Abstract
Since the existence of human beings, in the context of establishing a universal language and sharing, it is impossible to think of human and art, isolated from one another. To become an individual is determined by humans using of power of thinking, distinguishing the good and bad, beautiful and ugly from each other, and having the power of free thought. The path to being able to achieve all of these goes from education especially from art education. Visual art education is the prerequisite for bringing out and shaping these characteristics, which were laid in the childhood of human beings. In the scope of our article, when we analyse the Ottoman Empire which was accepted as a follow-up of Islamic civilization in respect of art education both in terms of philosophy of life and reference, and in terms of content and its operation, we came up to the conclusion that to specify properly the extent of the contribution of Ottoman Empire to humanity in the field of education, art and culture is only possible with a healthy life style in its unique historical, geographical and cultural conditions. Before analysing these events, occurred in Dolmabahce Palace, as of the second period of 19th century, providing some general information about the palace will be helpful.

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Introduction
Four hundred years ago while today’s location of Dolmabahce palace was a bay where the ottoman sea captain pashas (admirals) anchored their ships, it was converted to Has Bahce (private garden of Sultan) which was arranged for relaxation and amusement of Sultans and their families after it was filled up as from 17. century. The sets of kiosks and pavilions, built in different times, were called as Besiktas Coast Palace and the construction of Dolmabahce Palace where late Ottoman Sultans resided, began in 1842. After the completion of construction in 1856, palace officially opened. Dolmabahce Palace was in use respectively by Sultans; Sultan I. Abdulmecit, Sultan Abdulaziz, Sultan V. Murat, Sultan Mehmet Resat (Sultan Abdulhamit stayed in certain times), Sultan VI. Vahdetin and his family.

In 1924, the year of abolition of caliphate, in the palace records, while there were 37 princes, 42 sultans, 27 kadi effendi (muslim judge) and wives of princes, 17 grooms, 16 beyzade/sultanoglu (son of the sultans), 15 sultanas(daughter of the sultans), after the abolition of caliphate, 79 people including the members of dynasty were
exiled. Dolmabahce Palace where Ataturk lived and died (1938) and also foreign guests had been hosted, meetings had been held, is being used as a museum today.

Besides from its cultural, political and geographical structures that change the course of history, and cover a timeframe in Islamic civilization of Ottoman Empire, Dolmabahce Palace represented an epoch of regency that changes an era and dominates the world. However, Ottoman Empire lost its previous superiority and power resulting from industrial developments appeared in Europe in 18. Century. In that period, Ottoman Empire felt compelled to modernisation and renovation in every field (branch) arouse in Europe. Education and art were the foremost branches. In this century, education and training was the fundamental duty of the government policy. First known reform in education took place in military education. This relationship constituted between government and education also developed in the other fields/branches as from the first half of the 19th century. Moreover, even in the field of art, reforms came about. All the Sultans in this century roll a log for art in Western style. In the 19th century, in addition to painting art, the palace was the first place in adopting the western cultural values and implemented by the people living in the palace.

After the mid-19th century, apart from traditional school system, a totally new school system emerged. These developments, starting with the Tanzimat reform era continued till the republic period, formed the cornerstone of modern-day education system, particularly the cornerstone of primary education institutions.

Beside the reforms in education performed in this century, changes in art education were first adopted and implemented by military schools. Namely, in this century while the West became powerful in the social and economic fields, Ottoman Empire wanted to create a class in education to cope with the West.

Special emphasis was given to include especially painting lessons in the curriculum of the military schools. As from 1869, even in the Military Rustiye Schools (military primary schools)(4th and 5th grades) which was instituted for the purpose of placing students to military high schools, free painting lessons were added. For this purpose, students who graduated from military colleges and engineering schools, who have ability to draw, were charged as painting teachers in these schools. The fact that there weren’t enough qualified teachers necessitated the institution of a class which will educate painting teachers. “Mense-i Muallim” (department of teacher education) was founded for this purpose in 1864. In this department, study period was determined as four years, and in military schools, apart from other branches, art teachers were educated too. In “Mense-i Muallim”, Islamic calligraphy, perspective drawing (menazhr: painting pertinent to perspective), charcoal were included in the art lessons. Sepia (painting painted with this colour), water colour paint, oil colour had also been taught in the painting lessons. (Arseven, 1972, 130)

Furthermore, no doubt that, in terms of art, the most important reform in this century was the foundation of the Academy of Fine Arts (Sanayi-i Nefise Mektebi) in 1882. Thus, with the start of education in accordance with the western sense of art, enabled turning over a new leaf in the Turkish art education (Cezar, 1977). As a result, in this century, when Sibyan (ottoman elementary-primary school) and Mahalle (local school) schools, corresponding to modern-day primary schools, are set apart, painting lessons were compulsory in Rustiye schools (corresponding to 4. and 5. grades) of primary education schools, Idadi schools which equal to modern-day high schools, in the schools of industrial, military, navy and academy of fine arts. The teaching techniques of these schools were divided into two groups. Painting teachers who were education-oriented were assigned mostly in Rustiye and Idadi schools. In industrial schools, engineering and military schools, painting education which was industrial, vocational and technical-oriented (courses like technical painting) was lectured according to the purpose of these schools. In the painting lessons of Rustiye and Idadi schools lithography (stone painting) copies from outline drawings which were simply drawn on a piece of wood, landscapes and models with or without figures, in Industrial schools geometrical elements especially arabest practices were included in the programs.

On the other hand, army painters (Seker Ahmet Pasha, Captain Ali Riza Bey...etc) who were sent to France for art education, civilian painters (Osman Hamit Bey, Himmet Onat) who were brought up in artist’s workrooms in Beyoglu and Levantines and foreign painters who came to Ottomans lands for different reasons to paint, created an “Ottoman Painting”. Thus, each painter who paints these paintings received the support of Palace exceedingly in 19 century (Mengu, 2004).

In the mean time, besides from these schools in Ottoman society, special emphasis was also given to the art education of household that live in the Palace. (Yayan, 2011: 26) Painting lessons were given to children in the place in the western style and a lot of techniques including oilcolour, watercolour, collage...etc are taught and used by the children in their artworks. (Yayan, 2011: 69). With regard to art education in this era, western artists who are in fashion in the court society (Italian painter Zanora, Valery...etc.) traditionally lectured to sultans on painting
and art education.

In this time period, as a result of his interest in Western style of arts, authentic painters such as Abdulmecit Effendy appeared. He was not only a painter, but also, growing up in the 19th century, he was the supporter and representative of “Ottoman Painting” seized as an important Western symbol.

There was an artist’s workroom which is used as state art and sculpture museum today, in the suit of crown prince, Abdulmecid Effendy who took lessons from Italian artist Zonora. Prince in this period of his life, set light to that era by painting daily scene from the court and portraits of his family members. Two important painting of Abdulmecid Effendy, “Goette in Hareem” and “Bethoven in Court” and his other paintings visualize us perfectly well from furniture of the palace to lounges in which classical music was listened and tableaux hanging over the walls to women in the palace in modern style. (Yayan, 2011:72).

Art education in palace was not only limited to paintings, but also it was tried to provide well education about music to princes and sultans in Ottoman palace. The documents in our hands show that IV. Murat was a calligrapher (the name of the person who build roof ridge), poet and a music lover, III. Selim was a great composer, II. Mahmut was a great calligrapher and musician, Abdulmecid Han was a modern painter and a composer that composed pre düş(performance without a preparation to a musical work) and a concerto in the European style. “Ottoman Sultanate March” is one of his musical works. His elder brother Prince Sevket Effendy was a good pianist. In addition to all of them, Sultan Abdulaziz was a good painter, in the Ottoman and European style, and a good composer left a lot of performances to modern world.

IV. Murat was a good pianist, Seyfettin Effendy, one of the princes of sultan Abdulaziz, was a good artist that build roof ridge(it is the material which was written with light bulbs on a board between two minarets in the mosques In the Ramadan and Bless Nights), composer, sculpture. II. Abdulhamit Han was a rigorous carpenter. It is known that some tables, chairs and cupboards in the Yıldız and Beylerbeyi Palaces are his productions. Mehmet Burhaneddin Effendy, one of the final stage princes, composed a march called “Mars-i Ali”. In this time period, we know that, besides from artisans sultans, a lot of sultanas living in the palace, composed musical works and played musical pieces skillfully.

In the final stage, for these works, a lot of foreign composers and artists from Europe were brought in. In this time period, Francois Lambardi and Guatelli Pasha were appointed master teacher of Muzika-i Humayun (Ottoma Orchastrate) to give piano lessons in the court. Also Italian violin Poskuali and clarion player Rassi were brought from Europe (Irtem, 1999: 299). Lady Dûrriyekta (the wife of Prince Mehmet Selim Effendy), Sultan Refia, Sultan Fehime and many of other Sultans took lessons from these teachers (Osmanoglu, 1984: 119).

In the final period, besides from instruments and pleasantry, theatre had an important place in Dolmabahce palace. From court theatres, the most important ones of temporary theatres especially in Ciragan and Dolmabahce palaces, are the theatres that Abdulmecid got it done (Temasa: First Western style stage in our history) and II. Abdülhamid got it done in Yıldız Palace (And, 1969: 1611).

In this first theatre, founded in a magnificent building “Belle Helene”, an opera show coming from Austria was performed, firstly padishah, high state officials, viziers, heralds, military and civil dignitaries and everybody that is included in protocol went to theatre, at the end of the play, young padishah personally applauded the artists after he pushed his thrummy and passementerie theatre box and pull the curtain made of gilt and velvet.

As a result, Dolmabahce palace stayed as a colourful and stirring place in the history, where people in harem with their daily lives, princes, sultans lived their childhood days.

In this articles, studies about art and education remained limited to the information acquired from the memories told by people lived in the palace, documents and photographs which are available in limited numbers in the palace archives.

Because of the secrecy and privacy of the harem life, too many issues regarding the late ottoman period that we wonder now have been left in the dark as it is in the transformation periods.

To do something to enlighten that time unfortunately dragged owing to the fact that Ottoman dynasty in the final stage left the country and nobody remained that we can acquire these information from the first person.

With the help of these documents, this is like a drop in the ocean, this article tried to look through a small window opening to history. I wish and desire that these documents can become a resource for prospective studies.

Sincerely Yours

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