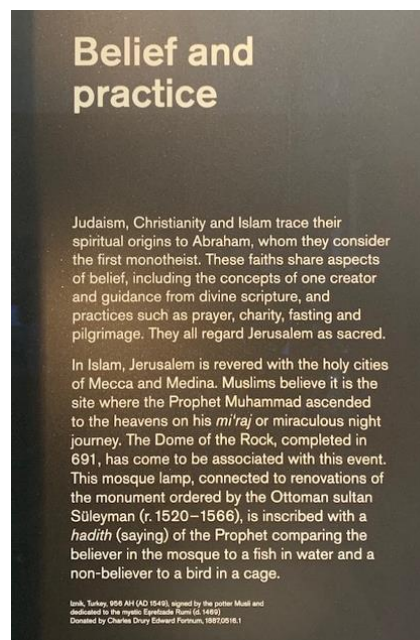
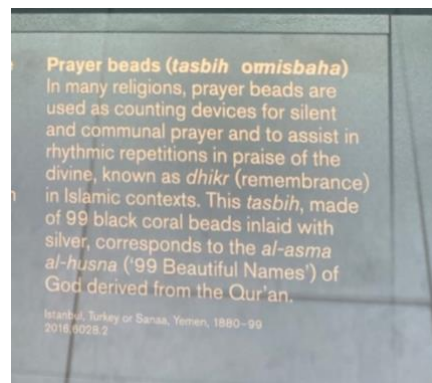


EXAMPLES OF ARTEFACTS ON DISPLAY

During the fieldwork, artefacts exhibited in the three museums were photographed. Since it is not possible to include images of all the displayed artefacts and their labels, only some examples are provided below. Since labels of the Seljuk artefacts displayed in all three museums do not indicate that they belong to the Seljuk Dynasty, only the Ottoman artefacts exhibited, and their labels, are included here.

THE BRITISH MUSEUM





3. Dish with Mary and Child

Mary is the most prominent female figure in the Qur'an and the only one identified by name. Both the annunciation and virgin birth are mentioned in sura 19, *Surat Maryam* which is named after her. This dish, probably made for a Christian patron in Ottoman Turkey, depicts the Virgin and Child framed with sprays of tulips and carnations. In Islam, Jesus is recognised as a prophet and a 'mercy from God' (Qur'an 19:21).

Iznik, Turkey, about 1650
Donated by Sir Augustus Wollaston Franks, 1890,0716.12



8. Dish with floral motifs

From the 1500s to 1700s, naturalistic flowers and plants appeared in the arts of Turkey, Iran and India, in part thanks to a thriving local garden culture. The carnations, roses and tulips painted on this dish are featured on a number of objects from Ottoman Turkey. Such floral schemes became hallmarks of the dynasty. Design templates from the palace were widely distributed and copied, resulting in a shared stylistic language amongst the arts of the period.

(8) Iznik, Turkey, 1550-60, bequeathed by Miss Edith Godman, G.112



12. Blue-and-white mosque lamp

By the 1400s, Chinese-inspired ornament was fully absorbed and standardised within Islamic visual aesthetics. Motifs included peonies, lotus flowers, cloud bands, dragons and phoenixes. This Turkish mosque lamp (12) combines Chinese-inspired motifs and a blue-and-white aesthetic with Qur'anic inscriptions (61:13). The dense floral patterning may be visual metaphors of the gardens of Paradise mentioned in the Qur'an.

Iznik, Turkey, about 1520, bequeathed by Miss Edith Godman, G.4



11–13. New languages

Arabic is a Semitic language, but Persian, Turkish and Malay originate from different language families. They had to adapt the Arabic script in order to represent sounds not present in the Arabic language. The verse of poetry in *naskh* on this tile (11) compares the moon unfavourably to the beloved: 'who is the moon to sit in the same place as you?' Around the neck of the Iznik jug (12) are verses from the Ottoman poet Revani (d. 1524).

The *jawi* script on the silver bowl (13) uses Arabic letters to write Malay and other languages of Southeast Asia. The text states: 'This is from His Highness the Sultan Maharaja Diraja Yang Dipertuhan'.

- (11) Kashan, Iran, 1200–1300
Bequeathed by John Henderson, 1878, 1230.561
- (12) Iznik, Ottoman Turkey, about 1600
Bequeathed by John Henderson, 1878, 1230.468
- (13) Kelantan, Malaysia, 1800–1900
Donated by Mrs Beatrice Satow, As1963.01.1



5. Plate

Though not an integral part of Islam (and sometimes even frowned upon), astrology was practised at every level of society throughout the Islamic world. People placed symbols of the zodiac on objects of all types. This plate features the *shir u khurshid* (lion and sun) motif, which represents the zodiac sign Leo.

Turkey, about 1500
Bequeathed by Miss Edith Godman, G.123



The Ottoman world: tulips and turbans

1453–1924

The Ottomans established a distinctive court style that appeared on objects made across the empire. One of their greatest artistic achievements was the glorious pottery of Iznik, a centre of ceramic production established in the 1480s that continued for over 200 years. Over time, Iznik potters introduced different shapes, styles and colours, culminating in the 1550s with a brilliant red and a range of floral motifs, including the tulip, whose introduction to Europe led to 'Tulipomania'.

The Ottoman elite, including Muslims, Christians and Jews, all commissioned and consumed products such as Iznik ceramics. The Armenian inscription on the base of this ewer commemorates 'Abraham, servant of God, of Kütahya.' Kütahya was a thriving town under the Ottomans, with many Armenian Christians residing there.

Iznik, Turkey, inscribed and dated 958 in the Armenian calendar (AD 1510)
Bequeathed by Miss Edith Godman, G.1



1. 'Miletus' ware
 The term 'Miletus' has been given to a group of wares probably made at Iznik, but which have been found at various sites in Turkey, including Miletus. Typical of the type, this bowl is made of earthenware with a white slip and painting in blue. The contrast with the Iznik wares, made of a fine stonepaste fabric that began to be produced in the 1480s, is dramatic.

Iznik, Turkey, mid 1400s
 1905.0419.3



2. Iznik
 The pottery of Iznik, named after the town in which it was produced, was made of fine quality stonepaste painted with coloured pigments under transparent glazes. The demand initially came from the court, and dated pieces and Ottoman court records give a clear picture of the development of the industry. The earliest objects were inspired by Chinese porcelain, sometimes copied closely, as can be seen from this bowl inspired by a *Jien zu* (lotus seed) prototype.

Over the course of the 1500s, different designs and colours were introduced, culminating in about 1550 with the introduction of a bright, iron-rich red known as 'Armenian bole'. A key element of Ottoman design, both on pottery and in other arts of the period, is the juxtaposition of two groups of elements known as *rumi* and *hatayi*. *Rumi* motifs are characterized by plant or 'arabesque' ornament, which had appeared in the arts of the Saljuqs of Rum (denoting

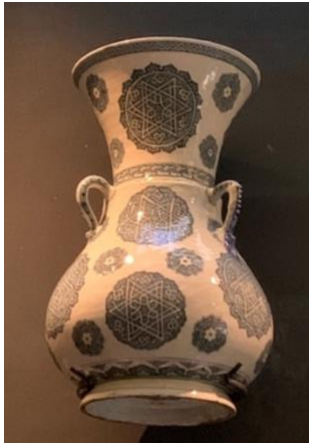
Anatolia, where they ruled from 1077 to 1307). *Hatayi* (the Arabic for 'Chinese') denoted the inclusion of Chinese decorative elements such as cloud scrolls and peonies. Pottery was also produced at other centres, notably in Kütahya and in the Ottoman provinces, where a thriving centre was established in Syria.

Iznik, about 1530-40
 Bequeathed by Miss Edith Godman, G.3



3. Bottle
 Inscribed around the neck and base of this broken bottle are inscriptions in Armenian: 'Bishop Ter-Martiros sent a message to K'ot'ayes. May the Mother of God intercede for you: send one water-bottle (*surahi*) here. May Ter-Martiros hold it with pleasure. May this water-bottle [be] a gift from K'ot'ayes to the Monastery of the Holy Mother of God.'

Iznik, Turkey, dated in the Armenian calendar
 18 March 978 (AD 1529)
 Bequeathed by Miss Edith Godman, G.16



5. Mosque lamp

Based on glass prototypes, lamps such as this hung by chains from the ceilings of mosques. The grey colour is unusual and may have resulted from conditions inside the kiln.

Iznik, Turkey, about 1560–80
Bequeathed by Miss Edith Godman, G.122



6–8. Objects for the court

Hardstones and porcelain inlaid with precious and semiprecious stones were popular at the Ottoman court. The surface of the porcelain bowl (6) was chiselled first to prepare it for the rubies, which are set in gold fittings. The bowl was given by the Ottoman sultan Abdül Hamid II (r. 1876–1909) to the archaeologist and ambassador Sir Austen Henry Layard in 1877.

(6) Jaqing, mid 1500s, Ottoman embellishments 1570–1600
Donated by George Salting, 1904.0714.1
(7) Istanbul, Turkey, 1500–1600, CA4409
(8) Istanbul, Turkey, 1500–1600, donated by Mrs J A Nicholson in memory of Miss Désirée Granville, 1996.011718



9–10. Footed bowl and a bottle

Basins such as this (9) were the most ambitious creations of Iznik potters and clearly prestige objects made for the Ottoman elite. Their function remains unresolved, although they may have been used for ablutions. The bottle (10) is painted in the same spiraling designs as found in the illumination of Ottoman firmans (royal decrees).

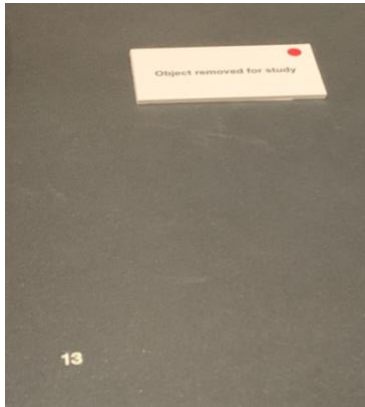
(9) Iznik, Turkey, about 1525
Bequeathed by Miss Edith Godman, G.120
(10) Iznik, Turkey, about 1530
Bequeathed by John Henderson, 1878,1230.519



11–12. An illusion of nature

The early rule of Süleyman the Magnificent (r. 1520–66) coincided with a new colour palette and designs. Plants, including artichokes or pomegranates, range freely across the surface (11). On the basin (12), a serrated edge leaf known as saz is combined with rosettes. Inside, tulips make their first appearance. This style has been described as 'combining the depth and lightness of a wild and overgrown spring garden!'

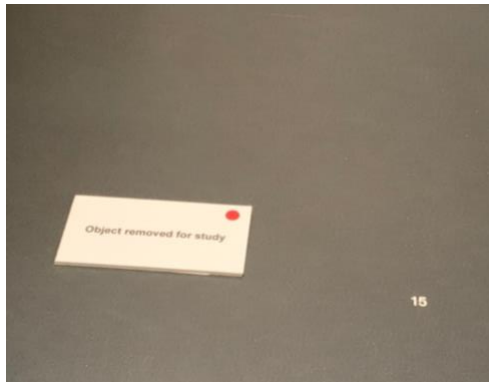
(11) Iznik, Turkey, 1530–40
Bequeathed by Miss Edith Godman, G.34
(12) Iznik, Turkey, 1545–50
Bequeathed by Miss Edith Godman, G.66



13-14. Bottle and dish

In about 1550, the style changed again. A brilliant red appeared, a colour notoriously difficult to achieve. To make it, potters used an iron-rich slip known as 'Armenian bole', which appears in relief. A new range of designs also emerges with identifiable flowers and trees, including hyacinths, carnations, prunus blossom, fritillaries, tulips and cypress trees.

(13) OA+ 14237
(14) Bequeathed by John Henderson, 1878, 1230.497



15. Animals

Exotic and mythical creatures are painted on this bottle. These include phoenixes, human-headed deer, a lion attacking a gazelle, hares, jackals, a leopard, a wolf, a monkey and an owl. It is possible that the source of these designs can be found in metalwork of the Balkans, which was part of the Ottoman domain.

Iznik, Turkey, about 1570-80
Bequeathed by John Henderson, 1878, 1230.462



16–17. A court style

A major element of design within the Ottoman court style is *çintamani*. This consists of two elements: a broad stripe, identified as a cloud or tiger-stripe, on the bottle (17) painted red, and three balls, often shaped like crescent moons, in blue. On the breastplate (16), the stripes appear on their own.

(16) Ottoman Empire, mid 1550s, bearing mark of the Ottoman arsenal at St. Eirene, Istanbul and central Qur'anic inscription (114:1-4)
 OA+ 407
 (17) Iznik, Turkey, 1550–1600, with later gilt-copper mounts
 Bequeathed by John Henderson, 1878, 1230.466



19–20. European connections

During the 1520s, a new shape was introduced: a rimless bowl (*tondino*) (19), derived from Italian majolica exported to the Ottoman Empire. Orders to the Iznik workshops began to come from Europe in the 1570s. This dish (20) is part of a service of different sizes (several of which survive) with a coat of arms, probably relating to the Spingarolli de Dessa family from Dalmatia.

(19) Iznik, Turkey, 1530–40
Bequeathed by John Henderson, 1878,1230.523
(20) Iznik, Turkey, about 1575
Bequeathed by John Henderson, 1878,1230.489



21–22. New patrons

The early 1600s saw a shift in patronage, as the industry could no longer rely on the court, and the start of the decline in the quality of production. A new design was of a three-masted ship (21). Greek patrons commissioned vessels with architectural structures and Greek inscriptions (22). On the rim is the date and the words: 'Lord, Lord, do not turn your face away from us.'

(21) Iznik, Turkey, about 1625–50
Bequeathed by Miss Edith Godman, G.166
(22) Iznik, Turkey, dated 25 May 1666
Donated by Sir Augustus Wollaston Franks, 1887,0211.3



23. The pottery of Damascus

Pottery in Iznik style was produced in the Ottoman provinces at Diyarbakr, in Anatolia and in Damascus. Syrian potters made vessels and tiles in stonepaste often characterized by a palette of muted colours of greens and blues. The three balls, an element of the *çintamani* motif, appears on this jar, along with Chinese-inspired lotus blossoms.

Damascus, Syria, 1600–1700, broken at the top
Bequeathed by Miss Edith Godman, G.178



23 24–26

24–26. The pottery of Kütahya

Excavations at Kütahya indicate that pottery was produced there from as early as the 1500s. In the early 1700s, the Kütahya workshops made stonepaste pottery painted in a vibrant colour scheme, which includes reds, blues and yellow. There is influence from Japanese *kakeimon* wares and Chinese Kangxi porcelain. Travelling to Kütahya in 1802, William Browne wrote: 'a whiter and fine argil (clay)

found near Kütahya (Kütahya), of which a coarse porcelain is made.' The workshops produced vessels such as this flask (24) and a range of tiles and hanging ornaments in the shape of eggs (25, 26). Painted with angels and crosses, these were destined for churches, including the Armenian Cathedral in Jerusalem. Ceramic balls had also been made by Iznik potters, which hung on chains above mosque lamps to

deter rodents from eating the oil. Likened to ostrich eggs, the Kütahya examples may also have had a protective function.

(24–26) Kütahya, Turkey, 1700–1800
Bequeathed by John Henderson, 1949,0617.1;
1885,0609.2 1878; 1230.552



These animals (below) were made by potters in Turkey.

Can you see which animals they are and how do you think they were made?

Canakkale, Turkey, 1800–1900
 Donated by John Nicolas Mavrogordato, 1935,0416.3
 Bequeathed by Woodward, 1981,0604.1; 1932,1015.1



The Ottoman world: politics and poetry

1453–1924

With its beginnings in Northwest Turkey in the 1290s, the Ottoman Empire was the largest and longest surviving empire in the Islamic world. Followers of Sunni Islam, the Ottomans expanded their territories rapidly, capturing Constantinople in 1453. Selim I ('the Grim', r. 1512–20) took Egypt and Syria from the Mamluks in 1517, and campaigns in Iran resulted in a major defeat of their Safavid rivals. Selim's successor, Süleyman I ('the Magnificent', r. 1520–66), led Ottoman forces as far west as Vienna, where they were turned back in 1529.

The depiction of the galloping, turbaned Ottoman horseman became an image both feared and admired in Europe. It was reproduced on ceramics such as this majolica dish.

Dimitri, Italy, 1520–60
 Donated by Sir Augustus Wollaston Franks, 1858,0313.3



10. A tile on a dish

A design for a hexagonal tile has been transposed onto this dish. The motifs, as on some Iznik tiles, are made using a stencil. Tiles and vessels were frequently made in the same workshops. The muted colour scheme is typical of Iznik wares made in the 1540s.

Iznik, Turkey, 1540–45
 Bequeathed by Miss Edith Godman, G.47



11–13. Tulips in Turkey and Europe

The tulip began to be depicted in Ottoman art from the 1550s. It was painted on Iznik pottery (11) and used at every opportunity, including the top of this brass candlestick (12). Pottery across Europe, including in England, began to represent tulips, such as this earthenware tin-glazed Delftware dish (13).

(11) Iznik, Turkey, about 1540, bequeathed by Miss Edith Godman, G.42; (12) Ottoman Empire, 1600–1700, 1993,0728.1; (13) London, late 1600s, 1927,0615.1.CR



16. Penbox

This penbox may have belonged to Selim III (r. 1789–1807). His *tughra* (signature) is stamped on the silver lid of the inkpot. It was made in Iznik during the latter part of the rule of Sultan Bayezid II (r. 1481–1512), who had an important impact on the arts, patronizing key artists involved in creating designs used on pottery and elsewhere. At the top of the penbox appears the verse 'help from God and a speedy victory' (Qur'an 61:13).

Iznik, Turkey, about 1510
Bequeathed by Miss Edith Godman, G.7



18-19. Poetry

Couplets by Süleyman II's favourite poets, Hayali (d. 1557) and Revani (d. 1524), are around the bowl (18): 'The beautiful creatures of this world know not what beauty is, just as the fish in the sea do know not what the sea is... when lovers look upon their scars, bloody like sunset red, they see nothing of the sun, nor know the moon in the sky.' The lines on the tankard (19) compare the world to a tavern.

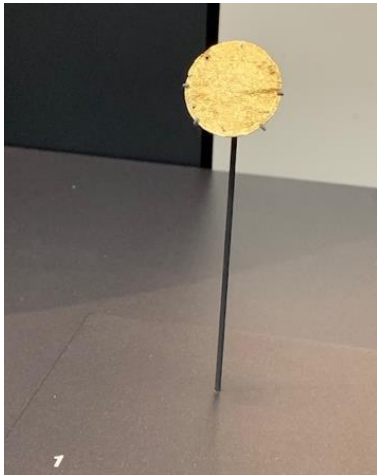
(18-19) İznik, about 1550-80
Bequeathed by Miss Edith Godman, G.139 and G.130



14. Scribe's box

Probably made for a scholar or calligrapher for storing books or the equipment needed for writing, this box is typical of furniture made for the Ottoman elite. The wooden structure is inlaid with a range of contrasting materials that emphasize the elegance of the geometric designs. The inlay is made from mother-of-pearl, tortoiseshell and ivory. Boxes similar to this one were also made to house Qur'ans.

Ottoman Empire, 1600-1700, 1991.07.172



1. Devotional amulet with a *hilya*

In Islam, Muhammad is the last chosen prophet of God. This gold amulet bears a *hilya* (verbal depiction) that describes the Prophet as handsome and fragrant, with dark hair, bluish-black eyes, a bearded face and long, slender hands. A mark between his shoulders designates him as the final prophet. The amulet also includes the Qur'anic verse 'We have sent you [Muhammad] only as a mercy to humankind' (21:107).

Turkey, 1800-1900
1849.1121.359



2-7. History in miniature

Coins and medals were struck by the Ottomans and their foes to mark important historical moments. In 1517, Selim I 'the Grim' took Egypt and Syria from the Mamluks and struck coins in Cairo in that year (2). His successor, Süleyman 'the Magnificent' (r. 1520-66), pushed into Eastern Europe and struck coins at Sideh Capi in Serbia (3) at the beginning of his reign. He went on to defeat the Hungarian armies in 1526 at the battle of Mohács.

Following the failure of Süleyman's attempt to seize Vienna in 1529, Mehmed IV (r. 1648-47) tried again but failed a century later. The medal (4) shows the Polish king leading the relief of Vienna in 1683. Eagles of Austria and Poland rip up the Crescent moon of Turkey. The medal struck in 1688 (5) commemorates the retaking of the fortresses of Buda, Pest and others from the Ottomans. Ottoman coins sometimes included the *tughra* (6),

made up of the name of the sultan and the phrase 'the one who is always victorious', a practice continued to the end of Ottoman empire (7).

(2) Selim I, Cairo, 923 AH (AD 1517), 1979.0810.1;
 (3) Süleyman Sileh, Capri, 928 AH (AD 1520),
 Mandrin CCKCWI; (4) John III Sobieski, Gdańsk,
 1683, donated by George IV, G3.P01M17; (5) Hungary,
 1688, donated by Bank of England, 1865.0324.812;
 (6) Selim III, Istanbul (Istanbul), 1203 AH (AD 1788),
 1847.1224.1; (7) Mehmed V (Rashid), 1327 AH (AD
 1909), 1935.0401.13107



Reading the skies

Knowledge of the stars, now called astronomy and astrology, was an important element of Islamic culture. From the 700s onwards, scientists and thinkers built on pre-Islamic sources translated into Arabic to make significant advances in the study of the heavens. They used scientific instruments to gather information relating to timekeeping and the positions of the sun, stars and planets.

Astrolabes, the name derived from the Greek *astro labos* (star-taker), were the computers of their time. This example, heavily inlaid with silver and copper, might have been intended as a presentation piece rather than a functional device. It is signed Abd al-Karim al-Asturlabi (the Astrolabist) and bears the names of three royal patrons, making it an important documentary object for medieval science and patronage.

Probably southeast Turkey, northern Iraq or Syria, 638 AH (AD 1240-41)
 1850.0729.1



18. Flask

Gilding on copper, a technique known as *tombak*, was widely used in the Ottoman Empire and can be seen on this flask. Here, the delicate floral designs are engraved through the gilded surface. The shape imitates a leather prototype. The rings at the top would have held chains for carrying the vessel.

Ottoman Empire, mid 1500s
1897.0320.1



1. Mehmed 'the Conqueror'

On conquering Constantinople in 1453, Mehmed (r. 1444–81) was keen to preserve the Byzantine legacy of the city. He turned the church of Hagia Sophia into a mosque and collected Greek manuscripts and Christian relics. His interest in the west led to European artists visiting his court, including the painter Gentile Bellini (d. 1507). Mehmed had several medals made for him by prominent Italian artists.

Italy, about 1481, Costanzo da Ferrara (d. 1500)
G3.PoMII.10.D



15. Sword of Selim III

This *kilij* (sabre) bears a dedication from Selim III (r. 1789–1807) to his father (Sultan Mustafa III, r. 1757–73) to whom it once belonged: 'May this sword of watered steel, a relic of Mustafa Khan, be a source of blessing... with the breeze of Thy divine assistance, in the flower-garden of Sultan Selim, may the hyacinths of his good fortune and his hopes be ever in blossom.'

Ottoman Empire, 1789–1807, 1953.0515.1



17. Helmet

Known as a 'turban helmet' on account of its shape, this helmet is made of steel with evidence of gilding. It is inscribed in Arabic with title of an unnamed sultan and bears the mark of the Imperial Ottoman Arsenal.

Ottoman Empire, late 1400s
 Donated by Sir Augustus Wollaston Franks,
 1894,0413.6



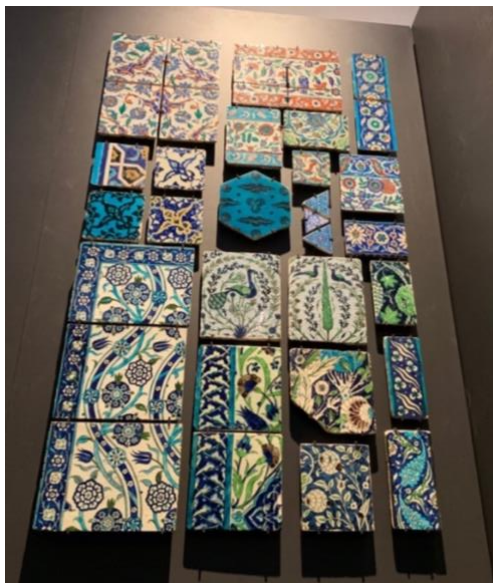
8. Tile depicting the holy Ka'ba

Mecca, the birthplace of the Prophet, was a focus of pilgrimage long before the coming of Islam. According to the Qur'an, the Ka'ba, the cubic structure circumambulated by Muslims as part of their *hajj*, was built by the prophets Abraham and Isma'il. This tile bears the name of its patron, Shihab al-Din Efendi.

Iznik or Kütahya, Turkey, 1625-75, 2009,6039.1

Scan here to hear Qaisra Khan & Dr Afifi al-Akiti

<http://britmus.fy/RRM40839>



Ottoman tiles

This began to be produced in the 15th century in the city of Iznik, which is today in the north-west of Turkey. The tiles were made of a mixture of limestone and clay, and were fired in a kiln. The tiles were decorated with a variety of designs, including floral, geometric, and arabesque patterns. The tiles were used to decorate the walls and floors of buildings, and were also used for architectural details such as tiles and tiles.

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As the Ottoman empire expanded, the tiles were made in other cities, including Istanbul, Bursa, and Kütahya. The tiles were made of a mixture of limestone and clay, and were fired in a kiln. The tiles were decorated with a variety of designs, including floral, geometric, and arabesque patterns. The tiles were used to decorate the walls and floors of buildings, and were also used for architectural details such as tiles and tiles.

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4. The Translators' tile

This tile depicts 'the Translators' who translated the Bible into Classical Armenian in AD 413. Four Armenian saints are depicted: Sahak, Nerses, Grigor and Mesrop. Mesrop, who founded the Armenian alphabet in AD 406, is shown quill in hand and with a tablet upon which the first letters of the Armenian alphabet are inscribed.

Kütahya, Turkey, 1700–1800
1932.0615.2



9–10. Bowl and *qibla* compass

The Arabic inscription on this bowl (9) encapsulates the spirit of *zakat* (alms-giving): 'The noblest of riches is the abandonment of desire.' The saying is attributed to Ali, the fourth caliph and first Shi'a imam. The painted ivory compass (10) indicates the *qibla* (direction of prayer) towards Mecca and the holy Ka'ba. It is signed by the craftsman, Bayram ibn Ilyas.

(9) Nishapur, Iran, 900–1000, Brooke Sewell Permanent Fund, 1967.1213.1
(10) Istanbul, Turkey, 990 AH (AD 1582–83), 1921.0625.1



9. Tile

This stonepaste tile is part of a group known to have decorated the Çinili Hamam in Istanbul, a building commissioned by the Ottoman admiral Hayreddin Barbarossa (d. 1546) and designed by the architect Sinan (d. 1588). Tiles in this colour scheme are rare, and the painterly designs of ducks and the serrated-edge *saz* leaves suggest that court artists were involved in the design.

Iznik, Turkey, 1540–50
1892.0613.69



Embroidered hand towels
 Different sizes of towels were draped around the body or used to dry the face and hands. These towels had bands of delicate needlework at each narrow end. Fine embroidery was highly valued and appreciated. Hammam visits provided an opportunity for women to publicly showcase their needlework skills through their embellished textiles.

Turkey, 1800–1900
 Bequeathed by Christopher Lennox-Boyd, 2013,6037.1; 2014,6013.10



Gravestone of Khadija

Ottoman gravestones are a distinctive shape, tall and narrow, with inscriptions in Arabic or Ottoman Turkish. Representations of headgear are at the top, indicating the occupations and social status of the deceased. This gravestone, its Arabic inscription cut away from the chiseled ground, starts with the *shahada* (Profession of Faith) and continues with the name of the deceased: 'the one who is forgiven (*al-maghfura*) Khadija, daughter of al-Haj Kabir abu Akra'. The title 'al-Hajj' indicates that Khadija's father went on pilgrimage to Mecca (*hajj*).

Ottoman Empire, dated (in words and numbers) 1199 AH (AD 1784–85)
 OA+6016

Gravestone of Seyyid Ahmed Beg of Kasos

The text, in Ottoman Turkish, gives details about the life of the deceased, stating that he was a former harbour master who worked faithfully for the Ottoman state for sixty years. When he retired, the sultan (Mahmud II, r. 1808–39) attached him to the Imperial Ottoman Navy to fight against the Greeks during the Greek War of Independence (1821–32). He was killed in battle in 1823. His headdress is a type of turban known as *makdem*, worn by those in naval professions.

Ottoman Empire, dated 17 Dizu/7 Hija 1236 AH (29 August AD 1823)
 OA+7403



8. Lacquer penbox

The Ottoman campaigns in Iran resulted in the defeat of their Safavid rivals at the battle of Chaldiran in 1514, shown on this penbox. One result was the capture of booty that included Chinese porcelain. These conquests brought not only treasures, but also craftsmen and artists, among them the Iranian painter Sakhulu, taken from Tabriz by Selim I in 1526. Sakhulu became head of the court artists in Istanbul.

Isfahan, Iran, 1600–1700
2016.6035.5



Bath clogs and rasp

Wooden clogs (1) were worn in the hammam to avoid slipping on wet floors. Raised, decorated examples, such as this pair inlaid with mother of pearl, were worn only by women. Their decoration and impractical height were markers of elevated social standing. Rasps, used to exfoliate dry skin (2), were often playfully decorated with animal shapes, like this dove.

1 Turkey or Syria, 1800–1900
Bequeathed by Henry Christie, As.1553.a-b
2 Egypt, 1800–1900, 1937.06177

VICTORIA AND ALBERT MUSEUM



Variety of Shape and Design

The shapes of Iznik vessels were derived from sources as varied as metalwork (9-11), leatherwork (14) and Chinese and Italian ceramics. Models included the Chinese 'grape dish' (2) and the Italian *tondino* form (15).

By the 1530s, small sprays of tulips and other recognisable flowers were a common motif (9, 10, 15), but from the 1550s these were replaced by compositions on a larger scale. Many were originally developed for tilework (1, 3).



Lunette Panel

(above right)
Turkey, probably Iznik
1570-5

Panels of this type are thought to be from the mosque of Piyale Pasha, north of Istanbul. They were probably placed over the large windows in the prayer hall. The design is self-contained. A cloud band in red extends across the whole of the main field, intertwined with scrollwork set with leaves and rosettes.

Fritware painted under the glaze

Museum no. 1889-1897



1 Dish with Leaves and Blossoms
Turkey, probably Iznik
About 1560
Fritware painted under the glaze
Museum no. C.2015-1910
Bequest of George Salting

2 Dish with Grapes
Turkey, probably Iznik
1550-70
Fritware painted under the glaze
Museum no. 716-1902



3 Dish with Leaves and Blossoms
Turkey, probably Iznik
1570-5
Fritware painted under the glaze
Museum no. C.2025-1910
Bequest of George Salting

4 Dish with Lotus
Turkey, probably Iznik
About 1575
Fritware painted under the glaze
Museum no. 314-1867



5 Dish with Bird
Turkey, probably Iznik
1585-90
Fritware painted under the glaze
Museum no. C.2005-1910
Bequest of George Salting

6 Dish with Ewer
Turkey, probably Iznik
1590-1600
Fritware painted under the glaze
Museum no. C.2044-1910
Bequest of George Salting



- 7 Dish with Lotus
Turkey, probably Iznik
About 1575
Fritware painted under the glaze
Museum no. 1745-1892
- 8 Dish with Ship
Turkey, probably Iznik
1625-50
Fritware painted under the glaze
Museum no. 315-1867



- 9 Bottle with Blue Ground
Turkey, probably Iznik
1535-40
Fritware painted under the glaze
Museum no. 70-1866
- 10 Bottle with Blue Patterns on White
Turkey, probably Iznik
1535-40
Fritware painted under the glaze
Museum no. 6785-1860



II-12 Bottle and Dish with Tulips and Roses
Turkey, probably Iznik
1575-80
Fritware painted under the glaze
Museum nos. 973-1875, 723-1893



13-14 Dish and Carafe with Fish-scale Ground
Turkey, probably Iznik
1580-5, and about 1545
Fritware painted under the glaze
Museum nos. C.2028, C.2012-1910
Bequest of George Salting



15 *Tondino* with Sprays of Flowers
Turkey, probably Iznik
1535-45
Fritware painted under the glaze
Museum no. C.2011-1910
Bequest of George Salting



Basin with 'Golden Horn' Design
Turkey, probably Iznik
About 1545

This basin is decorated with tight concentric scrolls in black, which bear tiny leaves and flowers. This pattern is often known as the 'Golden Horn' design, because examples were excavated near the inlet in Istanbul known as the Golden Horn.

Blue and turquoise motifs are set into the pattern. They resemble the enamelled plaques found on some silverware of the same period.

Fritware painted under the glaze
Museum no. 243-1876



1 Vase with Flowers
Turkey, probably Iznik
About 1575

Ceramics with a white fritware body were a distinctive part of Ottoman art. Potters often showed great skill in matching the designs they used to the shapes of vessels. Here tulips, carnations and other flowering plants seem to sway gently in a breeze, following the curved shape of the vase.

Fritware painted under the glaze

Museum no. 232-1876

2 Two Tiles Forming
Decorative Arch
Turkey, probably Iznik
About 1575

From the 1550s, white fritware was also used for wall tiles. This pair was made to frame a small niche in a wall. Niches were often used for storage, in place of furniture. They were also used for the display of objects suggesting refinement, such as a vase of flowers.

Fritware painted under the glaze

Museum no. 1879&A-1897



I-4 Dishes with Sprays of Flowers
Turkey, probably Iznik
1545-55

After 1520, the potters of Iznik gradually expanded their range of colours. By 1550, they were using blue, turquoise, sage green, tones of mauve and purple, and a greenish black. These colours have been used to depict sprays of flowers that all rise from a small clump of leaves.

Fritware painted under the glaze

Museum nos. C.1986, C.1982, C.1985,
C.2001-1910
Bequest of George Salting



5-6 Dishes with Slip Decoration
Turkey, probably Iznik
1550-75

In the 1550s, some Iznik wares had a variety of coloured grounds. These were produced by covering the body with coloured slip, or liquid clay. Details of the design were added in slips of contrasting colours, and paint. This development was associated with the appearance of a red slip in tilework of the same period.

Fritware under coloured slip, with decoration painted under the glaze

Museum nos. C.2014-1910, Bequest
of George Salting; 276-1893



7 **Dish with Spray of Flowers**
Turkey, probably Iznik
1545-55

On this dish, a tulip, a spray of double roses and buds, and a carnation with three flowers are framed by two sprigs of prunus blossom. White and shades of blue and purple were used for the plants. A dark tone of sage green was confined to the petal border around the area of blue ground.

Fritware painted under the glaze

Museum no. C.1998-1910
Bequest of George Salting



**8-II Dishes and Tankard with
Paint and Red Slip**
Turkey, probably Iznik
1570-90

In the most celebrated Iznik production, the sage green was replaced by a bright emerald colour, and the mauves and purples by red slip. Black was mostly used for outlines. An enormous range of designs was employed, including the floral spray rising from a small clump of leaves (10).

Fritware painted under the glaze

Museum nos. C.2038, C.2027-1910, Bequest of George Salting; 725-1893; C.2020-1910, Bequest of George Salting



12-15 **Dishes and Jugs with
Paint and Red Slip**
Turkey, probably Iznik
1580-1600

The patterns often combine Islamic and Chinese elements. The arabesques (12-14) are Islamic, while the S-shaped clouds (15) are Chinese in origin. On the two dishes the background has a wave scroll inspired by Chinese models, and the rims have versions of the Chinese rock and wave design.

Fritware painted under the glaze

Museum nos. 1141-1864; C.2016-1910, Bequest of George Salting; 1708-1855; C.1993-1910, Bequest of George Salting



16 **Jug with Slip Decoration**
Turkey, probably Iznik
1550-75

The main decoration on this jug was painted in coloured slips - the salmon ground and the white lines that divide it into narrow vertical panels. The panels imitate the three-dimensional pattern called gadrooning, found in Ottoman silverwork.

Fritware under coloured slip, with decoration painted under the glaze

Museum no. C.2003-1910
Bequest of George Salting



17 **Jade Tankard with Lid**
Turkey, probably Istanbul
1550-1600 and about 1800

The tankard was a popular drinking vessel generally made of wood, leather or ceramic. After 1550, the Ottoman court began to use tankards made from luxury materials. Here grey-green jade has been inlaid with gold wire to form a design of floral sprays. The flowers are rubies and emeralds set in gold.

Later the tankard was given a new handle and other mounts, all in gold and set with more gemstones. These mounts are in the Baroque style.

Carved jade, gold, rubies and emeralds

Museum no. ME.5-2011
Accepted by HM Government in lieu of Estate Duty and allocated to the Victoria and Albert Museum, 2010. Purchased with the assistance of the Art Fund (with a contribution from the Wolfson Foundation), The Geoffrey Akerman Bequest, the Friends of the V&A and the Salomon Oppenheimer Philanthropic Foundation

ArtFund



Kütahya Ceramics

10 Dish with Archangel Michael Turkey, probably Kütahya Dated 1718

The town of Kütahya in western Anatolia had a long tradition of making pottery. In the 16th and 17th centuries, it was overshadowed by Iznik. But in the 18th century, after the industry in Iznik collapsed, Kütahya became the main centre for fritware production in Turkey.

Michael brandishes a sword with one hand. With the other, he holds the soul of the dead man at his feet. Michael's breastplate takes the form of an animal mask. This design was derived from images of ancient Roman armour in European printed books. The inscription in Armenian reads, 'This is the Archangel'.

Fritware painted under the glaze

Museum no. 279-1893



11 Pilgrim Flask Turkey, probably Kütahya 1700-1800

This is one of the larger and more complex items produced in Kütahya. The colour scheme, inherited from Iznik ceramics, includes the distinctive red made with a liquid clay slip. But the scheme has been expanded by the addition of yellow.

Fritware painted under the glaze

Museum no. 777-1892



12 Ceramic Coffee Pot Turkey, probably Kütahya 1700-1800

In the mid 16th century, drinking coffee spread from Yemen to other parts of the Ottoman empire. By the 18th century, it was widespread. The kilns at Kütahya made large numbers of covered coffee pots to keep the liquid hot while it was carried from kitchen to reception room.

Fritware painted under the glaze

Museum no. C.73&A-1944




14 Coffee Cup and Saucer Turkey, probably Kütahya 1700-1800

Coffee's popularity meant that Kütahya produced many coffee cups. But cups with painted decoration were only bought by the very rich. These fancier Kütahya wares were eventually surpassed by the fine porcelain cups made at Meissen in Germany.

Fritware painted under the glaze

Museum no. 607&A-1874

Sultan Süleyman the Magnificent

Sultan Süleyman I was the tenth ruler of the Ottoman dynasty. Born in 1494, he came to the throne in 1520 on the death of his father, Sultan Selim I. Selim had doubled the size of the empire, and Süleyman extended it by further conquests in Hungary, Iraq and elsewhere.

His greater achievement, however, was the creation of a system of government for these vast territories. For this reason he is known in Turkish as Kanuni, 'The Lawgiver'.

The wealth generated by his huge empire enabled Süleyman to become the most important Ottoman patron of the arts. Decoration in red appeared for the first time on the Iznik tiles, lamps and other ceramic fittings made for his great Süleymaniye mosque in Istanbul, completed in 1557. Through this and other changes, a new Ottoman style emerged in textiles, ceramics and other media by the time of his death in 1566.

*Portrait of Sultan Süleyman the Magnificent, 1588
By permission of the British Library (Add. 7880)*

Iznik Ceramics before 1550

The small town of Iznik in north-west Anatolia has given its name to some of the most accomplished ceramics produced in the Islamic Middle East. In the mid-15th century, potters there specialised in modest earthenware imitations of Chinese blue-and-white porcelain. But in the 1460s or 1470s, under the patronage of Sultan Mehmet the Conqueror, they began to manufacture bowls, dishes and other pieces of fritware that were elegant in shape and decoration, and often very large.

At first, the decoration of this new ware was also blue and white, although the designs were based on the highly stylised plant forms, knots and other patterns favoured by the Ottoman court. By the 1520s, the connection with the court had weakened, and the potters were working mainly for the market. They expanded the range of colours and introduced new patterns from a wide range of sources.



1 Mosque Ornament
Turkey, probably Iznik
About 1557

This dramatic object was made for the Süleymaniye mosque in Istanbul, completed in 1557. Its shape is based on a metal lamp. The upper section bears part of the Light Verse from the Qur'an. The middle section is equipped with suspension handles and large, decorative bosses.

It is the earliest example of Iznik pottery with under-glaze decoration in red, a difficult colour to produce. The potters were still experimenting when they made the 'lamp'. The red is quite orange and unevenly applied.

Fritware painted under the glaze

Museum no. 131-1885



2 Basin with Flowers
Turkey, probably Iznik
1545-50

The large hemispherical basins from Iznik are among the finest examples of Islamic pottery. They are admired for their monumental size, accomplished potting and well-planned decoration. This basin has a stylised leaf and rosette pattern on the outside. The interior is painted with tulips and vases filled with hyacinths and roses.

Fritware painted under the glaze

Museum no. C.1979-1910
Bequest of George Salting



3 Basin with Flowers and Cypresses
Turkey, probably Iznik
1550-5

This basin, like that on the left, was painted in four colours - blue, turquoise, sage green and purple - on a white ground. The stylised leaf and rosette pattern has been consigned to the foot. The walls of the basin, inside and out, have vases filled with tulips, carnations and roses arranged in rows between small cypress trees.

Fritware painted under the glaze

Museum no. 242-1876



4 Blue-and-white Basin
Turkey, probably Iznik
About 1510

This earlier basin has a lower foot and its colour scheme is restricted to blue-and-white. The outside is decorated with the same Chinese clouds and leafy scrolls as the dish to its right, but drawn on a much larger scale. The interior is organised around a six-pointed knotwork design.

Fritware painted under the glaze

Museum no. C.1981-1910
Bequest of George Salting



5 Blue-and-white Jar
Turkey, probably Iznik
About 1480

This jar belongs to a very early phase in Iznik production. The patterns reflect the Ottoman court style of the 1460s and 1470s. The mouldings on the neck and foot imitate metalwork. But Chinese porcelain inspired the blue-and-white colour scheme and the white fritware body.

Fritware painted under the glaze

Museum no. C.57-1952
Purchased with the assistance of the National
Art Collections Fund and the Bryan Bequest



6 Blue-and-white Dish
Turkey, probably Iznik
About 1510

Compared to the jar, this dish uses a lighter blue and its pattern is more open. The artist derived the slender, looped motif at the centre of his design from depictions of clouds in Chinese art. These features are typical of Iznik pottery made in the early 16th century. The broad white band may once have been gilded.

Fritware painted under the glaze

Museum no. 986-1884



7 **Blue-and-white Ewer**
Turkey, probably Iznik
About 1520

The large basins in this case were probably made as sets with equally large ewers, but none of the ewers has survived. This smaller ewer, and that to the right, show what they may have looked like. Their angular shapes were based on metal ewers. Both have been repaired with metal mounts after they were damaged.

Fritware painted under the glaze, with silver mounts

Museum no. C.2008-1910
Bequest of George Salting



8 **Blue-and-white Ewer**
Turkey, probably Iznik
1520-5

In the 1520s Iznik potters stopped using white on a blue ground. This had been the main colour scheme since production started around 1470. Blue decoration on a white ground took its place, and the range of colours was expanded to include turquoise (seen here on the neck). Later black, sage green and purple were introduced.

Fritware painted under the glaze, with silver mounts

Museum no. 349-1897



9 **Blue-and-white Basin**
Turkey, probably Iznik
1510-20

The shift to decoration in blue on a white ground can be seen on the outside of this basin. The line-like scrolls bear enormous blossoms with imaginary forms. The knotwork motifs on the inside are characteristic of a large group of blue-and-white Iznik wares.

Fritware painted under the glaze

Museum no. 7409-1860



46 Blue-and-white basin
Turkey, probably Iznik
About 1530

In the 1470s, the Ottoman Sultan Mehmet II settled fritware potters in the small town of Iznik, near Istanbul. They were soon making some of the most accomplished Islamic ceramics. The shapes were borrowed from metalwork, and the designs were in the Ottoman court style. But the colour scheme came from Chinese blue-and-white porcelain. After 1500, other colours came into use, including the touches of turquoise used here.

Fritware, painted before glazing

Iznik and its imitators

About 1470, the potters of Iznik in north-west Turkey began to produce sophisticated fritware ceramics, initially for the Ottoman court in Istanbul. These were decorated in blue-and-white, in imitation of Chinese porcelains. After 1520, the range of colours increased, and from about 1560 most Iznik wares were painted in bright red, green and blue on a white ground.

Iznik ceramics were exported all over Europe and the Middle East. Copies were also made, first in Ottoman provincial centres, and then, after 1600, in a wider area including Italy and Iran.

The exhibits here are all fritware, unless specified otherwise

New patterns, new colours

Early blue-and-white wares from Iznik were painted with formal court designs. From about 1520, many new patterns were introduced, including ships and garden flowers. A unique dish with a portrait was clearly based on an Italian model. The colourful character of Italian wares may also have inspired the use of new colours in Iznik pottery – first turquoise and then black, sage green and purple.



1 Dish with galleon and lateen-rigged boats
Turkey, probably Iznik, 1535–45

This dish is the earliest known example with a sailing ship motif.

Museum no. 713-1902

2 Dish with spray of flowers and leaves
Turkey, probably Iznik, 1550–60

The five colours used include a new addition, manganese purple.

Museum no. C.1984-1910. Salting Bequest

3 Italian maiolica dish with portrait of woman

Italy, probably Cafaggiolo, about 1515,
tin-glazed earthenware

A dish of this type inspired the Iznik dish to the left (no. 4).

Museum no. 1778-1855



4 Iznik dish with portrait of an Italian
Turkey, probably Iznik, 1535–40

This dish was probably made for export to Italy.

Museum no. 5763-1859

5 Dish decorated in the manner of Iznik
Syria, probably Damascus, about 1600

Damascus produced the best provincial versions of Iznik. The colours are those used at Iznik about 1550.

Museum no. C.1987-1910. Salting Bequest



Red and emerald green

In the 1550s, Iznik potters experimented with decoration using coloured slips or liquid clay. Their great achievement was to find a type that turned red when fired under the glaze. This eye-catching red replaced the purple of earlier wares, just as a bright emerald colour replaced the sage green.

These colours were well-suited to floral patterns. Other designs were borrowed from contemporary silverware.



- 6 Dish with roses, hyacinths and tulips
Turkey, probably Iznik, 1560–90

Museum no. C.2029-1910. Salting Bequest

- 7 Tankard with swaying flowers
Turkey, probably Iznik, 1560–90
Gilding was used to enhance the floral pattern.

Museum no. 566-1874

- 8 Bottle with animals
Turkey, probably Iznik, 1560–90,
neck repaired in silver
Animal decoration of this type derives from Ottoman silverware.

Museum no. C.1962-1910. Salting Bequest



- 9 Jug with spiral pattern**
 Turkey, probably Iznik, 1560–90
 The pattern is derived from ribbed silverware or glass.

Museum no. C.2023-1910. Salting Bequest

- 10 Jug with formal arrangements of flowers**
 Turkey, probably Iznik, 1560–90
 The sprays of flowers have been skilfully adapted to the jug's rounded shape.

Museum no. C.1989-1910. Salting Bequest

Imitations of Iznik

By 1590, the quality of Iznik production had begun to decline. About the same time, floral designs inspired by the Turkish wares began to be copied in both western Europe and Iran.

Some of the finest European examples were made in the Veneto in north-east Italy, perhaps at Padua. In Iran, copies were made in or near the new capital, Isfahan.



- 11 Dish decorated in the manner of Iznik**
 Italy, perhaps Padua, 1600–50,
 tin-glazed earthenware

The same Iznik design is seen on other Italian dishes of this type.

Museum no. C.456-1918

- 12 Dish with cypress, leaves and flowers**
 Turkey, probably Iznik, 1560–90

A similar design was copied on the Italian dish on the left (no. 11).

Museum no. C.2007-1910. Salting Bequest

- 13 Dish with 'petal panel' border**
 Iran, probably Isfahan, 1600–50

The border derives from Chinese models, the colourful floral decoration from Iznik.

Museum no. 1456-1904



The knob on the necks of these bottles makes them easy to grip, even with wet or greasy hands. The shape was developed in the Middle East, where people ate with their hands.

The Chinese later made them in porcelain for export to the Middle East and Europe, where they were also used for washing. They are sometimes known as 'gugglets' because of the gurgling sound they make when pouring.

- 1-4 Water bottles, one mounted as a ewer**
 (1) China, Jingdezhen, 1635-40;
 (2) Turkey, Iznik, 1650-1700;
 (3) China, Jingdezhen, about 1700,
 with German mounts about 1720;
 (4) England, London (Bow), about 1760

Museum nos. 1547-1876; 6783-1860; 29-1881; 414-491-1885, given by Lady Charlotte Schreiber



- 23-4 Coffee pots imitating Italian lustreware and Turkish Iznik pottery**
 Italy, Florence, about 1888, Cantagalli factory, earthenware painted with colours and lustre, and with underglaze colours

Museum nos. 1676-1888; 288-1892

- 25 Plate imitating Turkish Iznik pottery**
 France, Paris, 1865, Joseph-Théodore Deck, earthenware painted with underglaze colours

Museum no. 226-1896

- 26 Vase with scenes from Thomas Moore's poetry**
 England, 1874, Royal Worcester Porcelain Company, bone china painted in enamels and gilded

Museum no. C.63-1972



1-2 **Bowl and chocolate pot**
 (1) Mexico, Tonalá, 1675-1725;
 (2) Germany, Höchst, 1765-75, with hinged
 finial for inserting a stirring rod

Museum nos. 2495-1853, C.618A-1929, given by G.H. Rouzarth

3-8 **Cups used in Europe for coffee
 and chocolate**
 (3) China, Dehua, 1640-50; (4) England,
 Staffordshire, 1690-1720; (5) Austria,
 Vienna, 1730-5; (6) France, Sèvres, 1773;
 (7-8) Germany, Meissen, 1735-40

Museum nos. FE.103-1970, given by T.O. Beechcroft; C.343-1906, given by Mrs
 Hemming; 488A-1872; C.13988A-1919, J.G. Jokey Bequest; C.68-182, 61:182-2006,
 accepted by HM Government in lieu of inheritance tax and allocated to the V&A

9-12 **English and Turkish coffee wares**
 (9) England, Staffordshire, about 1750;
 (10) England, Staffordshire, about 1760;
 (11-12) Turkey, Kütahya, 1700-1800

Museum nos. 2968A-1869; C.258A-1947; C.98A-1973, Miss A.C. Innes Bequest;
 599-1674



24 **Broad-rimmed bowl**
 Italy, probably Faenza, dated 1510,
 tin-glazed earthenware

This type of decoration is called *alla
 porcellana* ('in the manner of porcelain').

Museum no. C.2078-1910. Salting Bequest

25 **Broad-rimmed bowl**
 Italy, possibly Faenza, 1510-25,
 tin-glazed earthenware

The inscription in Italian reads, 'Who sows
 virtue reaps renown'.

Museum no. C.2133-1910. Salting Bequest

26 **Hanging ornament**
 Turkey, probably Iznik, about 1515, fritware

Made for suspension in a mosque or tomb
 at the same level as the lamps.

Museum no. 337-1903



27 **Fritware dish with flower scrolls**
 Turkey, probably Iznik, 1560-90

Museum no. 922-1898



15 Fritware storage jar from Turkey
Turkey, probably Iznik, 1560–90

Museum no. 626-1902

16 Porcelain storage jar exported to Iran
China, Jingdezhen, Yuan dynasty,
1300–1400; with engraved brass rim,
Iran, 1800–50

This was originally the lower half of
a huge double-gourd vase. The brass rim
was added when it was cut in two.

Museum no. 1599-1876

17 Tin-glazed storage jar from Italy
Italy, probably Pesaro, 1480–90

Museum no. 4604-1858



Lunette Panel
(above right)
Turkey, probably Iznik
1570–5

Panels of this type are thought to be from
the mosque of Piyale Pasha, north of Istanbul.
They were probably placed over the large
windows in the prayer hall. The design is
self-contained. A cloud band in red extends
across the whole of the main field, intertwined
with scrollwork set with leaves and rosettes.

Fritware painted under the glaze

Museum no. 1889-1897



Tiles with Repeat Pattern
(above)
Turkey, probably Iznik
About 1580

Tiles with this design are associated with
the shrine of Eyüp, which stands just outside
the walls of Istanbul. The pattern is not
self-contained but can be repeated endlessly,
like a textile design. Each group of four tiles
has the complete pattern, which is symmetrical
on the vertical axis.

Fritware painted under the glaze

Museum no. 401-1900



- 1 Tile Panel
Turkey or Syria
1550-1600
Fritware painted under coloured glaze
Museum nos. 908 to F-1894; 894-1897
- 2 Tile
Turkey, probably Iznik
1560-90
Fritware painted under the glaze
Museum no. 425-1900



Tilework Chimneypiece (right)

Turkey, probably Istanbul
Dated 1731

The names around the hood are those of the Seven Sleepers. Persecuted under the Roman emperor Decius, these Christian men took refuge in a cave. They fell asleep, waking centuries later under Christian rule.

The Seven Sleepers are mentioned in the Qur'an as an example of God's protection of the righteous. Their names were therefore used to invoke that protection.

Fritware with under-glaze decoration

Museum no. 703-1891



Tiles with Repeat Pattern

(top)

Turkey, probably Iznik
1570-80

These eight tiles show two repeats of a complex pattern. It combines an oversized arabesque in red, and fantastic blossoms formed from smaller flowers and leaves. One motif is superimposed on another, but there is no attempt to create an illusion of depth. Instead, the motifs are laid out over the flat surface of the tile.

Fritware painted under the glaze

Museum no. 1886-1897



Gilded Tile

(above)

Turkey, probably Bursa
About 1420

Many Ottoman tiles and vessels originally had gilded decoration. The gold was applied cold to the finished ceramic. In many cases, it was later removed because of its value. Tiles similar to this were used to decorate the tomb of Sultan Mehmet I in Bursa. He died in 1421.

Earthenware under opaque green glaze
with gilded decoration

Museum no. 1676-1892



Tile-top Table

Turkey, Iznik and Istanbul
About 1560

In Ottoman palaces, guests sat on a low bench, or divan, built against the wall. Trays of food and drink were set before them, resting on tables of this type.

Wood faced with ebony, with inlay of ivory and mother-of-pearl; fritware painted under the glaze

Museum no. C.19-1987



Tiles with Arch Motif
 (above left)
 Turkey, probably Iznik
 1570-4

These six tiles probably decorated the imperial palace at Edirne, north-west of Istanbul. They formed part of a tall, thin panel with a self-contained design. The central section depicted a niche filled with floral and arabesque scrollwork on a white ground. These tiles show the arch at the top.

Fritware painted under the glaze

Museum no. 428-1900

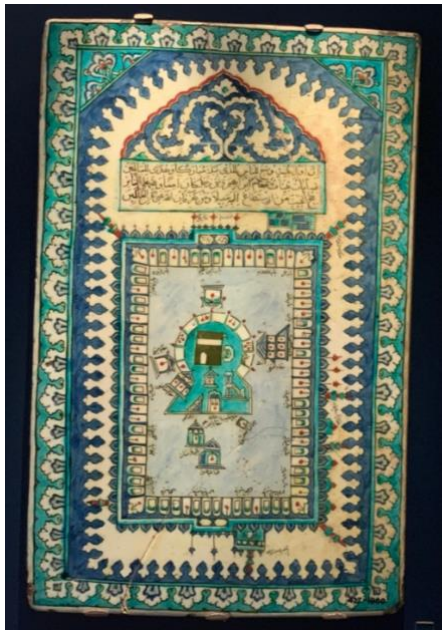


6 Tile with Calligraphy
 Turkey, probably Istanbul
 Dated 1727

The main device on this tile is formed from the names of God, the Prophet Muhammad, and the Prophet's first four successors, Abu Bakr, Umar, Uthman and Ali. All four are honoured by Sunni Muslims, but Shi'ites believe Ali was Muhammad's only rightful successor. The device thus marks the Ottomans' adherence to Sunni Islam.

Fritware painted under the glaze

Museum no. 1756-1892



4 Tile with the Great Mosque at Mecca
 Turkey, probably Iznik
 About 1650

A bird's-eye view shows the mosque as it was in the 17th century. The Ka'bah is the square building in the centre, draped in black silk. The text above is from the Qur'an. It states that all Muslims who can afford to must make a pilgrimage to Mecca at least once in their lifetime.

Fritware painted under the glaze

Museum no. 427-1900



Panel of 80 Tiles
 Turkey, probably Iznik
 1600–1700

In the 1550s the kilns at Iznik in north-west Turkey began to produce tiles with the decoration painted under the glaze. They became popular to decorate walls in both palaces and mosques. This panel has a row of niches containing vases of flowers. They are arranged symmetrically so that they fill all the available space.

Fritware painted under the glaze

Museum no. 70-1898



Wall tiles from Turkey

In the Middle East, tilework was originally developed as a decorative cladding for brick structures. By 1160, it was in use in Turkey, where tiles were later applied to stone buildings using mortar. The most accomplished type had colourful designs painted on a brilliant white ground. These were produced in the town of Iznik from about 1550.

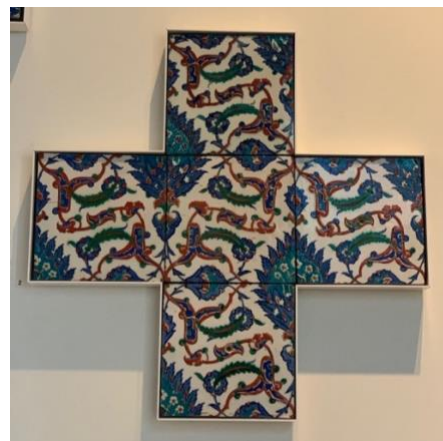
Iznik tiles became very popular. They were even applied to wooden structures such as royal barges where mortar could not be used. A hole was bored through the centre of each tile, which was held in place by a pin with a decorative head.

1-3 Tiles fixed with pins
 Turkey, Iznik, 1560–90
 Fritware painted under the glaze

4-5 Tiles fixed with mortar
 Turkey, Iznik, 1560–90
 Fritware painted under the glaze

Museum no. 421, 432, 433-1980

Museum no. 389 434-1980 2-114 434-1980





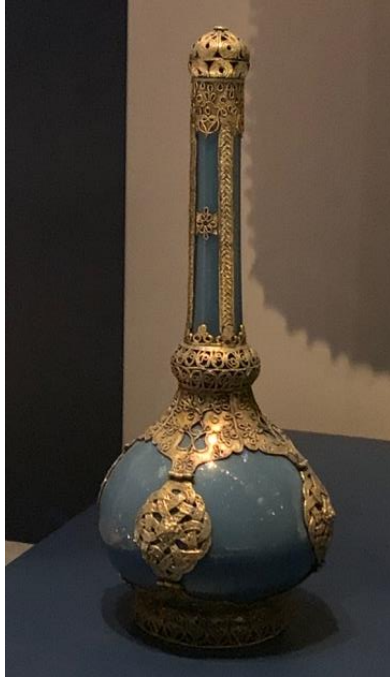
1-3 Tiles fixed with pins
Turkey, Iznik, 1560-90
Fritware painted under the glaze

Museum nos. 431, 432, 430-1900



4-5 Tiles fixed with mortar
Turkey, Iznik, 1560-90
Fritware painted under the glaze

Museum nos. 988 to C-1884; C.114 to C-1935

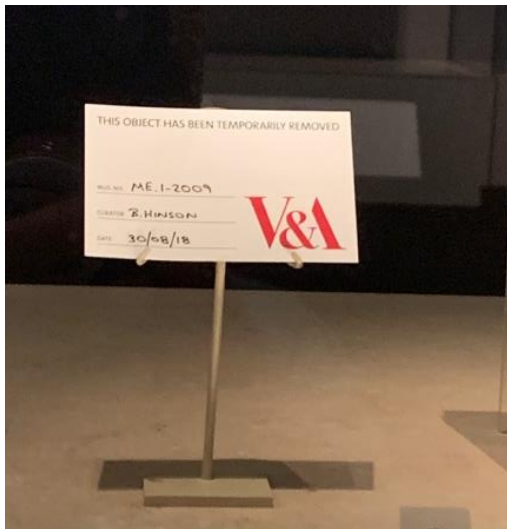


9 **Glass Sprinkler**
Turkey
1600–1800

This narrow-necked bottle was used to sprinkle rose water or other scented liquids on to the hands of guests. Very little is known about Ottoman glass production before 1800, and this is a rare example that survives complete.

Opaque coloured glass with gilded mounts

Museum no. 2108-1855



2 **Miniature Portrait of Sultan Abdülaziz**
Turkey
About 1870

Miniature portraits were commissioned by sultans for distribution as gifts from the time of Sultan Mahmud II (ruled 1809–39). This miniature is of Sultan Abdülaziz (ruled 1861–76). Abdülaziz was the first Ottoman sultan to travel to Western Europe. He is shown here wearing orders of merit, influenced by European military honours.

Watercolour on ivory

Museum no. ME.1-2009



3 **Miniature Portrait of Kabuli Mehmed Pasha**
Turkey
About 1850

This portrait is of a high-ranking Ottoman official, Kabuli Mehmed Pasha (1812–76). It is a rare example of a court painter making a miniature portrait of one of the sultan's subjects.

When the portrait was painted, Kabuli was an attaché at the Ottoman embassy in London. He gave the portrait to a woman he admired. On the reverse he inscribed in French a modest message which translates as, 'More pleasing than the original'.

Watercolour on ivory in a gilded-metal frame
By Rupen Manas

Museum no. ME.11&2-2007



1 Velvet with Roundels
Turkey, probably Bursa
1550-1600

The bold pattern of bright roundels on this red velvet textile is created with metal-wrapped thread. Silver-wrapped thread creates the white rings of each circle, while the radiant stars in the centre are formed by gilded silver-wrapped thread.

Silk velvet with metal-wrapped thread

Museum no. T.86-1958



2 Velvet Cushion Cover with Carnations
Turkey, probably Bursa
1625-50

Turkish weavers adapted Italian textile patterns and made them more identifiably Ottoman. Here the basic design of large motifs in staggered rows is derived from Italian textiles. The stylised carnations are unmistakably Ottoman.

Silk velvet with metal-wrapped thread

Museum no. 104-1878



3 Velvet Cushion Cover with Rosebuds

Turkey, probably Bursa
1625-50

This cushion design consists of seven large staggered roundels set against a red ground. Each roundel holds a leafy branch of five red roses arching over boldly striped crescents. The upper and lower borders of the cushion are marked with six arched lappets, which repeat these motifs in a smaller format.

Silk velvet with metal-wrapped thread

Museum no. 423-1889



4 Green Velvet Cushion Cover

Turkey, probably Bursa
1625-50

This striking design radiates from a central prunus flower, surrounded by carnations and roundels. The outer field contains large leaf shapes and roundels, with a range of smaller flowers subtly superimposed: lilies, roses and tulips. The same flowers were painted on Iznik ceramic vessels and tiles, examples of which can be seen in this gallery.

Silk velvet with metal-wrapped thread

Museum no. 620-1892



1 Part of Hanging or Quilt-cover

Turkey
1600-1700

This embroidered design is organised in a series of parallel wavy lines, rising through the textile. Five different flowers sprout from this trellis, rendered in red, blue and green against the cream linen background. The flowers range from relatively naturalistic blooms, such as rosebuds, to more dramatic floral stylisations.

Linen embroidered with silk in fine darning stitch

Museum no. T.99-1923



2 **Hanging or Quilt-cover**
Turkey
1600-1700

The design of this large textile is organised in a similar way to the one above, with a vertical series of parallel wavy plant stems. However the abundant silk-embroidered flowers are altogether larger and more densely packed. They include fantastic versions of familiar garden species such as carnations, tulips, roses, peonies and prunus, rendered in eleven different colours.

Silk satin embroidered with silk in atma stitch

Museum no. 830-1902



3 **Velvet Fragment**
Turkey, probably Bursa
1450-1550
Silk velvet
Museum no. 356-1897



4 **Silk Fragment**
Turkey, probably Bursa
1550-1600
Silk damask
Museum no. 1071-1900



2 **Section of the Lining of the Ka'bah**
Turkey, probably Bursa
About 1800

The inside of the Ka'bah is also lined with specially made silks. These have zigzag designs on a red ground. The largest inscription is the Shahadah. The narrower band above it contains a quotation from the Qur'an in which God instructs Muslims to pray towards the Ka'bah. The other texts praise God.

Silk thread in lampas weave

Museum no. 1063A-1900
Given by Dudley B. Myers, Esq.



7, 8 **Embroidered Napkins**
Turkey
1830-70

Embroidery was a popular decorative form in the Ottoman home. Items such as napkins were embroidered with great quantities of colourful silk and metal thread in inventive designs. Images of ornate houses and gardens (the ideal Ottoman home) were fashionable in the 19th century.

These napkins are embroidered with various stitches including *muşabak*, meaning 'netted', a type of openwork found only on Ottoman embroidery. This can be seen most clearly in the green walls of the buildings in the napkin on the left.

Cotton embroidered with silk and metal thread

Museum nos. T.458, 460-1950
Given by Prof. R.M. Dawkins



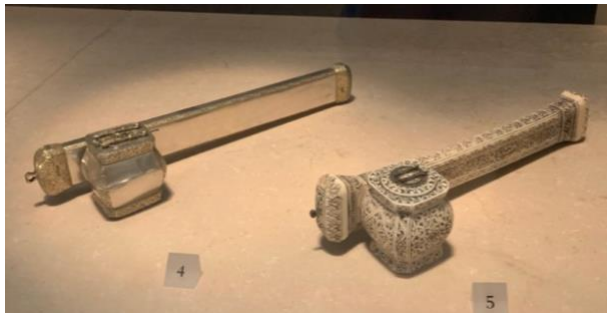
Brass Door Fitting
(above)

Turkey, probably Bursa
About 1400

In Ottoman buildings, doors and window-shutters often have two wings. The gap between them is covered by a narrow vertical bar, designed to prevent draughts. This metal example is from the huge doors of the Great Mosque of Bursa, which was built in 1399-1400 by Sultan Bayezit I.

Brass, cast in sections and joined, with silver inlay and later gilding

Museum no. 34&A-1890



4, 5 Pen Cases
Egypt, probably Cairo
1750-1850 and 1800-50

Grand containers for pens and ink were a source of prestige for members of the Ottoman bureaucracy. They would have been worn tucked into the sash around the waist. The pot contained a pad of silk floss soaked in ink. The case held reed pens, as well as a knife and a small board for cutting nibs.

Silver, partly gilded, and gemstone. Maker's stamp of Rumi (4). Ivory with metal mounts. Signed on the base by Muhammad Salih (5)

Museum nos. 1117-1869, 649-1883



13 Gilded Coffee Pot
Turkey, probably Istanbul
1800-50

Most metal coffee pots were made of cheaper materials such as tinned copper. But in richer homes, coffee was served to honoured guests in pots made of precious metals (or imitations of them) decorated in the latest taste. The swelling shape of this small pot shows the spread of Baroque ideas in the Ottoman decorative arts.

Copper, silvered and gilded

Museum no. 369-1897



12 Writing Box with Rounded Ends
 Syria, south-east Turkey or
 northern Iraq
 About 1250

Writing boxes held pens, inks of different colours, sand for blotting, and small rolls of paper. They were status symbols for the officials who owned them. Brass boxes inlaid with precious metals were the most prestigious, though their shape imitated wooden boxes.

Brass inlaid with silver, gold and a black composition

Museum no. M.712-1910
 Bequest of George Salting



16 Bronze Candlestick
 South-east Turkey, probably Siirt
 About 1250

This candlestick comes from an area that had a strong tradition of casting in bronze. When inlaid decoration was introduced from Iran, it was applied to objects that had been cast rather than formed from sheet brass, as in the case of the 12-sided candlestick.

Bronze inlaid with silver, gold and a black composition

Museum no. M.711-1910
 Bequest of George Salting



5 Silver-gilt Drinking Jug
 Turkey, probably Istanbul
 About 1500

The pot-bellied drinking jug was common in Iran and Central Asia in the 15th century. It was made in a wide variety of materials. By the end of the century, examples were being made in silver gilt in Istanbul. Soon, though, denser decoration and shapes influenced by European metalwork were being produced, as the silver-gilt ewer nearby shows.

Silver gilt with a cast handle; the lid is a later addition

Museum no. 158-1894



6 Silver-gilt Ewer
Turkey, probably Istanbul
1530-50

In this unique example of Turkish silverware, most of the decoration is Islamic in character. But the overall shape and fabulous beasts on the handle and spout recall European ewers of an earlier period. The European models may have been acquired as loot, and their shapes reproduced as a symbol of Ottoman power.

Silver gilt with enamelled plaques

Museum no. M.21-1987



1 Carpet Fragment
Turkey, probably Uşak
1450-1500

This fragment is made up of a number of pieces cut from the same carpet. The original design was one of the most accomplished variations of the so-called 'star Uşak' pattern, and it may be one of the earliest examples.

Wool warps (Z2S), wool wefts and pile

Museum no. 278-1906



2 Fragments of Carpet with Interlace Design
Turkey, probably Uşak
About 1500

An earlier approach to carpet design was to fill the field with small-scale repeat patterns. This example has rows of octagons of different sizes, rings of knotwork, and arabesques. Patterns of this type appear in Iranian paintings of the early 15th century, and in European paintings from the mid-15th century.

Wool warps (Z2S), wool wefts and pile

Museum no. 154-1908



Carpet with Medallion Design
Turkey, probably Uşak
About 1500

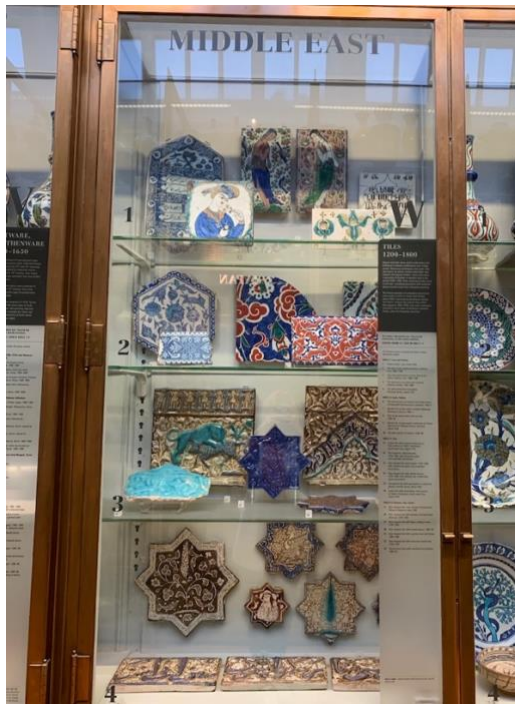
Carpet designs with a central medallion originated in Iran and were adopted by Turkish weavers during the late 15th century. In this carpet, the design has evolved into a repeating pattern of the type found in other Ottoman textiles.

Wool warps (Z2S), wool wefts and pile

Museum no. T.71-1914

Ceramics Rooms





NATIONAL MUSEUM OF SCOTLAND



Cuneiform tablets
 During Egypt's 'golden age', Babylonian was the international diplomatic language, written in cuneiform script pressed into clay tablets with a sharp tool. Letters were sealed clay envelopes and sent across vast distances.

25–26 Tablet letter envelopes
 Clay, Kara Huyuk, Turkey (left), Ur, Iraq (right), c2500–2000 BC

27 Tablet with an added note
 Clay, Kara Huyuk, Turkey, c1950–1850 BC



Tulips

Although now widely associated with the Netherlands, the tulip was first brought there from Turkey in the 1590s. This tile was produced around 40 years later at the time of 'Tulip Mania', when demand for the flower became frenzied and bulbs were exchanging hands at inflated prices.

9 Jug with *bolus*, red painted tulips

Iznik, Turkey, late 16th to early 17th century

10 Wall tile with central tulip

The Netherlands, 1630s



Turkish tilework

In elegant white script, these border tiles present the names of the first four caliphs of Sunni Islam – Abu Bakr, Umar, Uthman and Ali – and quote from Ali's sayings suggesting that the possessive are poor and the generous fulfilled.

4 Border tile with the names of the first four caliphs

5 Fragment of a border tile

6 Border tile with a saying of Ali ibn Abu Talib

Turkey, 17th to 18th century



1 Ottoman blue and white

Chinese porcelain was highly prized in the Middle East for its beauty and rarity. In the late 15th century, the Turkish town of Iznik became the main pottery making centre for the Ottoman court. Blue and white wares were the earliest types produced and motifs such as this pomegranate tree were derived from Chinese designs.

Iznik, Turkey, late 16th century



7 Bath pattens or nalin

Originally worn in the bathhouse to protect the feet, pattens became fashionable. They were often richly decorated and very high, features which were intended to reflect the wearer's status.

Wood, mother of pearl inlay, Turkey, 19th century



31 Tomb cover

During the Ottoman Empire, the cenotaphs of important people were covered with special cloths. Similar textiles with religious inscriptions are still used to commemorate them today.

Tomb cover fragment

Turkey, 17th century

30 A child's kaftan

The fold in the middle of this kaftan indicates that it was placed on a cenotaph. It identified the deceased as a sultan's son.

Kaftan

Bursa or Istanbul, Turkey, late 16th to 17th century