

Conference

The View of Ankara



KOÇ
ÜNİVERSİTESİ



Vekam



RAHMI M. KOÇ
MÜZESİ
ANKARA



Hollanda Kralliyeti

In Memory of Prof. Dr. Semavi Eyice

Program

October 18, 2018

Rahmi M. Koç Museum Ankara, Conference Room

- 16:00 - 16:15** **Opening Speeches**
Mine Sofuoğlu, Rahmi M. Koç Museum Ankara, Museum Administrator & Curator
Prof. Dr. Filiz Yenişehirlioğlu, Koç University, VEKAM Director
Erik Weststrate, Deputy Head of Mission, Embassy of the Kingdom of the Netherlands in Turkey
- 16:15 - 18:30** **Moderator**
Prof. Dr. Günsel Renda
- 16:15 - 16:50** **Some thoughts on the history and possible first owner of 'The view of Ankara'.**
Eveline Sint Nicolaas, Curator of History, Rijksmuseum Amsterdam
- 16:50 - 17:00** Q&A and Discussion
- 17:00 - 17:15** Coffee Break
- 17:15 - 17:45** **Ankara and its Mohair Industry as Reflected in 'The View of Ankara' of the Rijksmuseum, Amsterdam**
Erman Tamur, Researcher, Author
- 17:45 - 18:15** **View of Ankara: The Story of a Painting**
Dr. Feyza Akder, Post-Doctoral Research Fellow
- 18:15 - 18:30** Q&A and Discussion
- 18:30 - 18:45** Exploring 'The View of Ankara' on Display
- 18:45 - 20:00** Reception at Divan Çukurhan

Foreword

'The View of Ankara' from the Rijksmuseum collection has been one of the key paintings regarded as a historical document revealing the 18th century Ankara's topography and the mohair production since the 1970's. It has gained attention with the contribution of Prof. Dr. Semavi Eyice who described the painting as "a view of Ankara" rather than the view of the city of Aleppo which was described as such before his study of the painting. The View of Ankara is not only important for Ankara studies as being the oldest painting of Ankara that is known but also it depicts various stages of mohair manufacture and the Angora goats being shorn on the foreground and points to the mohair trade which had been central to the economy of the city of Ankara. It also implies to the trade relations between the Netherlands and the Ottoman Empire based on mohair manufacture. It had been a long-term endeavor to bring the View of Ankara and those who long to see the painting in Ankara together and finally, with the Koç University Vehbi Koç Ankara Studies Research Center's (VEKAM) exhibition "Weaving the History: Mystery of a City, Sof" (11 May-16 September 2018) at the Rahmi M. Koç Museum, the painting is temporarily back in Ankara, as the central piece of the exhibition focusing on the premium product called "sof" and the history of the Angora goat and mohair manufacture in Ankara.

We are delighted to display the painting and provide a platform for researchers, academics, professionals and Ankara enthusiasts to meet with the View of Ankara, in Ankara, where it depicts and reveals. On this occasion, we are glad to reintroduce the View of Ankara to the Ankara studies with refreshing views enlightening the different aspects of it.

PROF. DR.
FİLİZ YENİŞEHİRLİOĞLU
VEKAM Director

ERIK WESTSTRATE
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Gezicht op Ankara (View of Ankara)

1700-1799

Anonymous

117x198x6,5 cm

Oil on canvas

Loan from Rijksmuseum, Amsterdam, Inv. No: SK-A-2055

Some Thoughts on The History and Possible First Owner of 'The View of Ankara'

EVELINE SINT NICOLAAS

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Introduction

My lecture will start with a short introduction of the role of trade in the diplomatic relationship of the Ottoman Empire and the Netherlands.

This is followed by an introduction of the Directorate of Levantine Trade and a description of the collection of paintings and maps this trading company had on display in their office in the town hall of Amsterdam. I will pay attention to the way these paintings came in the possession of the Directorate. Then I will focus on the possible first owner of the Ankara painting and why I think this trading company might have commissioned the painting and what is known about their business. The history of the painting after it was transferred to the Directorate will be the next topic: how it was described as a view of Aleppo, how it became part of the Rijksmuseum collection and how the museum showed the painting at different exhibitions and with different stories.

Cornelis Haga and the Directorate of Levantine Trade

Our mutual history goes back to March 1612 when Cornelis Haga, arrived in Istanbul. Haga was the first Dutch ambassador to the Ottoman Empire and stayed in the capital until 1639. His arrival was the start of more than 400 years of diplomatic relations.

Dutch ships brought Leiden cloth, pottery, silver currency, spices and other goods to the Ottoman Empire. Some of these goods were produced in the Dutch Republic, other products came from elsewhere like spices and pepper from the Far East, silver from Spain and grain from the Baltic. The ships returned to the Netherlands full of angora wool, cotton, dried fruits, carpets and much besides. Haga was based in Istanbul, but Smyrna, present

day Izmir, was the most important harbour for the Dutch because of its favourable location on the coast.

The 17th century was a time of unparalleled growth in the Dutch Republic. The establishment of the Dutch East India Company (VOC) in 1602 is often considered the start of what is called the Golden Age of the Dutch Republic. The East India Company was soon followed by the West Indies Company (1621) and the Directorate of Levant Trade (1625). Haga played a major role in establishing this Directorate of Levant Trade.

Unlike the VOC and WIC the Directorate of Levant Trade was not a trading company with a Dutch monopoly; its task was to control and regulate the trade and support the private trading companies that were active in this region.

All outgoing and incoming ships had to pay taxes to the Directorate based on their cargo. The revenues were used to provide arms and mediation in exchange. These arms and mediation were very much needed in the region of what was then called the Barbary Coast – today's North African states of Algeria and Tunisia. This part of the Ottoman Empire provided a constant threat to Dutch shipping. Trading ships were captured and emptied of their cargo and their crew were sold as Christian slaves. To ensure that ships were adequately defended, the Directorate stipulated a minimum number of guns and crew. Haga, as well as his successors, spent a lot of time negotiating the release of these Christian slaves.

Office of the Directorate of Levantine Trade

In the Netherlands the first and main office of the Directorate of Levant Trade was based in Amsterdam. It was directed by a board of seven merchants, who all came from wealthy Amsterdam

families who often had a personal interest in optimal trading conditions. As trade to the Ottoman Empire expanded in the course of the 17th century, new chambers were set up in the Dutch port towns of Hoorn, Rotterdam and Middelburg. The Amsterdam office, however, remained leading.

The office was situated in the most important building of the Dutch Republic: the town hall designed by Jacob van Campen. The office was situated on the second floor in the northwest corner of the building. This was where the board of directors convened every Wednesday and more often if needed. It was also the place where they would receive visitors to discuss all kind of trade matters.

We do not know exactly how the office looked like in the 17th and 18th centuries, as there are no paintings or engravings of the interior of the original room left. The chamber has long since completely changed and is now part of the private rooms of the Royal Palace. However, thanks to an inventory in the archives of the Directorate of Levant Trade, we have a list that provides us with detailed information as to the collection of art. According to this inventory from 1810, the room must have been full of paintings and maps of the Ottoman Empire. It was, in a sense, one big advert for the Levant trade.

What kind of paintings were decorating this room and what do we know of their provenance?

Where the paintings commissioned by the Directorate of Levant Trade themselves or had they been gifts? And if so, by whom?

Best documented is the case of ambassador Cornelis Calkoen. He gave the Directorate a series of 32 small costume paintings, made in the studio of Jean Baptiste Vanmour. Nowadays 31 paintings are left. The artist Antoine van der Steen made a panorama of Istanbul as well as the two views of the Dardanelles and the Bosphorus. They were presented to the Directorate by Joost Frederik Tor, who worked at the Dutch embassy in Istanbul as secretary and chancellor at the same time as Van der Steen was in the Ottoman Empire. The provenance of a painting showing the harbour of Izmir and signed by H. Knop is unknown. Of a painting depicting the audience of consul De Hocheperd we presume it's donated to the office of Levantine trade by the descendants of the consul. The final painting with a view of a town in the Ottoman Empire is the painting which is central to this conference: the view of

the city of Ankara. Back then it was described as a view of the city of Aleppo, and the scene on the foreground was identified as the Seker Bayrami. There was one more painting present in this room, it showed a completely different subject: the Battle of Livorno (or Leghorn) in 1653.

Another display of power was the various maps and nautical charts in the room.

The View of Ankara

On the foreground various stages of wool manufacture are depicted. Angora goats are shorn on the right. The wool is washed, spun, woven and sold in the nearby buildings and in the square and in the background lays the walled city of Ankara. This will all be discussed in more detail in the following lectures.

What do we know of the whereabouts of the painting before it became part of the collection of the Directorate of Levantine Trade? Is it possible to find out who commissioned the painting?

So far all paintings discussed were commissioned by diplomats. In this case it seems likely to look for the commissioner in the circle of Dutch traders in Ankara. The elaborate attention paid to the production of wool points also in this direction. Compared to Izmir we find a small number of Dutch trading firms active in Ankara. There seems to be one good candidate: the Leidstar trading company. In my lecture I will explore what we know about this firm and how this might relate to the painting.

The History of The Painting After 1810

The precise moment of transfer to the Directorate remains unknown but must have been somewhere in the second half of the 18th c. In 1810, the year the inventory was made, the painting was in the possession of the Directorate, although described as Aleppo. By then the Directorate already moved out of the Town Hall and made use of a small office elsewhere in Amsterdam.

In 1826, after years of decline, the Directorate of Levant Trade was formally disbanded. All its possessions ended up in the hands of the Dutch state. Eventually all archival materials went to the National Archives in The Hague; all the paintings were given to the Royal Cabinet of Rarities, at a later moment to be divided between the Museum of Ethnology in Leiden and the National Museum of History and Art in The Hague.

In 1902 the paintings were reunited in the Rijksmuseum. The collection included the paintings by Jean Baptiste Vanmour which ambassador Calkoen had kept as his personal possession and that were bequeathed to the Directorate in 1817, just before its abolition. In the years to follow it was this collection of Vanmour paintings that got most attention both from curators, researchers as visitors.

In 1978 the View of Ankara was described in an exhibition catalogue (in Dutch and French) on the occasion of the Dutch-Turkish Cultural Agreement in 1978. The size of the painting made it however impossible to transport it to Ankara for the exhibition. Through the small catalogue the painting became better known in Turkey and it was thanks to the research of Mr. S. Eyice that the view was identified as Ankara instead of Aleppo.

In 2011 the painting was part of the exhibition *Handelswaar en Souvenir. Islamitische kunst uit het Rijksmuseum* (Trading goods and Souvenirs. Islamic art from the Rijksmuseum) held in Leiden.

In 2012 400 years of diplomatic relations were celebrated both in Turkey as in the Netherlands. The Amsterdam Museum organized in cooperation with the Rijksmuseum an exhibition based on the reconstruction of the collection of the Chamber of Levantine Trade. A smaller edition of the exhibition travelled to the Pera Museum in Istanbul. Again without the Ankara painting, due to transportation problems caused by its size.

Finally in 2018 the painting is temporarily back in Ankara as the central piece of Weaving History: Mystery of a City, Sof exhibition at the Rahmi M. Koç Museum in Ankara.

Literature

G.R. Bosscha Erbrink, *At the Threshold of Felicity. Ottoman-Dutch relations during the embassy of Cornelis Calkoen at the Sublime Porte, 1726-1744*, Ankara 1975.

Sabine Heylen, *Kunst in de Levant. De collecties van de Nederlandse families De Hochepped en Van Lennep in Smyrna*, doctoraalscriptie kunstgeschiedenis Utrecht, juli 2007.

Jan Schmidt, *The joys of Philology. Studies in Ottoman Literature, History and Orientalism (1500-1923)*, Vol II, Istanbul 2002.

Exh.cat., *Les peintures 'turques' de Jean Baptiste Vanmour, 1671-1737*. Exposition organisée dans le cadre de l'Accord Culturel turco-néerlandais, Ankara/Istanbul 1978.

Exh.cat., *Sultans, Merchants, Painters. The early years of Turkish-Dutch Relations*, Istanbul 2012 (Pera Museum Publication 2012)

Ankara and its Mohair Industry as Reflected in ‘The View of Ankara’ of the Rijksmuseum, Amsterdam

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About The *View of Ankara* and Professor Semavi Eyice

From works of art later generations may derive a great deal of information that may be very important to them. Although the artist may have not been aware of this quality in the work he created, he is usually a recorder of his time. The famous *View of Ankara* from the collection of Rijksmuseum Amsterdam is such a work of art which is referred frequently in researches carried out on the history of Ankara.

For centuries, painters created their works on orders of their customers who might be a prosperous merchant or a high level governor of some kind. All evidences show that famous *the View of Ankara* in the Rijksmuseum Amsterdam was created on order from a Dutch trade company which involved with the commerce of mohair products of Ankara in early 1700s.

We owe our main knowledge about the *View of Ankara* to Turkish Professor Semavi Eyice, a great authority on Byzantine and Ottoman art. He was the one who introduced the painting to the world of history, at a conference organized by Turkish Historical Society in 1970, as an old view of Ankara which otherwise was known as a view of Aleppo. At his conference, Professor Eyice made a very elaborate analysis of the *View of Ankara*, naming many of the buildings and other structures seen on the painting. His speech, which he revised and developed later, was published by Turkish History Society in 1972.

When *View of Ankara* was put in exhibition at the Rahmi M. Koç Museum on May 11, 2018, Professor Eyice was not there. His severe illness had not allowed him to come to Ankara. He died on May 28, 2018 in İstanbul at the age of ninety six. Prof. Eyice

will always be remembered with his valuable contributions to Ankara studies as well as the others.

The View of Ankara consists of two parts. At the upper part of the painting, a view of the city and its close environment are depicted as a panorama as seen from west and south-west. At the lower section, we see various scenes of the Angora goat breeding and mohair industry and trade which was, undoubtedly the most important and even determining economic activity of the city at the time.

General Scenery and Some Important Structures of the City in the *View of Ankara*

Ankara, at the beginning of the 18th century, was a settlement mainly on a hill of ellipsoidal formation, long axis lying in the north-south direction, which is named as “*Hisar Tepesi*” in Turkish. When looking from west, one could also see some creeks flowing nearby the city and some hills around. *The View of Ankara* depicts this characteristic scene of the city very well. Here we understand that the painter just did not look at the city from a single point and drew what he saw, but rather he changed his point of observation several times to achieve a complete panorama of the city. On the other hand, it is obvious that the vertical dimensions of all the structures are exaggerated to make a better description of them.

Two rows of high walls seen at the top of the hill are the inner protection walls of Ankara Castle with their pentagonal fortresses, which is very characteristic for Byzantine military architecture. At the highest point, we see the citadel of the castle, which is named as “*Akkale*” in Turkish. The third wall from the top is the outer walls of the castle. Some of the fortresses on this wall are of rectangular shape and some semicircular. The inner and the outer protection walls of Ankara Castle are all constructed

in the Byzantine era except Akkale which was built by Seljukian Turks. Here it is worth to mention that the Fortress Gate, which is called "*Hisar Kapsı*" in Turkish, is also depicted deliberately at the *View of Ankara*. The row of walls at the most bottom, which surrounds the city and somewhat determines the boundary of the settlement, was built in the early 17th century during the Ottoman era. They were built against *Celali attacks* - an urban rebellion of the time - and the cost of the construction was financed solely by the citizens. These walls were not as high and strong as the ancient fortifications and were destroyed when they were evaluated as an obstacle that prevented the expansion and development of the city. Today almost no remains exist of these walls.

The Temple of Rome and Augustus and Julian's Column are the two Roman structures shown in the *View of Ankara* both of which still stand. The temple is most famous for the so-called Monumentum Ancyranum, the Latin and Greek copies of the *Res Gestae* of Emperor Augustus. This text records the life and deeds of Augustus up to the time of his death. It is the most famous and important inscription of the Roman period that has survived and the primary source for the history of the first emperor. The other Roman structure depicted in the painting is Julian's Column, it is supposed to be set up in 362 AD in honor of the emperor, on the occasion of his visit to Ankara.

Among the commercial buildings of the Ottoman period in Ankara, Mahmut Pasha Bedesten is the biggest and the most important one. The Bedesten, which is still in use as The Museum of Anatolian Civilizations, reveals itself in the *View of Ankara*, with its magnificent structure. It is covered with two rows of domes, 5 domes at each row so making ten totally. The five domes of the first row are depicted in the *View of Ankara* as seen when looking from west.

Excluding a big one depicted elaborately at the bottom section of the painting, allocated for mohair industry sceneries, we see seventeen mosques in the *View of Ankara* which reveal themselves with their minarets. Hacı Bayram Mosque, the most famous one among all, can easily be recognized with its location just near the "Rome and Augustus Temple" and with its minaret having two "şerefes". As a matter of fact, a careful evaluation of the *View of Ankara*, together with the old maps of Ankara, allow us to specify, one by one, almost

all of the mosques seen in the painting. Besides the mosques, two of public baths of old Ankara, namely "Hasan Paşa Hamamı" and "Karacabey Hamamı" are the buildings which we don't encounter difficulty to specify. Hasan Paşa Hamamı was demolished in 1929. Karacabey Hamamı still stands and is in service.

Angora Goat Breeding and Ankara Mohair Industry in the *View of Ankara*

Starting from the 16th century or a little earlier, Ankara developed a unique and strong weaving industry based on mohair, the wool of Angora goat which was bred extensively in its hinterland. Ankara's mohair fabrics found buyers both domestically and abroad. So called *Engürü sof*, woven with pure mohair yarn was sold in many European cities for several centuries. This provided the people of Ankara with extensive business opportunities and high revenues. During this period, which may be qualified as the "golden age" of mohair-based production and trade in Ankara, the sale of raw mohair and mohair yarn was prohibited.

This period was followed by a series of increasingly unfavorable events. Foreign demand for mohair fabrics gradually decreased and Ankara had to settle for selling just mohair yarns rather than fabric. Dutch and French tradesmen as well as the British were among the foreign merchants living in Ankara and conducting the export trade during this period. Therefore, it is not difficult to reckon that the famous *View of Ankara* was created on order from a Dutch company, in this period, that is in the early 1700s.

At the extreme right of the bottom part of the *View of Ankara*, we see a flock of Angora goats, some of which are grazing and some just standing still. There is a young shepherd who holds a horn of a goat, while holding a stick with his other hand. There we also see two men sitting on the ground and shearing Angora goats. One of the typical two-armed shearing scissors, that has been used in Anatolia for some centuries, is on the ground. Angora goats are beautiful animals with their long, silvery bright mohair. When they are sheared, they lose their beauty and achieves a skinny and somewhat a funny appearance. The painter has not neglected to show two of such goats.

The process from mohair to fabric involves the stages of spinning and preparing, weaving, dyeing,

washing, mangling and burnishing, all of which require specialized knowledge, skill and experience. The groups of professionals who carried out these procedures endeavored to work meticulously, in accordance with *ahi* ethics and discipline, and under the guidance of their *sheikh*, *kethüda* and *yığıtbaşı*. All steps involved in the production of Ankara's mohair fabrics are depicted in detail at the bottom section of *the View of Ankara*.

Presumably, two men praying with open hands, at the center of the group of standing people are the *sheikh* and *kethüda* of Ankara's weavers lodge. On the painting, we see women in their white dressings, taking part at every stage of the production and trade. We may even say that almost half the number of the people depicted in *the View of Ankara* are women. This gives a good idea about the role of women in Ankara's social and commercial life.

As a last word, we may say that, *the View of Ankara*, both with its upper and lower sections, deserves far more studies which may make new contributions to our knowledge on Ankara's mohair industry and history of Ankara in general.

View of Ankara: The Story of a Painting

This text is a summary of the article titled as “View of Ankara: The Story of a Painting”, published in the exhibition catalogue of the *Weaving the History: Mystery of a City, Sof* (2018).

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In the 18th-century, travels to Istanbul and the Arabian East resulted in many literary, musical, architectural and artistic works. However, fewer works appear to have emerged from voyages to Ankara. The most noteworthy of these are travelogues. In fact, the only oil painting of Ankara painted in that century is the *View of Ankara* at the Rijksmuseum today. We do not know who the painter was or when the painting was made. We will be arguing, contrary to previous studies on this painting, that the painting possesses a dominant cartographic language, and that this is related to the European city atlases. Similarly, it will be shown that the artist used classifications that everyone can understand in an attempt to provide detailed and accurate information about 18th century Ankara.

The painting is a document of Ankara’s architecture, city plan and social and commercial life. Most significantly, it deals with the mohair trade that almost single-handedly made Ankara and its region a wealthy area between the 16th and 18th centuries. The *Rijksmuseum View of Ankara* deals with the general view of the city and the mohair market at the bottom part of the painting. The city has been depicted against a dark sky, with adjacent houses behind the fortifications, and white minarets interspersed between them. It is difficult to know what season has been portrayed. We can infer that it may be springtime because the Ankara goats appear to be ready for shearing. The city’s layout is not some distant silhouette. Rather, the city’s chief architectural structures have been clearly depicted. For example, the windows of the *Mahmut Paşa Bedesten*,¹ the sole ten-dome structure at the

top left, or the *filgözü*² of the baths are visible. The midsection of the painting shows three companies of travelers on the roads emerging out of the city, and two streams of water flowing by. At the bottom is a marketplace scene, depicted at the foreground. The market expands from the merging of the streets extending from both sides of the single mosque at the bottom of the painting. There are nearly 150 people in the market. Outside, at the bottom right corner of the painting, are the goat shepherds and the herd of Ankara goats. Very few colors appear to have been used in the picture, mostly tones of brown, black, red and white. The light is shimmering over the city as if the sun was rising from the lower right corner. The walls of the houses facing this side are illuminated, and the rest remain dark. The light around the city leads towards the horizon, revealing the roughness of the land. The sky is quite dark. Transitions between light and shaded areas are sharp, resulting in a crisp image. In the market scene on the lower left of the painting, the one-story shops are the darkest areas, but the vendors inside the shops are well-lit as if stripped of their shadows. The short shadows of the figures found in the pavilion extend slightly to the upper left. There are more women than there are men in the very lively marketplace.

Contemplating the painting’s composition and comparing it to other paintings and engravings printed in books of the same period is a useful window on the painting. It is very difficult to associate the composition of the *Rijksmuseum View of Ankara* with

1 Covered bazaar.

2 *Filgözü*-elephant’s eyes are small, star-shaped windows across the dome of a Turkish bath’s *sıcaklık* section (room with hot bath) that enable the seepage of sunlight at all hours of the day.

18th-century European landscape paintings. From the 17th century onward, a new understanding of space had emerged in European landscape painting. This involved the reconstruction of space based on observation. This understanding had brought about innovations such as the *camera obscura*³ and depictions of the sky (Clark, 1952, pp. 16–20).

However, the construction of the space and the use of light in the *Rijksmuseum View of Ankara*, probably painted in the 18th century, are different from 18th-century European paintings. Firstly, the market on the lower left corner of the picture is a set-scene created by the painter, as if highlighting a section of the city. In this way, the continuity of the landscape is cut off. Secondly, the sharpness is virtually the same at every point, whereas the human eye does not perceive nature in this way. The contours of receding or distant objects become obscured, their colors lose their vibrancy, and after a while, the human eye is unable to perceive details. However, in the *Rijksmuseum View of Ankara*, the colors and shapes of the trees beneath *Hıdırlık* Hill, just behind the ramparts, are distinctive. Therefore, references to distance and proximity are unclear. Thirdly, the city walls were painted much higher than they were so that the entire city and the marketplace could be seen. The minarets of the mosques were also depicted very high, to attract attention, and the floors of the shops in the marketplace are shown from different aspects. All of these considerations lead us to question the picture's perspective. Indeed, the very idea of perspective involves the question of how three-dimensional objects may be placed on two dimensions.

Most books on art history speak of perspective as a development, a skill, a problem that artists have progressed through by combining their experiences over the centuries. If the perspective in a painting does not conform to the rules of linear perspective that were becoming more and more important in European painting towards the end of the Renaissance, this would indicate a lack of training or incompetence. Because the art of painting has

evolved for the better with this understanding of perspective. Erwin Panofsky, however, considers perspective not as an evolutionary development but as a symbolic form. Panofsky (1991) explains that perspective, which he describes as a matter of opinion can be established in more than one way, and that these differences are not a measure of competence, but choice:

But if the perspective is not a factor of value, it is surely a factor of style. Indeed, it may even be characterized (to extend Ernst Cassirer's felicitous term to the history of art) as one of those "symbolic forms" in which "spiritual meaning is attached to a concrete, material sign and intrinsically given to this sign." This is why it is essential to ask of artistic periods and regions not only whether they have perspective, but also which perspective they have (p. 40).

Panofsky argued that perspective is a form of thinking and problem solving to reproduce the landscape on canvas, wall or paper, as a result of collected experiences in art history. Perspective has changed with the changes in cognizance of space and the idea of landscape with the philosophy of the First Age, Scholastic thought, and the Enlightenment. In a nutshell, the lifestyles of societies have changed individuals' lives, their perception of the world, and the perspectives they used. Therefore, we may be able to get a little closer to the reality of the painting by examining the *Rijksmuseum View of Ankara* not by our aesthetic judgments, but by paying attention to the features that the painting seems to communicate.

The perspective of the *Rijksmuseum View of Ankara* has not been fixed to a focal point on the horizon. That is, linear perspective, considered "correct" since the Renaissance, was not applied. If it had been, the painting's integrity would have felt different, but this much detail could not have been covered. According to Panofsky (1991), "perspective is by nature a double-edged sword" (p. 67): in other words, it is not possible to draw the way that human beings perceive and at the same time show all the details as they are in the *Rijksmuseum View of Ankara*. One must choose between the two. Nevertheless, having already chosen an unconventional subject, what could be the painter's purpose in painting it in an even less conventional way? Could it really be that the painter was unable to use linear perspective because he or she was not trained in it, or even more dramatically, simply incapable in spite of his training? Perhaps what we encounter today is a bit

3 Camera obscura: from Latin, meaning "dark room": camera "(vaulted) chamber or room," and obscura "darkened, dark"), an optical phenomenon that occurs when an image of a scene at the other side of a screen (or for instance a wall) is projected through a small hole in that screen as a reversed and inverted image on a surface opposite the opening.

of heart-breaking whimsy. However, progress from this interpretation onwards is problematic. Worse still, such a claim also blights the credibility of the information visualized in the painting. For this reason, we may rely on the painter's artistic abilities and assume that the painter preferred to show all the details for a reason. It is also worth noting that the precarious intercultural interactions of the 18th century encouraged a different aesthetic and approach. Therefore, it is possible that the painter was working to order.

When we study the composition and the choice of perspective employed in *Rijksmuseum View of Ankara* against the European city view drawings that had been developing since the 16th century we may be able to make some assumptions as to why and how it was painted. City atlases were made to depict European cities in the 16th century. Such atlases featured city views, information about the city, etc. These drawings were usually bird's-eye views, emphasizing city boundaries. Features of the surrounding land (woodland, agricultural and mountainous areas etc.) were added, city gates were indicated, roads to and from the city were shown with human figures walking on them, and important buildings like the local parish etc. were drawn more distinctly than others.

City drawings took the form of an atlas with Abraham Ortelius, a Dutch cartographer, and geographer. Ortelius drew the first atlas, the 53-page *Theatrum Orbis Terrarum*, in Antwerp in 1570.⁴ The purpose of the Atlas was to publish maps of the world's cities. The Atlas consisted of bird's-eye plans and views of the cities. Georg Braun, a geographer, and topographer from Cologne, who helped Ortelius with the *Theatrum Orbis Terrarum*, later contributed by developing local features such as costumes, production, etc. (Rees, 1980, p. 64). The language of cartography, which includes city views, continued to evolve over successive centuries. Information on costumes, workforce, and local folk traditions were visualized in Dutch maps of the 16th century. In the 17th century, shortly after Europe

began to conduct systematic and metrological cartographic field studies, landscape-sketching techniques became very useful for scientists, engineers, and natural scientists. These methods continued to be used in 18th century England in ordnance cartography education (Rees, 1980, p. 63)

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4 While Ortelius drew the maps of the Atlas, Frans Hogenberg created the engravings. Hogenberg, influenced by Ortelius, decided to make an atlas on major cities in Cologne and started working with Georg Braun. Recruiting Simon van den Neuvel, the group published a city atlas titled *Civitates Orbis Terrarum* in 1572 (Keuning, 1963, p. 41).

About the Speakers

Prof. Dr. Günsel Renda

Prof. Dr. Günsel Renda received her bachelor's and master's degrees in art history from the Columbia University and the Washington University in USA. She received her PhD from Hacettepe University. Prof. Renda is a professor at the Koç University Department of Archaeology and History of Art from 2004 onwards. She has number of articles, books and edited books both in Turkish and foreign languages on Ottoman art, Ottoman painting, Interactions of European and Ottoman culture. Some of the works by the Professor are: *Batıllaşma Döneminde Türk Resim Sanatı*, *The Transformation of Culture. The Atatürk Legacy* (ed. Renda, Kortepeter), *A History of Turkish Painting* (Grabar, Renda, Turani, Özsezgin), *Padişahın Portesi. Tesavir-i Al-i-Osman* (Necipoglu, zur-Capellen, Majer, Çağman, Bağcı, Mahir, İrepoğlu, Renda), *Minnet av Konstantinopol. Den osmansk-türkiska 1700-talssamlingen på Biby* (Achlund, Adahl, Brown, Karlsson, Kaberg, Laine, Renda) *Osmanlı Uygarlığı* (ed. İnalçık, Renda), *Osmanlı Resim Sanatı* (Bağcı, Çağman, Renda, Tanındı).

Eveline Sint Nicolaas

Eveline Sint Nicolaas has degrees in Socio-Economic History and Cultural Studies from the University of Amsterdam and has been curator of the Department of History at the Rijksmuseum since 1998. A key focus of her scholarship is the relationships between the Netherlands and Brazil, Suriname and the Caribbean Netherlands. She is the author of *Shackles and Bonds. Suriname and the Netherlands from 1600*, published as part of the History Department's country series in 2018. In this book, she chronicles the shared history of Suriname and the Netherlands, illustrated with images from the Rijksmuseum collection. Eveline is currently head of a curatorial team working on an autumn 2020 exhibition about the Dutch legacy of slavery, and she is also chair of the Rijksmuseum's Terminology working group.

Within the History Department, Eveline is in charge of the 18th-century exhibits, encompassing a very wide diversity of objects. These include a unique collection of magic lantern slides, and a set of paintings by J.B. Vanmour brought to the Netherlands from Istanbul by Ambassador Cornelis Calkoen, currently on display in the 18th-century presentation in the Turkish Room.

Erman Tamur

Erman Tamur received his bachelor's degree from Middle East Technical University Department of Civil Engineering. In the aftermath of receiving his master's degree on coastal and harbor engineering he worked in public and private institutions as an engineer. In 1990's he directed his focus to Ankara studies, Ankara's history and cultural values and he contributed to the exhibitions on Ankara with his collection of documents, photographs and objects related with the history of Ankara. Tamur has various articles and contributed to the books written on Ankara and presented and published articles on various subjects including the Angora goat and mohair industry in Ankara, Ankara's creeks. Tamur is still the member of the Executive Board of *Ankara Enstitüsü Vakfı* and a member of the publication board of the *Başkent Ankara Dergisi*. Some of his publications are: *Ankara'nın Eski Bir Resmi Üzerine* (1997). *Ankara Keçisi ve Ankara Tiftik Dokumacılığı-Tükenen Bir Zenginliğin ve Çöken Bir Sanayinin Tarihsel Öyküsünden Kesitler* (2003). *Suda Suretimiz Çıkıyor* (2012).

Dr. Feyza Akder

Feyza Akder received her PhD from Mimar Sinan Fine Arts University, Department of the History of Art. She has been the post-doctoral research fellow at the Koç University Department of Archeology and History of Art and works at the Vehbi Koç Ankara Studies Research Center. Her present study is about the documentation of Ankara landscape paintings. Her recent publication is titled as the "View of Ankara: The Story of a Painting" published in the *Weaving the History: Mystery of a City, Sof* (2018).

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