

## **Ismayıl Hakkı Baltacıođlu's Vision for Painting Education for Young People in the Ottoman Period**

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### **Abstract**

In this study, it was aimed to reveal the views of Ismayıl Hakkı, who was one of the important educators of the Ottoman period, on the teaching of painting and to evaluate his views in terms of today's painting education. The study was based on the documents written by Ismayıl Hakkı on the teaching of painting. These documents are his two different articles named "Resim Öğretmenin Yolu (The Way of Teaching Painting)" published in 1913 and the work "Resmin Usul-i Tedrisi (Teaching Methods of Painting)" published in 1915. The historical research method was used in the study. Historical research allows to learn and understand the events that took place in the past and to comprehend that the events that are taking place today, the situations that have arisen, and the existing views actually have a historical process. Since historical studies are based on documents belonging to the period, descriptive approach was preferred for data analysis in the study. The aim of the descriptive approach is to present the obtained data to the reader by staying as faithful as possible to their original form.

**Keywords:** Ismayıl Hakkı, Painting Education, Painting Teaching Methods

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## INTRODUCTION

The Ottoman education and training structure can be divided into two as the classical period and the modern period. In the classical period of the Ottoman Empire, primary school education was provided in non-state institutions called sıbyan mekteb (Ottoman primary school). In fact, sıbyan mektebs were not exactly primary schools, but rather Qur'an courses. In the modernization process that started with Mahmud II, education was also emphasized and modern civil schools began to be opened. In particular, rüşdiye (secondary schools) that started to be opened after 1839 are remarkable. The reflection of the modernization movement in education initiated by Mahmud II to primary schools began to take place with the Statute on General Education (Maarif-i Umumiye Nizamnamesi), which was issued in 1869. As required by law, the structure of primary schools managed by foundations was not touched, however, it was planned to open modern sıbyan mektebs affiliated to the state. In 1872, a primary school teaching with new methods was opened for the first time in Istanbul. What is meant by the new method was to change the course, tools and materials used<sup>1</sup> and to introduce new teaching methods that could make learning easier (Akyüz, 2013). This change can be considered as a reflection of the desire to modernize, that emerged for the purpose of strengthening due to the weakening of the Ottoman Empire. In the Ottoman Empire, the level that we can call as the primary education in the modern sense was exactly shaped in the XIX century. Thus, two terms for primary school emerged in the Ottoman Empire, which were sıbyan mektebs teaching with old methods and ibtidai mektebs teaching new methods. An important difference of sıbyan mektebs from ibtidai mektebs is that the concept of primary school was revealed in a close sense to the present day. Indeed, while the Qur'an and religion were taught in sıbyan mektebs, courses such as history and geography were included in the curriculum in ibtidai mektebs (Akyüz, 2013; Alp, 2016; Batır, 2014; Demirel, 2002; Nurdoğan, 2016; Vurgun & Engin, 2019). The painting course was included in the primary school curriculum after the Second Constitutional Era (Ismayıl Hakkı, 1331).

An important law issued for the organization of primary education in the Ottoman Empire was Provisional Law on Primary Education (Tedisat-ı İbtidaiye Kanun-ı Muvakkati), which was enacted in 1913. As required by the law, rüşdiye schools referring to secondary school and ibtidai schools referring to primary school were merged, and the primary education level was established in the Ottoman Empire (Tedisat-ı İbtidaiye Kanun-ı Muvakkati, 1329).

During the XIX century, education and training activities in the Ottoman Empire were modernized rapidly. In this century, modern schools were opened by the state and new methods began to be applied in teaching methods. Teachers' Training School for Boys (Darülmualimin), which was an independent teacher's training school, was opened for the first time in 1848 in order to educate individuals who knew modern techniques for the modern schools opened. In the following years, the number of teacher's training school was increased, teacher's training schools for girls were opened and teacher's training schools were expanded in the Ottoman geography. The opening of teacher's training schools was parallel with the desire to learn, teach and develop modern teaching techniques. Furthermore, the XIX century Ottoman period can be defined as a period during which educators worked on teaching methods and it was attempted to make these works widespread in schools. While the state was opening schools, preparing curricula and enacting laws in order to renew education, the Ottoman educators began to publish articles and books about teaching methods, and a process that had a positive effect on Ottoman education was initiated (Akyüz, 2013; Becerikli, 2019; Becerikli & Demirel, 2017; Dumanoglu, 2019; Erdem, 2013; Oruç & Kırpık, 2006; Kırpık & Oruç, 2006; Kodaman, 1999; Öztürk, 1998; Şanal, 2002; Ünal & Birbudak, 2013).

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<sup>1</sup> The renewal of course equipment was the inclusion of materials such as student desk, blackboard, chalk, map and earth globe, teacher's stand in primary schools in the Ottoman Empire. Indeed, students sit on cushions on the floor and did not use other tools in sıbyan mektebs, which prevented the facilitation of teaching (Akyüz, 2013).

One of the most important Ottoman educators was Ismayıl Hakkı (Baltacıoğlu) Bey<sup>2</sup>. Ismayıl Hakkı, like other educators, conducted various studies on how to provide better education and produced works. While he was working as a teacher in the teacher's training school, he attempted to ensure that preservice teachers would comprehend the methods he knew about how to make teaching better. Ismayıl Hakkı, who wrote his views on how teaching should be done, also conducted significant studies on painting (Ata, 2000; Baltacıoğlu, 1998; Demir, 2018; Dikici & Tezci, 2002; Giorgetti, 2008; Kolçak, 1968; Obuz, 2015; Tozlu, 1989).

While Ismayıl Hakkı was working as a teacher in İstanbul Teachers' Training School for Boys, he was sent to Europe to conduct research on pedagogy and handicraft teaching in Europe, mainly the center of France upon the request of the principal of the school from the ministry of education. Ismayıl Hakkı had contacts in France, England, Belgium, Switzerland and Germany in Europe. He was influenced by the painting studies of a primary school he visited during his trip to Germany, and his observations in this school, with his own words, constitute the basis of his views on his "personal and creative method in the teaching of painting". When he returned to the country, he took on the duty of course overseer in the teachers' training school for boys. Thus, he had the authority to how the courses were taught. With the authority provided by his duty, he was a pioneer in the application of the modern techniques he had learned in the paintings to be made in the teachers' training school. He entered into deep research in order to be able to write better what he had learned about the teaching of painting in Europe, and he collected various sources and wrote his first articles on the subject called "The Way of Teaching Painting". His articles were published in the journal *Yeni Fikir* in July 1913 and August 1913. Then, upon the request of the Ministry of Education, he published his work titled "Teaching Methods of Painting" by expanding the aforementioned articles. This work was published by the ministry of education and distributed to schools (Baltacıoğlu, 1998).

The importance of Ismayıl Hakkı's determination of the methods to be applied in the painting courses in the teacher's training school can be expressed as the possibility of training teachers who would adopt his understanding of painting and that these teachers would teach the methods he believed in the schools they would attend. Furthermore, the distribution of the work he wrote to other schools paved the way for teachers to benefit from his work in the teaching of painting. Thus, it would not be wrong to say that the ideas of Ismayıl Hakkı had an effect on schools in terms of the teaching of painting in the Ottoman Empire. From this point of view, Ismayıl Hakkı's articles were important especially because they were distributed in schools by the ministry, and it was believed in the present study that it was necessary to reveal his approach to teach painting through his studies entitled "The Way of Teaching Painting" and "Teaching Methods of Painting".

### **Scope of the Study**

The present study addresses the articles written by Ismayıl Hakkı in 1913 and his views on the teaching of painting for young age groups in a part of his work, that he derived from his articles and was published by the ministry of education in 1915. In his studies, Ismayıl Hakkı focused on issues such as the age of painting education, the purpose of painting education, the teaching of painting in schools, in what style painting should be taught and how painting should be done. Based on this context, in the present study, the views of Ismayıl Hakkı on the teaching of painting were discussed and also evaluated according to today's understanding.

## **METHOD**

The historical research method was used in the study. Historical research is the systematic collection and evaluation of data in order to describe, explain, and thus understand the actions and events that took place in the past. Historical studies enable people to become aware of what happened

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<sup>2</sup> Since there was no surname law in Turkey at the time when Ismayıl Hakkı conducted these studies, the surname "Baltacıoğlu" is not used in the text. The surname law was enacted in 1934, and after this date, Ismayıl Hakkı took the surname Baltacıoğlu.

in the past, learn how things were done in the past, and aim to show that the events taking place today are actually a process of the actions and situations that emerged. Furthermore, the report, which is produced as a result of historical studies, constitutes a literature on the subjects that researchers will study. The aim of educational history studies is to describe some aspects of the past in relation to education and/or school (Fraenkel et al., 2011: 535-536).

### **Data Collection Tools**

Since the study was conducted using the historical research method, documents were used as a data collection tool. The documents used in the study were composed of Ismayıl Hakkı's article entitled "The Way of Teaching Painting" and work entitled "Teaching Methods of Painting" on the teaching of painting, and various copyright works.

### **Data analysis**

In this study, descriptive approach was preferred as the data analysis method. The descriptive approach can be realized by staying as faithful as possible to the original structure of the data collected in the studies (Wolcott, 1994). In this context, the researcher stayed faithful to the data obtained from the works written by Ismayıl Hakkı.

## **RESULTS**

Only Ismayıl Hakkı's views on the teaching of painting for young age groups will be included in this section.

### **Ismayıl Hakkı's Views on the Teaching of Painting**

Considering the Ottoman civil schools, the inclusion of the painting course in the lowest level corresponded to the late periods. Until 1913, when Ismayıl Hakkı wrote his work and articles, painting course started to be taught from rüşdiye schools (secondary schools). Ismayıl Hakkı believed that the painting course should be taught from primary school<sup>3</sup> and even claimed that children started to paint on their own from the age of three and had ties with painting. He expressed that the children of all ages painted according to themselves and held the views that painting courses should be given from an early age, just like the language education given to gain habits from an early age, that children's painting skills would improve as they painted, and that children's painting skills would fade if they were not familiarized with painting at an early age. So, according to him, what was the purpose of teaching painting in schools and what should it be? He argued that the aim of raising painters would not be pursued by giving painting courses in schools and that the main purpose of the painting course is to develop children's hand and intelligence skills and to raise thinking, sensitive and strong-willed individuals (Ismayıl Hakkı, 1329a; 1331).

Ismayıl Hakkı considered the paintings made by thinking as more important than the beautiful and bright paintings (ornamentalists, decorations) in his painting courses, and he found it significant that the child should see the object well and describe what he/she sees well instead of drawing beautiful lines and shadows. Furthermore, he criticized the understanding of painting teaching in Ottoman schools and stated that only students who could draw well were appreciated, however, the important thing was not to draw well in children, but that a good view should be provided. Here, he criticized the teaching of painting in the Ottoman Empire and stated that "the most admired student in us is not the one who sees and makes the best, but the one who paints the most beautiful and most ornamented pictures, whether he/she sees them well or not". It is very important to dwell on the

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<sup>3</sup> Along with the Provisional Law on Primary Education (Tedisat-ı İbtidaiye Kanun-ı Muvakkati) enacted in 1913, primary and secondary schools were merged under the primary education level. Thus, a 6-year primary education level was established (Tedisat-ı İbtidaiye Kanun-ı Muvakkati, 1329). Ismayıl Hakkı's statement in his work indicating that painting should start from primary school actually express the necessity of starting it from the first grade.

difference between seeing and looking. The main thing is to examine and analyze nature and to paint by thinking about it, not the cute, fancy, decorated, or pretty-looking one (Ismayıl Hakkı, 1329a; 1331).

He categorized the painting in four ways as a result of his studies and what he read. He named these categories as painting made by looking directly at an existing thing, painting made by rote independently of an example, imaginary painting made through imagination, and creative painting with a plot involving imagination. Ismayıl Hakkı detailed his categories as a concrete painting if the subject consisted of animals, people and objects, as abstract painting or geometric painting if it included measure and geometry, as mechanical paintings if geometric paintings consisted of machine paintings, and as embellishment (ornamental) painting if the paintings included decorations. He emphasized that all the types of painting he expressed should be taught in schools and considered that each type would be beneficial for the development of the children. He indicated that painting from nature allowed the child to see the object well and to think about it, that painting made by rote allowed the repetition of memories and dreams about the object and embedded the memories firmly in the memory, that the type of imaginary painting developed the imagination and even that imaginary painting is a source of happiness and that many things would be missing from one's happiness if imaginary painting was not made as a child, that creative painting developed creativity in the child's perception, provided the child with the ability to reveal objects that are unique in nature, and had benefits such as preparing for art education. Moreover, he stated that geometric paintings allow to think and imagine on abstract shapes, that concrete painting improved the ability to evaluate external objects, that mechanical painting not only gave an idea of education but also prepared it for industry and commerce, and that embellishment painting improved both the creativity ability and the perception of beauty. Therefore, he believed that children and young people should learn all these painting styles (Ismayıl Hakkı, 1329a; 1331).

Considering the Ottoman schools, only one type of painting was taught, which was criticized by Ismayıl Hakkı. He stated that there was only painting from nature was taught, therefore, the benefits of other types of painting could not be utilized. He stated that showing only paintings from nature in the Ottoman Empire was not suitable for the developmental characteristics of children. He considered that it was appropriate for children to have imaginary painting made from the youngest ages and even to paint only imaginary until the age of eight and nine and he emphasized that they could not paint from nature until this age. He argued that a tendency towards painting from nature would emerge as children made imaginary paintings. He even recommended that children should be left free to paint by themselves until they were seven or eight years old, that it would be more appropriate to give them the opportunity to paint as they wished, and that a subject should be determined for those who were older and teaching painting on that subject. While he criticized the teaching of a single type of painting in the Ottoman Empire, he also expressed his views on what kind of role the teacher would take while making students in schools paint. He expressed his criticisms on the role of the teacher in the Ottoman education system, and expressed a very serious criticism that they were behind in painting teaching, as in all courses in schools (Ismayıl Hakkı, 1329a; 1331).

He indicated that teachers corrected and beautified the paintings made by the students in schools, this method was wrong, however, it was believed that this way of teaching was correct. In fact, it did anything other than beautifying the students' paintings that weren't beautiful. By stating that the corrections made by the teacher in order to beautify the picture did not have any contribution, he emphasized that the teacher should take a role so that the students could benefit and contribute to their development, and he did not find the corrections made by the teacher to beautify the painting suitable for the development of students. According to him, the teacher should not touch the student's painting and should take the role of a guide for the students to find out their mistakes. He also recommended that teachers should appreciate not the beautiful paintings of the students but the ones that were found to be beautiful should be appreciated even though the lines in the paintings were bad (Ismayıl Hakkı, 1915).

Ismayıl Hakkı suggested the idea that a teaching from easy to difficult should be preferred in painting, and he explained what was easy and what was difficult according to his own opinion. According to him, it was easier for the child to draw the concrete than the abstract. Therefore, he found it appropriate to teach the concrete ones as a priority and to show the abstract paintings in the future during the teaching of painting. He also expressed differences according to each class in the concepts of concrete and abstract paintings. Based on the child's perception, he evaluated the fact that something was both easy and difficult, in which every object had easy and difficult lines, even if painting would be started with the concrete one. He indicated that the human figure drawn by a child was not only at the same level as those drawn by students studying fine arts in higher education, however, it was not necessary to choose the objects according to the grade level, but by drawing the same objects in each class, it should be ensured that the children make increasingly difficult lines according to their development. Indeed, the concept he used here is maturation. He stated that the child's perception in painting step-by-step could develop and mature according to age development. He taught that the children's drawing ability and ability to perceive objects would develop according to their age and development, and therefore, drawing on the same objects every year would contribute to the developmental stages of children. He emphasized that it would be sufficient to draw objects containing the main shapes in the paintings, and that while painting a bird or a fish, there was no need to paint all fish or birds, and that a single main shape should be used. He also mentioned that if there were no living examples of the pictures to be made, or if there was no living example, stuffed animals should be brought to the classroom, and he approved that the toy should be brought to the classroom if it could not be found, and he stated that the toys attracted more attention of the children in the lower grades. He recommended that if the toy could not be found, the mud mold should be made by the teacher and that the student should paint on this mold. He also indicated that it was necessary to abandon the painting of objects that could not be reached. If the class was small, he considered that it sufficient to have one sample, and if the class size was large, he found it more appropriate to divide into groups and have a painting done on several samples. Thus, he thought that the difficulty of examining a single sample in large and crowded classrooms would be facilitated. Furthermore, he indicated that the teacher should have an encouraging role in making painting courses not only in classrooms, but also in nature and at home, and that even outside of the painting course hours, children should go out to the schoolyard and paint only in the way they desired. Thus, the painting would not only stay in the classroom, but also would play a constant role in the child's life (Ismayıl Hakkı, 1329a; 1329b; 1331).

He defended the method of discovery with questions, that the Ottoman educators used in many courses (Oruç & Kırpık, 2006; Kırpık & Oruç, 2006), which was called as the discovery method in the painting process. If a duck was to be drawn, he did not find it sufficient to bring a sample of the duck to the classroom, and it was introduced making the student discover the features that the student could not pay attention to with questions as a correct technique. He indicated that the students would be able to look at the duck more carefully and discover the duck before making their painting before starting the painting, by asking questions such as the differences between the length and width of the duck, how its duck bill was, what was the head of its duck bill, how the duck's neck was and how many times its duck bill was, how its feet, body and back were. However, he emphasized that it should be kept in mind that there may be changes based on the abilities of the children according to the age and class category, and that the questions could be changed according to different situations (Ismayıl Hakkı, 1329a; 1331).

He criticized that the teachers made students start painting with charcoal and they did not prefer the use of paint, and he argued that the use of paint was appropriate from the child's early age and that there was no need for a hierarchy like using charcoal first and then paint. He found it more appropriate for children to use colors and paints and learn paints by using them since they love them, and he believed that it would also make the children happy. Although the most suitable paints for children were pencil paints, he recommended that they should use paint materials such as watercolors and pastels as they get older (Ismayıl Hakkı, 1331).

One of the issues mentioned by İsmayıl Hakkı was the issue of painting by looking at the pictures. He indicated that painting from pictures was not appropriate in terms of the teaching method of the period, however, painting only from nature was against the spirit of the work, and that it was necessary to benefit from the paintings of famous painters in accordance with the nature of the work, and that it was not possible to observe the lines and shadows of the paintings made by the painters in nature, and therefore, imitating the paintings of the painters could contribute to the teaching of painting. In particular, he described painting from pictures as a course to complete the knowledge of painting rather than a teaching method (İsmayıl Hakkı, 1329b; 1331).

He further deepened the subject by asking the question whether children should be made paint with their imagination or based on their observations in nature, or whether they should be made paint by copying a painting. Since İsmayıl Hakkı was a pedagogue, he was an intellectual pedagogy with knowledge on the tendencies of children according to their ages. In addition to examining the trends of the period with regard to painting, he knew how to evaluate the situation not only in teaching painting through painting, but also in terms of the psychological and physical development of children. Indeed, it can be said that he determined that making children to make painting from pictures was not wrong practice by his determinations in this direction. He indicated that the children had a serious tendency to draw on pictures by copying them with thin paper, and they preferred this style of painting more, and even the most talented people preferred it. In fact, he mentioned that the child's doing this is not a messy, vagrant method, but a tendency to add something to the child, and that the knowledge of painting was gained not only by drawing concrete objects but also by copying them. Therefore, he thought that it would be appropriate for the teacher to apply to this method from time to time. He supported his own views by stating that it was compatible with Herbert Spenser's statements about the painting and that Spenser was also recommended to copy from the painting. However, the purpose of teaching painting in schools was not only for children who could draw on samples, but also for children and young people to gain shape memory about the main shapes that can improve their memory. Therefore, he also argued that students gained the skills to paint what they wanted to draw by rote, without a sample. He says both painting should be done and it should be memorized. To this end, he suggested that the repetition method should be used and that repetition was the most important method for memorization, however, he emphasized the memorization of the painting by expressing that the painting should be made from the sample first and that those that were not made from the sample should not be made by rote. He also used a criticism to strengthen his views on this subject, and stated that some painters had very high skills in painting on a sample, but when he was asked for a description or a drawing, he found it difficult to visualize and draw it in his own mind. It may not seem correct that İsmayıl Hakkı described those who painted by looking as good painters, but it should be taken into account that he observed the painters of the period and offered ideas in this direction (İsmayıl Hakkı, 1329b; 1331).

The first pictures of a child were from the side profile and in two dimensions. He could not paint three-dimensional, voluminous forms. He had difficulty in painting especially from the front profile. He drew the feet of a figure drawn from the side, or the chair that needed to be drawn in three dimensions, in two dimensions. In fact, he stated that the child did not have a developed perspective, and he did not find it right for children to start perspective education at a young age, and that even if perspective education was given to young children, children could not comprehend the subject. Since it included a lot of technical information, he found it more appropriate to explain certain perspective subjects only after the age of 9-10. He stated that not giving perspective education after these ages would lead to problems in children's painting of voluminous images of objects correctly and would cause deficiencies. He recommended that the first perspective courses should be based on objects and observation, and argued that it would be appropriate to show how perspective was by observation and examination before three-dimensional objects were drawn. He argued that if it was not done, basic perspective knowledge could not be understood. For instance, a flower pot should be shown and explained from every angle. It should be shown that there can be thousands of different positions and thousands of different vase drawings, depending on the viewer's point of view (vanishing point and horizon line). Furthermore, the shapes that the vase would take in each position should be described. It

can be shown not only on the vase, but also on almost everything in nature, animals, plants and everyday use items (such as a mug, lamp, chair) (Ismayıl Hakkı, 1329a; 1329b; 1331).

After the definition of perspective and explanations, the teacher should definitely show them by drawing. Learning cannot be completed if these drawings, which are completely based on technical knowledge and measurements, are not explained by drawing. The drawing of a three-dimensional form and how to draw it in scale must be shown. Because the human brain cannot do this kind of drawing without receiving education. (Ismayıl Hakkı, 1329b; 1331).

The draft (sketch, preliminary work) should only describe what is intended to be drawn, with as few elements as possible. Detailed draft drawings should be avoided. Because the student may tend to imitation instead of getting ideas from them. Instead of a detailed over-described drawing, sketchy drawings outlining the outlines that will give the student an idea of what is what should be made (Ismayıl Hakkı, 1329b; 1331).

## DISCUSSION AND CONCLUSION

Ismayıl Hakkı (Baltacıoğlu) was an important figure in the history of pedagogy in Turkey in terms of his views on education. He worked as a teacher during the Ottoman period and gave various conferences to popularize his ideas. One of the works written by Ismayıl Hakkı was his work on the teaching of painting. It was distributed by the Ministry of Education as a supplementary book to schools in order to contribute to the implementation processes of painting teaching and teachers. Therefore, the articles he wrote and his work that he produced by expanding his articles showed that his ideas found application phase in schools. Furthermore, the possibility that the teachers he trained would be influenced by his own ideas can be considered as evidence that his views were conveyed to more people. While there is no independent study on Ismayıl Hakkı's views on the teaching of painting, when his views are compared with today's education, the validity of his discourses, even after a century, is a subject worth discussing.

Ismayıl Hakkı believed that painting education should be started from an early age and found it correct to include painting lessons in the formal education system as of primary school. He believed that children would gain a habit as they made painting, and if painting was not taught at an early age, giving it to children in their later years would leave them behind in art education. Furthermore, he also indicated that by giving painting lessons, children's hand and intelligence skills would be developed and argued that it would contribute to the training of sensitive individuals who thought. Ismayıl Hakkı made extensive explanations on how and at what age the art education to be given to children would be applied (Ismayıl Hakkı, 1331). Nowadays, there are similar approaches in the arts education given to younger age groups. Each individual has different developmental characteristics at different stages of life. Accordingly, education and training programs should be organized by taking into account the readiness and maturation levels of individuals depending on their developmental characteristics. Especially while giving art education, the feedback expected from children varies according to their developmental stages, and the art educator should be aware of these differences. For instance, according to Piaget's Theory of Cognitive Development, as long as a child does not reach sufficient maturity, no matter how much education he receives, he will not be able to return the education. "Children may have difficulties in artistic learning (especially in the field of technical knowledge and skills) when they are forced to learn the subjects presented in an environment that is not suitable for their developmental characteristics in art activities" (Artut, 2017, p. 39). In this context, it is very important for an educator to have information about the linear developmental characteristics of children. It should also be noted that each student may have different developmental characteristics.

Ismayıl Hakkı found it seeing, noticing and analyzing valuable rather than the child's ability to draw well. He expressed the role of the teacher on the student as a guide and did not find the official correction of the teacher correct. He considered that it was correct for a teacher not to correct the student's drawing and that the student's paintings should be appreciated even if they were bad. Whether the teacher should interfere with the painting student's work is still a controversial issue.



Interfering with the student's painting may result in a constant need for a teacher. However, showing the mistakes made by the student while painting without any intervention by the master/educator/teacher with minor interventions may cause the learning to be incomplete, which does not only mean that the painting is depicted correctly, but also that it learns to see correctly. Just as it noticed, corrected and developed mistakes since childhood in all areas of life. Furthermore, he focused on the practice of the teacher, whom he considered as a guide, to have the student discover the picture to be drawn. The understanding of learning through discovery, which was expressed as the discovery method in the Ottoman period and adopted in many courses, is a method that is also valid in today's education. Ismayıl Hakkı appears as proof that a method used today was also used a hundred years ago. It would not be a wrong statement to say that education is a process work, there are methods from the past to the present, and these are perhaps tried and better constructed and still exist today.

By dividing the painting into various types, his students mentioned the necessity of learning the more difficult lines step by step every year and making the lines suitable for the age group. He considered that the type of painting, that he described as imaginary painting, must be done from an early age, and even that it was appropriate for children to paint only imaginary until the age of eight or nine, and he claimed that they could not paint from nature until these ages. However, according to his criticism, only nature paintings were made in Ottoman schools. He kind of rebelled against the understanding of painting teaching of his time. He went further and recommended that children should be left free to paint until the age of seven and eight, that it would be more appropriate to give them the opportunity to draw as they wished, and that a subject should be determined for the older age groups and taught on that subject.

Among the age groups addressed by Ismayıl Hakkı, the age range of 7-9 is called as (schematic period) today. In this period, the schemas in the child's mind develop in direct proportion to the socio-cultural environment in which he lives and the education he receives. The transfer of this development to a two-dimensional surface proceeds in a healthy way, not only by increasing the creative environment of the family and the teacher, but also by providing the students with critical thinking, making activities to improve their visual intelligence and examining nature and the environment (Kırıçoğlu, 2014).

He adopted a teaching style from easy to difficult for painting and recommended to first start painting with concrete since he described concrete painting as easier. He indicated that the child's perception in painting step-by-step could develop and mature according to age development. He taught that the child's drawing ability and ability to perceive the object would develop according to his age and development and therefore, painting every year over the same objects would contribute to the developmental stages of the child (Ismayıl Hakkı, 1331). "According to Smith, writing and drawing are parallel behaviors. Just as writing has an alphabet and teaching writing from simple to difficult, the same simple to complex path is followed in teaching art. The student first learns the straight line, then the curved line, and then the combined forms of them, thus, gains the ability to draw structures with the correct ratio" (Kırıçoğlu, 1991, p. 19).

He criticized that the teachers made students start painting with charcoal and they did not prefer the use of paint, and he argued that the use of paint was appropriate from the child's early age and that there was no need for a hierarchy like using charcoal first and then paint. He found it more appropriate for children to use colors and paints and learn paints by using them since they love them, and he believed that it would also make the children happy. Although the most suitable paints for children were pencil paints, he recommended that they should use paint materials such as watercolors and pastels as they get older. Although the ideas of Buyurgan & Buyurgan (2001) regarding that color is very important in conveying emotions support Ismayıl Hakkı's ideas about paints, they also claimed that, like Ismayıl Hakkı, children did not have artistic concerns and enjoyed working with colors and paints.

One of the issues mentioned by Ismayıl Hakkı was the issue of painting by looking at the pictures. He indicated that painting from pictures was not appropriate in terms of the teaching method

of the period, however, painting only from nature was against the spirit of the work, and that it was necessary to benefit from the paintings of famous painters in accordance with the nature of the work, and that it was not possible to observe the lines and shadows of the paintings made by the painters in nature, and therefore, imitating the paintings of the painters could contribute to the teaching of painting. In particular, he described painting from pictures as a course to complete the knowledge of painting rather than a teaching method (Ismayıl Hakkı, 1329b; 1331). Nowadays, the most criticized way of painting is painting from photography. Photographs can only be used on the condition that the painter paints in a way that breaks the effect of the photograph, that is, saves perspectives and viewpoints from the lens effect, as in nature. One of the main reasons for educators who reject copying is that it will affect the child's creativity. They argue that it will lead to an imitative way of thinking. Moreover, every child is inevitably influenced by great works of art. Gombrich asks, "Is there ever a pure eye, virgin hand in the world that has not been influenced by the paintings and works of art before it?", therefore, there is also the opinion that it is possible to benefit from the works of the masters in terms of learning, not imitation (Kırıçoğlu, 1991, p. 198-199). This second view is compatible with Ismayıl Hakkı's view that sample pictures can be used.

The views put forward by Ismayıl Hakkı in the paintings based on embellishment are parallel with today's understanding. While he considered embellishment difficult for children to perceive, he found embellishment useful in teaching simple geometrical figures in the pictures. Indeed, the paintings based on embellishment are present especially in our traditionist/traditional arts. All of them are the forms either with an abstract or abstract understanding, and many of them are forms and versions transformed from nature. At this point, it is almost impossible to teach this kind of traditional understanding to children at primary level. This kind of education can only be started for children who are oriented to this field and whose perception is strengthened after the naturalism period. In our country, this education is provided in departments related to fine arts and traditional arts in universities. Instead, more geometrical structures that can turn into more fun can be done for younger children.

It can be said that Ismayıl Hakkı's recommendations to have students draw pictures not only in the classroom but also outdoors is another view that is compatible with today's understanding (Ismayıl Hakkı, 1329a; 1329b; 1331). Indeed, almost everything in nature, indoors or outdoors, is the material of the painting student. It is not possible to complete painting learning when stuck in certain times and places. Painting should become a way of life for the student and he should be able to draw at any time. He should be able to envision in the mind, if not actually, in thought. Without this, the artistry skill cannot be improved. According to Buyurgan & Buyurgan, (2001), the child should benefit from museums, works of art and its surroundings not only in the school environment but also outside the school.

Ismayıl Hakkı emphasized that there may be great differences for the perspective education (two-dimensional-three-dimensional voluminous forms) according to the ages of the children. He emphasized that drawings that require technical knowledge should only be explained after the age of 9-10. Then, he explained in detail that objects could be drawn with their voluminous images and what needed to be done to be able to draw them. He recommended that the first perspective courses should be based on objects and observation, for instance, a flower pot should be shown and explained from every angle. The points of vision should be shown in different ways. It should be applied to all animate and inanimate objects. After these experiences, the student should be taught with sketches (sketch-preliminary work) by drawing animate and inanimate objects.

When Ismayıl Hakkı's views on perspective are associated with today's understanding, it can be said that children have the capacity to give an idea about the size of the objects in their drawings from the age of four. However, these calculations are far from accuracy up to a certain age. The arm, head and torso proportions of a human figure vary according to the age of the child. In the drawings of young children, the arms can be long, the head small, and vice versa. Accurate drawings are tried to be achieved in the period of visual realism after the age of eight (Yavuzer, 1997). "The perspective understanding, which children have developed gradually since early ages, can reach a conscious

maturity only under the control of the art educator, especially in painting studies carried out at the level of secondary schools". It can be taught in detail for older age groups how to draw different images of objects in volume from different perspectives and how nature itself and the depth within it can be accurately drawn on a two-dimensional plane (Türkdoğan, 1984, p. 93).

This study addresses the views of İsmayıl Hakkı (Baltacıoğlu) on painting education. The study revealed the similarities between today's painting education and today's ideas about painting education more than a century ago. The views of İsmayıl Hakkı, who touched on many issues related to education in his own period, about painting education were evaluated. The study has contributed to the literature about the studies that reveal the ideas of İsmayıl Hakkı, who had an important place in the history of education in Turkey, in terms of the teaching of painting, and the limits of his importance in terms of painting education in the Ottoman period were determined. Furthermore, the study is an indication that education may have similar ideas from the past to the present.

## RECOMMENDATIONS AND LIMITATIONS

Within the framework of the results obtained from the study, various recommendations are given below.

In the study, İsmayıl Hakkı's understanding of painting teaching in the Ottoman Empire and how he might have affected the Ottoman Empire were emphasized. It can also be investigated whether İsmayıl Hakkı carried out similar activities in the Republican Period and what kind of contribution he made to the painting education in the Republican Period.

The program related to teaching painting in the primary school curriculum was included in his memoirs, therefore, although we see that a state had an effect on educational activities throughout the country, the studies to determine whether this primary school curriculum was in the Ottoman or Republican will contribute to revealing the exact extent of the effect of İsmayıl Hakkı on the teaching of painting in the history of Turkey.

In the study, the views of İsmayıl Hakkı on painting teaching in the Ottoman Empire were discussed. Although İsmayıl Hakkı had views on many subjects in terms of education, new studies on his views that have not been addressed before, just like the teaching of painting, can be conducted by different researchers.

The present study addressed the works of İsmayıl Hakkı on the teaching of painting in young age groups. One of the limitations due to the nature of historical studies was the difficulty of identifying detailed documents and findings about events in the past. Two articles and one work of İsmayıl Hakkı on the teaching of painting could be found. However, it is known that he gave various conferences. However, while it was possible to reach the documents related to the different subjects of these conferences, no documents related to the teaching of painting could be found. Furthermore, he also mentioned in his memoirs that he wrote the program related to the teaching of painting in the primary school curriculum. However, it could not be determined which primary education curriculum this curriculum was. There was no opportunity to conduct an oral history study since İsmayıl Hakkı is not alive, and in his series called *Hayatım (My Life)*, in which he wrote his memoirs, he did not give much detail about what he did about the teaching of painting. Therefore, the study was conducted on only two of his articles and one of his works.

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