

# Message

“The Treasures and the Tradition of ‘Lâle’ in the Ottoman Empire” exhibition is organized in celebration of 2019 Turkish Culture Year.

It was Sultan Mehmed II, the seventh Sultan of the Ottoman Empire, who conquered Istanbul, then known under the name Constantinople and renamed it in 1453. He had the Topkapı Palace erected in this imperial capital and made it the center of state administration. The Empire subsequently attained the peak of its power and glory under the rule of his great grandson, Süleyman the Magnificent (ruled 1520-66), and the wealth of the empire’s trade as well as rare goods from across the vast realm were brought here. Within the palace itself, the creation and design of precious works of jewelry flourished. During the reign of Ahmed III, cultivation of tulips and breeding improved varieties of this flower attracted great enthusiasm, and a period known as the Tulip Period (1718-30) came into being.

The tulip is known as lâle in the Turkish language. When spelled out by the alphabet used in the Ottoman era, this word becomes *Allah*, the name of God in Islam. It also becomes a word signifying the crescent moon, a symbol that appears on the Turkish national flag. For such reasons, the tulip came to be quietly revered as a symbol of religion as well as the state itself, leading to production of great abundance of objects in the form of tulips that implicitly expressed reverence for God. Tulips can be found depicted everywhere on the thrones, swords, caftans, and other objects that belonged to the sultans as well as on religious ritual implements, carpets, tableware, book bindings, and so on. This exhibition presents the first opportunity to perceive and understand the relationship between the power of the Ottoman Empire and the “lâle” (tulip) in a multitude of treasures from the Topkapı Palace Museum.

This exhibition also casts light on the friendly relations between Turkey and Japan that have been building since the Meiji era (1868-1912). The Frigate Ertuğrul was dispatched from Turkey to Japan in 1890, and sank in a storm off the coast at Kushimoto in Wakayama Prefecture. Many Japanese in the area did everything they could to aid the Turkish seamen, and the incident has become famous. On that occasion, Noda Shotaro traveled to Istanbul to present condolence money to the bereaved. He was followed by Torajiro Yamada on a similar mission. These actions formed a foundation for the development of friendship between these nations.

Turkey is located at the crossroads of eastern and western cultures and continues to attract many people from Japan today. It is our hope that this exhibition will further promote mutual understanding between Turkey and Japan.

In conclusion, we wish to express our profound gratitude to The Presidency of the Republic of Turkey and the Ministry of Culture and Tourism of the Republic of Turkey for the extraordinary understanding and consideration they have shown in our organizing of this exhibition, as well as to the Topkapı Palace Museum and other organizations involved that have generously loaned their precious works for display and unstintingly given their cooperation in academic matters. We also gratefully acknowledge the sponsorship of ITOCHU Corporation; Sompo Japan Nipponkoa Insurance Inc.; DAIKIN INDUSTRIES, LTD. (Kyoto exhibition); Dai Nippon Printing Co., Ltd.; Toray Industries, Inc.; TOYOTA MOTOR CORPORATION; Nippon Flour Mills Co., Ltd. and BIGLOBE Inc. For the special cooperation given by Turkish Airlines, for the cooperation provided by The Japan-Turkey Society, and for the efforts made by these organizations and the various individuals concerned to bring this exhibition to reality, we offer our heartfelt thanks.

The Organizers

## 寄语

为纪念2019土耳其文化年, 特此举办“土耳其至宝展 郁金香的宫殿 托普卡帕之美”。本展览通过展出来自托普卡帕宫的众多珍宝, 将成为第一个解读奥斯曼帝国的权势与郁金香关系的机会。

在土耳其语里, 郁金香叫“lâle”。用阿拉伯文字拼写时, 与伊斯兰教的神同名, 而倒过来读时它的意思又变成土耳其国旗上的象征“新月”。由于这个原因, 郁金香作为宗教和国家的象征受到崇敬, 诞生了为数众多的暗示着对神之敬畏的作品。从宝座、剑、卡夫坦, 到建筑装饰、宗教祭器、地毯、餐具、抄本以及书籍的装订等等, 郁金香无处不在, 使奥斯曼美术得以发展。

此外, 本展览还把亮点放在土耳其和日本自明治时期以来的友好关系上。1890年, 土耳其派来的尔图格鲁尔号军舰在和歌山县串本海面沉没, 事故发生后, 众多日本人奋力参加了救助。野田正太郎和山田寅次郎为了将义捐金交给遗属, 先后远渡伊斯坦布尔, 奠定了日土两国友好关系的基础。在本展览上, 山田寅次郎进献给苏丹的各种物品以及日本的美术光源品将首次回到故乡。

土耳其是如今仍令许多日本人着迷的东西文化的交叉点, 我们竭诚希望本次展览能够进一步促进土耳其和日本的相互理解。

最后, 向对本次展览会的举办给予了大力理解和关怀的土耳其共和国总统府、土耳其共和国文化观光部, 向提供了珍贵作品参展并提供了慷慨的学术性合作的托普卡帕宫博物馆等相关机构表示深深的感谢! 向提供赞助的伊藤忠商事、损保JAPAN日本兴亚、大金工业(京都展)、大日本印刷、东丽、丰田汽车、日本制粉、BIGLOBE各公司表示深深的谢意! 向提供特别协助的土耳其航空公司, 向提供协助的日本土耳其协会以及为本次展览会的实现付出努力的有关人士表示衷心的感谢!

主办单位

## 인사말

터키 문화의 해2019를 기념해 ‘터키 보물전 튜울립의 궁전 톱카프의 미’를 개최합니다. 본 전시회는 톱카프 궁전의 많은 보물들을 통해 오스만 제국의 권세와 튜울립의 관계를 살펴보는 첫 기회입니다.

터키어로 튜울립은 ‘라레(lale)’라고 합니다. 이 말의 철자를 아라비아 문자로 다시 바꾸면 이슬람교의 신의 이름이 되고, 거꾸로 읽으면 터키 국기의 상징인 신월(초승달)을 뜻하는 말이 되기도 합니다. 그러한 이유에서 튜울립은 종교적, 국가적 상징으로 몰래 숭상되었고, 신에 대한 경외심을 은근히 드러내는 작품이 많이 제작되었습니다. 왕좌, 검, 카프탄과 같은 술탄 관련 유물에서 건축장식, 종교 제사기구, 용탄, 식기, 사본, 서적 장정 등에 이르기까지 도처에 튜울립을 표현해 오스만 미술을 발전시켰습니다.

또 본 전시회는 메이지 시대 이후의 터키와 일본의 우호관계를 조명합니다. 1890년 터키에서 파견된 에르튀그를호가 와카야마현 쿠시노모토 만바다에서 침몰하는 사고가 발생했을때 많은 일본인들이 최선을 다해 구조한 일은 유명합니다. 그 당시 처음에는 노다 쇼타로(野田正太郎), 다음번에 야마다 토라지로(山田寅次郎)가 유족에게 기부금을 전달하기 위해 이스탄불로 건너가 우호발전의 초석을 다졌습니다. 본 전시회에서는 야마다 토라지로가 술탄에게 헌정한 물품과 일본의 미술공예이 처음으로 본국에 전시됩니다.

지금도 여전히 많은 일본인들의 마음을 사로잡는 동서문화의 교차로 터키. 본 전시회가 터키와 일본의 상호이해를 더 촉진시키기를 바라마지 않습니다.

마지막으로, 본 전시회의 개최를 위해 많은 이해와 배려를 해주신 터키공화국 대통령부, 터키공화국 문화관광부, 귀중한 작품을 출품해 주시고 아낌없는 학술적 협력을 해주신 톱카프 궁전 박물관 등 관련기관에게 깊은 감사말씀 드립니다. 그리고 협찬해 주신 이토추상사, 손보재팬 니혼코아, 다이킨 공업(교토전), 대일본인쇄, 도레이, 토요타자동차, 일본제분, BIGLOBE 각사에게 깊은 사의를 표합니다. 또 특별협력을 해 주신 터키쉬 에어라인즈, 협력해 주신 일본 터키협회를 비롯해 본 전시회의 주최를 위해 애써 주신 관계자 여러분께 진심으로 감사말씀 드립니다.

주최자