

# Kalabalik!

*Bulletin of the Swedish Research Institute in Istanbul*



*In June 2019 the entire board of the SRII visited Istanbul and met with the current ambassador of Sweden in Turkey, Annika Molin Hellgren. From left to right: Daniel Tarschys, Ingela Nilsson, Helin Topal, Birsal Karakoç, Anders Ackfeldt, Annika Molin Hellgren, Ragnar Hedlund, Anna-Maj Hultgård, Ann-Kristin Jonasson, Olof Heilo, Gunnel Ekroth, Kjell Anneling. Photo: Kaan Çubukoğlu*

## **From this issue of *Kalabalik!*:**

Kvinnoperspektiv på politik och civilsamhälle: intervju med Anna Ehrhart (6) · Gertrud Olsson: Osmansk kakelhistoria och hemligheten i Bursa (23) · The Feriköy Protestant cemetery (29)

WRITERS in residence: a photo essay by Adrian Marsh with reflections by the two SRII writers in residence Agneta A. Westerdahl and Johan Jönson from their stay in January 2019 (11-22)

## From cherries to change – some summery reflections

*Ingela Nilsson, director*

Time flies, in Istanbul as in other places – wasn't it just January? Now it's suddenly July with its sticky humidity, crowds of tourists and amazing heaps of cherries in the market. How did this happen? As I look back at the spring, I realize that we might have been too busy even to notice the change of seasons.

The semester opened with a series of events on the theme of *Women's Voices*, followed by the interconnected theme of *Storytelling* in the second half of the spring. The traditional Tuesday evenings now offer a mixture of traditional lectures, panel discussions and performances, aiming at a more varied and inspiring experience. We have seen history mixed with contemporary politics, culture with political science, scholarship with poetry – a combination that seems to suit the Istanbul audience, responding with great knowledge and enthusiasm.

The research environment has been enriched, as usual, by the presence of our wonderful fellows, coming from a number of different places and disciplines. Their projects are presented below, along with an interview with the holder of our 3-month fellowship, Anna Ehrhart. We've also had an intern, Chawan Bakhtiar from Karlstad, who proved to be indispensable also as research assistant to one of the fellows. The participation of fellows and interns in the daily routines and research events of the institute is really important, and I want to thank all of them for their commitment.

It was still winter when our very first authors in residence arrived in January – you can read about their experiences below, illustrated by the beautiful photos by Adrian Marsh. We are now preparing for the next pair of writers to arrive in August: Marie Silkeberg and Pontus Kyander.

It is difficult now to recall the icy winds of March, when the workshop "Constantinople: the diachronicity of public space" took place here, but it's easy to remember the stimulating discussions and exciting excursions. Other workshops have focused on as different topics as Migration Studies, Asmara architecture, Urban Studies, Gender and education, and Storytelling in Greek and Turkish traditions – a span that represents the wide interests of the institute.

Two new publications appeared in the second half of the spring: a *Transactions* volume on Constantinople in a diachronic perspective, edited by Olof Heilo and myself, and the much-awaited book edited by Karin Ådahl, containing the splendid drawings by Cornelius Loos. For both books, please consult our website, which – by the way – will appear in a new version in early autumn.

To conclude, it's been a wonderful first six months at the job, and I now look forward to an exciting autumn with events on the theme of Continuity and Change, an ever relevant topic in a place like Istanbul. *Görüşürüz!*







*The participants in the workshop Constantinople: the diachronicity of public space visiting the Küçükyalı arkeopark in late March, led by Prof. Alessandra Ricci. Photo: Ingela Nilsson*

*Celebrating the release of the book Cornelius Loos in the Ottoman Empire at the Pera Museum on May 29. From left to right: the book's editor and our previous director Karin Ådahl, the SRII administrator and research officer Helin Topal, director Ingela Nilsson. Photo: Olof Heilo*



*Discussion about crime fiction set in the past, with Ahmet Ümit and Panagiotis Agapitos, late June in the old consulate chapel. Photo: Myrto Veikou*

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## Spring Scholarships 2019

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**Mina Ghassaban Kjellén** is a Master student in political science at the University of Gothenburg. She is currently writing her MA thesis on how the concept of democracy is perceived by supporters of AKP and CHP.

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I was first introduced to the Swedish Research Institute in Istanbul (SRII) when I attended their two-weeks summer school “Human Rights – A Recurrent History” in June 2018 and became fond of the research environment. At that point, I was already planning to conduct fieldwork – of which interviews with AKP and CHP supporters would form the largest part – in Istanbul for my MA thesis in political science.

Having received a travel grant from the SRII, I spent three weeks at the institute in November and December 2018. During this period, I started preparing my fieldwork by going through relevant statistics for Istanbul’s 39 municipalities with the purpose of identifying where to look for respondents as to have a more representative sample. I selected ten of these municipalities and went there to look for appropriate places to approach respondents.

For the spring semester, I was very happy to be accepted for yet another grant from SRII, which enabled me return to Istanbul to continue the fieldwork.

Together with SIDA's Minor Field Studies grant that I had received, I was able to extend my stay at the SRII and was there for about two months in total.

During this fieldwork period, I went around the previously selected ten municipalities in Istanbul looking for respondents and conducting interviews in a private setting. The interviews consisted of 35 questions on the topic of democracy and were about 30-45 minutes in length. The interviews were semi-structured, the questions being based on Robert Dahl's 'polyarchy' concept, in which key characteristics for democracy are listed. I wanted to hear the respondents' honest opinions on these matters, but emphasized to the respondent that there are no 'right' or 'wrong' answers. In addition to asking about Dahl's predefined concept of democracy, I included some open-ended questions (e.g., "In your opinion, what are the most important characteristics of democracy?") as well as asking about the role of the army and religious authorities in a democratic setting.

Throughout my fieldwork I was very fortunate to receive excellent research assistance from Chawan Bakhtiar, SRII's intern during the spring semester, and Cangül Aydın. They accompanied me around Istanbul searching for and approaching possible respondents, and conducted the interviews as my Turkish skills are limited. When we were not out in the field, I spent my time at the SRII organizing the collected data and transcribed the interviews, as much as I was able to given the limitations of my Turkish. I heavily relied on Cangül's assistance for the transcriptions and she also helped me in translating the transcripts to English, which we worked with during my stay at SRII in May. The research grants I had received for the fieldwork enabled me to acquire this much valuable research assistance from Chawan and Cangül. I cannot emphasize enough that this project would not have been possible without them.

The Swedish Research Institute in Istanbul's Research Grant has been essential for my MA thesis, which turned to be a quite extensive research project. During my stay at the SRII, I have met such friendly and interesting people from different research fields, as well as gaining important knowledge and material for my own research. I am incredibly thankful to SRII for giving me this opportunity!



# Kvinnoperspektiv på politik och civilsamhälle

## Intervju med Anna Ehrhart, innehavare av SFII:s stora stipendium våren 2019



### Var har du din akademiska hemvist?

Jag är doktorand i statsvetenskap vid Mittuniversitetet. Jag har tidigare jobbat som adjunkt och även läst min master i statsvetenskap där.

### Hur hittade du till det ämne du nu studerar?

I min kandidatutbildning har jag studerat något väldigt interdisciplinärt: en blandning av kulturvetenskap, kommunikationsvetenskap, filosofi, sociologi och statsvetenskap. Det, och mitt intresse för genusfrågor, tror jag fortfarande präglar mig väldigt mycket. Jag tycker ibland att statsvetenskap känns fyrkantigt, och särskilt när det gäller min forskningsfråga så tycker jag att det är intressant att vara statsvetare med lite mer öppen inriktning, mot andra fält.

### Vad handlar din forskning om?

Min avhandling fokuserar på och undersöker förhållandet eller länken mellan kvinnors representation i den formella politiken, t.ex. i nationella, lokala, parlament, i politiska partier eller olika formella politiska institutioner och hur det hänger ihop med kvinnors deltagande i civilsamhället – hur kvinnor är aktiva i olika föreningar, hur de talar om politik med varandra, om de är engagerade i kvinnoorganisationer. Kort sagt aktiviteter som jag definierar som civilsamhällesengagemang. Det är egentligen den kopplingen jag studerar i min avhandling, och Turkiet är hittills bara ett fall som jag tittar på.

### Hur har arbetet gått till under vistelsen här?

Jag har intervjuat kvinnoorganisationer i olika delar av Turkiet. Några av dem är nationella, andra regionala eller lokala. Men alla jobbar med kvinnorrättsfrågor i olika former: kvinnors deltagande på

arbetsmarknaden, könsbaserat våld, kvinnors rättigheter och så vidare. Det är utifrån deras erfarenheter och perspektiv på denna fråga som jag utgår i min studie.

### **Hur ser dina intervjupersoner på länken mellan kvinnor i den formella politiken och kvinnor i civilsamhället?**

En del av har framhållit hur deras olika kvinnoorganisationer tidigare varit mycket mer aktivt inblandade och haft ett direkt förhållande till den formella politiken: de kunde påverka lagstiftningen, hur lagar formades, vilka frågor som lyftes och så vidare. Den vägen har till stor del stängts nu – och därmed vad som för de flesta var ingången till den formella politiken – på grund av att staten formar och understöder sina egna kvinnoorganisationer. En annan aspekt som de har berättat mycket om är att det i teorin anses viktigt att ha kvinnor i politiken, men att det råder en tydlig skillnad mellan teori och verklighet. Man utgår inte ifrån att detta kommer förändras så mycket i framtiden.

### **Skulle fler kvinnor i den formella politiken ha möjlighet att påverka samhället i stort?**

Jag och mina intervjupersoner har också diskuterat den frågan. Hjälper det att bara höja andelen kvinnor, eller bör de ha en klar uppfattning om av vad det trots allt innebär att vara en kvinna? Det har kommit fram väldigt tydligt att de jag talar med inte tycker det räcker med att bara höja antalet kvinnor i politiken. Patriarkala strukturer finns både i den formella politiken – bland annat i partierna – men även i samhället i stort och de påverkar kvinnors möjligheter både i det offentliga och det privata. Interna partistrukturer försvårar också kvinnors möjligheter och gynnar oftast kvinnor som agerar som män, som alltså inte gör något åt kvinnornas situation.

### **Det behövs kort sagt bättre medvetenhet kring de maktstrukturer som påverkar både i det offentliga men också i det privata ...**

Man måste ha erfarenheten av vad det innebär att vara en kvinna i det här landet: kommer man in som en av få kvinnor i politiken, då hjälper det inte att göra som alla män. Ett exempel som de återkommer till är Tansu Çiller, som var turkisk premiärminister på 1990-talet. Mina intervjupersoner säger ofta att hon var mer man än många manliga politiker. Hon förändrade inte något och tog ingen hänsyn till kvinnofrågor eller kvinnors situation.

### **Varför verkar det så svårt för kvinnor med erfarenhet av kvinnors situation att få fotfäste i politiken?**

Utöver det som nämnts ovan, som maktstrukturer och partier, är ett viktigt skäl att många kvinnor, förutom att jobba, behöver ta hand om hem, barn och man. Om jag tänker på tidigare forskning som har gjorts, så har inte den aspekten lyfts så mycket. Kanske för att den inte heller är så kvalitativ – den förutsätter att man försöker förstå kvinnliga kontexter, situationer och erfarenheter.

Intervju: Chawan Bakhtiar.

Den fullständiga intervjun kommer att kunna höras som podcast på den nya hemsidan.

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## Spring Scholarships 2019

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**Mattias Dahlkvist** will defend his PhD at Umeå University in December 2019. His research focuses on the Indian Islamic scholar and writer Maulana Wahiduddin Khan and his thinking on Islam, non-violence, and peace, as well as globalisation, the Indian constitution, the power of Hindu Nationalism, Indian anti-Muslim agitation and mobilisation related to the Partition of India.

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I first visited the SRII in October 2018 for a course in Islamic Arabic. The environment of the institute proved to be a fantastic place for concentrated work. Finishing my dissertation during the spring of 2019, with all the minute details that such work entails, brought me to the institute for an intense month of writing. The resources of the library allowed me sharpen the references and formal transliteration of Arabic names, places and concepts in my study. The environment of the Institute itself was a much appreciated inspiration, and the stay in Istanbul also allowed me to further grasp certain structural and ideological issues shared by both India and Turkey; democratisation, minority-majority relations, and the role of Islam at the level of the individual, state, and society. The similarities of modern Muslim Indian and Turkish pro-democratic thinkers and writers of Islam, non-violence and peace, briefly outlined in my study, points out an area of further study, highlighting the contextual, political and social issues, which Muslim Turkish writers contend with as they formulate their positions in an increasingly global ideological and religious debate.



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## Spring Scholarships 2019

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**Emilie Wellfelt** is a postdoctoral researcher at the history department, Stockholm University, Sweden. She holds a PhD in history from Linnaeus University and an MA in anthropology from Lund University. Wellfelt is specialised in the history and culture of Indonesia, and works on material culture, transcultural history and religion.

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My current research project has the title 'Following the feathers: Global history along the trails of bird of paradise'. It is a transcultural study of bird skins from species endemic to remote forested areas of New Guinea and surrounding islands. The birds have spectacular feathers, and have long been used as adornments locally and overseas and as a ritual currency in the New Guinea area.

The attraction of beautiful feathers is universal, as is the human urge to give symbolic meaning to birds – but what happens when the feathers are imported and the birds never observed alive or in the wild? We know that in the 16th century, birds of paradise came to be regarded as precious items among the elites across Europe and Asia, but did they have the same meaning in Lisbon, Constantinople, and New Guinea?

My research stay at the Swedish Research Institute in Istanbul during spring 2019 was aimed at studying the bird of paradise in the Ottoman context. The scholarship at the Institute enabled me to stay for six weeks.

While I mainly dealt with literature in English and other European languages, I depended on two assistants for Turkish texts: Murat Demir, an MA student at Koç University, who in turn involved Efe Erünel, a PhD student in history at the same university. They have helped with translations of texts in modern Turkish, as well as from 16th and 17th century Turkish where the sources are mostly written in divani script. Moreover, they work in the Ottoman archives, doing independent searches for relevant sources. So far, the results are promising.

The scholarship was instrumental in enabling me to build contacts with senior Turkish researchers active in Istanbul. I especially want to mention two art historians, Professor Zeynep Tarım at Istanbul University and Professor Günsel Renda at Koç University, who both took time to discuss and give advice based on their great knowledge about the Ottoman period. I also visited museum institutions that hold relevant materials, including objects, textual and visual sources. The obvious place for my research is the Topkapi palace museum, as birds of paradise were associated with the Sultan and his entourage.

Seen in this setting, the birds are part of composite jewels, made of gold, precious stones and feathers, worn as aigrettes in the turbans of the elite. Visiting the Istanbul Military Museum, I gained a further understanding of feathers and aigrettes; there they come across as the equivalent of medals, awarded to war leaders for military accomplishments and for the allegiance of allies. Meanwhile, at the Museum of Turkish and Islamic Arts the religious aspects of the subject come to fore. In Ottoman texts, the bird of paradise is referred to as *hüma*, an originally mythological bird impregnated with symbolic meaning.

*Right: The typical place for an aigrette is the turban, but there were other ways of wearing feathers. As is the case for many Ottoman helmets from the 16th century, this helmet that belonged to the prominent Ottoman official Sokollu Mehmed Pasha (1506–1579), has a holder for feathers. Maybe it once contained a bird of paradise.*  
*Photo by Emilie Wellfelt of Helmet Inv. No: 165, displayed at Istanbul Military Museum.*





## WRITERS in residence

### Snow is falling over Istanbul ...

... the air carries traces of smoke and soot, and the damp cold keeps residents and visitors in its tight grip. The wind blows chill from the Bosphorus in January and February; you shiver and wrap your scarf tighter around your neck. The voice of the muezzin echoes from the city's minarets, infinite in number. For those with unaccustomed ears, this may sound like a lament, rather than a joyful call to worship (the *ezan*, as its called in Turkish), praise for God's uniqueness (the *takbir*), but it is only with this atmospheric sound that you truly feel that you are here in Istanbul, in this last outpost of Europe. The minarets themselves have different associations to different viewers. For many, the tall, slim towers are a central part of the imagery of the mythical East, an *Orientalised* aesthetic with which we are all familiar, through photographs, travel posters, films and 19<sup>th</sup> century paintings. For others, they are symbols of the 'otherness' of Islam, a provocative reminder of a civilisation 'incompatible' with a particular idea of 'Europe'.

But in Istanbul they have long been an integral part of the cityscape, not just since the conquest (*fetih*) of Constantinople, on 29<sup>th</sup> May of 1453, five hundred and sixty-six years ago. During the long lifetime of the Byzantine Empire, the city was characterised by a population from a variety of cultures, religions and languages, and mosques were built at the emperor's expense. Its changing name – Byzantion or Constantinople, Miklagård or Istanbul, sometimes just 'The City' – also reflects the history, diversity and mythical status of Istanbul. For centuries this city has represented a complex, sometimes contradictory, shifting of identities: Christianity, Islam and Judaism meet here and mingle with Zoroastrianism, Manichaeism, and Hinduism; Karl XII discovers *lahana dolma* (cabbage dolma) during his stay in the Ottoman Empire after 1709, Orhan Pamuk describes the beauty and terror of 16<sup>th</sup> century *Konstantiniyya* (the Arabic name and identity of the city, in *My Name is Red*, 1998), and the city of signs and semiotics of 20<sup>th</sup> century Istanbul (*The Black Book*, 1990), in world literature. What would Istanbul be without the silhouette of the mosques against the pale winter sky? What would it be without its many palimpsest traditions and its infinite treasury of tales? What inspiration would it offer without its bricolage of histories and characters, colours and odours?

Swedish authors now have the opportunity to visit Istanbul for a few weeks and discover its artistic and creative potential, for them. At the Swedish Research Institute in Istanbul, they can interact with other scholars, work in the library and find inspiration for their individual explorations of the city. How does Istanbul taste, what does it sound like? What does it do to those who see it? In what ways does it move its visitors and what traces does it leave in their minds? In this photo essay by Adrian Marsh, you can take a peek at the experiences of our first authors in residence: novelist, Agneta Arnesson Westerdahl and the poet, Johan Jönson. With this text, I want to thank them for their curiosity and generosity, during their stay. I hope to welcome them back soon ...

January 2019

Ingela Nilsson, director of the SRII





“Now that I’ve returned home, Istanbul has changed me...

Having experienced Istanbul is a treasure that I will carry with me for the rest of my life. If one is fascinated by people, cultures and religions, Istanbul offers unique possibilities to experience just that. Together with the fantastic history of the city, which was the main reason for my coming here, I cannot think of any place that would offer me as much as Istanbul.

The city broadens your approach, makes you redefine what is important in life and makes you feel joyful that many millions of people can live together in such a limited space – that multiculturalism works.

I have two homes in Sweden, one in Mora and one in Fårö. Now I feel as if I have a third home: Istanbul. The city has definitely lodged in a special place in my heart, and I know that I will come back...”

Agneta Arnesson Westerdahl

“Artık eve döndüğümde, İstanbul beni değiştirdi...

İstanbul’u tecrübe etmek, hayatım boyunca yanımda taşıyacağım bir hazinedir. Eğer insanlardan, kültürlerden ve dinlerden etkileniyorsanız, İstanbul tam da bunu deneyimlemek için eşsiz olanaklar sunar. Buraya gelmemin temel nedeni olan şehrin fantastik tarihi ile birlikte, İstanbul kadar bana cömert davranacak başka bir yer düşünemiyorum.

Şehir bakış açınızı genişletir, yaşamda neyin önemli olduğunu yeniden tanımlamanızı sağlar ve milyonlarca insanın böylesine sınırlı bir alanda birlikte yaşayabileceğini görmek mutluluk verir - çok kültürlülük işlemektedir.

İsveç’te biri Mora’da diğeri Fårö’de olmak üzere iki evim var. Şimdi üçüncü bir evim varmış gibi hissediyorum: İstanbul. Şehirin artık kesinlikle kalbimde özel bir yeri var ve geri döneceğimi biliyorum...”

Agneta Arnesson Westerdahl











### A few days after three weeks in Istanbul

I arrived in unmappably vast Istanbul as an obvious nobody; had tried to make room beyond and within myself for what I didn't know at all and had never experienced before.

Have now returned to my country of residence and believe that in my semiotic void now slowly acts instead the experience of a Large but immanent Other which puts the continued everyday life (apparently also mine. . .) into new plays. As if

an Istanbul street cat sneaks around in my life and scratches with its claw's notes for alien poems about dishcloths, faith in gods and the megacity's continuous assemblage of disparate cosmologies. Those dialectics in every direction. My peripheral too.

I do not know what will be its result. I am so grateful.

Johan Jönson

### Några dar efter tre veckor i Istanbul

Jag kom till okartograferbart väldiga Istanbul som en utpräglad nolla; hade försökt göra plats utom och inom mig för det jag inte alls visste eller hade erfarit tidigare.

Har nu återvänt till min mantalsskrivningsort och tror att i mitt semiotiska tomrum verkar nu långsamt istället erfarenheten av ett Stort men immanent Annat som sätter den fortsatta vardagen (tydligen också min...) i nya spel. Som om

en istanbulsk gatukatt smyger omkring i mitt liv och med klorna rispar anteckningar till främmande dikter om disktrasor, gudstro och megastadens oavbrutna assemblage av disparata kosmologier. De dialektikerna i samtliga riktningar. Också min periferia.

Jag vet inte vad som ska bli dess resultat. Jag är så tacksam.

Johan Jönson









**Photographs:** Polaroid Originals 600 Black and White film; Polaroid Originals SX-70 Colour film; **Cameras:** Polaroid SX-70 Model One; Polaroid SX-70, 600 'Copper' Edition (2nd Shot SX-70 Service); Impossible Project I-1; **Photographer:** A R Marsh; **Locations:** Dem Cafe, Karaköy, Fener, Balat, St Stephen's of the Bulgars Church, Süleymaniye Mosque, Swedish Research Institute in Istanbul library; **Photographs feature:** Agneta Arnesson Westerdahl, Johan Jönson, Arzu Marsh, Frederick Whitling, Olof Heilo and two Istanbul cats

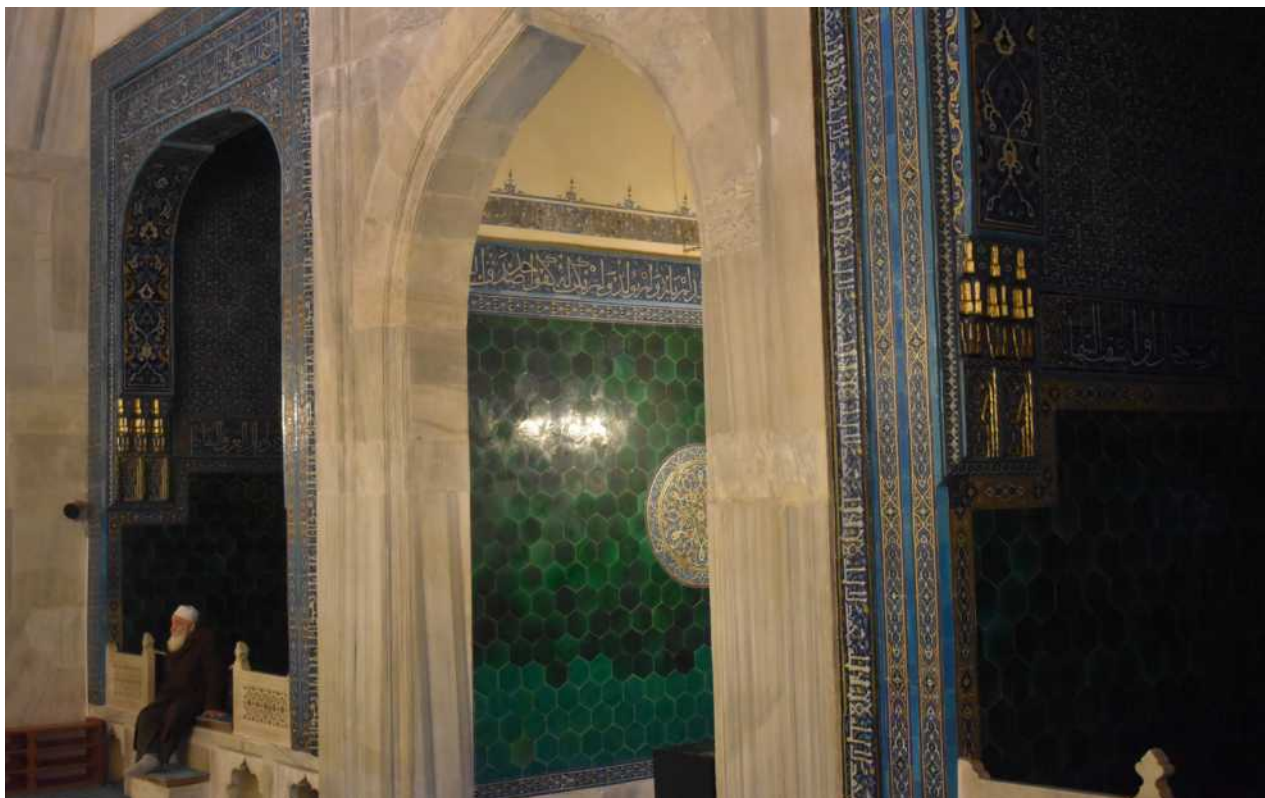
## Osmansk kakelhistoria och hemligheten i Bursa

*Gertrud Olsson, tekn. dr. i arkitektur och innehavare av FSIV:s resestipendium 2018*



Genom ett stipendium från Föreningen Svenska Istanbulinstituts Vänner, FSIV, har jag givits möjlighet att göra en studieresa till Bursa och där fördjupa mina undersökningar av tidigosmanskt kakel. Mitt forskningsprojekt handlar om de kakelmaterial och nya tekniker som utvecklades i den Osmanska arkitekturen från och med 1400-talets början och som återfinns i tidigosmanska moskéer i Bursa och Edirne, samt i palats i Istanbul. Här syns mötet mellan en rad kulturer – bysantinsk, seldjukisk, timuridisk – som frambringar denna osmanska kakeltraditionen. Olika kakeltekniker utvecklades i Anatolien och spreds via hantverkare, konstnärer och arkitekter. Förmedlingsaspekten är av intresse, hur information, kunskap och estetiska teorier förflyttades mellan olika kulturer via hantverkare, konstnärer och arkitekter.

Som en bakgrundshistorik till staden kan nämnas att Bursa (eller med sina olika namnformer Brusa, Broussa, Prussa) ligger 10 mil söder om Istanbul i Anatolien, och tidigare styrdes av bysantinska härskare. Staden är byggd på en kulle vid berget Uludağ och har genom tiderna uppfattats som en grön stad. Växter och träd blomstrade och trädgårdar med fontäner och porlande källor anlades under bysantinsk tid. År 1326 erövrade osmanerna Bursa och gjorde staden till deras första huvudstad. För osmanerna blev stadens grönska och de strilande fontänerna ett återskapat paradiset. I Koranen är strilande vatten och gröna träd ständigt återkommande och jämsätts med paradiset. Osmanerna övertog den existerande administrativa strukturen i Bursa. De fortsatte till en början att använda de bysantinska byggnaderna men med egna tillägg. Det bysantinska bruket att återanvända byggmaterial (spolia) plockade osmanerna upp. Den förste osmanske ledaren Osman, och även hans son Orhan, begravdes i bysantinska kristna gravar. Osmaner och bysantinare så att säga samexisterade i staden.

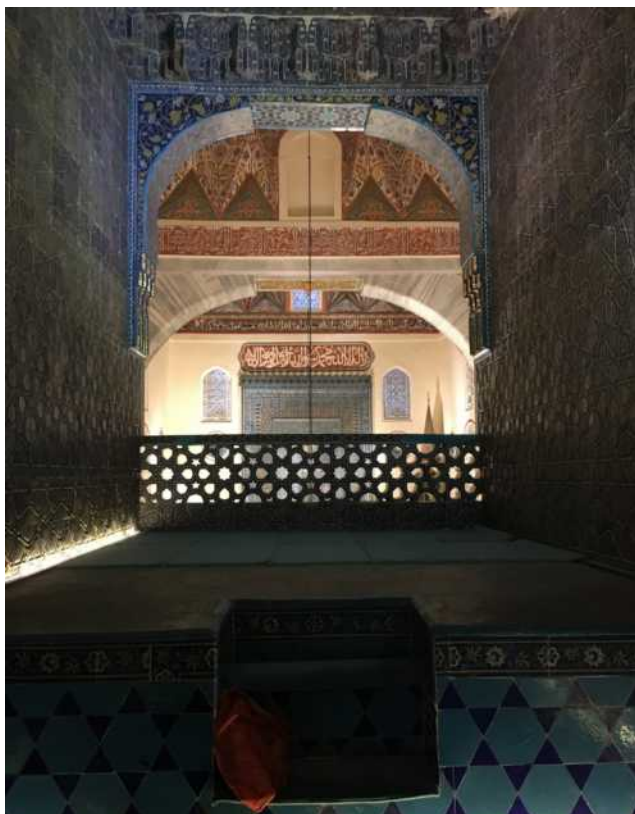


Den *Gröna moskén*, eller *Yesil camii* på turkiska, i Bursa är byggd år 1419 och är känd för sin kakelornamentering och för att ha utvecklat konceptet om multifunktionella byggnader (*külliye*) innehållande moské, mausoleum, hamam, madrasa, soppkök för fattiga (*imaret*) och härbärge för dervisher. Denna moské kan återge Turkiets kakelhistoria. Här finner vi traditioner och hantverksskunnande i möten från en rad olika kulturer. I en och samma moské träffar vi på *kakelmosaik*, *cuerda seca*, *hexagonformade* och *triangulära* kakelplattor – med och utan *guldornament*. Det kan också nämnas att Bursa tillsammans med den närliggande byn Cumalıkızık år 2014 blev upptagna på listan för UNESCO:s Världsarv. Det är den intakta arkitekturen från osmansk tid (i byn finns ca 200 unika bostadshus) som är anledningen.

Gröna moskén är byggd i grå sandsten. Entrén inramas av en marmorkantad dörrfris utsmyckad med muqqarnas och blomster- och spiralformade arabesker. Interiört är bottenvåningen uppbyggd kring två stora kupolklädda rum. Det första med en fontän placerad mitt under kupolen, det andra med mihraben i blickfånget. På 1400-talet var fontänrummets golv stenbelagt och utan mattor. Affärsmän som vandrande runt fontänen kunde diskutera affärer och uppgörelser utan att någon kunde tjuvlyssna genom fontänens droppande ljud.

Runt dessa två huvudrum är sex mindre rum placerade. Till vänster om det första kupolrummet finns ett litet rum var golv är upphöjt tre trappsteg (flankerat med nischer för sandaler) i linje med tidigosmansk byggstil. Rummet är troligen särskilt skapat för härskare och regenter på besök i staden. I rummet finns en nisch med en förbindelse till entrén. Det lilla rummet är mörkt, och nischen eller burspråket än mörkare. I taket i nischen finns en utsmyckning utförd med kakelbitar. På grund av det dova ljuset är det omöjligt att se. Besökaren måste helt enkelt *känna till* den. Med handen kan man också *känna* de uthuggna bitarna, små och välformade kakelbitar tätt sammanfogade med murbruk. Lyser man upp det kakelklädda taket med en ficklampa framträder blommor och bladmönster i vitt, grönt, gult, med inslag av rött och invävt i blå nyanser. De utsirade blommönstren slingrar sig utfallande över taket, det är sannolikt en





tolkning av paradiset. Tekniken kallas *kakelmosaik* och innebär att formen på kakelbitarna huggs ut i de former och färger som kakelmästaren bestämt. Bitarna fogas sedan samman till hela ytor och bildmönster. Tekniken, en följd av persisk kakeltradition, går att spåra till seldjukerna på 1100-talet och utvecklades i den turkiska staden Konya seklet därefter. Den är framtagen dels för att smycka rundade ytor, så att kaklet kan följa pelare och muqarnas stalaktit-former i mihraberna, och dels för att varje kakelbit ska vara möjlig att bränna i rätt temperatur och tidslängd.

I den guldljusskimrande mihraben finner vi nästa teknik, *cuerda seca*. Det är en fortsättning, och samtidigt en förenkling, av kakelmosaiken. Tekniken innebär att mönstrets konturlinjer målas i en blandning av mangan, koppar och ister – som en *tråd* – för att förhindra att glasyrfärgerna flyter ihop vid bränningen. På så sätt kan kakelplattorna tillverkas större och innehålla fler färger och mönster, till skillnad från att varje utskuren mönsterdel bär sin egen färg och form. Följden blev att alla färger brändes lika länge och i samma ugnstemperatur. Det innebar i sin tur att kulörerna inte fick sin ultimata bränntid utan förlorade i lyskraft. Genom ett sådant förfaringssätt sparade man tid. Det gav också möjligheten att skapa ett överdåd av utsmyckning. I mihrabens mitt finner vi ornamentet *livets träd* fyllt av blommor och slingrande stammar. Rikedom i uttrycket var en symbol för ett fruktbart välde och för paradiset. På en övre våning i *sultanens loge* återfinns *cuerda seca*-tekniken i form av stjärnmönster och blomsterornament. Denna ”sal” är helt klädd med kakelplattor. Också taket är fyllt av stjärnor och stalaktiter, samt blommande blommor, runda lysande blommor. Moskérummet är en återgivning av en paradisk himmel.

Förutom i dessa två tekniker är väggarna i moskén klädda, från golv och några meter upp, av hexagonformade och triangulära kakelplattor. Dessa plattor är mellanblå/kobolt eller mörkt azurblå. Ugnbränningen har gjort att de har liv i ytan och skiftar i ton, istället för att vara helt enfärgade. En ytterst smal fog mellan plattorna gör att på avstånd ges intrycket av en hel enhetlig vägg. Beroende på ljusinfall





och betraktarens placering i rummet pendlar kakelmönstret på närmare håll mellan att uppfattas som hexagoner och trianglar, eller till och med stjärnor. Väggar och dörrhåll inramas av bårder i kakel med mönster som fortsätter från platta till platta. I ett av rummen har de mörka plattorna screen-tryckta eller stencilerade guldornament. Denna förgyllning är ursprungligen resultatet av en iransk teknik från Kashan, *minai* (en sorts emalj), som också brukades av seldjukerna, vilken innebar att vissa färger och guld applicerades på toppen av en redan glaserad och dekorerad kakelbit innan den utsattes för en andra bränning. Ornamenten i form av guldklot i Gröna moskén uppfattas som svävande *framför* den blanka kakelväggen. De kan eventuellt härledas från intresset för astronomi. Väggarna växlar från två- till tredimensionalitet då de runda kloten så att säga svävar ut i rummet. Skillnaden är stor mellan de väggar som har guldornament och de som inte har det tillägget.

En fråga man ställer sig är: Hur kommer det sig att alla dessa tekniker möts under samma tid i Bursa? I sultanens loge finns inskriptionen, att moskéns dekorationer är utförda av *Nakkas Ali* (alias Ali ibn Ilyas Ali) och *Tabriz-mästarna* (Üstadan-i Tabrizi). Nakkas Ali var en hantverkare, född i Bursa, som på grund av den politiska konflikten mellan osmaner och timurider, år 1402 skickades till Samarkand och Tabriz för att lära nya kakeltekniker. I båda städerna fanns ett erkänt hantverkskunnande. Detta ledde till en kulturell och konstnärlig interaktion mellan hantverkarna. Tusentals konstnärer och hantverkare från Persien, Syrien och Anatolien möttes och arbetade tillsammans i de två städerna. När Nakkas Ali återvände till Bursa efter osmanernas övertagande, fick han uppgiften att leda arbetet med utsmyckningen i Gröna moskén. Han ansvarade för koordineringen av hela utsmykningsprogrammet vilket inkluderade kakel, väggmaleri, träarbete och stensulptur.

Den turkiske författaren och litteraturvetaren Ahmet Hamdi Tanpınar (1901–62) framhåller de olika tidlager som samexisterar i Bursa. I sin dikt *Time in Bursa* besöker han Gröna moskén och lyssnar till kaklets ekoljud: "We visited the Green Mosque yesterday evening/We heard the sweet music of the Holy Koran/The sound coming from the ancient tiles". Det är en förnimmelse av evighet och tidlöshet som gör staden speciell.

Stort tack till FSIV för resestipendiet för projektet "Kakel och kakelmosaik i Yesil Camii och Yesil Türbe i Bursa"!

Foton: Gertrud Olsson

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## Spring Scholarships 2019

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**Nina Carlsson** is a PhD Candidate in Political Science at Södertörn University. She holds a master's degree in Political Science from Uppsala University, where she also studied Bosnian/Croatian/Serbian and Turkish. She has previously worked at the Universities of Vienna and Graz as a pre-doctoral research fellow and studied at Istanbul Bilgi University.

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In my doctoral dissertation, I investigate the role of historically present national minorities for immigrant integration, especially tensions that may arise regarding state ideas and practices on which languages and cultures newcomers are to "integrate into". One of my case studies investigates the role of Bulgarian Turkish communities for contemporary refugee integration in Bulgaria, the only EU-country with a significant, historically present Muslim population. Being awarded a grant by the Swedish Research Institute in Istanbul and thereby getting the opportunity to work on my research at the SRII was highly valuable for developing the case study on Bulgaria and the dissertation as a whole.

Prior to arriving at the SRII, I conducted field research in different parts of Bulgaria with organizations working with refugee integration, with Bulgarian Turkish cultural organizations, and with Muslim authorities. During the field research, where I combined interviews with participant observation, I had the privilege of familiarizing myself with a number of organizations and institutions thanks to the generosity of my informants. All encounters during the field research resulted in a deepened understanding of my research questions, but also

of the sociopolitical situation in contemporary Bulgaria. Apart from all the valuable material collected in the interviews with refugee NGOs and religious authorities, particularly memorable were the opportunities to teach at a school where 90% of the pupils had Turkish as their mother tongue, to visit Turkish villages, and Turkish cultural organizations. In the photo above, which is taken at a Bulgarian Turkish cultural organization, I hold an *Ebru* gifted to me painted at the centre by a young Bulgarian Turkish artist.

The initial results from the field research indicate that even though the state is largely absent from refugee integration and leaves it to NGOs, Turkish and (Turkish)Muslim organizations hardly participate in refugee integration but are preoccupied with countering the effects of the heavy assimilation and crackdown Turkish communities faced in the 80s. Established urban Arab diasporas that live in Bulgaria since the Communist times on the other hand function as unofficial gatekeepers for newly arrived refugees in the capital region. The rich interview material will, apart from the main concern of my dissertation on the connection between historically present Turkish minorities and newly arrived refugees, also be developed into a paper on the challenges of working with refugee integration in a transit country like Bulgaria, and to a paper on the position of the Turkish minority in contemporary Bulgaria.

During my stay at the SRII, I had an excellent opportunity to work on the collected material, present it, take part of the Institute's rich library collection, and prepare for a follow-up field trip. The possibility to present the initial results from my field research to the staff and visiting scholars resulted in valuable feedback for my continued research. I also took the opportunity to exchange ideas with and get comments from local scholars in Istanbul, which resulted in new angles to the present study and new ideas for continued research on my topic in the Turkish context and the region.

The stay at SRII was highly helpful for getting some distance to the field and the data collection, for getting input on my topic from the "other" side of the Bulgarian-Turkish border, and for making comparisons with the refugee and minority situation in Turkey. Meeting other visiting scholars, local students and researchers from various disciplines through the Institute and its events was highly stimulating. I wish to thank SRII for granting me the scholarship and thereby the opportunity to spending a month at the Institute and its beautiful surroundings.

## The Feriköy Protestant Cemetery

*A joint initiative by the American, Dutch, German, Hungarian and Swedish institutes in Istanbul*

The Feriköy Protestant Cemetery Initiative aims to preserve, document, and study Istanbul's main Protestant cemetery as an important local historic landmark. Founded in 2018 by scholars affiliated with the American Research Institute in Turkey (ARIT), the Netherlands Institute in Turkey (NIT), and the Orient-Institut Istanbul, it was joined in 2019 by the Hungarian Cultural Center and the Swedish Research Institute in Istanbul (SRII), who all share the common goal of conserving, recording, and researching the site, and it seeks to include other institutions and individuals interested in the cemetery both as an active burial ground and as a landmark.

Prior to the establishment of a community cemetery at Feriköy in 1859, Protestants in Istanbul were usually buried in the Frankish (European) section of the Grand Champs des Morts or "Great Field of the Dead," one of the city's largest cemeteries, located in Pera, today's Beyoğlu. Beginning in the mid-nineteenth century, the area north of Taksim witnessed rapid urban growth, and the Frankish graveyard lay directly in the path of expansion. Land for a new burial ground at Feriköy was presented in 1857 as a gift of Sultan Abdülmecit I (1839–61) to the embassies of the leading Protestant powers of the time: Great Britain, Prussia, The United States of America, the Netherlands, Sweden, Norway, Denmark and the Hanseatic Cities. Distant from the city's settled areas, this site was ideal for a cemetery. Since the burial ground's opening in 1859, approximately 5,000 individuals of all nationalities and backgrounds have been interred there. Almost detached in time and space from the modern metropolis outside its walls, the cemetery stands as a monument to Istanbul's communal richness and diversity.

Today, management of the Feriköy Protestant Cemetery is entrusted to a governing board comprised of the consuls general of Germany, the United Kingdom, the USA, the Netherlands, Sweden, Hungary, and Switzerland.

From 1997 to 2005, with a generous bequest from a former Istanbul resident, Emma "Charlie" Ehrmann, the American Board – a Protestant mission agency in Turkey from 1820 to 2010, whose library and archives have been inherited by ARIT – undertook various projects at the cemetery, including renovation of the chapel, construction of a visitor's lodge, production of a historical display, publication of a promotional flyer, and preservation of tombs. The Board also collected data to create a permanent memorial record of all those buried at Feriköy. Its efforts were part of a long tradition of involvement at the site, beginning with the cemetery's establishment in the late 1850s. Moreover, as a major US institution in Turkey for almost two centuries, the Board had interred at Feriköy many of its members and their families who died in service. As the inheritor of the Board's historical legacy, ARIT also seeks to continue its efforts at the cemetery. Since 2015, it has made an annual guided visit part of its local tour program.

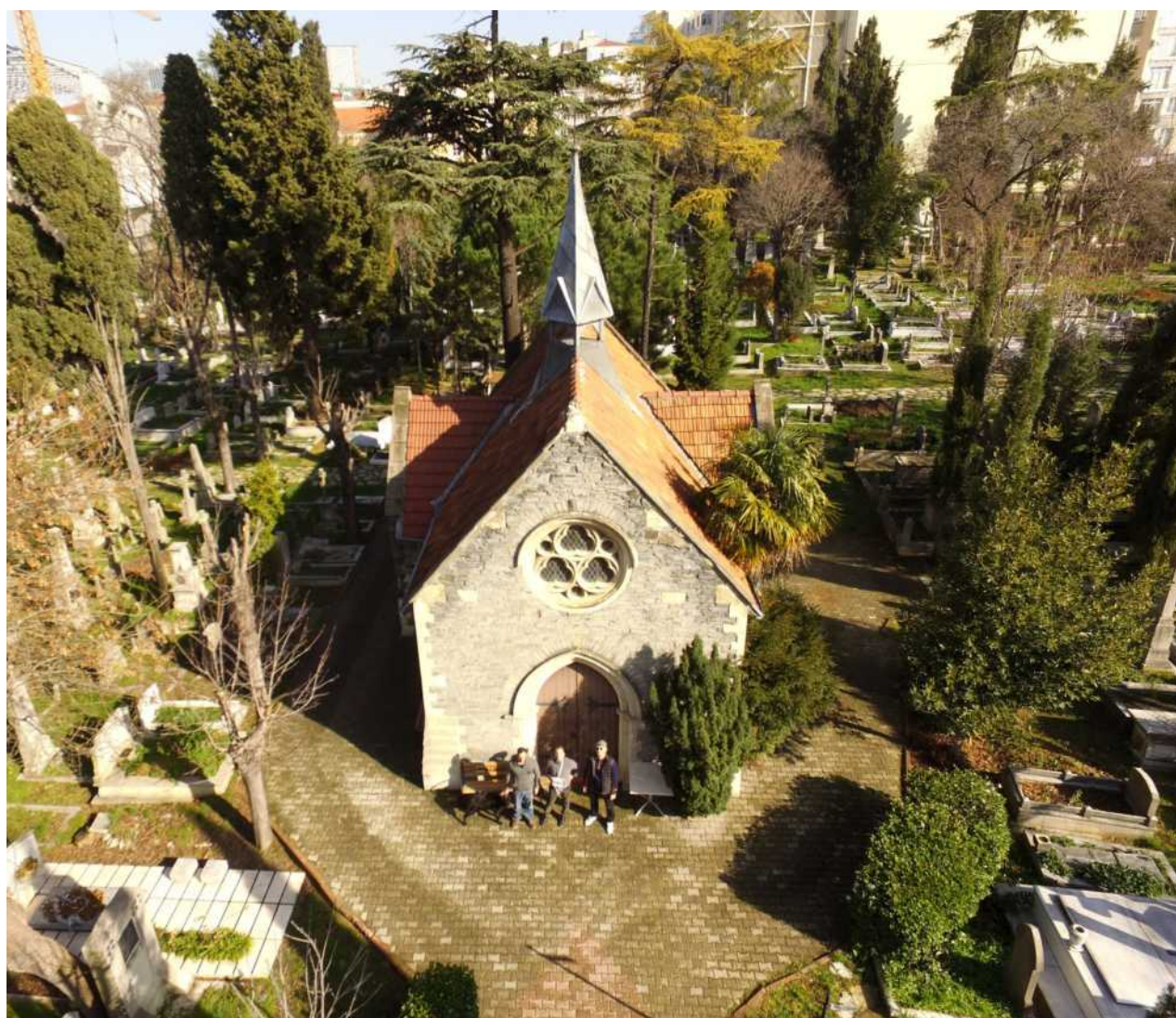
In 2012, to enhance access to the funerary records of those buried at Feriköy, both for their descendants and for academic researchers, the cemetery's governing board asked for help from the German Archaeological Institute Istanbul and Orient-Institut Istanbul. DAI contributed its digitization equipment and staff and produced digital images of the cemetery's two official burial logs, dated 1858-93



and 1894-1991 respectively. Digitization was completed in 2012, and from 2013 to 2016, Orient-Institut Istanbul Associate Director Richard Wittmann and a team of young scholars used these images to put the logbook entries into an excel database in three languages: French, English, and German. In 2019, the Orient-Institut Istanbul applied for financial support from the German Foreign Ministry to create a state-of-the-art software program with interface and search functions to enable descendants and academic researchers (per usage regulations set by the cemetery's governing board and with safeguards for legitimate privacy concerns) to search the database at the Orient-Institut Istanbul's library in Cihangir.

With the help of images generated by drones, NIT is currently creating a digital map to plot each grave at Feriköy. Since some are hidden by vegetation, they can only be made visible through pictures from above. Seventy-five percent of the cemetery's 1,000 extant graves have already been plotted. The map can later be enriched by overlaying older plans of the site and, more significantly, by integrating it with textual and visual material from other sources. This important digital tool is not only vital for historical research and documentation but also for monitoring and conserving the cemetery.

Building on these prior efforts, the Feriköy Protestant Cemetery Initiative aims to coordinate and boost the efforts of its member institutions, as well as to provide counsel to other institutions and individuals interested in the preservation and study of Istanbul's historic Protestant burial ground.







## Some news from the compound

In the fall of 2019, we will welcome on the consulate grounds both a new consul general (Peter Eriksson), a new consul (Martin Fredriksson) and a new cultural attaché (Mike Bode). Peter Eriksson has served as ambassador in Moscow and Martin Fredriksson as chargé d'affaires in Yerevan. Mike Bode works both within the artistic and academic field and held a scholarship at the SRII in 2013. Since the fall of 2018 the section for Swedish-Turkish development cooperation is headed by Cecilia Bisgen Jansson, who worked for the SRII in the early 2000s. We look forward to future collaboration opportunities!



*Photo: Alev Karaduman*

In March, we sadly had to take farewell of the unofficial institute cat – known under the various names of Theodora, İnçi, Sisi and Mâns. She had jealously, if not aggressively, guarded the terrace in front of the Annex and Dragoman house since 2015 when she replaced her predecessor Zoë on the grounds. After years of persistent interactions with SRII guests and visitors she succumbed to an oedema. It is unclear who will claim the territory when she is gone, although a few candidates from the front porch have already shown their interest.

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## Autumn lectures at the SRII

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Tuesdays at 19:00, on the theme of

### CONTINUITY AND CHANGE

**September 24**

Adrian Marsh (Istanbul)

*Romani Music and Dance in Turkey: Performance and Identity in the Ottoman Empire and Turkish Republic*

**October 8**

László Károly (Uppsala)

The 2019 Gunnar Jarring Lecture: *Manuscript evidences of early modern knowledge transfer from Anatolia to Central Asia*

**October 22**

Pernilla Myrne (Gothenburg)

*Premodern attitudes to female sexuality: Sexual advice and gender norms in Arabic-Islamic sex manuals*

c. **November 5** (exact date to be specified later on)

Ayşe Ozil (Istanbul)

*Tarlabaşı in the late Ottoman period: Urbanization and social stratification in an Istanbul neighbourhood*

**November 19**

Michalis Lychounas (Kavala)

*Living with the Heritage of the Other: Kavala in the post-Ottoman and post-Lausanne Convention Population Exchange era*

**December 3**

Elena Boeck (Chicago)

*Orb-session: Justinian's Bronze Horseman and Prognostication of Constantinople's End*

 Admission only after registration to [event@sri.org.tr](mailto:event@sri.org.tr) ! 