** conquered the Turkish lands they plundered these miniatures, carpets and textile products which were less resistable than architectural buildings<sup>23</sup>. Only the carpet images that are registered in the **Makamat Miniature** with the number 2916 in the **Esat Efendi Library** in The **Suleymaniya Mosque**.

Turkish carpet art continued its development with the conquest of **Anatolia** by the Turkish in 1071. **Anatolian-Turkish** carpet art originated from Central Asia. The Turkish brought their carpet tradition with themselves when they came to Anatolia from Central Asia. After giving some information about West Anatolia in the book called *Kitab bast u'larz fi'ttül ve'l arz*, **İbn Said** says the following: *...There are Turkman mountains and Turkman state in the western part of this region. Türkmen people who are from the Turkish race conquered the Greek land during the Seljuks period. They often go to their coasts and attack them and sell the children they captivated to islamic merchants. These people weaved Turkman carpets called "el busut-Turkmaniyye"*.

18. F. Sarre- Th.Falkenberg, "Ein Frühes Knüpftpeppichfragment Aus Chinese Turkestan", *Berliner Museen*, XLII, 1921, p. 110 vd.

19. O. Aslanapa, "Türk Halı Sanatı'nın Tarihi Gelişimi", *Arş.*, Y. 1, Nm. 3, December 1997, p. 18.

20. O. Aslanapa- Y. Durul, *op. Cit.*, p. 57

21. O. Aslanapa- Y. Durul, *op. cit.*, p. 57

22. O. Aslanapa, *Türk Halı Sanatı'nın Tarihi Gelişimi*, p. 20.

23. O. Aslanapa, *op. cit.*, p. 20.



*The carpets are sold all over the world (el-meclubetü ile'l-bilad). In the north of Antalya, there are Togula (Tonguzlu?-Denizli) mountains. Turkmans who are called Uch live on these mountains. They are said to have 200.000 tents. When İbn Said tells about Aksaray, he mentions "beautiful woolen carpets are manufactured in this city"*<sup>24</sup>.

According to **Marco Polo** who is known to have passed through Anatolia Said that "the best carpets in the world have been woven in Anatolia"<sup>25</sup>. Among the weaving centers, such as **Konya, Kayseri, Kırşehir** and **Aksaray** are mentioned.

**İbn Batuta** who traveled throughout Anatolia in the beginning of 14th century, expresses Aksaray as one of the most magnificent and prosperous cities of Anatolia and "...carpets known by the name of Aksaray are woven with sheep wool in this city. They are unique in the world. Therefore, these carpets are sent to Syria, Iraq, Egypt, India, China and Turkish countries"<sup>26</sup>. Carpets found in **Fustat** dated from **Seljuk** and **Beylikler** era and the ones found recently in India dated from **Seljuk** prove this fact<sup>27</sup>. Sources inform that in the beginning of the 14th century, **İbn Batuta** found not only the carpets very good but also the cotton fabrics, bordures of which woven with golden threads very durable and of quality<sup>28</sup>.

We know that there are 23 carpets remained from **Anadolu Seljuk** era. The first eight samples were found in **Konya Alaeddin Mosque**. They were discovered by **F.R. Martin** from Sweden with the help of **Loytdved** from Denmark in 1905 and they are now at **Turkish and İslamic Works Museum** in Istanbul. Before **F. R. Martin** published the carpets, **Fredrich Sarre** who obtained the pictures of the carpets from **Loytdved** published three of them without seeing them before. On the other hand, **F. R. Martin** published them in two volumes in 1908<sup>29</sup>. The first one was the text and the second one was composed of pictures. Seven carpets found in **Fustat** are also accepted to be **Seljukian** carpets<sup>30</sup>. In 1930, three carpets were found in **Beyşehir Eşrefoğlu Mosque** by **R. M. Riestal**<sup>31</sup>. Recently, five more carpets were discovered<sup>32</sup> in **Tibet**. Depending on these, we have been getting some ideas about **Anatolian Seljuks** carpet art (Photo.1).

After the fall of the Seljukian Empire, carpets and Flat Weaves were continued to be woven during the period of **Bayliks**. Animal patterns were utilized in the carpets. For this reason, this era is also known as **Animal Patterned Anatolian Carpets**. At first, the carpets were thought to belong to the Renaissance period, but after having been discovered the new samples from **Bayliks** period in Anatolia, it was brought to light that the previous ones thought

24. F. Sümer, *Anadolu'da Türk Halıcılığı'na Dair En Eski Tarihi Kayıtlar*, pp. 46-47.

25. O. Aslanapa-Y. Durul, *op. cit.*, p. 58; M. Aktok-Kaşgarlı, "Türk Halıcılığının Evrensel Halıcılığa Katkısı", *Türk Soyulu Halklarının Halı, Kilim ve Cicim Sanatı, Uluslararası Bilgi Şöleni Bildiriler*, 27-31 Mayıs 1996 Kayseri, Ankara, 1998, p.30.

26. İbn Batuta (Trans. İsmet Parmaksızolçulu), *İbn Batuta Seyahatnâmesi'nden Seçmeler*, İstanbul, 1971, p. 23; F. Sümer, *op. cit.*, pp. 47-48.

27. O. Aslanapa, "Türk Halı Sanatında Yeni Keşifler", *Arış*, Y.1, Nm. 2, August 1997, pp. 10-17; O. Aslanapa, "Türk Halı Sanatı'nın Tarihi Gelişimi", *Arış*, Y.1, Nm. 3, Aralık 1997, pp. 18-25.

28. N. Gürsü, *Türk Dokumacılık Sanatı, Çağlar Boyu Desenler*, Redhouse Yayınevi, İstanbul, 1988, pp. 29-30.

29. F. R. Martin, *A History Of Oriental Carpets Before 1800, Vienna 1908* ((O.Aslanapa, Halının Bin Yılı, İst. 1987, the quotation from p. 13)

30. O. Aslanapa-Y. Durul, *op. cit.*, p. 58; O. Aslanapa, *Türk Halı Sanatı'nın Bin Yılı*, İstanbul, 1987, pp.13-36; Ş. Yetkin, *Türk Halı Sanatı*, Ankara, 1991, p. 7.

31. R. M. Riefsthl, "Primitive Rugs of The Konya Type in The Mosque of Beyşehir", *The Art Bulletin*, 13, 1931, pp. 176 end the rest.

32. O. Aslanapa, "Türk Halı Sanatında Yeni Gelişmeler", *Sanatsal Mozik*, Y.2, Nm. 19, March 1997, pp. 54-57; O. Aslanapa, *Türk Halı Sanatında Yeni Keşifler*, pp. 10-17; O. Aslanapa, *Türk Halı Sanatı'nın Tarihi Gelişimi*, pp. 18-25.



to have been from **Seljukian** period turned out to be from 14th and 15th centuries<sup>33</sup>. Among the famous examples the **Cocked Carpet** which is at **Konya Etnoğrafya Museum** today is the same sample that is found in Marby village in Sweden and is known as **Marby carpet** or **Ming carpet** among the carpet dealers (Photo.2).

The most outstanding ones from the ten of the **Baylıks** period were **Ottomans** and **Karamanoğulları** in the 14th century. **Karamanoğulları** that supposed itself as the heir of **Seljuk Empire** congratulated **Ottoman** ruler **Murat I** for his victory in the Balkans and since it was a custom, they sent four huge and five small carpets in addition to other gifts. These were named as **Qali-i Qaramani** (Karaman carpet) and the place they were woven wasn't known precisely<sup>34</sup>. Nevertheless, Karaman and its neighborhood is like a warehouse of carpets for Anatolia today.

In addition to other cultural fields, **Osmanlı Beyliği** maintained the same traditions of the Seljukians in carpet weaving. According to the sources<sup>35</sup> the tribe of **Osman Bey**, the founder of **Ottoman Empire** lived in the tents with his tribe in Söğüt and Domaniç in the 13th century was also weaving carpets. When **Osman Bey** was coming back from the plateau, he used to send such presents as cheese, carpets, rugs, and newborn sheep to the **Tekfur of Bilecik**. He also used to bring lots of carpets, rugs and sheep when he was invited to weddings of their neighbour **Byzantine Tekfur**. **Dulgadırlı Turkmans** that first lived in **Maraş-Elbistan** and then in **Yozgat** which is called **Boz Ok** wove carpets as well. **Akkoyunlu** rulers adorned their tents with plenty of carpets and rugs, too.

We recognize the 15th and 16th century early Otoman Period carpets from the works of European painters<sup>36</sup> as we do for the 15th century Anatolian carpets. These carpets were classified in four groups each having its own characteristics. In that period carpets were exported to European countries due to their requests and they were very admirable. It was probably for that reason that painters used Turkish carpets as a background element in their paintings. Particularly the carpets used in the **Hans Holbein's** pictures are known as **Holbein** carpets even 2nd part of them are used in **Lorenzo Lotto's** pictures.

In the 15th and 16th early **Ottoman** period carpets, in the first and second group the carpets the Fields are divided into squares with octagon shapes in them and between them there are parallelograms arranged in slided axes as their characteristics (Photo.3). The carpets which were thought to have been woven in the vicinity of **Ushak** were made with wool and Turkish knotting technique. In the third and fourth group examples, the Field of carpets are divided into two, three or four equal squares. In each square, octagon shapes were placed. In them eight angled stars, plant patterns, sometimes only animals or animals fighting with each

33. O. Aslanapa, "Ein Anatolischer Tierteppich Von Ende Des 15 Jahrhunderts", *Beiträge Zur Kunstgeschichte Asiens*, In Memoriam Ernest Diez, İ. Ü. Edebiyat Fakültesi, Sanat Tarihi Enstitüsü No:1, İstanbul, 1963, s. 173-181; K. Erdmann (çev. H.Taner), *Der Türkische Teppiche Des 15. Jahrhunderts* (15. Asır Türk Halısı), İ. Ü. Edebiyat Fakültesi Yayını, İstanbul (undated).

34. F. Sümer, *Anadolu'da Türk Halıcılığı'na Dair En Eski Tarihi Kayıtlar*, pp. 49-50.

35. F. Sümer, *op. cit.*, p. 49.

36. Ch. G. Ellis, "The Ottoman Prayer Rugs", *Textile Museum Journal*, 11/4, December 1969, pp. 4-22; Oktay Aslanapa, *Turkish Carpet Art and Architecture*, London, 1971, New York, 1972, pp. 291-301; O. Aslanapa, *Türk Halı Sanatı*, İstanbul, 1972; O. Aslanapa-Y. Durul, *Selçuklu Halıları*, İstanbul, 1973, pp. 68-81; Ş.Yetkin., *Türk Halı Sanatı*, İstanbul, 1974, pp. 43-131; O. Aslanapa., *Halının Bin Yılı*, İstanbul, 1984, pp. 61-212; B. Deniz, "Osmanlı Dönemi Halıları", *Osmanlı, Kültür ve Sanat*, Ed. G. Eren, Yeni Türkiye Yayınları, C. 11, Ankara, 1999, pp. 381-394.



other were placed. There were mostly decorated kufi writings in the side borders. These carpets accepted to have been woven in **Bergama** in İzmir resembles 14th-15th century **Baylıks** period carpets in terms of their compositions.

The carpets similar to third group are also seen in **Ayvacık** and **Ezine** (Çanakkale) in the 18th and 19th centuries. They are called as **çarklı** or **elekli** among people today. The carpets similar to the fourth group with small differences are seen in **Ezine** and **Ayvacık**. Today, the carpets known as **altın tabak** among people are available in village mosques in the places mentioned above (Photo.4).

In the early Ottoman period in 15th and 16th centuries, the other carpet group we meet were **Geometrically Patterned** or **Changally Carpets**. These carpets also misnamed as **the carpets seen in the pictures of Fleming painters**. These are seen especially in the paintings of **Jan Van Eyck** and his student **Petrus Christus** and **Hans Memling**. In the paintings of **Jan Van Eyck** and his student **Petrus Christus** carpets ornamented with parallelogram motifs are famous. These carpets which octoganal stars with bands gathers in a parallelogram plan and filled with octoganal stars in the center are similar to the **Geometrically Designed Anatolian Carpets**. The carpets we come across in **Hans Memling's** paintings are divided into squares like the ones in the first and second groups of the Early Otoman Period carpets. Parallelogram and octogonal designs are used in these carpets too. The inner and outer sections are ornamented with curls<sup>37</sup>.

The samples known as **Changally** in Anatolia have been accepted as the pioneer of Caucasian carpets with dragon. These carpets are known to have been used in terms of their plan in **Azerbaijan** till 19th century and exported to Europe from **East Anatolia** probably over **Black Sea**<sup>38</sup>. The sources mention that these carpets originated from **East Anatolia** or **Caucasia**<sup>39</sup>. However today they are still woven in Central Anatolia and also in West Anatolia.

The other carpet group of the 15th and 16th centuries wich was woven in Anatolia known by the names of foreign painters is **C. Crivelli** carpets. Geometrical plans were dominant in these carpets which we originally have to classify them as **geometrically designed**. Animal patterns are seen to have been used as it was in the 15th century. One of them is known to be at **İparmüvészeti Müzeum** in Budapest and a few of them found in the vicinity of Sivrihisar (Eskişehir)<sup>40</sup>.

In the 16th century **Ottoman** period, **Anatolian-Turk** carpets reached its golden age. Ottoman state became an empire. It was very rich. They were named as **Classical Ottoman** period carpets. In the consequence of the relationships with Iran and Egypt, two kinds of carpet group emerged: **Saray carpets** and **Uşak carpets**. After **Mercidabık** and **Ridaniye** wars (1516-1517), many artists were brought into Anatolia during **Yavuz Sultan Selim** era in the 16th century<sup>41</sup>. When Yavuz Sultan Selim passed away, his son **Kanuni** depending on the po-

37. Ş.Yetkin., *Türk Halı Sanatı*, pp.73-74.

38. K. Erdmann, *Der Türkische Teppiche Des 15 Jahrhunderts*, pp. 61-62; Ş.Yetkin, *Türk Halı Sanatı*, p.74.

39. K. Erdmann, *Der Turkische Teppich des 15 Jahrhunderts*, pp. 61-62.

40. About Crivelli Carpets. F. Batari., *Ottoman Turkish Carpets*, Budapest, 1994, pp.15, 95.

41. F. Çağman - Z. Tanındı, *Topkapı Sarayı Müzesi İslam Minyatürleri*, İstanbul, 1979, p. 53; C. Ergene, "Türk Saray Halıları", *Kültür ve Sanat*, Türkiye İş Bankası Yayını, Y.4, Nm.13, Mart 1992, p. 27.



lities of that time released and send back about 600 dealers and outstanding people who were brought from Egypt to Istanbul by his father were released and sent back to their countries. He also let Iranian dealers and artists who were brought to Anatolia after **Çaldıran** wars to go back to their country<sup>42</sup>. According to the sources, a lot of artists were available at the palace as well. They are known to have produced China, ceramics, fabrics and carpet ornaments for the palace. These ornaments are understood to have been improved according to 16th century adornment art<sup>43</sup>.

Until the silk trade superiority passed to Iran in 17th century, **Osmanlı Empire** continued the samples woven with silk about one century. Unlike Anatolian carpets, they were emerged all of a sudden. Nonetheless, the palace environs who wanted to continue to live like courtiers kept weaving carpets with silk especially in **Manisa, Uşak** and **Gördes, Kula** and **Milas** from the 17th century to the middle of 18th and exported them to Europe with the name of **Smyrna (İzmir) carpets**.

**Uşak carpets** were woven with wool and by Turkish knotting technique. They are divided into two groups according to their designs: **Madalyonlu Uşak** (carpets with medallions) and **Yıldızlı Uşak** (carpets with stars)<sup>44</sup>. In the Anatolian-Turk carpet art history, center-medallion was deployed for the first time. These carpets didn't appear as a result of traditional development but they were woven by orders. On the other hand, they were very common in **Iran** and **Memlük** carpets. As it wasn't adapted by the public in the first place, it appeared in the beginning of the 16th century and completed its progress in the middle of the same century. **Yıldızlı Uşak** carpets began its development in the middle of the 16th century and continued by the 18th century. They had eight-armed star-shaped small center and below and above this there were slided axes, star-like and parallelogram patterns.

In the 17th century carpets with dragon motifs were emerged in Uşak. The field of the carpets were divided into squares or parallelograms. These were adorned with Chinese cloud patterns. The corners of the squares or the sides of parallelograms were filled with Chinese cloud patterns. The borders of the carpets, however, were adorned with Chinese patterns again.

In the 17th century **Uşak carpets** went through renaissance. At that time **Beyaz Zeminli** (white-ground) or **Post Zeminli** (sheepskin-ground) Uşak carpets group were appeared. In these carpets the color of the field was usually white. On the other hand<sup>45</sup>, In their patterns, three-sliced, tiger-skin appearance and bird-formed shapes were observed. The fields of the carpets which have tiger-skin appearance patterns was adorned with lip shapes. The same pattern that was used on the robes of **Ottoman** rulers was transferred to the carpets. This pattern most probably symbolized the tiger-like strength of the ruler. In some samples, there were cat-dog trace patterns (three-sliced pattern) among the other ones.

The samples which looked like a real animal skin were also called as sheepskin-patterned carpets. There were animal-like patterns on the field of them. The inside of them were adorned with spots.

42. Y. Yücel, *Muhteşem Türk Kanuni İle 46 Yıl*, Türk Tarih Kurumu Yayını, Ankara, 1991, p. 6.

43. Ş. Yetkin., *Türk Halı Sanatı*, p.107.

44. B. Atalay., *Türk Halıcılığı ve Uşak Halıları*, Ankara, 1967; G. Samuk, "Uşak Halılarının Dünü ve Bugünü", *Türk Dünyası Araştırmaları, Türk Halıları Özel Sayısı*, Nm.32, October 1984, s. 107-133; G. Samuk., "Tarihte Uşak Halıları", *Kaynaklar*, Nm. 3, Spring 1984, s. 40 – 44.

45. Red and purple was used as Field color as well.



These carpets are accepted to have been appeared prior to 16th century and continued their progress throughout the 16th and 17th centuries. The weaving centers of the carpets are unknown. Their famous examples belonged to Konya and its surroundings<sup>46</sup>.

In the samples known as **Kuşlu carpets** (the carpet with bird) there were patterns resembling birds on the fields. In fact there were no birds. The field was adorned with large leaves. The leaves binding flowers together were seems like birds. Therefore, they were called **Kuşlu carpets**. The pattern filled the the whole surface of the carpets with eternity feeling. In the side bordures, Chinese cloud patterns took place.

In addition to these, there were other carpet centers as well. Since the regions of them weren't known in Anatolia, **Transilvanya Carpets**<sup>47</sup> were named as **Yörük carpets**. Today they are at Hungary Museums and known as **Erdelyi Carpets**<sup>48</sup>.

## II- THE EVALUATION AND THE RESULT

In Anatolian carpets and flat weaves weavings, mostly geometrical and plant patterns; the object, animal and plant descriptions and the patterns depending on the customs and religious symbols are used. In addition to them, the rod patterns with different colors, oil lamp patterns and some religious and symbolic-meaning-carrying symbols are seen as well.

The patterns that were seen in Anatolia-Turkish carpets were also employed during **Beylikler** (Emirates) and **Osmanlı** (Ottoman) era and with little differences, they have reached to today. For instance, it is a **Seljuk** pattern acquired from **Pazırık** carpet via **Central Asia** customs that the field of the carpets and fields weaves are divided into squares or parallelograms. The patterns used in the side bordures of the carpets (similar to kufi writings) are known as **ok** in **Çanakkale** region. Side ornaments remained from **Seljuk** period are still woven among the public with the name of **kilit**. According to adornment, the letter **elif** (I) resembles to **niche** (Photo.5).

Although there is a long time between the eras, in terms of Turk carpet art history the most important side of the **Beylikler** period carpets are bearing the resemblances to **Central Asia carpet art**. The similar resemblances are seen in the carpets not only in the capital **Samerra** in **Abbasid** state but also in the carpets of **Fustat** which belonged to Great Seljuk and Anatolian Seljuk Empire. Such carpets remained from Seljuk can be seen anywhere today. Particularly more samples can be seen in the west part of Anatolia. The samples adorned with animal shapes are still woven in Manisa and Aksaray today. The animal patterns are called as **enik** (puppy) or **inek** (cow) (Photo. 6).

46. O.Aslanapa, "Türk Halılarında Hayvan Postu Motifleri", 60. *Doğum Yılı Münasebetiyle Fuat Köprülü Armağanı*, Mélanges Fuat Köprülü, İstanbul, 1953, pp.31-36.

47. J. Vegh - C. Layer, *Tapis Turcs, Prevenant des Eglises et Collections des Transilvanie*, Paris, 1925; F. Batari, *Ottoman Turkish Carpets*, Budapest, 1994, pp. 20 - 23; T. P. Hoving, *Islamic Carpets, The Josph V. Mc. Mullan Collection*, München (tarihsiz), catalogue: 21; R. Ettinghausen, *Ancient Carpets*, L. A. Mayer Memorial Institute For Islamic Art, Jerusalem, 1977, catalogue:7.

48. F. Batari, *Ottoman Turkish Carpets*, pp. 19-23; *Turecke Koberce Osmanske Doby, Z 15-19. Stoletti*, Ze Sbireck Umeleckoprümyslovehu Muzea V Budapesti, Kveten-Cerven, 1986, pp. 140-142; G. Karoly, *Aszketak, Devisek, Imaszönyegek*, (undated), pp. 82-83,85-87.



Among the geometrical ornaments, one of the most popular pattern in Anatolia is the star adornment made up of eight and four arms. The similar ornament named as star-cross combination in Anatolia is also encountered in Turkmen carpets and in the architecture of Kirghiz and Cossacks and called as **four armed**<sup>49</sup>. This pattern tells about “beyond the physics and helping to reinforce the spiritual feelings at mosques and holy places” according to sources<sup>50</sup>.

Amid the plant patterns, mostly tulip, carnation, rose, violet and valerian are seen in Anatolian carpets. Tulip is of great interest among them. It is one of the rare plants in Anatolia. It carries the name of a period called **Lâle** period during Ottoman Empire. According to a belief among the public, “the tulip word resembles to **İsm-i Celal (God)** in old letters and **Allah** name carries the same letters “**elif, lam**” with **lâle**. For that reason, the tulip is thought to have been very popular then.

The **tree of life** is one of the most employed patterns in Anatolia-Turk carpets and flat weaves. Tree is a sacred plant amid the Turk. Especially juniper and beech are regarded more holy. In **Shaman** belief while the spirit of the dead body raises to the sky, the tree also escorts it with the birds. The each branch of the tree symbolizes the layers of the sky. During the Islamic period the same pattern symbolizes the religious order, mentions the sources involved (Photo.7).

The **lake or center** pattern used in Anatolia carpets is also seen in Turkish Republics. The carpets woven in these countries get their names in terms of their lake (center) shapes and known by these names. According to the old belief of Turkmen people, mountains are the places where the Gods wander. The round shapes are the symbol of the sky. In other terms, the sky expresses comprehensive meanings such as the divine kingdom, orbit, sphere, country and the kinds of plants. Therefore the geometrical patterns and lake shape in the carpets represent holy **mandala**. The lake pattern is considered to be the main thing in the carpet and expresses a holy meaning<sup>51</sup>. Square, octagon and parallelogram-shaped lake is a general feature in Middle Asia Turk carpets.

One of the most common deployed patterns in Anatolia is the **star**. Especially it is widespread in **Seljuk** carpets. In the vicinity of Aksaray villages, by praying the stars, it is believed to heal the illnesses. In Sındırgı neighborhood, each of the star represents the **yörük** tent.

Human pattern is not seen in Anatolia carpets and flat weaves. The figure named as **elibelinde** resemble human. Since the Seljuk period, elibelinde pattern has frequently been seen in all periods. The human pattern has been woven in the borders of the Seljuk carpets as it was in the sample of **Beyşehir Eşrefoğlu Mosque**. It can be described very similar to its real state as in the **Fustat** carpets from Beylikler period. The ornament **elibelinde**, called by different names in different regions such as **kız, aman kız, tarak, kazan** and **kulpu**, is seen almost everywhere in Anatolia. It is regarded as abundance (Photo.8).

Among the limbs of human, **hand** and **foot** are momentous. In the Anatolian folk culture **hand** is the sign of luck and look. Mother Fatma’s hand is **Pençe-i Ali Aba**. Namely, it is good

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49. N. Görgünay Kırzioğlu, *Altaylar’dan Tunaboyu’na Türk Dünyasında Ortak Motifler*, p.113.

50. B. Karamağaralı, “Bir Konya Halısı Hakkında”, *Arış*, Y.1, Nm. 3, Mart 1997, p.116.

51. Maya Cumanizayova, “Türkmen Halısı Evrenin Minyatürdeki Modelidir”, *Uluslararası Dördüncü Türk Kültürü Kongresi Bildirileri, 4-7 Kasım 1977 Ankara*, C. I, Ankara, 1999, pp. 143-147.



for the bad looks and ill-luck. Also, the fingers of a hand symbolize the five conditions of islam and sometimes they symbolize five people in islam; **H. Muhammed, Ali, Fatma, Hasan and Hüseyin**. In some carpets like in Taşpınar (Aksaray), hand is woven with three fingers. In this condition, it symbolizes two people in islam: **Allah, Muhammed, Ali**. Sometimes, hand can be composed of six fingers, then it means that the carpet is protected from ill-looks (Photo.9).

Amid the **bird** patterns, particularly **eagle figure** is of great significance. The eagle is accepted as holy in Middle Asia belief and it is also known as the symbol of power-strength in all cultures and in Turkish mythology. There are lots of samples especially in Great Seljuk period ceramics. In Anatolia-Turkish art ceramics are widely seen with the instruments like stone, mineral, rug and fabrics and we come across its Middle Asia meanings and woven like its real samples.

**Peacock** is also widely noticed in carpets and flat weaves. It is mostly recognized from its long and colored tail. It is fascinating owing to its gorgeous colors. Peacock has been considered as the symbol of **heaven** not only in the past but also today.

In the Islamic era, the birds like **dove** and **pigeon** are also accepted as holy ones. Especially dove is thought to be holy since it protected H. Muhammed during **Hicret** (migration) from Mekke to Medine. It has been thought as the symbol of the heaven at all the times.

**Scorpion** figure is one of the most woven patterns in carpets and also in flat weaves. Similar to the carpets named as **Antalya-Döşemealtı**, it is both a name of a pattern and also known as “the carpet with scorpion”. Among the folk, scorpion is believed to have protected the carpet (Photo.10).

As in all cultures, **lion** is known as the symbol of strength and power. Since Middle Asia, it has been seen in most of all Anatolian carpets. Similar to the carpets in **Kırşehir**, the pattern in which the lions looking at each other as if they were going to be taken photos is still woven (Photo.11).

The **dog** pattern is mostly known as **köpek** or **kocabaş**. Even though the dog is called with bad names such as **it** among the folk, in **Mogul** and **Turkish** mythology, it is accepted as holy and loyal animal<sup>52</sup>. In **Kor’an** is called as **Kelb** and **El Kitmiyr**<sup>53</sup>. Therefore it is regarded as holy (Photo.12).

The **sheep** is an important animal during the times you live on plateaus. The sheep pattern is frequently met in carpets and in flat weaves. Moreover, it is a holy animal in Middle Asia belief. It is a name of some Turkish tribes such as **Ak-Koyunlu** and **Kara-Koyunlu**. Also, it is a stamp of **Yıva Tribe** from the **Oğuz** (Gagauz) Turks. Therefore it can be seen as a grave stone in the weavings<sup>54</sup>.

52. B. Ögel, *Türk Mitolojisi-I* (Kaynakları ve Açıklamaları İle Destanlar), Ankara, 1993, pp. 561-68.

53. About the dog verse of the *Kor’an*, look at, *Kehf Sura* (18) verse, 9-21; *Faatr Sura* (35), verse.13.

54. B. Ögel, *Türk Kültürünün Gelişme Çağları- II*, Ankara, 1978, pp. 35-39; H. Tanyu, *Türklerde Taşla İlgili İnanışlar*, Ankara, 1968, p. 95; N.Görgünay, *Oğuz Damgaları ve Göktürk Harflerinin El Sanatlarımızdaki İzleri*, Ankara, 2002.



The **dragon** figure is known to have passed from Middle Asia art to Antolian-Turkish art. It is accepted as the symbol of abundance, health and healing symbol<sup>55</sup>. This pattern is mostly used in **Gördes, Kula, Kırşehir, Kayseri** and **Niğde** carpets and flat weaves.

The **cloud** pattern is thought to have been improved from the figures on the porcelains of the Ottoman rulers sent as present from China in the 16th century and have gotten **Chinese Cloud** name. This pattern is still woven in **Yunddağ** (Bergama) carpets with the name of **Karabulut** (Photo.13-14).

Particularly in the 16th and 17th centuries, the ornaments called as **çintemani-çintamani**, **pars beneği** and **üç top** are widespread in the Ottoman period carpet and weavings. They are three round figures standing side by side and also lip like figures. They can be seen together and also separate in the weavings. They are the symbol of abundance, power and strength in Turkish art. Today it is known as **dog trace** or **cat trace**. According to the sources, round figures symbolize **mandala** for the Turkmen people. Mandala pattern carrying the great meanings such as sphere, country, vastness and the kinds of plants symbolizes **pendi göl** in Turkmen carpets<sup>56</sup>.

The patterns about **camels** are known as **deve**, **deve tabanı** (the sole of the camel) or **deve boynu** (the neck of the camel). In the early dated carpets, it is depicted in stylized form. In the 19th century samples, it is woven as **katar** (herd). In the **döşemealtı** carpets, it is woven as it is sitting in the side border. In the flat weaves, like in **Yozgat** vicinities, it is depicted as flat (s), with the name of **boynu eğri** (deve boynu). Similar samples are available in the other weaving centers in **Middle Anatolia** and in the weavings made in **Toroslar** (Tauruses) (Photo.15).

**Turtle** and **lizard** are also utilized in the weavings such as rugs. They are particularly seen in the rugs of **Kula, Selendi** (Manisa) and **Kütahya**. They are woven in the geometrical figure similar to **elibeline** pattern. They come from the Central Asia to Anatolia. In Anatolia this pattern has been said to be used against ill-looks<sup>57</sup>. In the Şaman belief, they are accepted to have symbolized the universe. **Tonyukuk** Monuments are the most magnificent examples of them. Göktürk people also regarded them as holy. **Turtle** is still said to be holy among **Mongol** people<sup>58</sup>.

**Donkey** and **horse** figures are described similar to **elibeline** pattern and as parallelograms. In Shaman belief horse is the guide of the spirits of the dead. In **Oğuzlar**, the horse is buried with its owner and it is thought to take him to the heaven. Horse is a life style for the Turkish. For all these reasons, horse is accepted as holy<sup>59</sup>.

55. G. Öney, "Anadolu Selçuklu Sanatında Ejder Figürleri", *Bellekten*, XXXIII, Nm.130, 1969, pp. 171-216; G. İnal, "Susuz Han'daki Ejderli Kabartmanın Asya Kültür Çevresi İçindeki Yeri", *Sanat Tarihi Yıllığı*, Nm. IV, 1970-71, pp. 153-184; B. Deniz, "Le Motif du Dragons Dans Les Tissages D'Anatolie-Turc / Anadolu-Türk Dokumalarında Ejder Motifi", *Türk Soylu Halkların Halı, Kilim ve Cicim Sanatı Bilgi Şöleni Bildirileri*, 27-31 Mayıs 1996 Kayseri, Ankara, 1998, pp. 87-108.

56. Maya Cumanıyazova, *Türkmen Halısı Evrenin Minyatürdeki Modelidir*, pp. 143-147.

57. S. Bayram, "Vakıflar Genel Müdürlüğü Halı Müzesi'nde Bulunan Hayvan Figürlü Halılarda Ejder-Kaplumbağa-Akrep-Kertenkele Figürü", *Türk Soylu Halkların Halı, Kilim ve Cicim Sanatı Bilgi Şöleni Bildirileri*, 27-31 Mayıs 1996 Kayseri, Atatürk Kültür Merkezi Başkanlığı Yayını, Ankara 1998, pp. 65-75.

58. *Orhun / Orkhon*, Türk İşbirliği ve Kalkınma Ajansı (TİKA) Yayını, Ankara, 1995, pp. 13, 57; K. Uğurlu, *Orhun Anıtları*, Ahmet Yesevi Vakfı Yayını, Ankara, Mayıs 1998, pp. 16-17.

59. More comprehensive information about the horse culture, look at. F.Sümer, *Türklerde Atçılık ve Binicilik*, İstanbul, 1983.



In Anatolia **oil lamp** figures are woven on the **seccâde** (praying weaving). According to the sources, oil lamp symbolizes the divine light. In the **Qu'ran**, oil lamp is resembled to glass globe<sup>60</sup>. It can be used by itself or with the **ibrik** (kettle), tree of life and bunches of flowers. In islam belief, **ibrik** symbolizes body cleaning, tree of life symbolizes eternal life and heaven and a bunch of flowers in the mihrap (niche) recess symbolizes **bağ-ı irem**<sup>61</sup>.

**Consequently**, it is a custom to weave carpet and flat weaves in Anatolia. It has continued since the Middle Asia period. The same tradition is seen among the other Turkish States.

Thanks to the Silk Road, Turkish carpets have spread to all over the world and given great inspiration to painters in China, India and Europe. It still carries on its characteristic today.

In terms of the equipment, colors, technique and pattern used in the carpets and flat weaves, there are great similarities between the Anatolia and the Turkish States in Asia. However there are some differences in some patterns. Nevertheless, the meanings are the same. The tradition in the Turkish carpets and weavings indicate the richness of Turkish culture from the Middle Asia.

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60. Look at. *En-nur Sura* 35th verse.

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Photo.7 – Carpet with camel saddle, between XVIIth and XVIIIth centuries, Eskil-Aksaray, Ulu Mosque, b.deniz. 1984.



Photo.8 – Carpet of Somya, border (kenarsuyu), a human motif, mid of XXth century, Arısma (Aksaray) Village Mosque, b. deniz. 1979.



Photo.9 – Rug with Fingers (Parmaklı), a motif of hand, Selendi (Manisa), b. deniz. 1985.



Photo.10. Carpet for cushion, a motif of scorpion, Arısama Köyü (Aksaray), beginning of XXth century, b.deniz, 1979.



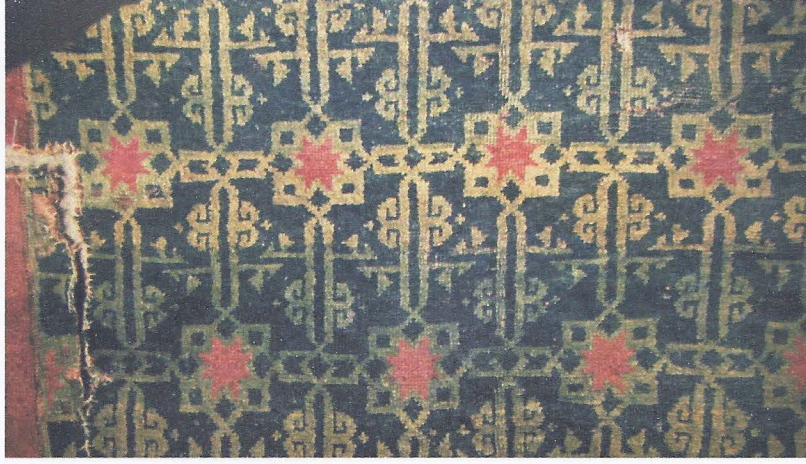


Photo.1 –Carpet from Seljuk Period, XIIIth century, T.İ E.M., (archievs of Gönül Öney).



Photo.2 – “Carpet with Rooster”, between XIVth and XVth centuries, the Museum of Konya-Koyunoğlu, (archievs of Gönül Öney)

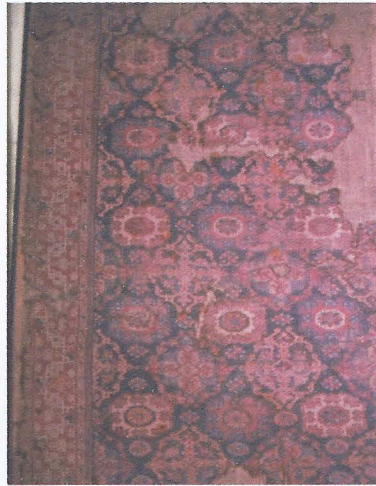


Photo. 3 – Ottoman carpet from early periods (1st group), between XVth and XVlth centuries, T.İ.E.M., (archievs of Gönül Öney).





Photo.4 – Carpet of Golden Plate (Altıntabak), XVIIIth century, Ayvacık (Çanakkale)- Burgaz Village Mosque, 130 x 186 cm. b.deniz. 1990.

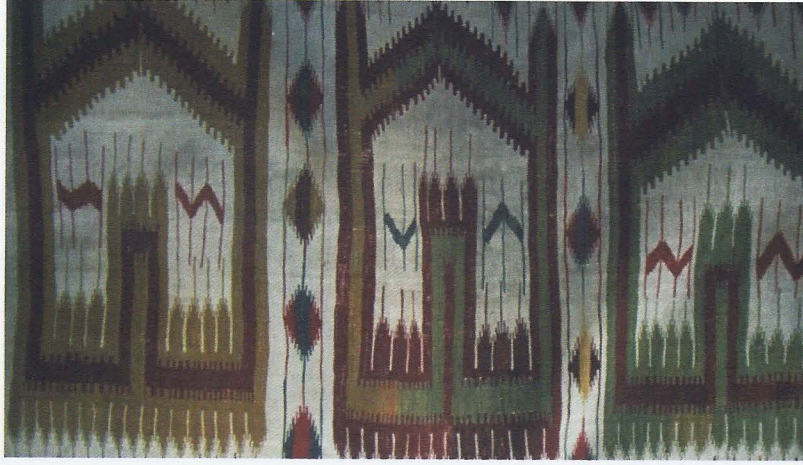


Photo.5 – Prayer Rug, between XVIIIth and XIXth centuries, Ereğli (Konya) Ulu Mosque, b. deniz. 1985.

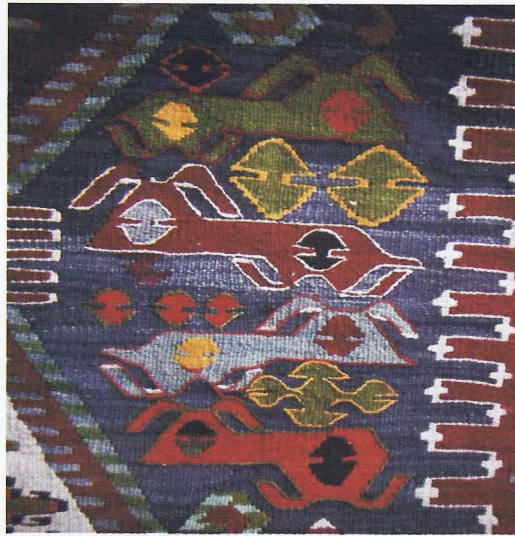


Photo. 6 – A Rug with Whelp, motif of whelp, detail, beginning of XXth century, Aksaray-Milletbahçesi Mosque, 400 x165 cm. b.deniz.1982.





Photo.11 – Carpet for pray, beginning of XXth century, Sivas, b.deniz. 1988.



Photo.12 - Carpet for cushion, a motif of dog, beginning of XXth century, Arısama (Aksaray), b. deniz, 1979.



Photo.13 – Carpet of Karabulut, between XVIIIth and XIXth centuries, Villages of Yunddağ (İzmir), b.deniz, 1985.





Photo.14- Carpet from Kula, a motif of snake, between XVIIIth and XIXth centuries, Kula (Manisa) Kurşunlu Mosque, b.deniz, 1984.



Photo.15. Carpet of Karabulut, detail, a motif of camel, between XVIIIth and XIXth centuries, villages of Yunddağ (İzmir), b.deniz, 1985.