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**Ahmet Aytach**

*PhD (Art Study), Assistant Professor*

*Aydın Adnan Menderes University*

*(Turkiye)*

*cicimsumak@gmail.com*

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## SOME DOCUMENTS IN THE OTTOMAN ARCHIVES ABOUT ALACA FABRIC WEAVING

**Abstract.** Traditional Turkish arts have a history of thousands of years. It came with the Turks over time, from the geography of Turkestan to the Caucasus, Anatolia and the Balkans. Apart from weavings such as carpets and rugs, Turks also have an important reputation especially in fabric production. Variegated fabrics have an important place in textile arts, which are an important element of Turkish material culture.

As a type of fabric produced from cotton and silk, it is one of the many types of fabric made during the Ottoman Empire. There is a wide variety of production, from local production to the needs of the palace.

The Presidential Ottoman Archive is an important institution where all documents that are archival material from the Imperial period are stored. In this study, some documents related to alaca fabric in the archive were examined.

**Key words:** Ottoman, archive, weaving, fabric, textile.

**Introduction.** Traditional Turkish handicrafts emerged due to human needs, as all over the world, and their production has continued to become widespread. It has been adorned with motifs and colors over time due to aesthetic concerns.

Culture is the sum of a society's lifestyle, customs, traditions and values inherited from its ancestors, in other words, the sum of what that society produces. Nations need to be aware of their cultural values in order to survive and preserve their cultural heritage and pass it on to future generations [9, p. 668].

Turkish handicrafts, which are the product of a long historical process and have a rich variety, are the most valuable documents of national and material culture elements. A society's interest in handicrafts can be easily seen in its decoration and adornment methods [1, p. 2597]. The needs of human beings have created the textile industry, which is a very large sector today, and the textile industry has become important in the current century.

Textile products are elements that combine art and life and are present in almost every phase of life [15, s. 321]. When we look at textile art, it is mixed with the weaving culture coming from history, and aesthetic values are added and original designs are created [12, p. 97].

Weaving arts form the basis of traditional textile. Turkish hand weavings, which are “a necessity of the Central Asian life based on animal husbandry” [11, p. 2] have been reflected as valuable products all over the world from past to present with their colors, colors and symbol language.

Since its beginning, Turkish culture and art have preserved their national identity. The influence of Turkish states such as Hun, Göktürk, Uyghur, Ghazni, Karakhanid and Great Seljuks can be seen in the development of Turkish handicrafts. Among traditional Turkish handicrafts, hand weavings, which show a distinct change and development specific to time and region, are the most important visual documents of the historical, cultural, artistic and economic accumulation of the Turkmens who lived in the geography extending from Central Asia to Anatolia and over a long period of time [5, p. 1].

Weaving was the most important art of the Turks in Central Asia, which was their first center of life and spread to the world [19, p. 5]. Weavings, one of the areas of Turkish material culture with a very old history, “can also be expressed as the most beautiful examples of Turkish folk art that have become clear on a universal scale” [17, p. 280].

Weaving, which started in Turkestan, continued to develop in Anatolia with the Seljuks and subsequently the Ottomans. “In the late period of the Ottoman Empire, there were carpet weaving centers outside Istanbul, such as Sivas, Kayseri, Uşak, Isparta, Kula, Kırşehir, Mucur, Nevşehir, Konya [7, p. 99-113] etc. Fabrics woven by Turks were very appreciated and in demand in Italy since the 16th century. Ogier de Busbecq, who went to the Ottoman Palace as the Hasburg ambassador in the mid-16th century, talks about Turkish silks in a language full of poetic emotions. These and

many similar documents reflect the admiration that Turkish silks have created in Europeans for centuries. While foreign artists reflected their taste for Turkish silk into the general patterns and themes of European fabrics, all major European and American applied art collections were acquiring Turkish silks in large quantities. Busbecq's striking and fluent explanation of the function of fabrics in reflecting the magnificence and therefore the power of the reign goes to the essence of how Ottoman silk textiles influenced Turkish and foreign audiences [16, p.15]. An exquisite Turkish carpet was displayed like a work of art in homes, on ships, and in churches [8, p. 72].

Weaving, which has a deep-rooted history in Anatolia, started to be produced in various sizes and types in order to meet daily needs [10, p. 190].

The diversity of woven products ensured universal balance based on traditional measures rather than unity of purpose and belief in Ottoman society. Weaving production, trade and craft works in places such as bazaars, markets and inns were carried out according to the records in the Fütüvetnames, Narh and Ehl-i Hiref books. For example, a weaver's apprentice could become a journeyman after working 1001 days. Again, after a while, if the work they did was liked by their masters and brave men, the journeymen could become masters and would ceremoniously wear loincloths [18]. In other words, they were receiving a kind of diploma and permit. His mastery was given by the Ahi Lodge. In addition, the mubasir appointed by the government always controlled the workshops, and the kemhacıbaşı was the nazim in these works [14, p. 1].

In the Ottoman Empire, fabric weavings were generally produced from cotton-linen, wool and silk. While traditional techniques were used at that time, the sensitivity of the palace in this regard was as effective as the share of the artisans producing in homes and villages in maintaining original production.

### **Alaca fabric**

It is known that there was a very rich variety of fabric production in the context of textile during the Ottoman period. There are many types of fabrics such as Aba, Atlas, Bervanik, Bindallı, Boğasi, Canfes, Çatma, Kutnu, Selimiye, Zerbaft etc. Alaca weaving is one of the important fabrics of that period.



**Fig. 1. Alaca weaving (Konya Museum) [6, p. 93].**

“Alaca” is a cotton fabric with a yellow striped appearance, usually on red. It is divided into two: cotton and silk [3, p. 24]. It is a durable type of fabric. It is used in outerwear.

It was used to make cardigans, mintans, shalwars and entaris for women’s and men’s clothing [13, p. 8]. According to the Ehl-i Hiref notebook (dated 1546) from the Topkapı Palace Archive books, it is known that master Ferhad, who weaves alaca, receives 4 coins, master Mustafa, 5.5 coins [20, p. 525] and master Kasım, who weaves carpets, receives 8.5 coins [20, p. 525].

### **Presidential Ottoman Archive**

From the series of notebooks that have survived from the Ottoman Empire period to the present day, with 95 million documents and around 400 thousand in the archive alone, it can be understood from both the way the documents were arranged, that they were preserved with great precision, and the orders or regulations regarding the correspondence at all levels of the bureaucracy to be recorded in the notebook, that the Ottoman Empire has existed since its foundation. Since then, it has attached great importance to preserving official documents [2, p. 3].



**Fig. 2. Presidential Ottoman Archive, Kağıthane-Istanbul [4, p. 284].**

The archive documents that are the subject of the research were selected from the Topkapı Palace archives, Cevdet Economics, Cevdet Maliye ve Dahiliye Mektubi Kalemi documents.

### **Topkapı Palace Museum Archive:**

Topkapı Palace, whose construction was completed in 1478, was the main palace of the Ottoman Empire until the use of Dolmabahçe during the reign of Sultan Abdülmecid. The Palace, which was an extremely important administrative center for the Ottoman Empire for 400 years, is also one of the most important centers where many documents were produced in the Ottoman Empire and passed down to the present day. There are more than 200 thousand documents in this archive, the oldest of which dates back to the time of Orhan Gazi. These documents were digitized in the early 2000s, and a summary of the documents began to be produced since 2010 [21].

### **Cevdet Economics and Finance documents:**

In 1931, after some documents in the Treasury warehouse were sold to Bulgaria as a result of negligence and negligence, a new classification committee was formed under the chairmanship of Muallim Cevdet, with the decision of the Board of Enforcement Deputies dated October 8, 1932. Kilisli Teacher Rifat, some retired civil servants and history experts were included



in this delegation. Although Muallim Cevdet resigned and left in 1935, the classification continued until 1937. In this study, called Cevdet Classification, the documents were classified according to their subjects, but they were not cataloged chronologically. This classification consists of 216,572 documents containing records between the dates 960-1322/1553-1904 under 17 main sections and has 87 catalogues. Finance documents contain 31937 documents between 1557 and 1888. Economic documents consist of 2261 documents between 1653 and 1876 [2, p. 420-421].

### Internal Medicine Letter Office documents:

Since the establishment of the Ministry of Internal Affairs, all correspondences of the ministry with other ministries or provinces have been carried out by the Mektûbî Office. Although the Mektubî Office has been in existence within the Ministry of Internal Affairs since 1295/1878, it is known that in previous periods, the function of this office was carried out by the Internal Affairs Office within the Ministry of Internal Affairs. The abundance of documents and the diversity of the subjects mentioned in the documents show that this office has an important position among other departments affiliated with the Ministry. Since external writings belonging to other departments of the Ministry were also made through the Letter Office, there are documents on every subject concerning the Ministry [2, p. 377].

### Some document examples related to Alaca fabric weaving

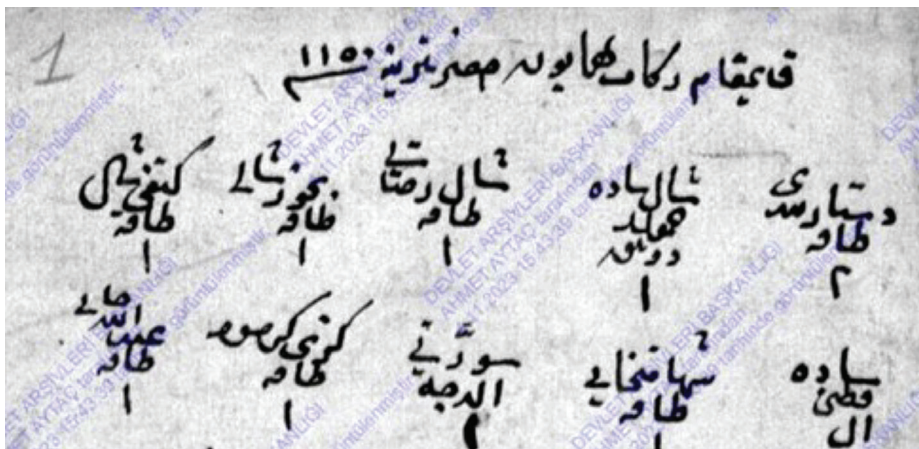


Fig. 3.

Topkapi Palace Museum archive documents, file number 2330, dated 29.12.1150, is the “Haji (Kaaba) gifts book”, which includes destars, shawls, cotton items given to the Rikab-ı Hümayun District Governor, the Sultan, the Grand Vizier, the Darüssaade Ağa, the Şeyhülislama, .... It contains information about the “type, quantity and curriculum of fountains, fountains, telli, zamzam water, panties and other items”.

### Second document:

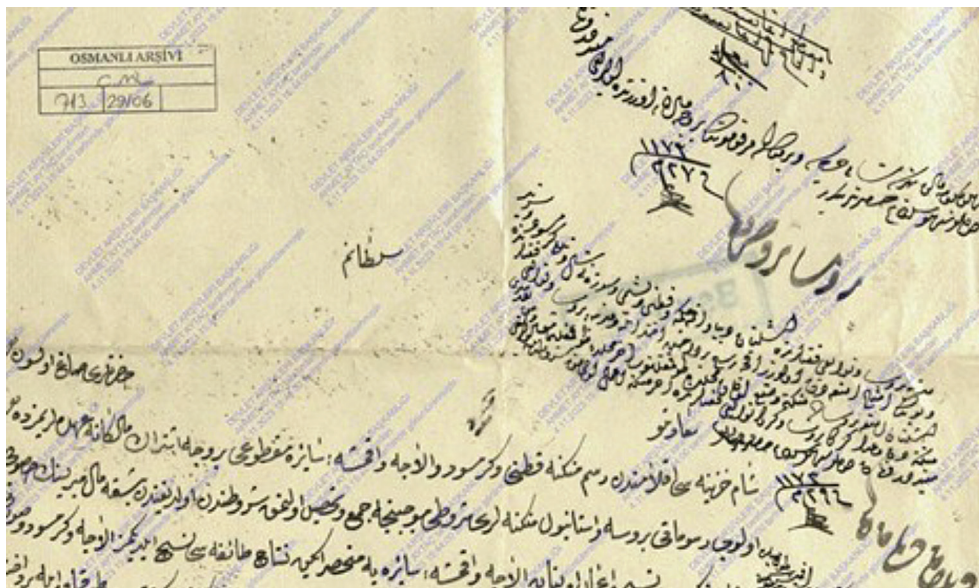


Fig. 4.

Cevdet Maliye document, file 713, shirt number 29106, dated 20.02.1173 is an order regarding “The faces of the tawny, kutni, etc. fabrics woven in Damascus and its surroundings should not be polished with a mallet, but should be polished with a vise”.

### Third document:

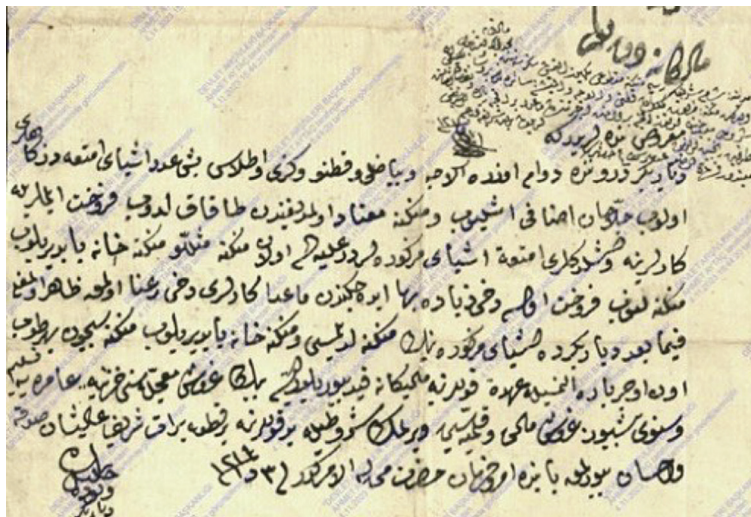


Fig. 5.

Cevdet İktisat document, 4 files, numbered 199, dated 03.11.1211, is the petition signed by Diyarbakır Voivode Halil, regarding the tender and distribution of the urgent responsibility, by allowing the construction of a vice for the tawny, kutni etc. fabrics woven in Diyarbakır, as there is no one for the fabrics woven in Diyarbakır.

### Fourth document:

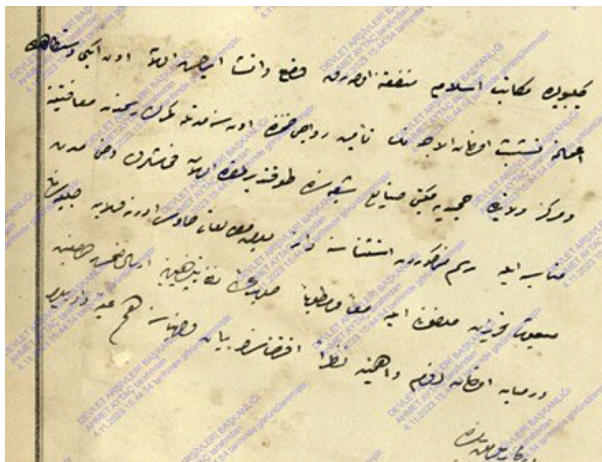


Fig. 6.



Internal Affairs Letter Office document, file 1464, numbered 84 shirts, dated 03.03.1305: “Exemption from customs duty for ten years of the fabrics produced in the looms built for the benefit of the Mekatib-i İslamiye in Gallipoli and the fabrics woven in the Edirne Hamidiye School Industrial Branch”” is about.

**Fifth document:**

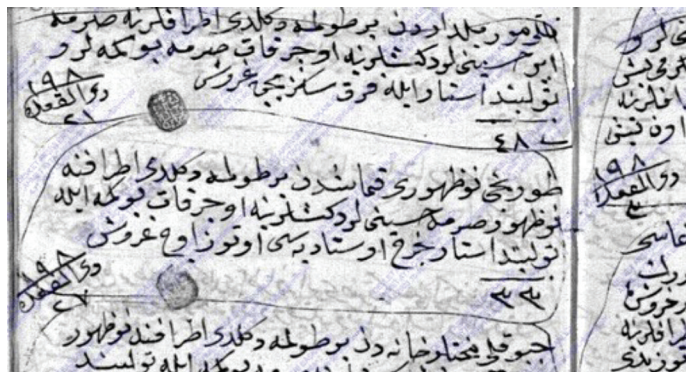


Fig. 7.

Topkapı Palace Museum archive documents, 841 files, document dated 12.08.1209 “III. Mustafa’s daughter and the wife of Silahdar Mustafa Pasha, Beyhan Sultan’s tailor and the types of robes, vests, furs, ..., prayer rugs, tobacco pouches, stringed fabrics, piers, atlas, velvets, ..., cheesecloth and other materials written in the account book. “book records containing qualifications and quantities, mastery amounts, etc.

**Sixth document:**



Fig. 8.

Cevdet Classification, Finance Book, 37 files, document numbered 1678, dated 1805: “For the various goods to be brought from Damascus, Aleppo and Diyarbakir to the Black Sea piers and taken to Anapa, Danube and Crimea, a customs duty of four percent will be charged if it belongs to an Islamic merchant, and a customs duty of five percent will be collected from the subjects” [3, p. 215]. It is related to.

**Conclusion.** Among the textile arts that came from Turkestan to Anatolia with the Turks, variegated fabrics have a special place, especially during the Ottoman period. It is understood that there are many documents in the Presidential Ottoman Archives regarding Alaca textiles produced in cotton and silk.

It is understood that many state officials such as the sultan, grand vizier, darüssaade agha, sheikh al-Islam etc. were given tawny fabrics and these were recorded, that tawny fabrics were woven in Damascus and its surroundings, and that the state made checks regarding their quality and issued orders about deficiencies and defects. In addition, it is evidenced by documents that tawny fabric was woven in cities such as Diyarbakır and Gallipoli, and that the state occasionally provided tax benefits to tawny fabric producers, that the expenses of the sultan and his family members for fabric sewn from tawny fabric were recorded, and that tax regulations were made regarding tawny fabric taxes.

It is known that textiles are very important in Turkish cultural history and that they have carried out important production in the field of textiles for thousands of years. This accumulation can also be seen in the archive records.

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**Ahmet Aytaç (Türkiyə)**

## **ALACA KUMAŞ DOKUMACILIĞI HAKKINDA OSMANLI ARŞİVLERİ'NDE YER ALAN BAZI BELGELER**

Geleneksel Türk sanatlarının binlerce yıllık bir tarihi vardır. Türkistan coğrafyasından Kafkasya'ya, Anadolu'ya ve Balkanlara kadar zaman içerisinde Türklerle birlikte gelmiştir. Halı, kilim gibi dokumalar dışında özellikle kumaş üretiminde de Türklerin önemli bir şöhreti vardır. Türk maddi kültürünün önemli bir ögesi olan tekstil sanatları içerisinde alaca kumaşların önemli bir yeri vardır.

Alaca pamuklu ve ipekli olarak üretilen bir kumaş türü olarak Osmanlı İmparatorluğu döneminde yapılan birçok kumaş türünden birisidir. Yerel üretimden sarayın ihtiyaçlarına kadar geniş bir üretim çeşidi vardır.

Cumhurbaşkanlığı Osmanlı Arşivi, İmparatorluk dönemine ait arşivlik malzeme özelliği olan tüm belgelerin saklandığı önemli bir kurumdur. Bu çalışmada arşivde yer alan alaca kumaş ile alakalı bazı belgeler incelenmiştir.

**Anahtar kelimeler:** Osmanlı, arşiv, dokuma, kumaş, tekstil.

**Ахмет Айтач (Турция)**

## **НЕКОТОРЫЕ ДОКУМЕНТЫ ИЗ ОСМАНСКИХ АРХИВОВ О ПРОИЗВОДСТВЕ ЦВЕТНЫХ ТКАНЕЙ**

Традиционные виды тюркского искусства имеют тысячелетнюю историю. Они распространялись вместе с тюрками из географического пространства Туркестана в направлении Кавказа, Анатолии и Балкан. Помимо ткачества ковров и килимов, тюрки особенно прославились в деле производства тканей. В числе разных видов искусства текстиля производство пестрых тканей занимает значительное место в тюркской материальной культуре.

В качестве типа тканей из хлопка и шелка, этот вид текстиля является одним из многих, производившихся в период Османской империи. Существовала обширная номенклатура товаров, от продукции местного значения до изделий, удовлетворявших нужды имперского дворца.

Президентский Османский Архив является важным институтом, где хранятся документы, отражающие сведения периода Империи. В данном исследовании рассмотрены некоторые документы из этого архива, имеющие отношение к производству цветных тканей.

**Ключевые слова:** Османский, архив, ткачество, ткань, текстиль.