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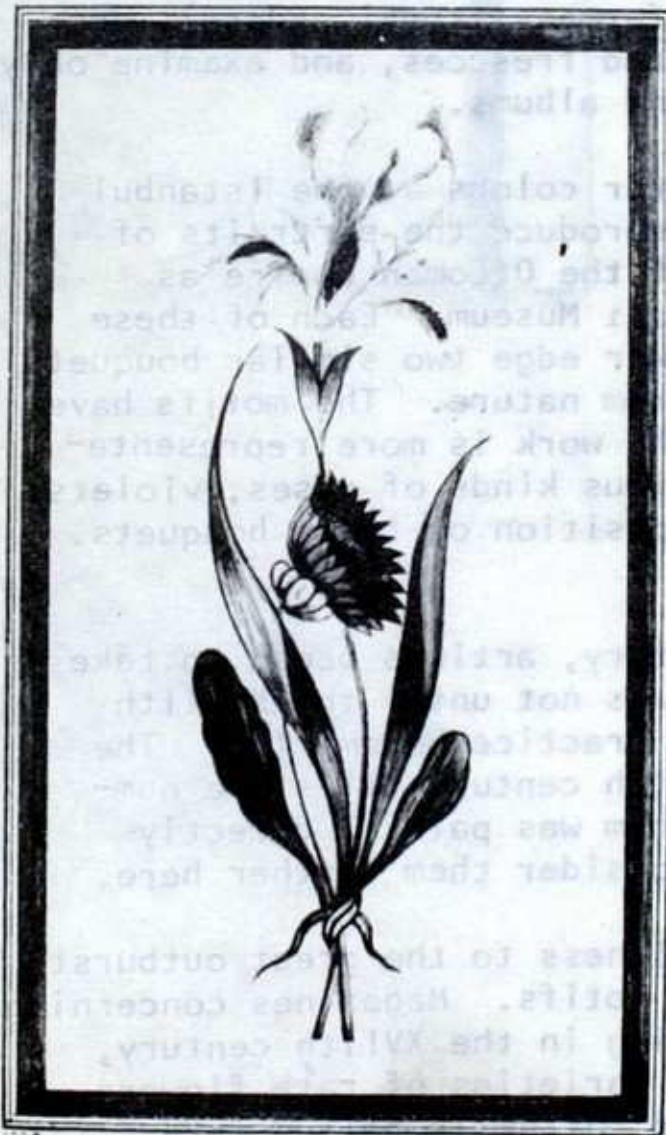
No. 643

Near East Mission
United Church Board for World Ministries
Posta Kutusu 142
Istanbul, Turkey
15 January 1975

Dear Friends:

Senior Professor Dr. A. Süheyl Ünver is a medical doctor known both here and abroad for his wide knowledge and his deep interest in the works of medical artists. He has written and lectured frequently on the subjects of classical ornamentation and the biographies of Turkish artists. For many years he has given freely of his time and skill

to instructing students in Turkish decorative art, first at Topkapı Saray Museum and more recently in his offices at Cerrahpaşa Hospital. Some of his exquisite reproductions of flowers illustrate the following article written by him.



CONCERNING FLOWERS
PAINTED AFTER NATURE
IN OTTOMAN ART

by Dr. A. Süheyl Ünver

The ornamental qualities of Oriental and Ottoman art in flower motifs taken from nature

(Fig.1)
XVIIth century detail in water color. Istanbul University Library No. T. 9366.

are distinguished by their stylized character. Before the XVIth century we know of only one example, from the XVth century, which faithfully reproduces nature.¹

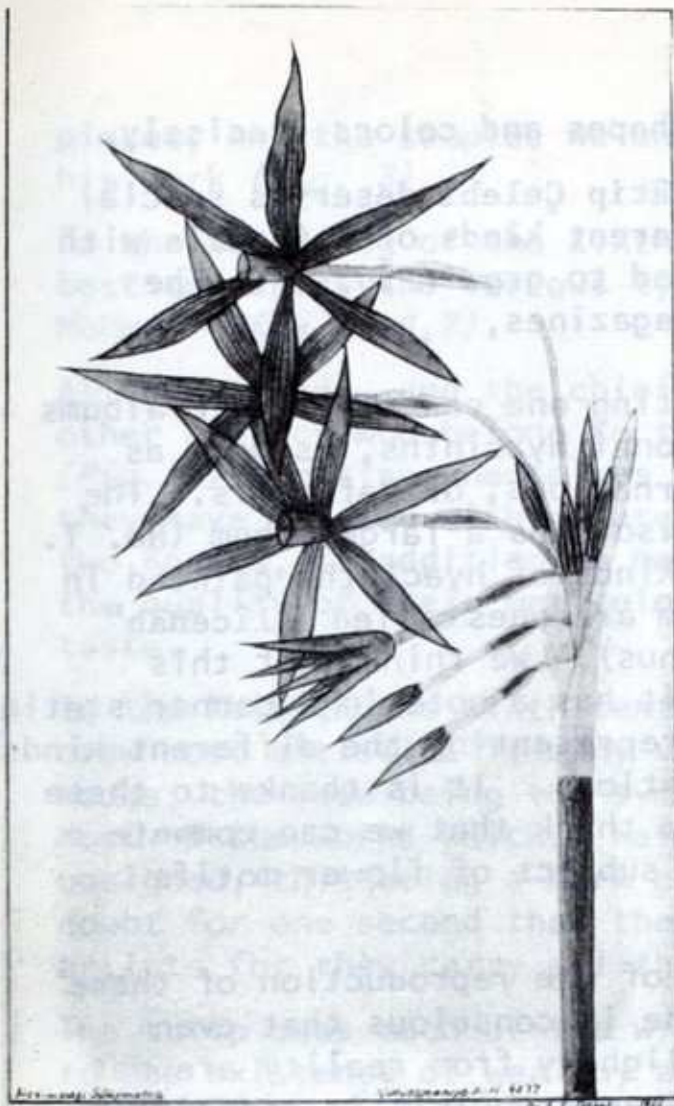
All the flowers are stylized which illustrate the famous "Faname" (Book of Fortunes), an illuminated book written in Turkish towards the end of the XVIth and the beginning of the XVIIth centuries and dedicated to Sultan Ahmet I. Also the miniature album called "The Album of Sultan Ahmet I" has stylized flowers. However, during the same period, the carpenter, Fahri of Bursa, presented a number of small pictures in which he had carved typical flowers.

It is not until the XVIIth century that we find typical floral motifs that are not stylized in Ottoman art. In this paper we will deliberately disregard the flower motifs on panels, edicts, fermans (royal orders), door pannelings, window ledges and frescoes, and examine only those in the manuscripts and albums.

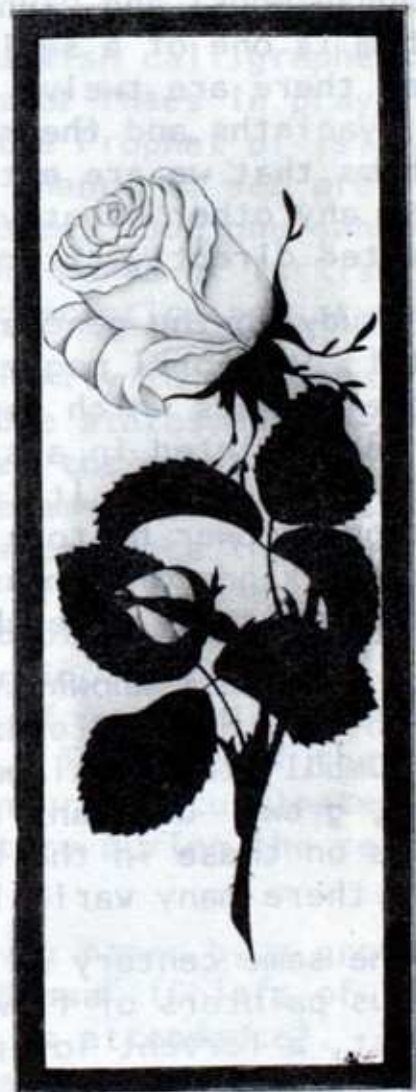
There is a selection of water colors at the Istanbul University Library which reproduce the portraits of the twelve first sultans of the Ottoman Empire as they are exhibited in Topkapı Museum. Each of these water colors has on its lower edge two similar bouquets of flower motifs painted from nature. The motifs have six different shapes and the work is more representational than stylized. Various kinds of roses, violets, and lilies make up the composition of these bouquets. (Fig. 1)

As early as the XVIIth century, artists began to take nature as a model, but it was not until the XVIIIth century that what was just practice became law. The flowers which we see on XVIth century tiles are numerous, but since none of them was painted directly after nature we will not consider them further here.

The XVIIIth century is a witness to the great outburst of representational flower motifs. Magazines concerning flowers which began appearing in the XVIth century, and the growing of various varieties of rare flowers like tulips, carnations and daffodils helped make fashionable a faithful reproduction of them by the



(Fig. 3)
 Artist Üsküdarlı Ali,
 dated 1727. From the
 collection of Sultan
 Mustafa III.



(Fig. 2)
 Taken from a XVIIth
 century work entitled
 "Netayicül Ezher" in
 the Library of the Mosque
 of Nuruosmaniye. No.
 4077 attributed to Emir
 Çelebi.

painters who followed their shapes and colors precisely.

The famous blue hyacinth of Kâtip Çelebi deserves special attention as well as the different kinds of daffodils with corollas which Emir Çelebi used to grow (*Fig. 2*). The latter figure in the floral magazines.

In our history of flower painting one can find whole albums with nothing but representational hyacinths, as well as those with only tulips, or carnations, or daffodils. The Istanbul University Library also owns a large album (No. T. 9368) representing different kinds of hyacinths painted in a realistic style. Among them are ones called "Alîcenâb" (Magnanimous) and "Zühre" (Venus). We think that this album is one of a series for it has a note in a corner stating that there are twelve albums representing the different kinds of hyacinths and their descriptions. It is thanks to these albums that we are entitled to think that we can compete with any other country on the subject of flower motifs painted directly after nature.

In studying the general style of the reproduction of these motifs in floral magazines, one is conscious that even those flowers which deviate slightly from reality are not in fact painted in a stylized manner. This is especially true for tulips. It is easy to see the care taken throughout our flower history in classifying and cataloging the various kinds of famous tulips and in describing the characteristics of each of them.

Among the best-known hyacinths we should mention those which Koca Hasan Efendi, sheikh of the Tekke (Monastery) of Sümbül Efendi situated in the district of Koca Mustafa Paşa, grew. One can find many pictures and explanatory texts on these in the floral magazines. One can also find there many varieties of daffodils.

In the same century we should also mention among the famous painters of flower motifs Ali Üsküdarlı. This artist, a fervent lover of nature, is especially famous for his great accuracy in reproducing roses. The most beautiful samples we have by him are those found in a book of poetry which is in the Istanbul University Library (No. T. 5650). In a monograph which we have devoted to him we have tried to give as complete information as is possible.² This artist created master-

pieces, and the samples we show here are good examples of his work (*Fig. 3*).

In the beginning of the XIXth century the one who knew how best to depict the various types of tulips is the painter Mehmed (*Figs. 4, 6, 7*).

Ali Nakşibendi and the chief binder, Salih Efendi, are two other artists who belong to the same school as Mehmed. (*Fig. 5*) Limiting themselves to a perfect imitation of nature, they have painted with minute care the flowers which decorate two Korans, in addition to many works in which one can judge the quality of their meticulously detailed work and excellent taste.

In the XVIIIth and XIXth centuries Turkish calligraphers drew most artistically many varieties of roses in prayer books, the rose being the symbol of the Prophet of Islam. Most of the works which I have had a chance to see are unsigned, this being a mark of reverence. But one cannot doubt for one second that they are the works of Turkish artists for they carry all the characteristics and style.

The tulip owes much of its wide popularity in our country to the existence of wealthy and notable statesmen who cherished the sciences and arts. Even the outstanding sheikhs in Turkish mystic folklore became leaders in the appreciation of flowers due to the resemblance the word "lale" (tulip) bore to the holy name Allah in the old Turkish inscription. Both words are composed of the same letters and both read to the number 66 according to the Ebcet alphabet (the first mnemonic formula of Arabic letters according to their numerical values). The cult of the tulip in our country, which lasted many centuries, culminated in the "Tulip Epoch" of the XVIIIth century during the reign of Sultan Ahmet III.

Perfect and faultless tulips were given names by a group of experts called "Ser Şekûfeciyânı Hassa" (Chiefs of the Sovereign's florists, flower experts in attendance). These tulips were registered and later catalogued. Some of these names have impressive meanings such as dazzling, alluring, pleasing, colorful, fragrant, the purple of Yousuf, rose-colored prosperity, coquettish, good-destined, delicate, impressive, rose-cheeked, aromatic, scarlet of Ibrahim Bey, and high. Such names were immediately rejected by

(Fig. 4)
 Bouquet signed by Mehmet.
 Early XIXth century



(Fig. 5)
 Part of an ornamentation
 of a Koran by
 Ali Nakşibendi, dated
 1807.

by tulip specialists if any slight imperfections were observed on a tulip during their inspections. The descriptions of outstanding tulip varieties were usually followed by an illustration of each one, but some only survive with descriptions.³

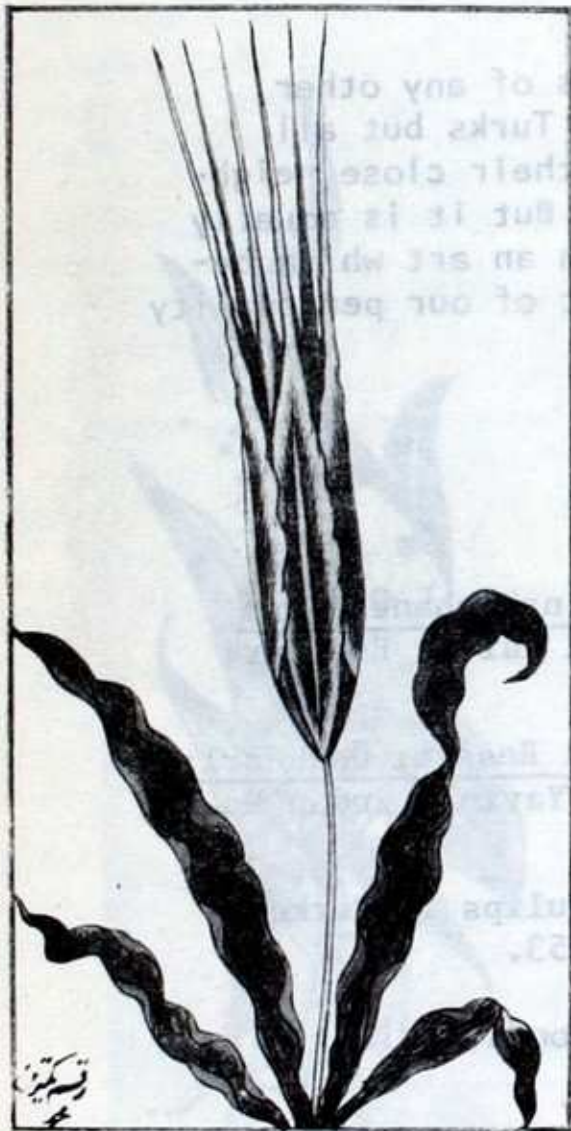
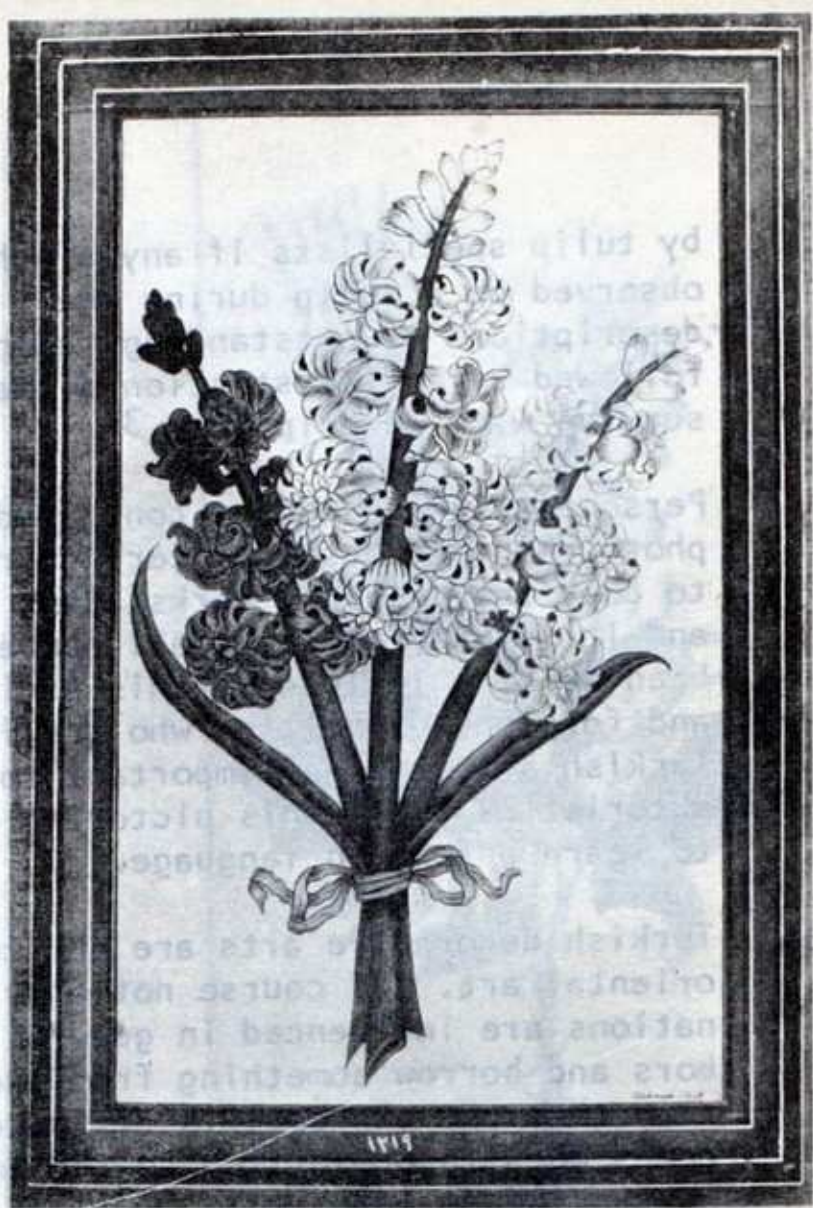
Personally, we have not contented ourselves with merely photographing these painters' works. We have preferred to copy the original works, thus making a collection; and it is only a very small number of these which we have been able to include in this article. For both the Turkish and foreign authorities who are interested in studying Turkish art it is as important to be aware of the characteristics which this pictorial art presents as it is to learn a foreign language.

Turkish decorative arts are not copies of any other oriental art. Of course not only the Turks but all nations are influenced in general by their close neighbors and borrow something from them. But it is equally true that our own soul is reflected in an art which becomes ours in proportion to the amount of our personality we can infuse into it.

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1. A. Süheyl Ünver. Fatih devri saray nakışhanesi ve Baba Nakkaş çalışmaları. İ.Ü. Milli Kültür Eserleri Tesisi I, İstanbul 1958.
 2. A. Süheyl Ünver. Müzehhip ve Çiçek Ressamı Üsküdarlı Ali ve Eserleri, TEGE Laboratuvarı Yayınlarından No. 6, İstanbul 1954.
 3. A. Süheyl Ünver. "The History of Tulips in Turkey." Daffodil and Tulip Yearbook. pp 46-53.

Anna G. Edmonds, editor

(Fig. 6)
Blue hyacinths by
 Mehmed, dated 1804.
 In an album of flowers
 in the Treasury of the
 Topkapi Palace Museum.



(Fig. 7)
 Early XIXth century,
 signed by Mehmed.
 The tulip has figured in
 stylized Turkish decorations
 ever since the 12th century.
 It came close to being the
 national design in the 16th
 century fabrics, and it has
 often been used symbolically
 in Turkish poetry: "The fire
 in the hearth is the tulip
 garden of winter" - Vahid.

United Church Board for World Ministries

Posta Kutusu 142

Istanbul, Turkey

22 January 1975

Dear Friends:

With changing patterns of work responsibilities and travel, several people have been traveling this fall and winter: Frances Eddy was in the States for a three-month furlough from October 17 to January 14. While there she attended the Corporation meeting of the United Church Board for World Ministries in Des Moines, Iowa November 10 to 13. The theme of that meeting was "All God's Children". Among others there with NEM connection were: Margaret Blemker (Izmir 1945-48), David and Virginia Stowe (NEST 1962-63), Alford and Mary Carleton (Tarsus, Talas, Mardin, Aleppo 1924-53), Gladys Jensen (Istanbul, Tarsus 1957-70), Robert Keller (Talas 1953-58, 60-65), Julia Tigner (Izmir 1965-74), Ford Forsyth (Dutch Chapel 1971-73), Eva Pring (Izmir 1966-70).

Helen Morgan returned to Uskudar January 11 after several months in the States for a cataract operation. Sylvia Meyer flew to Pleasant Hill, Tennessee to be with her mother, Harriet Nilson (Adana, Talas, Diyarbakir 1913-57) for a few weeks at Christmas time. Frederick and Mary Alice Shepard are currently in the States for a three-month furlough. They hope to be back in Izmir by April. Martha Millett has just left for her furlough in the States. She will be covering the desk of the secretary for the Near East while Margaret Blemker has a long-deserved sabbatical. Since the last issue of "Dear Friends" Melvin and Nancy Wittler and their children Bryan, Heather and Kent returned to Istanbul after three months in the States. Their oldest son, Nathan, is in high school at Williston Northampton School in Massachusetts.

Several volunteers are serving around the Mission: A new teacher of English, Jeannie Adams, joined the staff of the Uskudar School in September. Jeannie's home is in Palo Alto, California; she graduated from Elmhurst College in 1967, and has been a Peace Corps worker for two years in Colombia. In

Tarsus Kenneth Dolezal and Evelyn Bazalgette are working on an ecology project with help from the Diantha Dewey Fund. Kenneth Dolezal is an agricultural specialist from Nebraska; E. Bazalgette is a graduate of the American University of Beirut with a Master's Degree in sociology from there. Bruce Armstrong (Rockford, Illinois) is in Istanbul for three months helping both the Mission office, the Redhouse Press and the Uskudar School.

Christoph Meyer is now attending university at the Technische Hochschule at Aachen, Germany where he is studying physics. A daughter, Ann Deniz, was born to Jim and Carol Boal on December 16, 1974 in Greeley, Colorado. Jim is working on his master's degree in science education at the University of Northern Colorado this winter.

Other changing patterns are to be observed in the Mission, among them some of the patterns at the school in Uskudar: in the small, formal garden in front of Bowker there formerly were the showy, brilliant patterns of hibiscus, roses, and salvia; this year lettuce flourishes there in geometric lines.

Word has come quite late of the death of Mrs. Edwin St. John Ward. She and her husband served the Near East Mission in Diyarbakir and Beirut from 1907 to 1931, and again from 1947 to 48 at the hospital in Gaziantep. Dr. Ward died in 1951 in Northampton, Massachusetts; Mrs. Ward's death was on November 14, 1973. John Scott's father Irvin Edward Scott died in Northfield, Minnesota on October 19, 1974. He was 88 years old. Mary Hemingway, mother of Isabel Hemingway, died in her 100th year in Washington, D.C. She was the wife of Dr. Willoughby Hemingway who was in medical and evangelical work with the Board in Taiku, China from 1903-to 1943. Ruth H. Wagner died in Pueblo, Colorado on December 20, 1974. She was author of several books and taught English at the Uskudar American Academy for Girls from 1957 through 1959. In 1960 she resigned to accept a position with the Friendship Press where she was editor and Director of the Children's Department until her retirement in 1967. David Garwood, long-time teacher of English at Robert College and the University of the Bosphorus, died

in Istanbul on January 5, 1975.

At the November meeting in Izmir the former Turkey Schools Board of Managers re-organized under the name of the Turkey Schools Board of Governors. This organization provides a broader base of support and responsibility for the schools since its membership includes representatives from Alumni organizations, local support organizations and the schools' PTA, and the Health and Education Foundation as well as the Mission. This larger group of up to 30, shares the governing of the schools with local Executive Committees in each school made up of members of the TSBG and administrative staffs. Those who remember the Mission Education Conference held in 1964 in which the Mission determined to move toward greater partnership, look at this new development as another decisive step forward as we together face the new demands placed on education in Turkey in these days.

In the many, many greetings that have come from friends this year we note these particularly: Wilhemina Cormann (Talas 1952-60) is still living in Augsburg, Germany. She broke her hip in October and has been in the hospital since then. Geçmiş olsun! William Sage and Pauline Woolworth (Marash, Kayseri, Tarsus, Uskudar 1919-1963) celebrated their fiftieth wedding anniversary in November. Both Paul and Jean Nilson (Bible Society 1954-72; Jean, Uskudar 1955-62) are busy with an insurance agency in Morristown, New Jersey. Grace Privratsky (Gaziantep 1959-68) says that George is teaching half-time now and spending more time on their farm. "It's quiet in the winters," she adds, "and jumping with tourists in the summer which is good for my art business." Walt Gulick (Tarsus 1960-63) is teaching philosophy at Eastern Montana College in Billings; his wife, Barbara, is assistant organist and director of two children's choirs and a handbell choir. "Mick", Sally, Betsy and Andrew McCain ("Mick" Talas 1961-64, "Mick" and Betsy Tarsus 1967-73) are now settled in Wells River, Vermont where "Mick" is pastor of the Congregational Church. The retiring minister of this church was the Rev. A.H. Coons; his wife was Margaret Merrill, daughter of Dr. and Mrs. John Merrill of Gaziantep and Aleppo (1905-1937). Helmi and Charles Saarion (Gaziantep 1972-73) send greetings from Barnesville, Minnesota and repeat their warm invitation to visitors.

STUDENTS

GRAD.

FACULTY and STAFF

FEES

NOTES

	STUDENTS				Total	STUDENTS			Middle	Lycee	FACULTY and STAFF						Tuition	Boarding	Other	Notes	
	Preparatory	Middle	Lycee	Other		Boarders	Part Scholarship	Full Scholarship			Full time, UCBWM	Part time, UCBWM	Full time foreign non-UCBWM	Part time foreign non-UCBWM	Full time national	Part time national					Total
American Coll. Inst. Izmir	122	249	214	1	586	-	26	3	-	(6) 130	8	4	11	-	13	11	48	4,625		1500 noon 50 activity	(1)
Tarsus American College Tarsus	97	216	165		478	247	32	8	59	46	9	-	9	-	10	6	34	4,125	(2) 3,850 (3) 5,225	1875 noon 100 reg.	
American Academy for Girls Uskudar	95	238	215		548	154	20	8	73	60	12	2	2	-	25	16	41	5,250	3,250	2250 noon 450 books 1000 week-end	(4)
Near East School of Theology Beirut-Lebanon	Boys Girls			64 15	64 15	37	36	12	M.Div. 4 MA-Ce 2 TH.B 1 BA-CE 2		1	1	6	3	3		14	LL. 1,200	LL. 1,200	LL. 3.00 noon 50 reg. 750-900 room	(5)
Gaziantep Private Nursing School	15	14			29	29		29	(7)		-	-	-	-	3	4					

- (1) 1 American Student
 (2) Full-time Boarding
 (3) Part-time Boarding
 (4) Week-end Boarding

- (5) Nationalities of NEST Students
- | | | | | |
|-----------|----|------------|---|------------|
| Lebanese | 13 | USA | 9 | German |
| Syrian | 16 | Sudanese | 5 | Nigerian |
| Jordanian | 6 | French | 2 | British |
| Iraqi | 1 | Indonesian | 1 | Unknown 13 |
| Iran | 2 | Indian | 1 | |
| Egyptian | 6 | Cameroon | 1 | |

- (6) Izmir 1974 graduates were for both Lycee III and Lycee IV.
 (7) This is the second year of the nursing school related to the Gaziantep Hospital. All of the nurses are full scholarship students. Entrance is by examination for those who are between 15 and 18 years old, are in good health, and have a primary school diploma.

Those readers of Dear Friends interested in the problems of opium and of international politics, and particularly the United States government involvement, are strongly urged to read the article entitled "The Incredible War Against the Poppies" by Edward Joy Epstein in the December 1974 Esquire, or the excerpt from it in the December 22, 1974 Washington Post. One tragic aspect of the scandal is that in seeking to further their own political standing, the members of the U.S. government have undermined the validity of all information coming from that source. In this morning's Istanbul paper, Milliyet, one of the headlines quotes Miles Ambrose as insisting, "I didn't say that the US ought to bomb the Mosque of Sultan Ahmet"!

Kazuo Ohta, husband of Yuiko Nakajima Ohta (Talas 1958-61) was in Turkey in September enroute to Belgrade where he is studying the political system of Yugoslavia this year.

In 1972 Simon and Schuster published a book called The Mountain People by Colin Turnbull. It is a sociological study of a tribe called the Ik who live on the land where the borders of Kenya, Uganda and the Sudan meet. The study covers the years 1964-1967. The Ik were originally hunters who had a ritualistic religion and a secular code of behavior which along with their family ties helped hold them together as a community. Some years before the study the government had made their land a national game reserve and forbidden them to hunt there. Without farming skills, agricultural training, technical equipment or outside help, they found themselves forced to farm a land of drought. In the short time of three generations the Ik substituted the equation that "food equals good" for all other values which civilized people consider human. Love, concern, honor, sacrifice, happiness, faithfulness to their beliefs, family responsibility -- those traits which we think distinguish sane men from animals -- were lost in the one consuming struggle for food.

The date for the 1975 Mission Meeting has been set for April 24 to 26. The change from a June-July

time is largely influenced by a decision of the Ministry of Education that all teachers are expected to be on full duty at their schools until July 5. This year's Mission Meeting theme is: "1975 Challenges: Population Explosion, Limited Food Supplies, Energy Resources, Inflation". The place of the meeting has just been set at the Sultan Hotel, at Gümüldür, a beautiful beach resort on the Aegean Sea just south of Izmir.

Semender ve Kurbağalarımız (Our Salamanders and Frogs, Amphibians and Reptiles I), the seventh book in the Redhouse Press science series, is now published. This book by Udo Hirsch has pictures and information about the frogs, toads and salamanders of Turkey with seventeen full color illustrations. Other books are planned for turtles, lizards and snakes.

Miriam Hagopyan (Dear Friends 641) will be celebrating her 90th birthday on February 22, 1975.

A Development of Paramedical/Volunteer Family Planning Training Program project for the Gaziantep hospital has been awarded a \$22,540.00 grant by the Pathfinder Fund of Boston. The project is to develop a curriculum for and implement a training course in family planning for nurses. There are four interrelated programs included: the development of a family planning training curriculum for the Gaziantep Private Nursing School, the development and implementation of a program to inform hospital personnel (paramedics and volunteers) about family planning; the development of an education program for the hospital's patients, and the expansion of the hospital's family planning services. It is hoped that the curriculum so developed will be available in whole or in part for use in other nursing schools in Turkey.

Among the steps involved in the implementation of this program are the orientation and training in curriculum development for the founder of the Nursing School, Bayan Muzaffer Kürkçü, and the training of the nurse/trainer, Bayan Fatma Doğangül. It is hoped that both of these

women will be able to spend some time in the United States at Downstate Medical Center in addition to other places of study there. On their return to Turkey they will commence work on the model training curricula and training program for the Gaziantep Private Nursing School and the Mission hospital.

Anna G. Edmonds, Editor

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Among the steps involved in the implementation of this program are the orientation and training in curriculum development for the founder of the Nursing School, Bayan Mustafa Kirkgözü, and the training of the nurse-trainer, Bayan Fatma Doğançılı. It is hoped that both of these

Dear Friends:

The Tarsus American School for Boys had an ecology fair from April 28 to May 3. Students prepared reports and projects for this week. The projects for the Fourth Class included the following:

Malaria	Animals that are in Turkey
World Population and Food	Water and Its Role in Determining
Problems of Population and	Animal and Plant Survival
Birth Control	Leaves
Petroleum	Asthma
Heart Attack	Water of the Earth
Plastic and Rubber	Photochemical Smog
Environmental Effects on	Drugs (Medicine)
Psychological State	Hydroelectric Dams
Sulphur Dioxide	River Pollution
Soil	Mining Process
Cows	Study of Ecological Life of
Iskenderun Iron and Steel	Factories
Factory	Cotton
Copper	Bronchitis
Cereal	Tarsus Growth and Census over
Relationships in Air	Last 50 Years
Garbage Prevalence	Solar Energy
Disintegration of Metals	Water Technology
Typhoid, Hepatitis,	Tree Damage
Dysentery, Cholera	Tuberculosis
Glass Factory	Natural Resources
Automobile	Litter
Pneumonia	Medicine
Evolution	Algae
Emphysema	Census of Cin and Bolatli
Air Pollution	Villages in İçel Region
Factories of Adana	Syphillis
Elephants	How Does Living of People Affect
Nuclear Energy	Spreading of Diseases
Petroleum Control	Airplanes
Cancer	Energy Resources
Citrus Fruit Growing	

Gasoline
Water

In describing their projects some of the students had this to say:

Abdullah Şehoğlu: My project is about the world population and food. The reason that I have chosen this topic is to learn and get information about this important problem of the world. Also to give information to the people... For example I tell them the harm of increased population, the benefits of the low population growth, and give them some information about the food supply of the world. I advise them to have good foods, and avoid having too many babies.

Can Doğançan: "Problems of Population and Birth Control"... In my research, I wanted to bring the problems of population into light and to show the techniques that can solve them... I wrote about the Governmental policies on population problems, Family planning programs, and zero population growth.

Hakan Sönmez: ... My research on soil talks about a) agricultural uses of soil, b) production of soil: 1) natural factors which made up the soil, 2) elements which enrich the soil, c) soil types, d) what damages soil, e) protection of soil, and f) non-agricultural uses of soil.

Selim Murlu: "Garbage" Most of the world is full of garbage... Garbage is a very serious problem of human health... It is serious, but also can be useful, if recycled... I think you have learned the most important information about garbage. Please help your family, garbage collectors, and community.

Şemi Kundak: Emphysema is an important chest disease... The causes of emphysema are the other chest diseases, cigarette smoking, and air pollution. I think that smoking and the air pollution are the problems of the world now. Emphysema is an ecological disease and it will be a problem in the future.

Sait Aytemur: I have written a report on Asthma from an ecological point of view. My report contains some investigations and charts which show the age, sex, occupation of the asthma patients. Asthma is a complex symptom. It is unnecessary to give a definite definition because its meaning varies in most cases. For the victim, asthma is a wheezing of the respiratory system caused by

infection, allergen or air pollution.

Hakan Ersoy: My subject for the "Environmental Ecology Project" was the "WATER".... I first outlined the subject with the four basic facts. They're a) the definition of water, b) the uses of water, c) the dangers in water, and d) the water supply of Tarsus.

Selâmi Güleç: "Hydroelectric Dams" There are a lot of ways of getting energy on earth. These sources are petroleum, coal, and nuclear energy, but all of the above sources have many disadvantages and advantages. Dams seem to be the most efficient way of getting electricity, which means energy... Dams have many advantages besides being an efficient way of getting energy; dams can be used for many other purposes including irrigation, flood control, navigation and to supply water for domestic and industrial purposes... And the last thing is that dams don't have any wastes that petroleum, coal and nuclear energy sources have.

Can Sonet: My research paper deals with the ecological effects of factories. The paper itself is divided into four parts, which involve with different things. The first part is about the working conditions in factories. This includes a large amount of data from the interviews I had with workers and employers in the factories I've visited. Also employer-employee relations, places for workers, insurance, laws and unions are told to the readers. The second part is all about the industrial pollutants, especially in the factories I've visited. This includes prevention done to reduce the output of pollutants. The third part involves with the pollutants emitted by textile factories. This is separated because the pollutants in these are very different than other factories.. The last part includes information about kinds of cooking oils, and pollutants emitted by cooking oil factories.

İsmail Ermiş: "Algae and Ecology" Have you ever thought of the macroscopic mosses and seaweed that you see and the tiny microscopic plants that you see only with a microscope may supply a great deal of the food supply of the world. ... After you have read my report you will think of nothing but to begin to plant algae in a water farm as you are planting your popular flowers in pots. Then you will obtain part of your daily meal and delicious flavors.

Ragıp Yergin: "Energy Resources"... What are we going to do after using up the fossil fuels? We have several choices. I think nuclear energy is the most important one... The sun

also offers great amount of energy.

Ertuğrul Seyrek: "Air Pollution"... Pollution has many effects on humans, animals, plants, and non-living things. I talked about the effects on plants, animals, non-living things and how pollution affects these things. I talked about illnesses caused by air pollution like, emphysema, asthma, bronchitis, cilia problems and how they harm people.

Anna G. Edmonds, editor

Dear Friends:

SURVEY OF TURKISH MUSIC

Turkish music has a distinct quality and history that have given it an important place both in the life of the people of the area and in the development of Western music. Its quality comes from the blend of typical instruments and their characteristic uses, the harmonic and rhythmic patterns, the subject matter of the songs, and the situations in which music has most commonly been used. Eighteenth century "alla turca", as the Turkish military music was then called, enriched the style and direction of Western music; today Turkish composers are integrating Western classical music with traditional Turkish themes.

Early Turkish music was almost entirely monophonic: it consisted of a simple line melody that was accompanied only by drums. The use of several instruments to play the line came later, as did the addition of chords to fill out the melody. The first references to Turkish music date from about 400 B.C. showing the army using it during the wars to encourage the soldiers. The music of the earliest military bands and their instruments were called tuğ (the word now used to refer to the horsetails attached to a helmet or flagstaff as a sign of rank in the Ottoman army). The tuğ instruments were the davul (drum)¹, zurna (similar to an oboe), kös (kettledrum), bora (horn), and zil (bell). (Perhaps it is a comment on the social customs that similar music was -- and still is -- essential to the celebration of village weddings.) Many of today's folk dances also depend on the davul and zurna for their melody and rhythm.

Of course early Turkish music was influenced by the other music of the area: Arabic, Iranian, Egyptian and Greek. The intervals between notes, the number of notes in the scale, the rhythms all reflect an exchange of influences among the groups, as do also the number of strings on the early ut (lute). The earliest ut appears to have had only one string which could be fingered to produce forty tones. Somewhat later both the Iranian and Arabian uts had four strings, though they differed as to the registration of the strings.

The instruments used in Turkish music can be divided into the same classification as those in Western music -- strings, woodwinds and percussion. Another classification is also given occasionally -- the bells. Their origins go back many, many years: A number of them closely resemble instruments pictured on Hittite bas-reliefs that date back to 2000 B.C.; the ney (long bamboo pipe) was used by the ancient Egyptians. According to Evliya Çelebi, the Greek philosopher Pythagoras invented the kaval (shepherd's pipe), and Moses the miskal (Pan's pipes); at any rate one wonders if the miskal might have been played by David. Each type of music has instruments most identified

with it. For instance, the davul and zurna are common to traditional folk dances; various percussion instruments -- bells, drums, tambourines, cymbals -- are essential in punctuating the rhythm of the military band; the ney and kudum (set of two small drums) belong to dervish worship. The voice is commonly used in all types of music.

Rhythms and Modes

The strangeness of Turkish music to Western ears is caused partly by the use of modes that are no longer commonly used in Europe, by quarter tones, by the intricate rhythms (5/8, 7/8, 10/8 with subdivisions such as 3-2-2 or 2-2-3 within the 7/8 time of the Black Sea and Laz dances), and by the unfamiliar instruments or their unfamiliar use as in the case of the voice.

A word about modes is perhaps in order since much of the Anatolian folk music is in either the Doric, the Aeolian or the Phrygian mode. The relation of Anatolian music to early Greek and early church music, is, after all, an obvious one because of the history of the area. A mode is a system of ordering the notes of a scale according to the intervals they form in relation to the tonic tone. Thus a mode can be not only a system of early Greek, oriental, or folk music around the world but also the modern major and minor scales. A mode consists of 1) an octave scale of tones and partial tones (steps and partial steps in different, but set, orders), 2) a keynote to which all intervals of this scale are referable, called "finalis" since the melody written in such a mode ends on this note, and 3) a "tenor", so called because it is the holding note on or around which most of the recitation occurs. Any mode can be at any pitch. The Doric mode, said by Plato to be particularly for earnest, warlike melodies, can be illustrated on the piano by DEFGABCD; the Phrygian (for exciting and emotional songs) by EFGABCDE; and the intermediate Aeolian by ABCDEFGA. (Incidentally, the Ionian mode was known as the *modus lascivus* because of its popularity in secular music: CDEFGABC!) The descending characteristic of Anatolian folk music also is related to early Central Asiatic, Caucasian and ancient Greek music. Perhaps this reflects the early understanding and practice of music which imitated the falling cadences of the voice. There is some thought that early music stayed much more closely within the normal speaking range of the voice than our contemporary music does, and that the mode chosen for the song reflected the age and quality of the voice expected to sing it.

Folk Music

Turkish folk music is the traditional music of rural Turkey. It is marked by regional differences in instruments and tempi: for example the kemençe (small, upright three-stringed violin) is popular in the Black Sea area; the kabak (gourd-shaped guitar) in the Aegean region; and the ney in Eastern Anatolia. Each of the various peoples of the Ottoman Empire had its own characteristic national instruments which led to these regional differences. Folk music can be divided into two categories by the way the melody runs: a long piece resembling free recitative, and a "broken piece" prepared on the basis of a given pattern. Music describing subjects such as deeds of valor, requited or unrequited love falls into the first category; that of light-hearted folk dances into the second.

"Köroğlu" is an example of the recitative ballad. The story is that of a boy who lived near Bolu and saw his father blinded for a trivial mistake by the cruel governor of Bolu. Köroğlu vows to avenge his father's blindness. After a short introduction, the song begins, "Hey! and again hey! Give my regards to the Governor of Bolu. He can be a hero sitting in his palace; but let him come to my mountain and we'll see who's the hero in the fight." One of the lines goes, "When the shotgun was invented, virility disappeared, and sabres rust in their scabbards."

Each part of Turkey has its characteristic dance: the sword dance from Bursa, the spoon dance from the Black Sea, etc. The zeybek is a dance peculiar to the region around Izmir. It is a slow dance in 9/8 tempo (divided 3/4 - 3/8) telling the stories of brave men who are as free as the mountain eagle. The costume of the zeybek dancer is one of short, loose trousers, bare knees, heavy boots with spat-like additions, colorful flannel shirt, and vest having unattached sleeves that fly out during the dance to signify the eagle (zeybek). The instruments most frequently used are the kanun (like a zither), a clarinet and a darbuka (drum).

Mehterhane Music

The standing army of the Ottoman Empire from 1330 to 1826 was known as the janissary corps (yeni çeri). Its organization and education were controlled by the government. At first the corps was filled by a system of forced levy (devşirme) of Christian boys who were trained among other things to "implicit obedience to their officers; perfect accord and union among themselves; and abstinence from luxury, extravagance and practices unseemly for a soldier and a brave man..."¹² Many of them were members of the Bektaşî dervish order. The members of the corps were distinguishable at first by a high white felt cap.

Mehterhane music -- known in 18th and 19th century Europe as "alla turca" -- is the music of the Ottoman military band. Every army corps had its own Mehterhane; every fort and every village had bands as large as each could afford. By the 15th century there were nearly ten thousand bands in the Empire. A large band might consist of fifteen kat; a small one, two or three. A kat meant the number of each instrument in the band, that is fifteen bells, fifteen horns, fifteen cymbals, etc. They gave several daily open-air concerts which were called nöbet. They also played concerts for weddings and holidays. A Mehterhane band always accompanied the first Ottoman ambassadors to Europe. While the grandness of these bands made the European monarchs wish to imitate them, the kind of music they played seemed strange and noisy to most Westerners.

Evliya Çelebi reports in his Seyathatname that the morning Mehterhane performance took place at three o'clock before sunrise and was intended to wake the officials of the Imperial Divan so they wouldn't be late to work. "On the appointment of a new Vizir, the Sultan sent his band around to play under the windows of the Minister's official residence. The same was done in the case of the foreign embassies, on the days when the Ambassador was received in audience by the Sultan."¹³

A. Galland in his book Daily Memories of Istanbul: 1672-1673 reports a magnificent procession in Edirne: "All this was organized with such dexterity and harmony that everything expressed nothing but a mixture of grandeur, heroism and mirth I had never before witnessed in this country. The roar and echo of fifteen drums created such an illusion of wars and battles that I cannot find words to describe it here. When an equal number of instruments, called Kös (a large brass drum), and when all other instruments joined the drums, I knew we were coming to a grand finale. I cannot pass without mentioning here that the thundering sound of Kös had shaken all my structure, and produced also a most tremulous effect on everyone else present. These instruments were four in number in each band and the biggest I have ever laid my eyes on. I believe that this spectacle was prepared without neglecting the smallest detail in order to present a procession full of wonderful surprises which the public never imagined, and also to provide a splendid entertainment for the Sultan of the Ottoman Empire."⁴

It was the influence of these bands that occasioned a madness (according to the Oxford Companion to Music) for percussive instruments, shrieking fifes and other noisy instruments which was epidemic throughout Europe during the later years of the eighteenth century, as was also a penchant for Negro time beaters and Negro drummers. Haydn (Military Symphony), Gluck, Bizet (L'Arlesienne Suite), Mozart and Beethoven have all left evidence in their works that they noted the peculiarities of alla turca music: Mozart in his Piano Sonata in A Major and in his Abduction from the Seraglio; and Beethoven in his Turkish March in the Ruins of Athens, and in the last movement of his Ninth Symphony, the theme of which he borrowed from Mehterhane music. An early sketch of that work bears this out for it contains the words, "end of symphony with Turkish music."⁵

Military bands on the Turkish model (oboes, fifes with kettledrums, tenor drums, bass drums, cymbals and triangles) were adopted in the 1740's in Austria-Hungary, Prussia and France, and Britain followed later. As a result of all this public display, a quasi-Turkish style came to be looked upon as a piquant element in music.

Gluck was the first composer to use the alla turca music in orchestral works. Mozart, Beethoven and Haydn also used the triangle, but Gluck was the first by three years in his Iphigenia in Tauris in 1779. However, it was some time before the exotic percussion instruments were used for other than exotic or oriental effects. A short opera by Gluck, The Cadi Outwitted, also shows the Turkish influence at least in subject matter, though it is hard for us today to distinguish any difference between its music and other European music of the time.

Although, unfortunately, most of the music of the Mehterhane has been lost, the instruments are still known, and a group of men, dressed in costume, give frequent concerts open to the public at the Military Museum in Harbiye in Istanbul.

Religious Music

Religious music has held a place of special honor in Turkey, as in all Muslim countries. While not considered "music" by a Muslim, the chanting

the Qur'an, the call to prayer, and the reading of the Mevlit⁶ still demand a carefully trained voice and years of preparation. In addition to the hafizes and the muezzins, there were at least two other kinds of singers or chanters: the naathans (singers of hymns in praise of the Prophet) and the hanendecians (singers of sacred war chants). However, this kind of liturgical music falls somewhat outside the province of this discussion, partly because of the strong Arab and Persian influences on it.

The music of the Order of Mevlevi is somewhat more indigenous, although it has its origins in Khorasan (northern Iran, Afghanistan and Turkmenistan) where the heavenly bodies were worshipped in a cult which expressed itself in music and dancing. The main feature of the sacred dance in Khorasan was a circular movement made by the dancer while whirling.

By the 13th century the capital of Khorasan, Balkh, had been overrun by Iranians, Turanians, Medes, Persians and Turks, and Islam had taken hold of its people. In 1207 a child named Celaleddin was born there. When still a child, he and his family (probably running from still another invader, Cenghis Khan) moved to Konya where he settled. Thus both countries claim him. A meeting with a dervish, Şemsi-Tebrizi, inspired him to a doctrine of universal love and toleration. The order of the Mevlevi grew out of his influence; he is usually referred to by his full title: Mevlana Celaleddin el Rumi (Our Master Celaleddin of the Land of Rum). A characteristic of his thinking is the importance he gave to music and dancing in supporting spiritual exercises. The Mevlevi rite culminates in a ceremony in which music and dance help lift the worshippers to the greatest intensity of mystic exaltation. This ceremony, which takes many hours, is a representation of the Semai (sky), and the whirling movements of the Dervishes portray the movement of the heavenly bodies. For the last several years public performances of this have been given in Konya in December in observance of Mevlana's death in 1273.

The group of players during the Mevlevi rite is called a miṭrib heyeti. The instruments used are a rebab (Mevlana Celaleddin el Rumi was an accomplished rebab player), several ney, a tanbur, two pairs of kudum, a pair of zil, and a group of singers known as the ayinhan. Besides the opening Na'at or salute to the Prophet and many taksims or improvisations, there are also hymns sung by the group.

Classical Music

Turkish classical music originally was the highly elaborate art form practiced particularly in court circles. The Mevlevi religious music and the Mehterhane music are among the examples of the court music. Mesut Cemil, well-known contemporary Turkish musician, has this to say about Turkish classical music:

"According to the popular ... interpretation ... Turkish music is a type of monophonic, melancholy music which involves many intervals of the augmented second (C-D#) ... Actually, ... there are many more characteristic intervals; and moreover, this augmented second is never the harsh interval used by Western Europeans; it is ... softened and sweetened by inward pressure from its low and high points. The most striking characteristic of Turkish art music is

that it is monophonic ... which should not be considered a defect ... As for the contention that Turkish music is melancholy, this is due to the fact that its subject matter usually requires it to be so; but much stems from the additional fact that anything which people do not understand is first said to be boring, and then depressing. The problem of the quarter tones, however, is a completely different subject. According to the tonal system of Turkish music, the octave is divided into 24 unequal intervals... In addition to the full tones and semitones, there is also a more complex set of intervals, and more varied modes or makams resulting from them."⁷

In the 19th century Turkish classical music began to be influenced by Western European music with the encouragement of the Sultans Mahmut II (1808-1839) and Abdül Mecit (1839-1861). Sultan Abdül Mecit built a theater in Beyoğlu, Istanbul, and encouraged chamber music groups in the palaces in which violins, flutes, bass viol, and French horns were used. However, though there was a school, the Muzikai Hümayun, which was established by the Sultan in 1831, it educated its students only for chamber concerts.

Guiseppe Donizetti, brother of the composer of Lucia di Lammermore, was invited to Istanbul where he formed a concert band in 1831. (The Mehterhane and the janissaries had been abolished in 1826). Franz Liszt added to the awakening interest in the outside when he gave a series of concerts in Istanbul in 1848. But it was not until 1923 when the Turkish Republic was established with its emphasis on Westernization that the full effect on the music became apparent. The first conservatory of music with a regular course of study was established that year in Istanbul; an increasing demand for trained musicians resulted in the establishment of a conservatory in Ankara in 1936. The first opera given by this group was Mozart's Bastien and Bastienne, a fitting exchange of interests considering Mozart's early interest in alla turca. The first symphony concerts were given by a group of the old palace musicians together with some of the young Western-trained Turkish musicians.

Under the leadership of Mustafa Kemal Atatürk, a Musiki Muallim Mektebi (School for Music Instructors) was established in 1924. Other similar organizations followed: a Musiki Semineri in 1936; the Presidential Philharmonic Orchestra and the Presidential Band in 1924; the Archive for Turkish Folklore in 1937; and in 1946 the State Opera and the State Theater. These are in addition to the conservatory mentioned above. With these state-inspired, western-oriented influences the domination of monophonic classical music was ended. The importance of the radio in influencing the expanding variety of musical expression should also be noted at this point.

In order to create indigenous modern music, the young Turkish composers turned from the classical music to the folk tunes. As Bela Bartok wrote in "The Influence of Peasant Music on Modern Music", "Folk music will have an immense transforming influence on music in countries with little or no musical tradition."⁸ Having chosen to ignore the Mehterhane tradition, the Turkish composers came to the same conclusion as Bartok.

Many of them had already gone to Europe to study music and were, therefore, trained in western instruments. Using this knowledge they experimented with Turkish folk music to find new harmonies. However, at the beginning they were limited in their ideas precisely because the tunes already existed. Among the outstanding early composers are Rey, Alnar, and Erkin.

One of the earliest of this group, Cemal Reşit Rey, published in 1927 in Paris a piano collection entitled Scenes Turques. Instead of using harmony in this, he crossed two distinct melodic lines that produced, rather than polyphony, a sense of barrenness evoking the image of Central Anatolia. Cemal Reşit Rey is no longer composing music, but is still considered by some to be one of the finest interpreters of modern French music.

Hasan Ferit Alnar began his musical career as a kanun player, and composed a concerto for kanun and strings in 1944-45. He became interested in modern music and published Sekiz Piyano Parçası (Eight Piano Pieces) in 1935. These use successfully some of the metric patterns of Turkish folk music: 5/8, 7/8, and 10/8. The second piece in this set, "Uyuşuk Dans" (Languishing Dance), is an excellent example of the rhythmic and melodic subtleties possible in Turkish music.

Beş Damla (Five Drops) and Duyuşlar (Sensations) are among the early, excellent piano compositions by Ulvi Cemal Erkin. The first number in Beş Damla, "Animato", is an exciting, percussive piece because of its rhythmic drive and Erkin's handling of the various registers of sound. The Duyuşlar are impressions of the Anatolian landscape and as such have an immediate appeal. One of these is "Küçük Çoban" (Little Shepherd): the right hand plays a line that imitates the piping of a kaval while the left hand plays a drone on F-sharp. In this, as in the others, Erkin has used themes that resemble folk songs; his polyphony is probably influenced by Black Sea folk music which has always been polyphonic.

Erkin, a professor of piano at the Ankara State Conservatory until his death in 1973 composed successfully in almost every form: in Piano Concerto (1942) the third movement is a 7/8 allegro resembling the Laz, a popular Black Sea dance; the Violin Concerto (1959-60) has a finale even closer to the Laz and recreating the marvellous dissonances of the kemençe; his two-part Ten Turkish Folk Songs for children (1936) and Six Turkish Folk Songs (1945) for mixed chorus make skillful use of the original songs.

Among the younger Turkish composers the following should be listed: Bülent Arel, İlhan Usmanbaş, İlhan Mimaroglu, Ekrem Zeki Ün, Nevid Kodallı, Ferit Tüzün, Necip Kâzım Akses, Cenan Akin, Muammer Sun, Yalçın Tura, Kemal Sunder, Ali Doğan Sinangil, İlhan Baran, and Bülent Tarcan. The latter two of these are following closely in the main stream of nationalistic music; the first two have broken away from Turkish influences. In addition to composing, Ferit Tuzun conducts the Ankara State Orchestra, Cenan Akin the Istanbul Opera chorus, and Muammer Sun is a member of the faculty of the Ankara State Conservatory.

Ilhan Usmanbaş is presently director of the Istanbul State Conservatory. Among his early compositions is a prelude, "Due Liriche", which is a humorous combination of a madrigal and a Blues. He is still composing 12-tone and random music.

Ilhan Mimaroglu has composed, among much else, Seven Bagatelles (1959) for piano; Trio (1961) for violin, clarinet, and piano that is influenced by electronic music; an Epicidium for bass voice and piano that introduces the "Dies Irae" in the accompaniment with telling effect, and a Sonata for descant recorder and harpsichord, and two string quartets. He believes that controlled response is the aim of music. His "alliatory" music needs a 30-page essay to explain three minutes of music!

Ali Dogan Sinangil is also composing electronic music. Ekrem Zeki Un composed a work for flute and piano, "At the Grave of Yunus Emre" (1933), influenced strongly by dervish music. Nevit Kodalli, best known for his opera, Van Gogh (1954), has also composed some extremely witty songs.

Probably the best known of Turkey's composers is Ahmet Adnan Saygun. He is an acknowledged authority on Turkish folk music. His Anadolu'dan (From Anatolia) is a suite for piano of three movements based on Turkish themes. The second of these is a nostalgic zeybek. Among his instrumental compositions is his String Quartet No. 2 that was commissioned by the Elizabeth Sprague Coolidge Foundation.

Saygun's international reputation comes primarily from his Yunus Emre Oratorio (1942) which uses the poetry of the 13th century Turkish mystic Yunus Emre and themes from Turkish classical music. Because its forms are similar to those of Handel and Bach, and because it is based on classical rather than Turkish folk music it is considered to be neo-classical. In the fourth movement, a bass aria that begins, "Art thou a stranger in this place? Why do you weep, O nightingale?" effectively uses a ney in the accompaniment, the instrument associated with dervish worship. The words of one of the soprano arias which is a blend of Western technique, Turkish subject and Turkish classical music go:

Come my heart together, let us go seek the Friend;
So fear not; with one accord let us go seek the Friend.
In that land with glory, glowing wherever sing the nightingales;
'Tis from thence these breezes blowing, let us go seek the Friend.
Ah, my heart is burning and my footsteps are turning,
For the truth I am yearning; let us go seek the Friend.

Modern Turkish music could well be taken more seriously by the general western audience, for not only does it use the idioms of Western contemporary composers, but also it blends them into a unique and vital expression of its classical Turkish heritage.⁹

Footnotes:

1. see appendix for list of instruments.
2. Encyclopedia Britannica, 11th ed., vol. 15-16, p. 151: "Janissaries".
3. Alexander Pallis, In the Days of the Janissaries: p. 181.
4. A. Galland, Daily Memories of Istanbul:1672-1673, quoted in Yüzyıllar Boyunca Mehterhane ve Türk Müzik Kalkınışı, E. U. Personel Başkanlığı Moral Şubesi Yayınlarından No. 10, İstanbul 1957.
5. Oxford Companion to Music, Pp. 645, 785.
6. see "Dear Friends", No. 600.
7. Turkish Music, Turkey Today No. 13, Turkish Information Office, New York, n.d.
8. Bela Bartok, "The Influence of Peasant Music on Modern Music", quoted in Donald S. Hoffman, "An Introduction to Music in Modern Turkey," The Consort 1965.
9. see "Dear Friends", No. 582.

APPENDIX
MEHTERHANE INSTRUMENTS

(with thanks to Robert Avery and Sofi Huri)

Bendir	a large tambourine, used at the tekke during the <u>Zıkr</u> (the mentioning of the name of God)
Bur (buğ, burgu: archaic)	a kind of trumpet, probably of a corkscrew shape
Çank (çeng)	a harp (<u>Çengi ölüsü tef ile kalkar</u> : He who has lived all his life with harps even in death will be buried with music.)
Davul (tabıl)	a drum (<u>Davulun sesi uzaktan hoş gelir</u> : The sound of a drum from a distance is pleasant.)
Efrâsiyab	a horn invented by King Efrasiyab, played by musicians of the regiments of Crimean kings
Kanun	a plucked, flat stringed instrument that lies on the player's lap, reportedly made by Farabi.
Kaval	a shepherd's reed pipe
Keman	a violin
Kemençe	a small violin with three strings, held upright on the player's knee
Korrenay (kerenay, kerrenay)	a very long horn or trumpet, a clarinet
Kös (Küvrük, Kûs)	a large brass drum used in palaces of Eastern princes (<u>Kös dinlemiş</u> : too sophisticated to be impressed).

Kudum	a set of two small drums attached to each other, played along with the <u>ney</u> in dervish prayers
Mazhar	a tambourine without cymbals
Nakkare	a small, half-spherical drum played with two drumsticks
Nefir (boru)	similar to a <u>zurna</u> , but larger and sounding like a bugle; has a mouthpiece called a <u>sipsi</u> . (Boru: horn, natural trumpet)
Ney	reed flute of seven nodes, played by Mevlevi dervishes
Ney-i Türkî (Neyi Türkî Şarney)	a long Turkish clarion or twisted trumpet
Rebab	a stringed instrument with a half-coconut sounding bowl, originally stuck into sand when it was played
Santur	similar to a <u>kanun</u> , played with small, soft hammers
Saz	general term for oriental music or musical instruments, especially stringed instruments
Tambur	a six-stringed, long-necked <u>ut</u>
Tambura	a small lute
Tef (Def)	a tambourine (<u>Tefe koyup çalmak</u> : to shout someone's faults to the community.)
Ut	a stringed instrument with a long neck, played by strumming with a pick, lute
Zil	small cymbals fastened to the fingers; also the large cymbals. <u>Zil takıp cınayacak</u> : to be overcome with joy
Zurna	a small, double reed horn (<u>Anlayana sivri sinek, saz; anlamıyana davul zurna, az</u> : To those who understand, the mosquito sounds like a musical instrument; to those who do not, the <u>davul</u> and <u>zurna</u> are worthless; or, you can't make a fool understand no matter how hard you try.)

Dear Friends:

EARTHQUAKE

A severe earthquake struck the province of Diyarbakır in southeastern Turkey on September 6th, killing at least 2,308 people, with possibility 1,000 more deaths still undiscovered. Most severely damaged was the town of Lice which is located about halfway between Diyarbakır and Bingöl. Of the 8,500 residents of that town a thousand were killed as buildings crumbled. Fifty-five villages were affected in this tremor which registered 6.8 on the Richter scale. The damage due to the earthquake was complicated by a fire which broke out in Lice immediately after, and by minor quakes that are still continuing. Early estimates of the amount of damage were around TL. 500 million.

Lice and the towns around it are on the major fault in eastern Turkey. In 1966 the areas around Varto and Hınıs were hit and again 3,000 people were killed and 20,000 buildings destroyed. More than 30 destructive quakes have occurred in Turkey since 1903. In the one the day after Christmas 1939 in Erzincan, 45,000 people died.

Aid from many sources has come to Turkey for the earthquake victims, along with messages of condolence. Many governments have sent money and supplies. An immediate grant of \$2,000 from the UCBWM Service Division provided urgently needed medicines which were sent by air with aid of the Pfizer Company of Istanbul for presentation to the Red Crescent in Diyarbakır. The World Council of Churches has issued an emergency appeal for \$100,000 to be used to supply pre-fabricated housing before the severe winter weather begins.

F I R E

A much less serious disaster occurred in Istanbul the afternoon of August 26th, although the consequences point to a potentially major problem. A lighter was unloading barrels of inflammable chemicals that had been imported but not cleared through customs at the city customs storage in Çubuklu, about 15 kilometers up the Bosphorus on the Asian side. According to newspaper reports, one of the barrels slipped out of the winch and crashed back on the deck of the lighter, exploding and setting fire to the boat. The fire rapidly spread to the shore and the warehouses there sending a column of smoke hundreds of feet in the air. No one was killed, but the financial loss is

estimated at TL. 200 million.

Beyond the actual property loss, however, the fire created first a pollution and then a storage problem: the contents of the barrels was nitrium chloride which spilled into the Bosphorus killing thousands of fish and making the water unsafe for human swimming both from the dangers of drinking it and from the fact the water burned one's skin. The city has considered other places to store inflammable chemicals until they can be cleared, but so far no convenient place has been found. In the meantime, such imports are in confusion, and only now are housewives beginning to buy fish again.

It also appears that some of the supplies for the Gaziantep hospital were by mistake in that warehouse at the time. They escaped the fire, but were damaged by water from the fire hoses.

PERSONNEL

The following new people have arrived to serve as teachers in Board Schools this fall: Izmir - Darlene Bruesewitz, English; Sharon Claus, Phys. Ed.; Marian Clough, English (Mission associate); Marianne Miller, English; Marc Richter, Biology; Daniel Conboy and Cynthia Hart. Tarsus - Kenneth Arnold, English; Stephen Coe, English; N. William Gilfillan, English; Lawrence Greene, Math; Gerald Hewitson, English; Stephen Mahoney, General Science; and Bruce Remington, Math. Uskudar - Kathryn Crecelius, English (taught at Gaziantep Kolej 1974-75); Noel Debbage, Math; Margaret Lane, Library (volunteer; was librarian at Uskudar 1963-67).

J. David Callender, Daniel Kasten, Anita Iceman, Gerald Disch, David M. Webb, James P. Ogden, and John Cotton left Turkey this summer.*

Helen Harper is teaching at Uskudar during Virginia Canfield's absence in the U.S. for surgery in Boston.

Mary Ingle began her retirement this summer following 40 years of service in Greece, Iraq and Turkey. She is happily settled in her new home overlooking the Bosphorus at Molla Bayır Sokak 32/7, Fındıklı, Istanbul, tel. 44 43 51.

Martha Millett returned on August 24 from an 8-month furlough in the United States. During most of that time she worked at the Board office in New York, carrying Dr. Margaret Blemker's responsibilities as Near East Secretary, February 15 to May 15. Jim and Carol Boal returned July 31 with their daughter Ann Deniz following a year's furlough at Greeley, Colorado where Jim did graduate study at the University.

The Wallace Robesons were also in the United States for a short furlough this summer and are now back in Tarsus. Fran Warren (Tarsus) and Fay Linder (Uskudar) were gone for three months visiting friends and relatives in the States on their regular furloughs, and have now returned.

At present the Robert Averys are in the States on furlough. Their daughter, Frances, was married to Eric Olsborg on August in Rio Nido, California. The whole family was able to attend wedding. Their second daughter, Dorothy, enrolls this fall at Northfield Mount Hermon School.

Don and Nancy Hornish (Tarsus 1969-74) announce the birth Scott Necati September 5 at Port Charlotte, Florida.

GENERAL NEWS

The Near East Mission Language and Orientation Program was held August 4th to 29th in Istanbul. The language classes were conducted by the Turkish-American University Association. Nineteen mission-related people attended the four-week session of classes and orientation lectures. One evening was enlivened by a program of skits and music presented by the group.

A number of people formerly associated with the Near East Mission have visited Turkey this summer: Dr. and Mrs. Warner Dewey (son of Dr. and Mrs. Albert Dewey, Merzifon, Talas, Syria; Beirut, Gaziantep 1919-1958); Dr. and Mrs. William L. Nute, Jr. (Ankara, Talas, Adana, Gaziantep 1948-1965); Mr. and Mrs. Robert Woolworth (son of Rev. and Mrs. William Sage Woolworth, Tarsus Kayseri, Maraş, Istanbul 1919-1963); Mrs. Ruby Birge (Istanbul Talas 1927-1969); Mr. and Mrs. Robert Keller and Karen, Kitty, Lisa and John Keller (Talas 1953-1965); Dr. and Mrs. Richard Updegraff and David, Karen and Nancy (Gaziantep 1961-1970); and Geoffrey Nilson (son of Mr. and Mrs. Paul Nilson, Bible Society 1955-1971). Dr. and Mrs. Dale Bishop were also here briefly. Susan Bishop has been working in the Near East and Personnel Department offices of the Board in New York.

The retirement of Semiha Malatyalıoğlu from the position of vice principal of the Uskudar school has been observed with a number of pleasant events. She herself gave a supper at the school to which members of the faculty, of the PTA, the Dernek and the Board of Governors were invited. She was honored at an all-school assembly in May. In August the Near East Mission entertained her at the Konyalı Restaurant at Topkapı Palace. Semiha Hanım was the first Turkish Muslim girl to graduate from the school in 1928. She began teaching there immediately, and then after her marriage and absence from Istanbul returned to the school some years later. In 1946 she became the vice principal under Jessie Martin, a position she has held ever since.

Shirley MacMillan from Wantagh, New York, was in Istanbul for several weeks this summer as a Youth Visitor. While she was here she helped some in the Uskudar library.

Several signs of the times are to be seen around Istanbul: on the İhsretiyeye Mosque at Tophane the mahya reads, "Hayatta en hakiki mürşit Kurandır," (Best guide for life is the Koran) in contrast to Ataturk's similar use of these words, "The best guide for life is science." The graffiti on a number of walls have a soft "g" marked over with a "k": "Bağımsız Türkiye" (Independent Turkey) is now "Bakımsız"(Disorderly).

With so many of the teachers in the country serving a short term in the army this summer, the opening of orta and lycee schools has been postponed until they are released and Seker Bayram is over. Schools are expected to open now October 9. Primary schools opened in Istanbul on September 15.

Anna G. Edmonds, editor

* Those wanting their addresses may write the Mission office.

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Near East Mission
United Church Board for World Ministries
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Dear Friends:

Mrs. Sadun Kâtipoğlu is the Secretary General of the Economic and Social Studies Conference Board of Turkey. She made the following speech to an international gathering of women in Istanbul early in October.

THE UNVEILING OF THE TURKISH WOMAN

To understand the progressive status of Turkish women today, it is necessary to have a look at their past which goes back many centuries.

There is ample historical evidence that in the pre-Islamic era Turkish women enjoyed an equal status with men in social and in family life. In fact they took an active part in the affairs of state and even exercised authority as co-rulers. The adoption of the Moslem religion by the Turks in Asia Minor was the beginning of the slow but steady curtailment of the freedom and equal position of women, because with the advent of Islam came not only poligamy, but also fanatic misinterpretations and pressures of religion which pushed the Turkish women to a secluded world of their own, quite apart from men.

During the long reign of the Ottoman Sultans from 1299 to 1922, a span of 623 years when a vast empire reached its summit with conquests, gloried in its Renaissance and then came to its painful downfall, women were hidden behind the veil and lived in the harem. Thus, what has been reflected to the outside world in fiction and in travelogues as a romantic and alluring way of life, was for most Turkish women a monotonous and restricted existence full of frustrations. Jealousies among the wives and disputes over authority between the older and younger members in the large households were quite common. In the absence of educational opportunities, economic independence and public recognition, women of the upper classes had a great deal of leisure time. They spent it at social functions

such as weddings in the mansions of high officials, visits to the Palace on special occasions, decked in dazzling clothes and jewellery, but always strictly segregated from men. The peasant woman, on the other hand, far away and completely unaware of the life in the city, shared the hard labor of the men in peace time as well as in war, but had comparatively more freedom in their daily life.

First Voices

It was not before the latter part of the 19th century that the first voices in favor of the emancipation of women were heard from a handful of intellectuals, which included women writers and poets. By this time there was a small minority of enlightened women in Istanbul, the capital of the empire, who had been exposed to western culture and were dissatisfied with their restricted status. It was in 1870 that the first teachers' training college for girls was started in Istanbul to train elementary school teachers.

With the introduction of the reforms of the Second Constitution in 1908 which were forced upon the Sultan of the period, Abdulhamid II, there was a marked progress in favor of women's social rights. Secondary schools for girls were started. For the first time the University of Istanbul admitted women in a separate faculty in 1915 for training of secondary school teachers. (Full co-education in the University was introduced in 1921.)

The Balkan War and World War I forced some women to replace the men who went to the front in jobs at the post office or the Treasury. Women also joined the Red Crescent and went out to the hospitals to do voluntary relief work. They dressed less rigidly in public; the veil became more transparent.

Ataturk's Reforms

The emancipation of the Turkish women in the true sense came after the establishment of the Turkish Republic in 1923 as a result of the foresight and far-reaching reforms of Kemal Ataturk, the founder of modern Turkey. Ataturk made the advance of women a central aim of his social, religious and legal reforms by means of which he transformed Turkey out of the ruins of the Ottoman Empire into a dynamic western democracy. He promoted the liberation of women because he had witnessed how the women of Turkey had shared in the life and death

struggle of the War of Independence - both the women of the educated upper class and the peasant women, the latter carrying ammunition on their shoulders to the front, replacing their men in the fields, taking care of the children and keeping the home fires burning. Ataturk was convinced that the women of Turkey had earned and deserved their liberation. He propagated his views on women in his many speeches. He said, "Women are, and will be the foundation required to uphold the independence and honor of modern Turkey".

The introduction of a new civil law in 1926 based on the Swiss Code was the most important of Ataturk's reforms affecting the status of women. The civil law replaced religious marriage with civil marriage, made polygamy illegal and gave women equal rights of inheritance, guardianship and divorce. Previously, Turkish men could have as many as four wives at a time, and divorce them at will with no recourse to legal action.

As a prelude to full political rights, Turkish women voted for the first time in 1930 to elect and be elected to Municipal boards. Full political rights followed in 1934 whereby they gained the right to elect and be elected to the Parliament. Today, every Turkish male and female citizen who is 21 years old is a voter and can be elected to the Senate at the age of 40 and to the Congress at the age of 30. Legally, there is no discrimination against the election or appointment of women to public posts. This basic principle has been reasserted in the Turkish Constitution of 1961, in effect as of that date.

Education

In the field of education the number of girls enrolled in elementary, secondary and higher schools and universities is on the rise at an accelerated rate. According to the 1970-71 census figures

2,117,571	girls are enrolled in elementary schools
211,430	in secondary schools
63,893	in high schools
84,163	in professional and technical schools and
8,165	in universities.

However, although primary education is compulsory for all children between the ages of 7-14, only 50% of the girls

in this age group can attend school. This is due partly to the shortage of schools and teachers but also to social prejudice and economic pressure in the rural areas.

Professions

On the other hand, free access to education has enabled women to acquire various skills and enter many professions. Their salaries are based on equal pay for equal work as men. Of the 8,984,130 women between the ages of 15 and 65, 5,137,879 are working (1965 census). Among these working women there are 50,603 in the teaching profession. Today there are 114 women who are full professors at Turkish universities. Thirty of them are chairmen of departments. According to 1970-71 census there are 1566 women doctors. According to the 1973 statistical reports of the Turkish Ministry of Justice there are 149 women judges, and 1970 reports show that there are 5 women attorneys and 1592 women lawyers. The Ministry of Justice's statistical reports of 1972 show that there are 30 women public notaries. 1965 statistical figures show 350 women dentists, 4500 midwives and 6000 nurses active in their professions. Midwives operate in rural areas where the birth rate is high and there is a serious shortage of medical doctors. Efforts are being made to attract young girls to the nursing profession where supply is well below demand. Women of contemporary Turkey have excelled in music, literature and the arts. Over 2000 are active in these fields. There is a young generation of talented and able women in the performing arts, particularly in the theatre and ballet. The Turkish State Opera has among its primadonnas some of international renown and at least two who have more engagements abroad than in Turkey. The same can be said of the musicians. Some of Turkey's best ceramics artists are women who participate in international exhibits and receive the highest awards.

Today there are over 2500 women in physics, chemistry and related fields. Women architects and engineers take part in government projects for construction of dams, industrial plants and public buildings. The restoration of the famed Hisar Tower on the Bosphorus which took many years, is the achievement of a woman

architect. Another is in charge of the restoration of the Harem section of Topkapi Palace, in addition to several other historical buildings in Istanbul.

Women entrepreneurs, managers and administrators are holding executive jobs both in the public and private sectors. Women in white collar jobs number around 45,000. There are over 5,000 saleswomen, and close to 4,000 women are employed in communication and transport.

When Turkey entered the phase of planned development in 1963, the demand for skilled labor in industry began to increase as new plants and factories were opened. In 1965 the number of women workers in industry was close to 150,000. This number was almost doubled by 1974 and about one-half are abroad as foreign workers in countries like West Germany. The industries where women workers are concentrated include the textile industry, the garment industry and the food, beverage and tobacco processing plants. On the other hand, the number of women in services - around 25,000 in 1965 - has been decreasing, particularly in household services, as servants and charwomen transfer to industry where the work hours and pay schedules are more favorable.

Women in the Village

By far the largest portion of working women is in the agricultural sector where there are 4,835,987 women. Although they represent over 48% of the total labor force in this sector, most of them are unpaid laborers on family holdings. The high percentage is due to the fact that 66% of Turkey's population still lives in rural areas. However, this ratio keeps decreasing as there is a steady migration from villages into urban centers in quest of employment and better living conditions. It is perhaps surprising to know that the peasant women do not prefer the shift to the city where their conservative husbands are not too willing to allow them to work in factories. Also, scarcity of available training programs makes it very difficult for them to acquire the skills necessary for their employment in industry. Consequently many of them remain at home. One encouraging development in the rural areas is the revival of the cottage industries among women as a source of income. To a large extent this is the outcome of the expanding tourism

industry in Turkey which is creating new markets for indigenous handicrafts.

Women's Organizations

In addition to their regular work, career and professional women share the responsibility of leadership with the educated housewives in voluntary women's organizations. Social welfare, a Moslem practice of Turks for generations, is the major field of activity for women's organizations. On the other hand, special projects and programs on adult education and technical training, health, family planning, juvenile delinquency, assistance to village schools and child care are sponsored by women's groups operating in cities and larger towns. There are some organizations which are active on a national level. One of these is the Union of Turkish Women which is interested in promoting women's rights. There are also organizations which are internationally affiliated such as the Association of Turkish University Women, the Soroptimist Clubs and the Zonta. On the whole, however, Turkish women's organizations do not represent a united front nor are they an effective pressure group. Vital issues like the education of women voters, or upholding the social and legal rights of rural women have yet to become their major concerns. One reason why women's organizations have not developed into action groups may be that many women have identified themselves with mixed voluntary organizations, forgetting the issues which should be primarily the concern of women collectively.

In reviewing the status of women in Turkey, one should not forget to make a distinction between the urban woman and the rural woman. It is the urban woman who is in a position to make full use of her rights and privileges while rural women, who comprise 72% of the female population, are deprived to a large extent of the educational and economic opportunities available to city women. They live and work as dependents of their fathers and husbands; many times they think as they do and vote as they vote. Economic pressure and social prejudice force girls in villages to a secondary position when it is a choice between a boy and a girl for education. Early marriage for girls is

considered the best solution under these circumstances. The gap between urban and rural life is one of the urgent problems which confronts Turkey, but fortunately it is not a static condition. Integration is in progress due to state development plans and programs and the increasing mobility of the population.

In the political arena, it is hoped that Turkish women will utilize their political rights more fully. Since the attainment of these rights was not the result of a hard and long struggle as in most western countries, the majority of the Turkish women lack the background to be more active or aggressive in the field of politics. They need to campaign effectively in order to be elected to Parliament and be appointed to high public offices in greater numbers. Only then will they have a strong voice in the legislative and executive bodies of the State to see that the right laws are issued and implemented to improve the status of women, particularly of rural women. The whole of the agricultural sector in Turkey, for instance, is still not covered by social security.

Thus, the unveiling of the Turkish woman as described above, has transformed her from an anonymous being into the many faces of today: The modern housewife, the educator, the doctor, social worker, the awakening farm woman, the artist, office executive, the writer, factory worker, the technician, scientist, the congresswoman, and many more. They are all hard workers. In a country like Turkey where development is in progress women realize that their contribution is essential to accelerate this process and they are willing and able to share this responsibility with men.

Anna G. Edmonds, editor

United Church Board for World Ministries

Posta Kutusu 142

Istanbul, Turkey

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Dear Friends:

WOMEN IN THE NEAR EAST MISSION -- WOMEN IN TURKEY

The issues of the Women's Liberation movement bear upon the work of the Near East Mission in Turkey as they do upon all the work of the church around the world. Inequities and injustices in the place of women in society affect us all whether it is in the degradation of the individual who is considered to be little more than chattel or in the liberation of her as the key to the population problem. Ignorance, fear of change, stereotyped roles, and shirking of responsibilities by both men and women have all contributed to the inequities. At the same time we as Westerners are guilty occasionally of judging other societies by the standards we use (critically, to be sure) for our own; this is particularly noticeable in the field of women's rights. We tend to forget in our own narrow-mindedness that there can be an integrity in "women's work", and that one doesn't need formal education to develop strength of character. Perhaps this is a lesson that the modern Western crusaders could learn by scrutinizing the "inscrutable" East.

Although the women of the Near East Mission are foreigners in Turkey, the discussion of their work, their contributions, and their position is incomplete without reference to the women of the country in which they are living as each affects the other. Thus any article by foreigners on women in Turkey inevitably reflects differences between Turkish and foreign standards. In this article we have tried to identify the community under discussion; often the communities are a mixture, and from that mixture comes the value of the comparison and that of the influence.

Fifty people make up the present community of the Near East Mission; thirty of them are women. Everyone is active in the international community; most spend the major part of their working time with Turkish friends and colleagues.

Nineteen of the thirty women are married, and eight of them have children with them. All but four have formal responsibilities outside their homes, and those three are busy

volunteers in church and social service activities. All use their several skills in communities beyond their immediate responsibilities. Twenty are in school work (teaching, library, administration, school office work, after-school duties), two in medical work. One is studying the Turkish language, one is busy with publishing, and one is administrative secretary in the Mission Office.

Besides their responsibilities in the various Mission institutions and in their homes, they also use their time voluntarily in social service projects, in ecumenical work with church women, in community sports, and in a church choir. (The home responsibilities should not be undervalued: even for the single career woman much time goes into cleaning, laundry, ironing, cooking, entertaining. Not all of the women have regular outside help or modern conveniences like a washing machine.) Four women have worked at the YWCA affiliate in Istanbul, the Girls' Service Center, for a number of years as Board of Directors members, heads of committees and treasurers. Several are members of university associations, of Zonta, of Soroptomists, of executive committees of Turkish-foreign organizations. Almost all of the women have at one time or another helped with social service projects -- bookmobiles, literacy, crafts, family planning and well-baby clinics. Many of them have taught adult classes in English as a foreign language; some have taught music privately. Three are members of a society to protect the wildlife of Turkey, two have had responsibility for the work of the Community Crafts program that encourages village women to sell their knitted goods and help the low family income. Several have helped distribute food and medicine to needy people. Two spend some time soliciting money for the school; one finds recreation in sewing her clothes by hand (yes, even her coats and slip covers for her chairs).

They have the best of several contrasting communities and often find both the balance and the challenge of their work in moving among them. The wives are their children's homemakers and husbands' companions, and at the same time they carry on their professions in the schools or hospital or press. (It must be acknowledged that juggling home and work or community and self is not always easy, nor are there ever enough hours for it in any day. Some also feel an unfair pressure of conforming to Mission expectations in

the use of their time and energies.) All the women are equals in discussions and decisions affecting the institutions and Mission policy and also find leadership roles in the Turkish community. According to the size of the community they take time for formal church work: Sunday School teaching, choirs, church committees, inter-church arrangements, occasional preaching, and interpretation to the churches in the United States of the work of the the Near East Mission. They belong as privileged guests by reason of their own profession and/or their husband's to a part of the Turkish middle and upper middle class society and enjoy both the freedoms and the responsibilities of it. With their Turkish friends they work with many groups trying to better the living conditions of their neighbors. Their role is often that of the measuring stick against which others judge their progress, or of the catalyst generating a change in the program.

Both the women of the Mission and the women of Turkey are affected by the changes in the position of women in Turkey in the last fifty years. There is more freedom now than then for both foreign and Turkish women to move about Turkey -- particularly western Turkey which has seen many tourists. Turkish city women have increasingly fewer restrictions on their contacts with people outside their immediate family: the incoming mail of all the boarders at the girls' schools is no longer read by the principal to check the honorable intentions of the sender before it is delivered to the girl. The arts -- theater, dance, fine arts, music -- are somewhat more respectable professions for women than they were, although there are still Turkish families that conceal from the grandparents the fact that the children can play an instrument.

Ten of the women of the Mission now drive cars here, and four of them own their own cars. A woman -- either Turkish or foreign -- no longer attracts a string of comments as she drives through the crowded streets of Istanbul, and it is even fairly common to see a woman driving a man. However, the unpleasant attentions increase the farther away she drives from the urban centers. (It should be noted that fifty years ago several of the women of the Mission owned their own horses, but almost no foreigner drove any car in Turkey.)

Women have held positions of responsibility in the Mission and in Mission institutions almost since the beginning. They have been treasurers, medical officers, department heads, Mission officers, and once an "Acting Consul of the Allied and Neutral Nations". Unmarried women have frequently been principals of schools, but with one exception married women have not. The married women have found that their home responsibilities conflicted with the demands of administering an institution.

In a recent survey conducted among the women of the Mission, there is general agreement that Turkish women in professions are considered equal to men in their work and in their intellectual ability although there is not always equality of pay. Turkish women have found places in most of the professions: lawyers, teachers, doctors, dentists, singers, actresses, newspaper women, druggists, chemical and electrical engineers, pianists are among the careers noted in a superficial listing.

There are also some legal protections for women: there is a revised labor law protecting the rights of mothers who are working. Not only does the government help pay for the confinement, but it requires that the employer give time off for the mother to nurse her baby. Companies that employ a certain number of mothers must maintain a nursery for their children.

The situation of the village girls differs greatly from that of the educated city women. There is a similar, though not so marked difference, between the attitude of village men towards an educated foreign woman and that of upper class educated city men towards her. These are differences in terms of the respect of the total group, freedom to move about, opportunity and encouragement to be different; and of course there are individual variations dependent on personalities.

The survey brought out several examples of interest in the relationships among women in Turkey and between the different communities. Isabel Rudolph, a nurse in Gaziantep, comments on the social differences between the women in the cities and those in the village:

In Gaziantep there are two types of women with which I come in contact. There are those with some education

--the doctors' wives, nurses, and teachers. I'm sure these women all express themselves in their homes although they are still completely submissive to their husbands' opinions. I was interested in the opinion of a doctor's daughter expressed at a party which we recently attended. She is twenty years old, attractive, and works as a secretary. She was furious because of the rudeness of the men who all gathered in one area and had their own conversations. Most of them were doctors. Their wives sat together. They hardly knew each other, therefore had very little to say. Her final comment was, "I'll never marry one of them!"

Then there are the village women, most of whom can neither read nor write. Usually they can do beautiful handwork. Some that we have as patients show ill treatment and abuse by their husbands. A wife unable to produce children becomes a slave to the rest of the family and can do nothing about it. The Family Planning and Well-Baby Clinics conducted by Dr. and Mrs. Kaliher have brought out many heart-rending stories from these women.

Fay Linder teaches physical education at the American Academy for Girls in Uskudar. She reports:

When I first came to Turkey eleven years ago, in sports there were no women officials for the games or women coaches of school teams, let alone City Club teams like Beşiktaş or Galatasaray Clubs. Today, we see a few women officials in volleyball and table tennis, and more women coaching their school volleyball and basketball teams. This year we have even seen a woman coaching the Galatasaray Club girls' volleyball team.

Recently Frances Eddy, Mission Administrative Secretary, was a tourist in eastern Turkey. She came back with these observations on women there and on her own place in that part of the country:

The women of Ahlat don't know there is a Women's Lib movement; I wonder whether they know that legally they could vote -- if their men would let them. I was beginning to be conscious that I was seeing no women on the street of this village on the west shore of Lake Van when our driver from the next major town turned and remarked, "The women are never out on the street here; the men do all the shopping and all the visiting."

I saw one woman, shrouded in black, at the end of the business street with babe in arm going toward the house which was probably her own. A few days later in Van on the east shore of the lake -- a city of 50,000 people probably now -- we witnessed election day exercised by long lines of men before the polling places, but no women. My companion, a Turkish woman, wanted to ask politely where the women were to vote but got distracted and never put the question.

In slight contrast, one can find in Antakya (in western Turkey) not only two or three men's social clubs (one is a dining place for men, another a backgammon-and-beverage evening social center) but also a women's club to which my friend and I were encouraged to go for a change of eating place. The only men allowed there are husbands of the members.

At Bitlis I saw and chatted with women teachers in a primary school, young women of the community serving right there after graduating from the local teacher training institute; four out of the staff of six of that school are women -- young ones. I got the impression that more young women are studying to be teachers in the far eastern region and taking such roles quietly -- a pleasant change from the militant women of America, to my way of thinking.

The thrust of women's lib in the United States has been in the direction of greater freedom for women in work: better education, better positions, better pay, better working conditions, more freedom from household duties. This has tended to underplay the fact, as Roxy Barry in Tarsus points out, that,

Turkish women certainly use their home activities to express themselves:--their food preparation, hand-crafts, embroidery, knitting, etc. -- are ways quite unique to self expression. I think while Western women have this also that the Turkish woman's contribution to her family is really unique in these areas. The number of things a Turkish woman can do from scratch is very impressive, especially the village woman.

Mary Alice Shepard writes about a graduate of the Izmir American Collegiate Institute:

Ayşe is in interesting work which is most unusual for women in this country. She is a graduate in Business Administration from Robert College, and since the death of her father a few years ago has been running the rather extensive family farm outside of Akhisar. She manages not only her share of the inheritance, but that of her mother and her sisters as well. She drives a pick-up truck to her part-time job as Manager of Food Services and women staff (kitchen and cleaning) here at ACI, and puts off to the farm when the job here is finished -- raising a few eyebrows in the cloud of dust behind her! We visited her farm this summer and were impressed to see her driving the tractor, directing the various farm employees, discussing production and sales with the townspeople, and at the same time acting as our gracious hostess in showing us the property, letting us pick fruit from the trees and vines and tomatoes from the fields and feeding us a sumptuous meal. She is evidently well respected in the community of Akhisar as a farmer who sticks by her word and follows through on deals. She seems to know a great deal about various crops, how often fields must be cultivated and by what means, various methods of irrigation, how much labor force she needs for various harvests, what the wages are for various types of harvests (it varies with the crop, evidently), that if elementary school children come with their mothers to harvest you pay them wages equal to adult (but a little more for girls than boys -- because they stick with the job longer!) etc. She employs many population-exchange peoples (from Greece, Bulgaria and Yugoslavia) with sympathy and concern for their sometimes difficult social and economic adjustment to the Turkish community.

The totality of the work of a woman in the Mission appears in Sylvia Meyer's description of her responsibilities in both Tarsus and Istanbul and the lives she touches:

In Tarsus, what would most surely bring home to me how marvelously God had blessed me was the sight of rows of women toiling in the cotton fields in the unbearable heat of a Çukurova summer day. They represented to me the epitome -- short of actual slavery -- of drudgery and exploitation and hopelessness. What hope of "fulfillment" was there for women like these? And I would even say to

myself, "There, but for the grace of God, go I!" But I am humbler now, for I have met women for whom this toil which I could not accept for myself was opportunity, the chance to provide for the family needs during the unproductive times of the year. What condescension it was on my part to scorn their opportunity!

I am a secular missionary who followed the calling of my parents because I saw in it the opportunity, less easily found in other occupations, for husband and wife to work together while nevertheless finding separate opportunities to use their abilities: finding the unity of their life in the service of God and man, but the variety in the many ways each could express it. We both teach, but it is our blessing that our teaching is not just a source of income but rather only one facet of our total service.

My part in the music of the church service -- does it help people to worship? Those of us women who work together to prepare a Women's World Day of Prayer service out of the thoughts and prayers of women of other countries gain in fellowship with each other; does that service when it takes place bring the blessing of true worship to many unknown women of the city?

That stereotype of the woman's role -- the bringing up of the children with the often unwelcome chores it entails -- I must also accept with joyfulness: I cannot see how the other services can be used by God if they are given at the expense of the family He has given me. To do all this, I must accept help, and I do so, sometimes with a feeling of guilt that I am using another's service, but more often with the feeling that we can both find worth in our relationship -- Seher doing in the house what I could never do even if I had no other responsibilities (I am just not a born housekeeper, and she needs the work to support her family) and I doing in other ways what she cannot.

Elif Aslan worked for me in Tarsus, an efficient, quick worker who was handicapped by epilepsy; quick to learn new and different ways and new cookery, with the initiative to get together a meal for our family if I were unexpectedly delayed, yet never having had a formal lesson in the most elementary school subject. With a family of three children, an elderly mother-

in-law, and an ineffectual husband, she respected his position as head of the household yet provided for the family what he could not: It was her initiative and her wages that produced the four walls and roof that were their first one-room home, and added walls and rooms to it; that brought electricity to these rooms, and the water pipe to their door, and a bit of vegetable garden beside the house. She hasn't heard of women's lib and self-fulfillment and is too busy to bother about it if she did. But she is twice the person her husband is!

I have a valued green ceramic pot which I keep in remembrance of Zehra Hanım, for many years helper in the Maynards' home, cook in the teachers' kitchen, and provider of milk to the school families. She fought a gallant fight against cancer and seemed to win, but after a relapse death came in spite of the doctors' efforts and hospital care. This pot was her thanks to me for the inadequate visits I made when she came home from the hospital.

What she also gave me was the challenge of her life. The official wife amongst four, but childless, she had good and steady work and her wages helped support her husband and the other families. There was little enough love she experienced in that multiple household, but she kept with it and gave her love and care to her cows. Untrained and illiterate, once she had learned a new dish she never had to look it up or be told again how to make it. I saw her give a perfect press with a flat board on the floor and an old-fashioned charcoal iron to her husband's pants -- far better than I can ever achieve with a convenient ironing board and an electric iron. Though she had problems enough to make lesser persons give up in whining defeat and self-pity, she could find happiness and hold up her head in spite of squalid misery.

Here in Istanbul I have met other women who command my respect. Fatma Hanım of our Gecekondu knitting project, a typical village woman transplanted to the city, a dutiful wife and mother, runs a small shop and is a leader in Community Crafts. Although illiterate also, she is indispensable to the project: she knows who will do good work, who needs to be encouraged to do better, who should be dropped for incurably shoddy work, and

even who is turning in as her own work that which another has done. Where her own business is concerned, illiterate though she is, she knows exactly how much each woman owes her for goods she has bought.

As I think of all these women -- and others, too -- I cannot say, even of the humblest, "There, but for the grace of God, go I". Perhaps I should be saying, "Here, by the grace of God, are we all, each in a certain place. May we each find in that place opportunity to make of it something better."

The evils of injustice and oppression which the movement to improve the place of women is fighting cannot be glossed over in the appreciation of the values of these individuals. But it is also inappropriate to ignore the place of struggle and conflict in the total picture of liberation and final self-expression. The Near East Mission has undoubtedly contributed to the forces that have changed lives in Turkey, the lives of both Turkish and foreign women. Or perhaps this is the wrong emphasis: through the institutions of the Near East Mission people have been able to serve together, foreigner and Turk, Muslim, Christian and Jew, woman and man alike. This has been so since before the beginning of the Republic in 1923. These forces are still working through the Mission, often without spectacle or glamour, but rather in the daily meetings between people that bring about the change for all of us of more creative lives doing God's work.

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