

## WALL PAINTINGS OF NECİP ÖZALP HOUSE IN GESİ (1)

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1. A presentation referring to some of the paintings of this house was made at the 13th International Congress of Turkish Art meeting held on 3-8 September 2007 in Budapest (İmamoğlu and İmamoğlu, 2007).

2. Pigeon or dove cotes are spectacular elements of this region. These interesting structures have two parts; a large underground cell and a tower on the ground. The towers are made of stone and look like huge chimneys in various forms. About one thousand of them are dispersed within the Gesi landscape.

Central Anatolia is a land with a long history of wall paintings dating back to the Roman period. Many sites in Cappadocia and central Anatolia accommodate quite a number of spaces adorned with such paintings. They are generally two-dimensional, descriptive and usually of religious content. We also see wall paintings in the 18th and 19th century in large Ottoman mansions in the same region, just like the ones in İstanbul. In this paper, wall paintings of a room in a house in Gesi will be reported.

Gesi is a village in Central Anatolia, on the northeast part of the city of Kayseri, which, in part, also has a Roman heritage. It is a sub-center in the vicinity, with a population of over 1500, well known for its beautiful surroundings and rich cultural background. Gesi is located within dense vineyards and orchards, with bird towers (İmamoğlu, Korumaz and İmamoğlu, 2005) and underground rock-hewn spaces (2). Its history goes back at least to the Hittites, who ruled the Central Anatolia between 2800 and 800 BC. Like other villages nearby, Gesi accommodated various ethnic and religious groups for centuries. Turks, Armenians and Greeks lived side by side in the vicinity for centuries and shared a colorful and productive social and cultural life. Churches are still standing near mosques, row houses, street fountains and bridges.

The paintings examined here represent in a sense the continuation of a long tradition that survived in that vicinity. Some wall paintings still exist in volcanic-rock-hewn spaces in the region, near the village of Darsiyak (Figure 1). They are from the middle ages and are quite similar to those we come across in underground spaces in Cappadocia. After examining the still life and landscape paintings of the walls of a house built in 1825 in Göreme (in Cappadocia), Renda (1985) pointed out that those paintings were the products of a talented artist. Renda (1976) also examined wall paintings and decorations on the timber wall panels of the "başoda" (major room) of a house built in 1808 in Büyükbürüngüz (which is near Gesi). She stated that these paintings also reflected a high level of understanding of

art and were at an advanced level that we may come across only in such cultural centers as Istanbul. The first author has also reported two- and three-dimensional wall paintings employed in the harem section of a konak in Darsiyak village, which is a few kilometers north of Gesi, as well as many in the town of Kayseri (İmamoğlu, 2002).

Western-type paintings or paintings as “a new art form” representing a three-dimensional world, came onto stage in the 18th century in the late Ottoman period in Turkey. Arık and Renda, in their discussions of Ottoman paintings, linked (the art of) miniature paintings of Ottomans with the early wall paintings in buildings, and referred to the probable influences of the western paintings mainly on Ottoman miniature artists who might have passed through a transformation stage, and thereby have moved from two-dimensional to three-dimensional representation (Arık, 1976; Renda, 1977). Accordingly, the walls of palaces and mansions in the capital city were painted first by such European painters, who then influenced the local artists. Others, also, support this opinion in Turkey. For example, Orhan Pamuk, in his novel titled *My Name is Red* referred to a fierce struggle between the conservative and novelty seeker miniature painters in Istanbul approximately during the same period.

Miniature paintings and abstracted decorations have, of course, a long history and were accepted by the Ottoman Muslim society. However, due to the conservative interpretation of the Muslim religion, Ottomans, after the Seljuk rule, somehow reduced or eliminated the representation of human figures in paintings and most of the art forms except miniatures. As a continuation of the same idea, the artists gradually were forced or required to paint only flowers and still life, or various abstractions of nature, which may be seen in palaces and some of the 16th and 17th century buildings in many parts of the empire, as well as in Kayseri (Eldem, 1984, 1982; Tomsu, 1950). For example, Güpgüpoğulları and Zenneciogulları konaks in Kayseri had examples of such wall paintings (İmamoğlu, 2006). Below, we examine the wall paintings of Necip Özalp



**Figure 1.** “A bull,” wall painting from a rock-hewn church in Değirmenderesi Valley near Darsiyak village.



Figure 2. South elevation of Necip Özalp House, Gesi.



Figure 3. Interior view of the *başoda*.

House in the village of Gesi, which was selected because it was the only remaining one as discovered during a recent survey in the vicinity.

### NECİP ÖZALP HOUSE

This house is located in the 'south neighborhood' of Gesi. It is a late 19th or early 20th century building (Figure 2, 3). Its ground floor was allocated to a courtyard and service spaces, and upper level to living. The largest room on the first floor, most probably the reception or selamlık room for male guests, is an elongated rectangular space, parallel to the street (Figure 4). Its three windows are oriented towards Üç Havuzlar Street, in the south. It is entered from the east side. Its west wall houses a fireplace and flanking cupboards, while the north wall is solid. Rectangular frames of different sizes (ranging from 80x80 cm to 80x110 cm), covered with various paintings, were cemented on the wall surfaces using a 4.0 cm thick mud plaster all along the north wall and between the windows in the south. There are four of these frames on the north wall, and three on the south wall. The large frames have straight lines and they are decorated with floral motives on each corner. Each of these frames further had an inner frame either in ellipsoidal or circular form, in which a picture was painted. These paintings have different themes and compositions. Three paintings depict nature (forests, mountains, rivers and the sea, sometimes including houses), another three portray townscapes or buildings (houses, churches, a mosque, and a bridge), and one painting is a still life. Below, each painting in the room is briefly described, in a counterclockwise order, starting from the east end of the north wall.

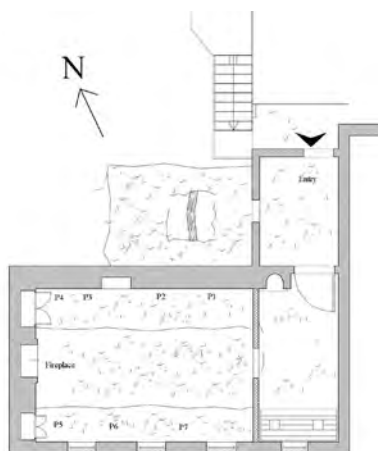


Figure 4. First floor plan of the house.

#### PAINTINGS ON THE NORTH WALL

Originally, there were four wall paintings along this wall. Paintings were located above the lower 120 cm, which was covered with decoratively molded traditional timber paneling. Four lime-plastered surfaces were allocated for paintings.

#### Painting 1 (Figure 5)

The first wall painting on this wall depicts a townscape scene, a European kind of cityscape with churches, towers and flags. A square-shaped outer frame holds a horizontal ellipsoidal frame of brown and black lines infilled with blue, which houses the painting. The foreground of the painting



Figure 5. Painting 1, on the north wall.

Figure 6. Painting 2, on the north wall.

includes a single-storey building with four windows on its right side, a symmetrically arranged (probably) central door, flanking windows on the triangular facade with a hipped roof in blue (Figure 5). On the upper portion of the roof, there is a tall, cylindrical tower, which is located in the center of the painting and positioned just behind the roofline. Its relation with the building, however, is not clear. It has two tall windows and a conical cap. On the right hand side of the painting, there is the entrance door of a stone building (most probably a church) with a steep triangular roof, an elegant gate and a circular window on top of this gate. The red colored roof of this building ends just before the hip of the single storey building mentioned above. The left hand side of the painting includes one or two house facades that may be two adjacent houses or two facades of the same building meeting in the corner. These facades indicate that the building(s) is (are) two-storey high. The first facade has a white surface and three windows on its upper level. The facade of the lower level, on the other hand, is painted with red and only one of its windows enters the scene. The lines here indicate that it was built of stone. Two lines separating these two levels might be an indication of the projection of the upper level towards the street. The second facade is also a two-storey one, painted in gray on both levels. It has two windows on the upper level and one on the lower. Two continuous lines that probably indicate a parapet, end the rooflines of these two facades. Above the upper line, one comes across a red band, including approximately six chimneys. These elements however, give an ambiguous impression to the onlooker because they may very well be towers of a city wall in the far distance.

The background of the painting includes a building with a hipped roof on the right side and a flag near its rooftop. Then come the tower (probably a cylindrical one) and the roof of a large building, which are seen just above the church. The tower has two windows, (probably) a door symmetrically located on its facade and a large dark colored flag waving on a pole located in the center of its conical roof. The next element on the scene is on the left side of the large cylindrical tower; it is a yellowish slender tower with a square or elliptical plan. This latter one may be a clock tower, but since this portion of the painting is partly destroyed, it is difficult to tell. The last element on the left side of the painting is a pole, probably holding a triangular flag. However, the directions of flags on the painting are not consistent: While the flag in the central position waves toward the right,

the other two wave towards the left side. The upper part of the painting was painted mainly in blue, representing the sky, however, it also includes some black, red and white patches.

### **Painting 2 (Figure 6)**

The second painting was painted inside an ellipsoid frame, which is horizontally placed in the center of a horizontally laid rectangular outer frame. It is a landscape with houses. The picture plane is divided into two sections by a centrally located water stream at the center (**Figure 6**). The stream starts from the left hand side: it falls down from a cliff, and flows down towards the foreground of the painting by a smooth turn in the middle. The portion on the right side of the stream is divided into two parts: A bulky, steep mountain covers most of the surface. It is painted in yellow, brown and red. A diagonal black line indicates a path or a road climbing up towards the middle hip of the mountain. On its skirts, one can see a large tree and (probably) a house; then comes a plain in their front side including a variety of landscape elements painted in red, brown, green, blue and black. The left side of the stream is allocated to a large two-storey house complex. A pathway from the stream leads to an arched door of a building on the ground level. Its beige facade has a door on the right side and has three rectangular windows on the left side of this door. The lines on the facade indicate that the walls of this level are made of stone. A ladder (or a wooden staircase), supported by three slender columns, leads up to the upper level of the building. These stairs, however, do not have any balustrades. They end up in a landing in front of a two-storey entrance tower which seems somehow connected to other buildings located on its left side. The entrance tower has a symmetrical facade; it has an arched door on the lower level and two arched windows on the upper. There is some indication of reddish curtains on these windows. The entrance tower block is covered with a steep polygonal (or conical) roof, painted in brown. The pole erected in the center of the roof of the tower carries a flag with a crescent and a star.

On the left side of this tower, there is a large mass of a building, the front of which has a continuous line of balustrades. The building mass here is divided into two; the one next to the tower has a brown facade and four rectangular windows. The adjacent building facade on the other hand, is painted in beige. It has a door on its right side at the entrance level and two windows on its upper level. These two facades -although the first building is a one-storey, and the latter one is two-storey- are connected with a single roofline and a cornice. The roof is sloped and painted in red; it has a large chimney with a smoke. The chimney is located on the right (side), just at the very end of the gable. The triangular space left between the two main parts of the painting is depicted as sky and painted in blue, shades of purple, green and beige.

### **Paintings 3 and 4**

The third and the fourth painting frames and the paintings within them were demolished when we first visited the house in July 2006, but fortunately they were photographed earlier by Işık and Asaf Özkul as well as by Cemalettin Erdoğan (3). Some of the remnants of these paintings however, were lying on the floor of the room. We picked up a small sample from the remnants and had it analyzed as explained later in the paper. The examination of the photographs of the above-mentioned two paintings indicated the following information:

3. The authors thank Cemalettin Erdoğan, Işık and Asaf Özkul for enabling them to see the images. Because the quality of these photographs were poor, they only included the description of their contents in this paper.

The **third** painting depicts part of a tower bridge over a river. On the right hand side, there are three arches over three legs supporting the bridge crossing the river. A square tower is located on the left side, on top of the last leg of the structure. This tower has two openings, one looking towards the entrance of the bridge and the other towards the river and has a pyramidal (or a conical) roof. A parapet protects the edge of the bridge all along, over which there are three vertical elements, like lampposts or sculptures. The sky and the river were painted in blue, white and dark blue; the legs of the bridge and the tower in brown, red and white; the parapets and the roof of the tower on the other hand were painted in shades of purple, red and black. This painting of a bridge crossing a river resembles the ones depicting such scenes in some central European cities.

The **fourth** painting looks like an architectural drawing, with some color patches. It depicts the facade of a large mosque with a hemispherical dome located at the center and two flanking slender minarets. It is a symmetrical composition that is divided into four horizontal bands: at the bottom, there is the base of the structure made of stone, including a staircase in the center and long walls on two sides. The second band represents a tall flat facade with a centrally placed arched gate, which has a circular window at its upper part and flanking tall windows. This gate seems to be designed as an independent unit together with its upper part. There are three arched windows on each side of this door, located on a high level. The third band is split into two in the middle to give way to the vertical continuation of the entrance area that seems to include a balcony, defined by a raised roof and two centrally located columns. This third band is narrower compared to the lower one and cantilevered out on both sides of the central part. These cantilevered volumes include five windows on the left and five on the right side (however, the ones on the right hand side are not very legible). The top band of the building includes a hemispherical ribbed dome (and perhaps windows or slits around) in the center, and one minaret and one cylindrical tower on both sides. These cylindrical towers have conical roofs and though they look like weight towers, they seem to have windows on their peripheries. Hence they may perhaps be depicting two small domes. On top of the large central dome, on top of these towers and at the pinnacles of each of the two minarets there are crescent figures (or *alem*). Each of the minarets seems to have one or perhaps two balconies (*şerefe*). Colors employed in the painting are red, blue, black and yellow. This painting may be considered as a yearning for a large classical mosque, similar to the ones in Istanbul.

#### PAINTINGS ON THE SOUTH WALL

There were three wall paintings along this wall, just like in the north wall, and three surfaces were reserved for paintings. This time, they were located between the three windows of the room.

##### Painting 5 (Figure 7)

The fifth picture was painted on the surface near the cupboard of the fireplace of the room. It is a landscape scene with a forest (**Figure 7**). The painting has a rectangular framed placed upright, and a circle surrounding the composition. Five tall pine or cypress trees and (probably two) deciduous trees are densely planted near a lake or seashore. On the right hand side there is a small bay, and in the center and the left side of the painting plane -in front of the trees- there is a piece of empty land. Trees and land are painted in green, dark green, red-brown and blue. Behind and



Figure 7. Painting 5, on the south wall.



Figure 8. Painting 6, on the south wall.



Figure 9. Painting 7, on the south wall

above the trees, a blue-gray color was used to indicate the sky or perhaps, the continuation of the water body behind the group of trees.

#### Painting 6 (Figure 8)

The sixth painting is a still life, composed of flowers in a vase. A horizontal ellipsoid frame surrounds it (Figure 8). The flowers are arranged almost in a symmetrical fashion on a yellow-gold background. Though most of the colors faded away and turned into yellow, we can still see patches of blues and reds on the flowers. The vase has a classical appearance; it stands on a base, has a leg and a fluted body giving the impression that it is made of glass.

#### Painting 7 (Figure 9)

The seventh painting has an outer square and a circular inner frame. It is a sea-view depicting various natural and human-made elements (Figure 9). In its center there are one or two islands with an active volcano on the left side. If it is a single island, on its right side is a high plateau where a building is located. The volcano has a sharp conical shape that comes down towards the seaside on the left and front sides and its skirts seem to be covered with plants. Its smoke starts from two different points on its summit. The right side of the island (or perhaps the second island) has a single-storey building, which is surrounded by hedges. The building has a sloped roof, and a tall slender tower behind its roof. One of the facades of the building has two, while the other one has three windows. The roof of the house is painted red and has a chimney on the left end, from which a cloud of black smoke comes out toward the left. The above-mentioned tower has two openings, a triangular roof and a big pole on which a flag weaves.

In the sea, there are two ships in the front right and on the far right hand sides of the island with their sails down. The ship on the far right is a larger one. The sea is painted in blue and white, yellow, black and brown patches of color depicting waves. The sky, on the other hand, is painted in yellow, green and terra cotta colors with some white clouds. This sky, covering more than half of the picture plane, includes an orange colored sun on its right hand side, just between the building and the larger ship. The lower part of the sun is masked with a cloud, while the upper part protrudes orange sunrays towards the top of the sky.

4. An XRD analysis carried out by M. Cemre Üstünkaya and Dr. Emine N. Caner-Saltuk in Materials Conservation Laboratory of the Faculty of Architecture, METU indicated two layers of lime: (a) Lime plaster layer: Lime was mixed with ~%25 gypsum, probably as plaster of Paris, before its application. Main mineral composition of lime plaster layer is calcite with ~%25 gypsum and anhydrite. (b) Lime painting layer: Painting was applied on dry lime plaster with earth pigments mixed with lime water. Main mineral composition of lime painting layer is calcite with ~%20 gypsum. The authors are grateful to M. Cemre Üstünkaya and Dr. Emine N. Caner-Saltuk for this analysis.

## EXAMINATION OF THE MATERIALS AND TECHNIQUES USED FOR THE PAINTINGS

As noted above, in order to see the chemical composition of the components and production techniques of these paintings, a sample was taken from the “painting with a mosque” and was examined in the materials Conservation Laboratory of Middle East Technical University, Faculty of Architecture, Ankara. The results indicated that a 4 cm thick mud plaster was applied on the stone walls of the room. Then a 2.5 mm thick lime plaster layer was applied on it, followed by a 0.4 mm. thick lime-painting layer. The painting was applied on dry lime plaster with earth pigments mixed with limewater. Main mineral composition of lime painting layer is calcite with approximately 20% gypsum (4).

## DISCUSSION

As noted in the Introduction, related studies indicate that wall paintings were often used in central Anatolia since antiquity (İmamoğlu, 2002; Renda, 1996, 1985, 1976). This trend is not only true for cities and towns, but also for small settlements and villages as considered here. In this paper we examined Necip Özalp House in Gesi, which has paintings in only one of its rooms. Due to the damaged state of the house, we do not know whether there were paintings in other rooms as well.

The wall paintings of the reception room of Özalp House exhibit a uniform, straightforward style and seem to have a kind of sketchy or graphical characteristic. The seven paintings we examined here cover various subjects and illustrate landscapes as well as various types of buildings depicted with regard to principles of perspective. Although rich in subject, these paintings were produced with materials (and perhaps technique) that were not good enough to create a colorful, lively and impressive atmosphere within the space they were in. This may be mainly due to the use of earth-based pigments mixed with limewater, which usually have low color values and look diluted or grayish/whitish in each hue. Additionally, depending on their chemical compositions, their values might have faded in time.

Renda's (1976) work on Büyükbürüngüz indicates that, at the beginning of the 19th century, inscriptions in Arabic script and two-dimensional decorations were used together with three-dimensional wall paintings with an elaborate understanding of decoration. A similar artistic attitude was also seen in the harem section of Hacı Mahmut Efendi (Molu) Konak built in 1876 in Darsiyak, few kilometers away from the former village. In this building traditional as well as more contemporary type of paintings were used together (İmamoğlu and İmamoğlu, 2007). In the latter example, landscape paintings appear to be more influenced by western type of paintings. On the other hand, paintings in Özalp House in Gesi, appear to have a less decorative effect, but rather, seem to be more descriptive and topic oriented, as compared to the two former house examples.

Özalp family in Gesi was probably an upper-middle class Muslim family and the decoration utilized in their house was compatible with their social status and religion. The reception room examined here gives an impression of a straightforward and simple interpretation of space decoration. The paintings on its walls are well scaled and carefully handled; additionally they are rich in subject matter and image, describing a colorful, if not a fantastic outer world. Their subject matters are quite wide: A bridge over



a river, a large classical mosque with two minarets, a forest, an island with an active volcano including sailing ships; additionally, large houses, churches, towers, flags, water falls, etc. Most of them seem to be fantasies or yearnings of people living in the middle of Anatolian peninsula, for a more complex and spectacular world. These scenes may also be described as snap shots, or photographs on post cards taken from central Europe, İstanbul, forest lands or overseas, all exhibited on the walls of a room for the visitors and members of Özalp family. The pictures may also be interpreted as a kind of demonstration of the painter, who has traveled a lot and seen different parts of the world, who seems to have many things to say about Europe, overseas and a fantastic world about which people talk or dream. Still however, most of the paintings seem to lack the depth, color and warmth of the real world with which our emotions get activated. They, in general appear to give a kind of schematic and rather dull representation of the physical world. Based on such an evaluation, one may think that the painter of Özalp House probably was not an artist but a technician, producing paintings according to the principles of perspective in different subject matters. For this particular painter, conveying a basic and realistic description of these imaginary environments, but missing emotional sides, probably seemed to be sufficient and good enough.

Wall paintings of the house were generally produced according to the rules of perspective. However, there are some minor inconsistencies in some of the details, like a single and a double-storey building having equal heights (painting No: 2), and the over-scaled house on the island (painting No: 7). Two of the seven paintings, on the other hand, seem to have a two-dimensional character. These are the mosque (painting No: 4) and still life paintings (painting No: 6).

Another important aspect of these paintings is related to their social and religious contents and symbolic representations. Since the house belonged to a Muslim Turkish family, a large mosque, minarets, crescents on their pinnacles, Turkish flags with a crescent and a star were employed in various scenes. Beside these Turkish-Muslim symbols, temples of Christianity were also portrayed in one of the townscape depictions (painting No: 1). Hence, one may take paintings of this house as a kind of reflection of a multi-religious, multi-ethnic integrated society of its time. As mentioned above, Muslim Turks of Gesi lived together with Christian Greeks and Christian Armenians smoothly for centuries. Their interaction helped to produce a colorful society and a fertile, impressive civilization that seem to have paved the way to a liberal attitude of people towards art forms, as exemplified by the wall paintings.

In light of the above discussion we may say that, wall paintings of the three houses, built in Büyükbürüngüz in 1808, Hacı Mahmut Efendi Konak built in Darsiyak (Kayabağ) in 1976 and Necdet Özalp House built in Gesi, at the end of the 19th or at the beginning of the 20th century, may shed some light on wall paintings in this vicinity. Although our sample is very limited, we may speculate on the characteristics of wall paintings in these villages, which are located in a 10-kilometer circumference and about 17-25 kilometers away from the town of Kayseri. Thus we may summarize our observations as follows:

1. Wall paintings seem to be used to decorate rooms of houses in Central Anatolia all through the 19th century, not only in cities, but also in villages.
2. There seems to be a developmental trend in this art: In earlier 19th century, inscriptions in Arabic script, still lives and landscape paintings

were used together. However, they were somewhat missing the third dimensionality. In the later period, a new trend was observed, where, in addition to traditional two-dimensional paintings, there were imaginary landscape scenes produced similar to the works of European artists of the time. Though affected by western style, we do not see a rigorous use of perspectives in this period. At the end of the 19th century, on the other hand, calligraphy and inscriptions were totally eliminated from wall paintings; instead, imaginary and realistic landscapes, townscapes as well as various topics were depicted by using rules of perspective.

3. Through the 19th century, we may also say that subject matter was continuously developed from being simple and limited in number to having more complex, and rich content. Early in the century, landscape scenes were rather simple in nature and few in number; they were combined with inscriptions of religious messages. Later, the number of natural scenes increased and these scenes were more varied in content. Towards the end of the century, however, we see richness in subject matter; paintings depict more complex natural scenes, buildings, bridges and towns.

4. Wall paintings were generally applied on gypsum-covered surfaces in earlier examples, like the ones all over the world. In the Özalp house example, however, we came across a different composition, where lime was used as the major component to form the wall surfaces. Limewater was also used as a component of the paint.

5. In the three examples referred to in the present paper (i.e., house in Büyükbürüngüz, Hacı Mahmut Efendi Konak, and Necdet Özalp House), we also observed some differences between the attitudes of painters. To us, painters of the house in Büyükbürüngüz and Hacı Mahmut Efendi Konak seem to be more of an artistic-type, who appear to have created a holistic and aesthetically appealing atmosphere within the rooms; while the painter of the Necdet Özalp House appears to have been more of a technician who was not able to create an atmosphere of that quality.

6. Finally we may say a few words about the religious content of the wall paintings. While religion seemed to be an important issue in the earlier and mid-periods of the 19<sup>th</sup> century, it became less important toward the end of the century. Although we see few signs of religion and nationality in paintings, there are both Muslim and Christian elements, which may be considered products of a secular outlook. Due to the multi-ethnic, multi-religious composition of the population of Gesi, perhaps also accentuated by the effects of Tanzimat reforms in Ottoman Empire, the paintings seem to reflect acceptance, tolerance and respect for the other religions (as exemplified by the depiction of mosques, crescents, Turkish flags together with churches, on the wall paintings of Özalp House). This, we believe, is not an extra ordinary situation at all because the inhabitants of Gesi were quite representative of the well-integrated Ottoman population.

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**Anahtar Sözcükler:** duvar resimleri; kaynaşmış sosyal gruplar; İç Anadolu; Gesi; perspektif.

## GESİ NECİP ÖZALP EVİNDEKİ DUVAR RESİMLERİ

Orta Anadolu'daki duvar resimleri Roma dönemine kadar gider. Kayseri civarındaki Gesi köyü yakınlarındaki mağaraların çeper ve tavanları da, tıpkı Ürgüp yöresinde görüldüğü gibi fresklerle süslenmiştir. Bunlar çoğunlukla dini içerikli yapıtlardır ve perspektif kuralları kullanılmadan, iki boyutlu olarak üretilmişlerdir. Orta Anadolu'da yaşanan mekanların bu şekilde süslenmesi, şu veya bu şekilde günümüze kadar sürmüştür.

Onsekizinci yüzyılda, başta İstanbul olmak üzere, bazı kentlerimizin saray ve konaklarının duvarlarında resimler görülmektedir. Bunlar çoğunlukla, iki boyutlu bitkisel motifler, zaman zaman da manzara resimleridir. Sözkonusu resimler Avrupa'dan gelen ressam, daha sonra da onların yetiştirdiği veya onlardan esinlenen Osmanlı ressamı tarafından üretilmiştir. İki boyutlu resim geleneğinin önemli bir türü olan minyatür sanatı da o dönemde batı resminden etkilenmiş, minyatür yapan sanatçıların bazıları bilişsel bir evreden geçtikten sonra, yeni oluşmakta olan ressamlar grubuna katılmışlar ve üç boyutlu resimler yapmaya başlamışlardır.

Bu makalede 19. yüzyıl sonu veya 20. yüzyıl başında Kayseri yakınlarındaki Gesi köyünde inşa edilmiş bir evin başodasının duvarlarında bulunan yedi resim incelenmektedir. Resimler, konu ve

içerik olarak geniş bir yelpaze içinde yer alır. Bunlar yoğun kent içi görünüşlerinden, kır görüntülerine; evlerden, cami ve kiliselere; dumanı çıkan bir volkandan, deniz ve orman manzaralarına kadar çeşitli fiziki çevreleri betimlerler. Bütün resimler, dışta köşelerinde bitki motifleri olan dikdörtgen bir çerçeve, içte ise daha küçük boyutları olan elips veya daire biçiminde ikinci bir çerçeve içine boyanmıştır. Resimlerin çoğu temel perspektif kurallarına uyularak yapılmıştır. Bazıları zamanla solmuş, kullanılan renklerin çoğu canlılığını kaybetmiştir.

Yapılan kimyasal analizler, resimlerin kireç suyuyla karıştırılan toprak boyalarla üretildiğini göstermiştir. Bu analiz, adı geçen dönemde İç Anadolu'da yapılan duvar resimlerinde kullanılan tekniklerden birine ışık tuttuğu için önemlidir. Makalede sözkonusu resimlerin incelenmesinin İç Anadolu süsleme sanatına ilişkin anlayışımıza yaptığı katkılar tartışılmaktadır.