

Comparative Analysis of Ahmet Hamdi Tanpinar's Travels to European Countries

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Abstract

Ahmet Hamdi Tanpinar (1901-1962) is one of the most controversial authors in the 20th century Turkish literature. Literature critics find it difficult to place him in a school of literature and thought. There are many reasons that they have caused Tanpinar to give the impression of ambiguity in his thoughts through his literary works. One of them is that he is always open to (even admires) the "other" thought to a certain age, and he considers synthesis thinking at later ages. Tanpinar states in the letter that he wrote to a young lady from Antalya that he composed the foundations of his first period aesthetics due to the contributions from western (French) writers. The influence of the western writers on him has also inspired his interest in the materialist culture of the West. In 1953 and 1959 he organized two tours to Europe in order to see places where Western thought and culture were produced. He shared his impressions that he gained in European countries in his literary works. In the literary works of Tanpinar, Europe comes out as an aesthetic object. The most dominant facts of this aesthetic are music, painting, etc. In this work, in the writings of Tanpinar about the countries that he travelled in Europe, some factors were detected like European culture, lifestyle, socio-cultural relations, art and architecture, political and social history and so on. And the effects of European countries were compared with Tanpinar's thought and aesthetics.

Keywords: Ahmet Hamdi Tanpinar, Europe, poetry, music, painting, culture, life

Introduction

Ahmet Hamdi Tanpinar is a person who left his mark with his sophisticated personality in the 20th century Turkish literature. Although he first appeared with a poetic identity, later as a novelist, storyteller, shortly as an artist, in the following years he was recognized as an academician. It is an indisputable fact that Tanpinar varied from that period authors with his profound worldview and knowledge. He devoted himself to education from his childhood, despite the fact that he was born in the east he read the works of the western intellectuals, and he was one of the writers who admired the Western culture. Although he desired to go to Europe, which he knew from the books, he could not go there due to his busy working life and financial problems. Later, he managed to go to Europe after the entering political world at the age of 52.

Tanpinar went to Europe four times throughout his life and stated his impressions of Europe in his diaries and letters. His letters by Zeynep Kerman and his diaries by İnci Enginün and Zeynep Kerman were published into a book and presented to the reader after the death of Tanpinar. These authors stated that Tanpinar had a strong desire to write when he was in Europe (Enginün & Kerman, 2007, s. 15). In this study, Ahmet Hamdi Tanpinar's experiences, observations, art and socio-cultural life in Europe will be tried to read from his diaries and letters.

Tanpinar first set out from Istanbul on 1953 for Paris. He later traveled to Belgium, Holland (6th to 13th of July/1953), England (25th of July to 8th of August/ 1953), Spain (15th to 29th of September/1953), Italy (3rd of October to 6th to November), consequently returned to Istanbul on the 6th of November. He went to Europe for the second time to attend the International Congress of Filmology and stayed there from February 11th to March 4th, 1955. His third trip to Europe was again, with the intention of attending a congress and happened between the dates of August 28th and September 4th, 1957.^{***} Tanpinar also visited Vienna after he went to Munich to attend the 16th International Congress of Orientalists.

^{***} In his diaries, he first mentioned it as 24th International Congress of Orientalists, then as the 16th.

Tanpinar's final and longest-lasting trip to Europe took place by means of the one-year scholarship given by the Rockefeller Foundation. The artist who set out from Istanbul on June the 26th, 1959 to Paris had been in England from July 28th to August 28th, in Switzerland in February, in Portugal from May 15th to 26th, finally returned to Istanbul on June 8th, 1960. (Enginün & Kerman, 2007, p. 15).

Ahmet Hamdi Tanpinar's European dream which had existed since 1936 finally came true in 1953. He has also compared the sense of art and socio-cultural life in Europe among European countries, and from time to time with his own culture as well. After having been in Paris, Tanpinar made cultural comparisons. "Paris gave Tanpinar the opportunity to compare two different cultures and civilizations. Therefore, this city is beyond his own horizon, the opposite side of his civilization (İşin, 2003, s. 43)."

Ahmet Hamdi Tanpinar's Observations on Art and Socio-Cultural Life in Europe

Besides Ahmet Hamdi Tanpinar is well known not only due to his poems and novels in Turkish Literature, but he also draws all attention towards himself that he has construed in the branches of arts crafts like painting, music, architecture etc. It is a writing that to the comments. Ahmet Hamdi Tanpinar is a very serious European affectionate, so one can easily notice the reflections of music and paintings that belong to Western cultures in his literary works written before 1953. When Tanpinar first travelled to Europe in 1953, he tried to see the origins of the paintings that he had seen in catalogues before.

On April 21, 1953, Tanpinar noted that he has been in Paris for three weeks. During these three weeks, it is known that Tanpinar changed four hotels and saw quite a lot of artifacts, visited some districts. Tanpinar emphasized that he collected a lot of things from the environment, and stating that with such little experience no one can see and recognize the whole Paris. In his letter to Adalet Cimcoz, dated April 6, 1953, after emphasizing the beauty of Paris, he reported that the daily life was equal to that of Istanbul when it was compared economically.

Tanpinar expressed that painting that was common in Paris bases on two fundamental issues. That period's painting was under the influence of two different movements of thought, which painters were working on conventional and unconventional paintings. Tanpinar said that the supporters of conventional paintings in Paris were those who think ahead and appreciate it. He also underlined that, non-figurative and abstract painters had been claiming that development was indispensable. Tanpinar mentioned the names of the districts that hosted in some paintings in Paris in 1953. Tanpinar stated that someone could see places where elderly and young painters were drawing paintings in the neighborhoods such as Montparnasse, Saint-Germain, Trocadéro, Faubourg Saint-Honoré and Seine (Enginün & Kerman, 2007, s. 56) Tanpinar had a serious interest in painting and music. He built his poetic genre on these two basis mainly. He interpreted the arts in museums and painting exhibitions which he visited in Paris. The notes that he took constituted the sub-structure of some of his articles (Erdoğan, 2009, s. 88)

Tanpinar gives information about a big strike which starts in Paris in a letter which dated 15th, 1953 he wrote it to Adalet Cimcoz from Paris May. Tanpinar accepts as praiseworthy of Paris people who shows patience, caution and without grievance condition to the strike. Tanpinar drew attention to the advanced social life in France by emphasizing the French's trust in the government and compliance to the system. He also pointed out that insurances that all people from all classes have, increases in wages, non-working days and the few number of working hours have made French people careless (Kerman, 2007, p. 84).

Tanpinar mentioned in his notes which dated May 24-25th, 1953 that he attended Bach concerts that was organized in Notre-Damé, Paris. He got used to the alien feeling of turning to the origin of his own self and being this close to it by the virtue of the music he had listened in this grand place. Tanpinar regarded the life he had lived in Istanbul as a loss after all the artistic pleasures he experienced in Paris (Enginün & Kerman, 2007, p. 59). He mentioned in his notes that the difference of socio-cultural life in Paris have over those of other countries and cities is that here, life flows on in a normal pattern till two a.m in the morning (Kerman, 2007, p. 91).

Between the dates of July the 6th to 13th, 1953, Tanpinar went to Brussels and from there - to Holland. *Even though he did not admire the cities much, the museums he had visited in those places had left him enamored* (Enginün & Kerman, 2007, p. 67). On June the 6th, Tanpinar had his dinner in a diner located in La Grand-Place in Brussels and pointed out the magnificence of this place, mentioning that not even in Paris there was not such an old-town well-preserved. In his diaries, he mentioned that he visited the Cathedral of St. Michael and St. Gudula in Brussels on July 7th. He also wrote down that a painting of Peter Paul Rubens (1577-1640) was being maintained here in this Cathedral. Another one of expeditions

Tanpinar made in the name of art in Brussels was to the Museum of Fine Arts. He noted down that here he saw works of Rubens, Rembrandt and Bosch. After attending modern Belgian art exhibition, Tanpinar's experience made him form the idea that *just like all the other little nations, Belgium would by all means lose its own artists and unavoidably remain as a small, local place next to France* (Enginün & Kerman, 2007, p. 68).

Due to the health issues he experienced, Tanpinar mentioned his doctor Laroza, whom he met in Paris. Laroza was an intellectual man and Tanpinar enjoyed having conversations with him on art, music and literature. (Okay, 2012, p. 213). In fact, when compared to Tanpinar, Laroza was so sophisticated that it would be regarded as a strange thing in our culture. In his noted dated May 24th-25th, Tanpinar listed the cities and places he had visited along with Laroza in his diaries: "Canal, Saint-Louis Hospital, Saint-Germain-des-Prés, Delacroix workshop, Luxembourg Café, the church in Gare de l'Est'de, exhibition in Rue des Invalides". Tanpinar admired the church he saw in Gare de l'Est for its exterior mosaic tiles and architecture and commented on the paintings and stained glasses there saying they are from very early 18th century (Enginün & Kerman, 2007, s. 60-61). It is known that Tanpinar went to Brussels after attending Dufy's art exhibition in Paris on July 5th, 1953. His criticism on Dufy's art was affirmative. According to Tanpinar, Dufy was an artist who knew how to simplify and who could play with colors so well that it arouse much astonishment (Enginün & Kerman, 2007, p. 67).

Ahmet Hamdi Tanpinar argued that Belgians are merchants. The main motivation for Tanpinar's way of thinking was that Brussels had a royal palace, a parliament and only stock markets rather than entertainment venues. Even theater is about monnaie (money) for Belgians. Tanpinar defined the Belgian as people who have no interest in their museums and art and only play cards in Cafés (Enginün & Kerman, 2007, p. 68). One of the cities Tanpinar has visited in Belgium was Bruges. He described this city as the city of woodworking and lace making. Tanpinar considers Bruges as a smoothly running city where "good old things fell between the cracks" and which has "the world's fairest and most equal distribution of income". And the natural landscapes of water, willows and swans are unquestionably perfect (Enginün & Kerman, 2007, p. 71).

To sum up Tanpinar's thoughts on the cities he had visited in Belgium, he expressed that he liked Gand, Bruges the most. Tanpinar was of the opinion that Belgians wanted to build big cities, but they were not successful as they built those cities too close to Paris. He lastly visited Ostend in Brussels. Tanpinar remarked that this city which is established between a sea and a lake offers a lifestyle more suitable for tourists. The muddy sea, the sound of the wind and water, the extremely wealthy bakers and businesses displayed the true essence of the city. Tanpinar mentioned that just like it was throughout Belgium, people here were also not so concerned concerning art. He pointed out that most people of its people were not aware of the city's fantastic art museum (Enginün & Kerman, 2007, p. 71).

As it is understood from his notes dating back to July 9th, 1953, Tanpinar had also been in Holland. Tanpinar admired Holland for its nature and the care its people show for art. For Tanpinar, Holland is a country which is at the disposal of greenery and water. During the time he had been in Holland, Tanpinar visited art exhibitions and museums and unlike Belgium, he had the opportunity to see a great number of art centers and artworks. In his note dated July 15, it is seen that he had a special day in Amsterdam with a person he later forgot the name of. Tanpinar points out that the city of Utrecht reflects peace, prosperity and felicity. He also stated that the cows, grass and the smell of milk he came across while passing to Rotterdam was truly a landscape of Holland. Tanpinar had visited Van Gogh Museum, Musée de Amsterdam and he took notes of the paintings he saw. Abundance of artworks he had seen in the museums of Holland especially catches the eye.

Tanpinar went to London on July 25th, 1953. Just like he did in other cities, the first places he visited were the museums. Albert Museum, National Gallery, Marlow, Windsor, Hyde Park were the main places Tanpinar visited in London. Tanpinar argued that no dream could ever be this beautiful after he watched swans fly. He summed up his views on Hyde Park in those words: "Its mist makes one feel as if he is looking at the world through a pearl (Enginün & Kerman, 2007, p. 89)." The notes that Tanpinar took during his London trip was mostly about the paintings he had seen in museums. The main reason Tanpinar attached that much importance to painting was the Western idea that painting art nurtures the works of literature (Özcan, 2002, p. 9). In his first trip to England, he did not visit that many places other than London. Tanpinar described London of 1593 as extremely crowded, yet not compensating order. He summed it up like that: "Streets in London are like nightmares. Double-decker buses, streets are as crowded as beehives, and the city never sleeps (Kerman, 2007, s. 113)." Tanpinar pointed out that unlike Paris, London did not have cafes and people did not waste time.

In a letter he wrote to his friend Sabahattin in August 4th, 1953, Tanpinar pointed out the manifestation of social and cultural life in England. He emphasized that the people in England did not have idle street lives. But rather, he observed that the

English lived orderly lives, worked and had things to do. Tanpinar pointed out that the cultural life in England changed dimension in the evenings. The city's three, four hundred theaters and auditoriums would be bustling with people. Tanpinar argued that the English have a taste in music. He attended the concerts of Mozart and Ravel and, to say it in his words, those concerts made him love England. He said that England was a thousand times richer than France in terms of cultural, social and economic aspects and the nature it has (Kerman, 2007, p. 259).

As it is seen in his notebook, Tanpinar planned to go to Italy after he returned from London to Paris. In his notes dated August 14th, 1953, Tanpinar pointed out that political and social conditions in Italy started to turn into a mess and everything was not smooth sailing in France either. Tanpinar compares France to a partially rotten fruit. According to him, France's biggest heartache was the Communist Party and that was the reason France couldn't regulate its left movements and obtain the social development (Enginün & Kerman, 2007, p. 92). Tanpinar reported in his notes dated August 15 and in the letter he wrote to Adalet Cimcoz, dated August 9th-17th, that the strike in Paris had still been going on. He also remarked that not only the strike was affecting the social and cultural lives of the people adversely, but it also harmed the country's economy. He mentioned that the metro was shut down, bus service was stopped and because they were unemployed, the people wasted their whole days in cafes (Kerman, 2007, p. 111).

On September 14th, 1953, Ahmet Hamdi Tanpinar went from Paris to Spain. What made him happy in Madrid was scenery and museums. Tanpinar emphasized that the places he passed by in Spain, the lamps that were lit in the windows, the small apartments and the deserted streets all had a particular aspect that reminded of Arabic and even Anatolian architecture (Enginün & Kerman, 2007, p. 104). Tanpinar stated that unlike Holland, Belgium, England and France, the customs passport transaction here was more difficult and took longer. He stated that when he entered into the borders of Spain, everything from civilization to landscapes had changed. He also pointed out an aspect of Spain that was similar to us: Its diners had pictures of generals hung on their walls (Enginün & Kerman, 2007, p. 105). Tanpinar argued that the Spanish did not have stability. And to him, the cause of that was that Spain only had a capital city for the last four centuries. One of his findings that reflected the social life in Spain was that in the capital city, Madrid, the power was cut until half past seven in the morning with the intention of saving electricity. After indicating that the Spanish laid all their hopes on America, Tanpinar reported that the awaited mutual agreement had been signed.

In his museum expeditions that he made in Spain in the name of art, Tanpinar came across the works of Goya, the famous Spanish artist. The only thing satisfied Tanpinar in this trip was to know Goya (Enginün & Kerman, 2007, p. 107). His thoughts on bullfighting were particularly negative. He described it as an inhumane act of people who show no sympathy for animals and use them for their own wrongful enjoyments. *On my last day in Madrid, I have witnessed the death of a young small bull that had a godlike beauty. I have never seen such a pointless, inconsiderate action happened before* (Kerman, 2007, p. 120).

The place Tanpinar most admired in Spain was the Primate Cathedral of Saint Mary of Toledo. Tanpinar regards this place as the full reflection of Spanish history and struggle. *No other place could show what a change in taste is like, better than this Cathedral does. There is a suffocating feeling stemming from too much wealth, a deadlock... The treasure of the cathedral: a stack of fortune piled up by innocence that lasted for a history...* (Enginün & Kerman, 2007, p. 109).

Even though he did not mention it in his diaries, it can be deduced from his letters that Tanpinar had been in Italy in September, 1953. Rome, Naples and Florence were among the cities Tanpinar had visited in Italy. Tanpinar mostly laid emphasis on the beauty of Italian gardens. "Gardens of Italy are very beautiful and Florence is more beautiful than anything. Heaven knows I have started to fear Venice; if Florence is like this who knows how Venice is like? I have never seen a city like this. It resembles a silver boiler. It purified the things within it (Yazan & Karışman, 2000, p. 162)." Tanpinar's opinion on the city of Rome was that due to its disorganization, one could get lost at any time. One is exposed to the power of past in a city that has a two thousand five hundred year old history. Tanpinar mentioned that the fountains and town squares were serene and beautiful. According to him, if there is a place where fountains are watched under the rain, then it has got to be Italy. Tanpinar pointed out that at every step you could come across a palace, if not a fountain (Kerman, 2007, s. 122).

Ahmet Hamdi Tanpinar went to Paris, Europe between the dates of February 11th and March 4th, 1955 as second time member of the International Congress of Filmology. It is observed that he did not take any notes down in his diaries during this time. His last note during this time was on February 11th and the next one was on May 6th. Thus, there is not much information on this Europe trip of Tanpinar's. However, he briefly included his thoughts on Paris in letters he wrote to Adalet Cimcoz, dated February 14th and 28th, 1955. In the first letter, Tanpinar highlighted the beauty of Paris and emphasized

that the music, painting, art, prosperity of economic life and French language were things that were beyond perfection and out of reach (Kerman, 2007, p. 126).

He went to Europe for the third time to attend a congress. He went to Munich between the dates of August 28th and September 4th, 1957 with the intention of attending the International Congress of Orientalists. He then visited Vienna. There are no notes in his diaries regarding Tanpinar's third and shortest trip to Europe. However, some information on his trip to Munich could be seen in a letter he wrote to his brother Kenan in September 1st, 1957. Unlike his other letters, Tanpinar started this one without addressing anyone and referred to himself as a third person, writing with a style of irony. Even though Tanpinar went to Europe shortly after the Cold War, he did not stress in any of his notes or letters the socio-psychological state of Europeans or the post-war reconstruction labor taking place throughout the countries. It is highly likely that during his stay in Europe, Tanpinar had observations about the post-war situation, however, it is known why he did not write about them. Tanpinar kept abreast of the social issues and political developments in Turkey particularly in his last travel to Europe. In fact, it is detected that there are notes focusing on Turkey in letters he wrote to his friends as well as in his own diaries. Although Tanpinar was closely interested in politics, in his travels to Europe he refrained from writing about his thoughts on the current situation. In a letter he wrote to his brother, Tanpinar stated that the people of Munich had slowly been recovering from the tragedies of the World War II, getting their normal life back and starting to rebuild the ruinous cities in August, 1957 (Kerman, 2007, p. 290).

Ahmet Hamdi Tanpinar's longest and last trip to Europe took place between June 26th, 1959 and June 8th, 1960. Tanpinar, who lived in Europe with Rockefeller Foundation scholarship for a year; got the opportunity to travel to England, Switzerland, Portugal and Paris. Because of the discomfort that both the money troubles and the diseases had caused, Tanpinar did not succeed in realizing the plans he had made on this trip. In his note dated November 1st, 1959, he reported that the new fiancée of the Iranian king was also there in the theater that he had gone to in France. After noting that Parisians had been very kind and attentive to the Iranian princess and also mentioning the incident where princess' car was taken under siege by strikers, Tanpinar passed on the issue without putting too fine a point on it (Enginün & Kerman, 2007, s. 163). Because of his health problems on his last trip, Tanpinar had to go to the hospital frequently. It is determined that Tanpinar had been trying to go to art days, painting exhibitions, ballet and plays organized in Paris at times when his health was better. Tanpinar regarded the art of theater in which the materials are humans as being superior to other arts (Tanpinar, 2014, p. 83).

He also regarded the monarchist system of the French as a reflection of the truth and summarized the situation of French people with this analogy: "You know the well-bound books, even when their covers are ripped off their shapes stay the same. French, as well, is brought up with this kind of discipline and decency (Kerman, 2007, p. 201)." Tanpinar links the principle that distinguishes Europe from Eastern cultures, to the idea of liberty underlying the freedom given to people in their jobs.

Tanpinar wrote a letter to Adalet and Mehmet Ali Cimcoz from London on 9 August 1959, telling about what his trip to England contributed to him. During his stay, Tanpinar closely observed the social and cultural life of England and sought to summarize the lifestyles of the English and their perspectives on the world in his own words. Tanpinar says that these English people, whose clothing, industry, and practices we know of also have sides we have yet to discover. Tanpinar attributed the nationalist side of the English to the fact that they are a nation who call their country 'home'. His thoughts on the English's social and cultural lives were as follows: They are a community made up of very kind people who know how to listen and never quit saying the word which is always an indication politeness: "sorry". He argued that the taste of imperialism suggested an idea of greatness to England. He also stressed that the English not only sought greatness, but also the beauty. The artist expressed that greatness influenced beauty and it was possible to see this influence in many squares of London (Kerman, 2007, p. 139).

According to him, English were people who did not enjoy the beauties they owned. He was of the opinion that due to the laws and regulations that shape social and cultural life, people were not living their daily-lives comfortably. Tanpinar pointed out that unlike those in Paris and Istanbul, cafes and diners in London were only open on certain hours of the day (Kerman, 2007, p. 293).

In his note dated March 15th, 1960, Tanpinar summed up his view on the English's perspective of social life. *The English find themselves in senseless things, in nothing and they live like that. This happens throughout Europe. But the English's is of a different kind. It is a peace of people with fulfilled lives* (Enginün & Kerman, 2007, p. 175). Ahmet Hamdi Tanpinar mentioned in his notes the literary works he was writing and the ones he intended to write. He also noted down the

uneasiness he felt about the political disorder that was happening in Turkey. It is seen that he went to Spain for the second time in May 17th, 1960. Tanpinar emphasized that some things that he saw in Spain seven years ago had changed. The only thing satisfied him in his previous trip to Spain was the Prado Museum. It is also a place he got in no time flat in his second trip. He stated that, however, due to the construction the museum was under and the disorder it caused, he could only see a couple of paintings of Goya and Velazquez (Enginün & Kerman, 2007, p. 183).

Tanpinar stressed in his letter dated May 20th 1960 letter to Adalet Cimcoz that the Spanish are elegant people. Tanpinar pointed out in the same letter that with regards to economy Spain was so rich and affluent that it could not be compared to Turkey. However, he emphasized that this country that had such wealth had its welfare level reflected only on a couple of streets and the limit was it, unlike other European cities. Tanpinar argued that Spanish pleasure was comprised of ponds with fountain, poor statues and nice gardens (Kerman, 2007, p. 193).

It is detected that Tanpinar gave information about recent developments in the art of movie in Paris in his letter to Adalet Cimcoz, dated July 20th 1959. Tanpinar stated that in the days he was in Paris movies that attracted the Parisian the most were the Russian generated ones, especially Einstein movies (Kerman, 2007, s. 134). Tanpinar shared his thoughts on French movies in another letter he wrote to Mrs. Adalet on December 11th, 1959. As it can be deduced from his writings, he did not like French movies and said the reason for that was that there were too many dialogue scenes (Kerman, 2007, p. 162).

Conclusion

Ahmet Hamdi Tanpinar paid attention to the Western artists (literary persons, painters, musicians, architects, sculptors etc.) of his time and that came before. He admitted to his readership that he was influenced by Western artists when building the foundation for his sense of aesthetics. Even before he went to Europe, he was a well-read writer who had acquaintances of different cultures and who also wrote about it. Tanpinar often compared the East to the West in his scientific studies and literary works. The Western view of art and culture, the importance given to artists and individual living conditions had always been elements that caught his attention. He dreamed of visiting the place that the West always had in his thoughts. Even though he yearned for going to Europe which he admired so much, he could only realized this at the age of 53. He had been in Europe four separate times. He communicated his own interpretation of the art, culture and social life he observed to his readership.

As a lover of art, Tanpinar had visited the museums in every city he had traveled to. He mentioned his admiration for Paris, the first city he visited in Europe, in his letter to Adalet Cimcoz. He had seen numerous artworks in this city and gathered plenty of information. That the streets of Paris are filled with books and paintings caught Tanpinar's attention. He talked about French language as something that is too beautiful and out of reach. He also stressed that he admired the routes, the cafes and the people of Paris. He highlighted that the daily life in France is similar to Istanbul in terms of economy. Besides that, he remarked that the weather, the smell, the color and the sound of Paris are identical to those of Istanbul. Tanpinar mentioned his affirmative thoughts on the Parisian art of painting and music in his letters.

It is mentioned in his diaries that he admired the museums he visited in Holland and in fact, they left him enamored. Tanpinar was impressed with the interest shown to art by the Hollander. He points out that he also liked the nature of the country.

Tanpinar's impressions of Belgium are slightly different to that he had of other countries. Fascinated by the historical magnificence of the Grand-Place of Brussels, he stated that not even in Paris was there a town-square like that. Besides that, he expresses that unlike the people of other countries, the Belgian did not pay attention to art, were not aware of the fantastic art museums in the city, cared more about money and instead of taking an interest to art they played cards in cafes. They had to pay to go to theaters as well. Even though he did not like Brussels, Tanpinar admired Bruges and described this city as "the world's fairest and smoothly running city".

Tanpinar went to Madrid, Spain in 1953 and expressed that the things that made him happy there was the landscape and museums. He likened the city's architecture to Arabic and Anatolian architectures and pointed out that trains, little streets and a plenty of other features were identical to those of Anatolia. Tanpinar's negative thoughts on Spain were centered on bullfighting, customs passport transaction that was more difficult and took longer unlike in Holland, Belgium, England and France and power being cut until half past seven. He stressed that when he went to Spain for a second time in 1960, he saw that the country had developed economically.

Tanpınar, who had visited Italy in 1953, mostly laid emphasis on the beauty of Italian gardens. His thoughts on Rome were that it is a disorganized city full of fountains and palaces.

In 1957, Tanpınar went to Munich, Germany and stayed there for a week. He expressed his views on the city in a letter he wrote to his brother. He mentioned that after the World War II, the ruined buildings were being rebuilt. It is also seen that he complained about the fact that Munich was an expensive city and the German did not know French or Turkish. While he stated that he visited four museums and twelve art galleries in Munich, he did not make a further comment about it.

Tanpınar's impression of England was quite positive. While he visited the museums in London, he took down the names of the paintings he admired. In a letter he wrote to a friend, he described London as a city that "never sleeps". He also expressed that the English were neat people who did not waste time and in the evenings, hundreds of theaters and auditoriums of the country would be bustling with people. In another letter of his, he mentioned that England had contributed to him in many aspects. He stated that he was impressed by the English's way of living, worldview and nationalist side. When Tanpınar compared England to France, he pointed out that England was thousand times richer than France in terms of cultural, social and economic aspects and the nature it has. Tanpınar's negative thoughts on England were that the English did not benefit from the beautiful environment they were living in. He thought that English laws were limiting the people's daily lives. He complained about the fact that even diners were only open at determined hours.

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