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ABSTRACT

In order to survey Turkish metalwork of the Ottoman period one is confronted with many difficulties. The greater part of the collections in the museums of Turkey has not been properly studied as specialists in Ottoman art have tended to concentrate on the other decorative fields, neglecting metalwork. As a consequence very little published material is available on this subject and difficulties have also been experienced in obtaining permission to study some collections.

This research covers the metal objects mainly produced in Anatolia from the 14th century until about 1900, with the emphasis on the 17th and 18th century work. It should be noted that no translation of literary inscriptions on objects has been included, because it was considered that their quality and content added nothing of importance. Also regrettably the signatures when inscribed are too vague to yield any results from court and town archives.

Even a tentative summary of the metalwork style of the early period is hardly possible since practically nothing is known. With the 15th century came the naturalistic style which was to influence every corner of the Ottoman decorative arts including the design repertoire of the metalworkers of this age. But this naturalistic quality was completely abandoned in the following century, a development paralleled in other applied arts.

Until then, metalworkers had tended to employ the decorative schemes of the previous century in contrast with other artists and craftsmen.

Instead 16th and 17th century metalwork, generally made in silver, was embellished with beautifully designed rumī, hatāyī and palmette motifs, their importance within the composition being sometimes emphasized with calligraphy in a harmonious scheme.

The year 1700 is a convenient date to divide between the classical style and the new more natural designs. Although the most characteristic forms of this period, mainly on copper, were floral and architectural motifs, rumī and hatāyī decoration figured on some metalwork objects of this period. But for all the change in emphasis, the same high quality of workmanship, skill in design and execution and feeling for the metal use, prevailed.

By the end of the 18th century, decline in the political arena was reflected in the arts including metalwork. A good deal of unpretentious but attractive metal objects were produced, some echoing the European Rococo style, this influence continuing through the 19th century.

Turkish metalwork of the Ottoman period can scarcely be ignored with its rich but unappreciated decorative qualities. The large number of reproductions included in this study illustrates the basic types of vessels and the various motifs, which are described in the text with an assessment of techniques and decorative schemes.

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C H A P T E R I

HISTORICAL BACKGROUND

a/ METALWORK OF THE SALJŪQ PERIOD

The Saljūqs were originally a family of the Ciniq clan of the Oghuz Turkish people, entering the Islamic world in Khwārazm and Transoxiana. Emerging as a powerful force they took over the province from the Ghaznavids and in 429/1038¹ Tughril Beg proclaimed himself Sultān at Nīshāpūr. Later in 447/1055 he was recognized by the Caliph and granted the title of Sultān Shāhanshāh.

The period of the three great Sultāns, Tughril Beg 429-455/1038-1063 Alparslān 455-465/1063-1072 and Malik Shāh 465-485/1072-1092 was one of the most brilliant eras of Persia. In spite of territorial partition in the twelfth century the Saljūq period may be considered as a whole, ending with the last representative Sultān Sanjār ruling from 511-552/1118-1157. Enough examples of ceramics and metalwork have survived to allow us to draw some assessment of their achievement in this field.

Before this family came to power, early Islamic metalwork clearly reveals a Sāsānian influence. A few examples in precious metals have survived from the tenth and eleventh centuries, the majority of the known pieces being now in Russian collections. The two

1. BOSWORTH, C.E. Islamic Surveys 5. The Islamic Dynasties, Edinburgh 1967, pp. 115-8

silver jugs¹ in the Hermitage Museum could be examples of the little-known metalwork of the Sāmānids who ruled in Khurāsān and Transoxiana during 204-395/819-1005. One carved in low relief with circular leaves and heart-shaped full palmettes has also birds repoussé in the round, which indicate the influence of Central Asia. The other powerful dynasty of that time was that of the Buwayhids 320-454/932-1062 in South Persia and Mesopotamia. Two gold jugs², one of them in the Kevorkian Collection with Kūfic inscriptions containing the name of the ruler of the Buwayhids, may be dated to the second half of the tenth century. They are decorated in low relief, displaying winged creatures and Sāsānian peacocks in medallions within stiff scrollwork.

With the arrival of the Saljūqs began a brilliant period of Islamic metalwork which bears the stamp of their strong personality. The Saljūq style is characterized by running animals, pairs of dragons with knotted bodies and Kūfic inscriptions with plaited letters. This style is familiar to us also in stonework, stucco and textiles found in Persia.

The majority of silver vessels, which date from the eleventh to the thirteenth century, mostly in Russian

1. SMIRNOV, Y.I. Oriental Silver. /Argenterie Orientale/, Imperial Archaeological Commission, St. Petersburg, 1909, pls. LXXI-LXXII.
2. HARARI, R. "Metalwork After the Early Islamic Period." A Survey of Persian Art. Ed. A.U. Pope, London & New York, 1939. Vol. VI, pl. 1343.
WIET, G. Soieries Persanes. Mémoires de Institut d'Égypte. T. 52 Caire, 1947. p. XX

collections and published by Smirnov¹, were found in Central Asia and the Caucasus. They have a simple shape decorated with nielloed inscriptions. But the finest Saljūq pieces - a silver jug and bowl - are in the Staatliche Museen in Berlin². The bowl decorated with scrolls and medallions has a charming figure of the cross-legged musician in repoussé and a beautiful nielloed inscription. No precise date can be assigned to this piece although one scholar has commented "This piece is as early as the eleventh century."³ But the well-known large silver salver⁴ in the Boston Museum of Fine Arts, is dated 457/1066 having been made for Alparslān by a Kashan artist and given by the Queen.

The golden wine-bowl and silver amulet case⁵ found at Nihavand may be assigned to the early Saljūq period. The bowl has engraved ducks arabesques and Kūfic

1. SMIRNOV, Y.I. op.cit.
2. KÜHNEL, E. Islamische Kunst aus der Berliner Museen. Berlin, 1954. Tafeln 5.
HARARI, R. op.cit. Vol.VI, pl. 1353A.
3. HARARI, R. op.cit. Vol.IV, p.2500.
4. ibid. Vol.VI, pls.1347-8; WIET, G. L'exposition persane de 1931 pp.13-21, pls.8-14; POPE, A.U. "A Saljūq Silver Salver." Burlington Magazine LXIII, 1933, pp. 223-4.
WIET, G. "A Saljūq Silver Salver II" Burlington Magazine, LXIII, 1933, p. 229
5. GRAY, B. "A Saljuq Hoard from Persia". British Museum Quarterly. XIII, /bowl, pl. XXXIIa; amulet case, pl. XXXIIc/ pp. 73-9, 1939.

inscriptions; the amulet case is decorated on each side with a peacock in repoussé, surrounded by a Kūfic inscription outlined in niello.

Enamelwork was also known to the Saljūqs. A bronze plate, in the Innsbruck Museum, is decorated in polychrome enamel with figural subjects. The inscription contains the name of the Artuqid Sultān Rukn-ad-Dawla Dā'ūd, who ruled 502-539/1109-1144.¹

The period is rich in metalwork made generally in bronze which is either cast and engraved or sometimes pierced with openwork: examples include mirrors, plaques, ewers, mortars, bottles, pen-boxes, buckets, etc. The bronzes are said to have been found mainly in the North-Eastern and Eastern regions of Persia at Rayy, Hamadān, Nihavand in Sīstān and in Khurāsān. The Artists of this area engraved scroll-designs, benedictory inscriptions in Kūfic or Naskhī², friezes or panels of running animals and medallions, inscribing harpies, griffins³ or birds. A favourite motif is a winged with a human head.

1. BUCHTAL, H. "A Note Islamic Enamelled Metalwork and its influence in Latin west". Ars Islamica. 11-12, 1948, fig.2. SARRE, F and MARTIN, F.R. Die Ausstellung von Meisterwerken muhammedanischer Kunst in München 1910. Munich, 1912, Taf. 159.
2. BARRETT, D. Islamic Metalwork in the British Museum. London, 1949 pl.5a.
3. BAER, E. Sphinxes and Harpies in Medieval Islamic Art. Jerusalem 1965.

The ewers are still of the Sāsānian type with a pear-shaped body.¹ The small mirrors are usually disk-like, cast in low relief having rampant sphinxes in central medallion as the main decoration. Friezes of running animals and hunting scenes were common patterns in Persian Mesopotamian metalwork.

The most ambitious pieces are the fine openwork candlesticks and incense-burners, often in the shape of lions or birds. Some incense-burners have cylindrical or cubic bodies. The famous lion-shaped example is stylized in a manner characteristic of Saljūq art.² "We know, from literary sources, that Khurāsān and Sīstān had a developed metal industry at this period. Cast and incised bronzes in this style continued to be made alongside the more sumptuous inlaid pieces into the fourteenth century and later".³

But the most impressive achievement of the Saljūq metalworkers was the use of silver and copper inlay, firstly on bronze, and later on brass as well. The technique of inlay was known in the Near East from remote Antiquity but there is no evidence that it was practised in the first centuries after the Islamic conquest. All the vessels produced in the Near East during the first four and a half centuries of Islamic rule are either

1. HARARI, R. op.cit., Vol. VI, pls. 1295A, B, 1296A, B.
2. HARARI, R. op.cit. Vol. VI, 1297-8A. "Musée de Louvre, possession Demotte. DIMAND, M.S. "A Saljuq Incense Burner." Bull. of Metropolitan Museum of Art. n.s.x. 1952, pp. 150-3, Hermitage, Teheran Museums. KUHNEL, E. Islamic Arts. London, 1963, figs. 125, 127.
3. BARRETT, D. op.cit. pp. VII-VIII.

plain or decorated with traced designs only.¹ The earliest dated example of inlaid Islamic metalwork of which we know is a bronze pen-box /Qalamdān/ in the Hermitage Museum, Leningrad.² Decorated with silver and inlaid inscriptions and small engraved figures of birds and foliage, it was made in Khurāsān in the year 542/1148.

The most remarkable piece of inlaid metalwork of the Saljūq period is undoubtedly the Bobrinsky Kettle, again in the Hermitage Museum.³ The inscription of the kettle gives the names of the craftsmen as made by 'Abd-al Vāhid and inlaid by Mas'ūd ibn Ahmad. The place of manufacture, Herāt is also given. There is a statement by the thirteenth century geographer Qazwīnī, that metal vessels inlaid with silver were made in Herāt and exported.⁴ Scenes of court life, friezes of huntsmen and revellers alternate with bands of animated Kūfic and Naskhī inscriptions. This type of script was probably developed in Khurāsān and appears frequently on Saljūq metalwork.

Other twelfth-century Khurāsān craftsmen's works are:

1. RICE, D.S. The Wade Cup in the Cleveland Museum of Art. Paris 1955. p.7.
2. GUIZALIAN, L.T. "The Bronze Qalamdān"/Pen-case/ 542/1148 from the Hermitage Collection. "Ars Orientalis". VII, 1968, pp.95-120, pls.X-XI
3. ETTINGHAUSEN, R. "The Bobrinsky Kettle, Patron and style of an Islamic Bronze." Gazette des Beaux Arts. Vol.XXIV, 1943, pl.1.
4. QAZWĪNĪ. Athār al-bilād. ed. Wüstenfeld, Gottingen, 1848, p.323.

- a- pen-box, signed Umar ibn Abu'l-Ālā ibn Ahmad of Isfahan and dated 569/1173. Formerly in the Siouffi Collection, but since disappeared.¹
- b- Ewer, made by Maḥmūd ibn Muḥammad of Herāt, in December 577/1181, Tiflis Museum.²
- c- Ewer, made for 'Uthmān ibn Salmān of Nakhichevan, in 586/1190 Musée de Louvre.³
- d- Casket, dated 593/1197, possession Stora.⁴
- e- Ewer, similar to No.3, signed 'Alī of Isfarāyin. Collection of A. Peytel.⁵
- f- Body of bottle, signed by 'Abd al-Razzāq of Nīshāpūr. Staatliche Museum, Berlin.⁶
- g- Cup, giving the name of the owner, Amīrānshāh, in the collection of M.J. Peytel.⁷
- h- Bowl, bearing the name of Atabek of Jāzīra, 605-39/1208-41. in the Staatliche Museen, Berlin.⁸

1. HARARI, R. op.cit. note p.2491.
2. The State Hermitage, Catalogue of the International Exhibition of the Monuments of Iranian Art and Archaeology. Leningrad 1935. HARARI, R. op.cit. Note 2, p.2491.
3. HARARI, R. op.cit. p.2491. pl.1309A. MIGEON, G. Manuel d'art Musulman. II Paris, 1927, p.41, fig.232.
4. *ibid.* p. 2491, pl.1303.
5. *ibid.* p. 2491, pl. 1309D.
6. *ibid.* p. 2491. pl. 1311E.
7. *ibid.* p. 2491. MIGEON, G. op.cit. p.42.
8. *ibid.* p. 2491. SARRE, F and MITTWOCH, E. Sammlung F. Sarre. Erzeugnisse islamischer Kunst I. Metall. Berlin, 1906, No. 19.

i- Bowl, bearing the name of the owner, Yūsuf ibn Ahmad al-Tājir of Tabrīz in the Victoria and Albert Museum.¹

j- Ewer beginning of thirteenth century, in the British Museum.²

The last example /j/ shows that bronze was replaced by brass at the end of the twelfth century. This fine piece in the British Museum has birds and lions embossed round the shoulder and neck. The fluted body is decorated with inscriptions, in two types of human-headed letters and with the twelve signs of the zodiac, silver inlaid, surrounded by rich scroll designs. Other products of this school include pen-boxes, large candlesticks and ewers. A pen-box³ in the Freer Gallery dated 607/1210, has similar inscriptions to those of the British Museum's ewer. In the thirteenth century the deep bowl shape of Kāshān and Rayy pottery also occurs in metalwork; the Wade Cup⁴ is representative of this type, cast in brass, and made in two pieces. D.S. Rice dated it between the Pen-box 607/1210, Freer Gallery, and the Blacas Ewer, 629/1232, British Museum into the third decade of the Thirteenth century.

1. HARARI, R. op.cit. p.2491, pl. 1319B.
2. ibid. pl. 1326. BARRETT, D. op.cit. pp.IX-X, pls. 6-7.
3. HERZFELD, E. "A Bronze Pen-Case." Ars Orientalis. III, 1936, pp.35-43. pl.1.
4. RICE, D.S. The Wade Cup in the Cleveland Museum of Art. Paris 1955, pp. 1-31, pls. I-XX. ETTINGHAUSEN, R. "The Wade Cup in the Cleveland Museum of Art, Its origin and decorations." Ars Orientalis. II, 1959 pp.327-66, figs. 1-30. Notes: "Further comments on the Wade Cup". Ars Orientalis III 1959. pp. 197-200, figs. 1-5

The Saljūq school of inlay retained its fine quality and distinctive character up to the Mongol invasion.

The Mongol invasions of 617-618/1220-1221 were confined to Khurāsān and Transoxiana but by 656/1258 Mongol rule extended to the Syrian border. In Persia the dynasty of the Il-Khānids was founded in the North-West lasting until 736/1335. When Ghāzān Khān came to the throne in 694/1295 the Mongols officially adopted Islām.

The period saw a mingling of Persian and Mesopotamian elements in metalwork. It is difficult to trace the development of Persian metalwork during the thirteenth century. The East Persian school which flowered so brilliantly during the Saljūq period seems to have been overwhelmed by the Mongol invasions. The other school of Islamic metalworkers was centred at Mosul - indeed the Mosul influence was paramount in the West Persian region in the second half of the thirteenth century. The three bronze balls¹ inlaid with silver and gold and bearing the name of the Il-Khān Uljaitū 703-17/1304-17 are indistinguishable from signed Mosul works of this period.

But the new style with its lotus medallions and borders of intertwining flowers is shown by the magnificent silver-inlaid brass candlestick in the Stora Collection, dated 708/1308.²

1. HARARI, R. op.cit. Vol.VI, pl.1357A

2. ibid. pl. 1355.

In the second half of the fourteenth century, the important centre of metalwork was Shirāz, which after the dissolution of the Il-Khānids became the capital of the Mazaffarids 713-95/1314-93. There is a famous gold and silver inlaid candlestick¹ in the Harari Collection, which represents an extension of the style found in the Stora candlestick and is similar to a series of inlaid bowls. It is signed and dated 761/1360. The bowls² of the Muzaffarids were at least as beautifully worked as other pieces of the Saljūq period.

But the end of the fourteenth century metalwork under the Timurids lost direction. From the few examples which have survived today, one can clearly recognize a decline in the metalwork execution, perhaps due to the flood of Ming blue-and-white porcelain. A three-foot high silver inlaid bronze candlestick³ in the Hermitage is signed and dated 799/1397 and another huge cauldron bears the name of an artist from Tabrīz:⁴ both are sparsely inlaid and depend for their almost barbaric effect on their great size.

b/ MESOPOTAMIA

Little has remained of Islamic metalwork produced in

1. *ibid.* pl. 1371.
2. *ibid.* pl. 1367B.
3. *The State Hermitage. op. cit.* pl. CXXI.
4. HARARI, R. *op.cit.* Vol.VI, pl. 1301A,B.

Mesopotamia in the twelfth century and earlier, although the area has rich copper mines at Arghāna, which were exploited by the caliphs and the numerous small dynastic rulers in this period.

The two mirrors in the Harari Collection dated 548/1153 and 675/1276,¹ can be taken as remnants of early Islamic metalwork of North Mesopotamia, due mostly to the decoration of Zodiac signs and running animals. Another mirror in the Wallerstein Collection bears the name of Urtuq Shāh, ruler of Kharput in the middle of the thirteenth century.

There is no inlaid metalwork known from Mesopotamia before the beginning of the thirteenth century. The earliest inlaid piece is a pen-box of 542/1148, of Persian workmanship². It seems very likely that the fashion of inlaid metalwork spread from Persia to the West during the time of the Zengīds 521-619/1127-1222 and their successor Badr al-Dīn Lu'lu', 619-57/1222-59. The most important centre of the metalwork production was Mosul. The following passage which is reproduced in D.S. Rice's article is taken from the precious manuscript of ibn Sa'īd's Geography, which once belonged to Abū- 'l-Fidā, now in the Bibliotheque Nationale, Paris. It reads: "Mosul there are many crafts in the city, especially inlaid brass vessels /awānī al-nuhās al-muta' am/ which are exported /and pre-

1. SARRE, F. and MARTIN, F.R. Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München, 1910. Munich, 1912, Taf.140.
2. see p. 10

sented/ to rulers, as are the silken garments woven there."¹

Rice listed six inlaid brasses which were certainly made in Mosul:

- a/ Blacas Ewer, British Museum. 629/1232.²
- b/ Box, British Museum.³
- c/ Tray, Victoria & Albert Museum.⁴
- d/ Dish /tray/, Munich Library.⁵
- e/ Basin, Museum of the Academy of Sciences at Kiev.⁶
- f/ Candlestick, Hermitage.⁷

1. RICE, D.S. "Inlaid Brasses from the Workshop of Ahmad al-dhaki al-Mawsili." Ars Orientalis, II, 1959, p.284.
2. Latest bibliography in Répertoire d'Épigraphie Arabe, Vol. XI pp. 29-30 No. 4046. HARARI, R. op.cit. Vol.VI pls. 1329-1330. BARRETT, D. op.cit. pp. XI-XII, pls. 12-13.
3. LANE-POOLE, S. The Art of the Saracens in Egypt. London, 1886, pp. 172-3. BARRETT, D. op.cit. p.XII, pl.18.
RICE, D.S. "Three Brasses of Badr al-Din Lu'lu'." B.S.O.A.S. 1950, Vol.XIII, part III.
4. RICE, D.S. op.cit. pl. 13
5. SARRE, F. and MARTIN, F.R. "Das Metallbeken des Atabeks Lu'lu' von Mossul". Müncher Jahrb.d.bil.Kunst. 1907, pp. 18-37. Die Ausstellung von Meisterwerken Muhammedanischer Kunst in München, 1910, Munich, 1912, Vol.II pl.145.
6. KRATCHKOVSKAYA, V.A. "Nadpis Bronzovovo taza Badr al-Dīnā Lū lū." Epigrafika Vostoka I, Moscow, 1947, pp.9-22. Répertoire d'Épigraphie Arabe, Vol.XII, pp.42-43, and additional note by Kratchkovski: "Ob odnom epitete V nadpisi bronzovovo taza Lū lū." Epigrafika Vostoka II, Moscow, 1948, pp.1-8.
7. GUZELIAN, L.T. "Nadpis s imenen Badr al-dina Lūlū na bronzovom podsvetchnike Gosudarstvennovo Ermitazha." Epigrafika Vostoka. II pp. 76-82.

Including the Blacas Ewer twenty nine pieces exist signed by a craftsman who used the nisba "al-Mawsili." The use of the nisba indicates neither the origin of a piece from Mosul nor its being decorated in Mosulian style.¹ Five other pieces are unsigned and undated, but all of them bear the name of Badr al-Dīn Lu'lu'.

Twenty eight pieces /12 ewers, 6 candlesticks, 5 basins, 1 box, 1 vase, 1 divination table, 1 globe and 1 tray/ were previously published by G. Wiet and E. Kühnel.²

We can also find more than one work by the same craftsman. Some of them are: Ibrāhīm ibn Mawālīyā /unfortunately no works of him have survived/, late twelfth-early thirteenth century and his followers Ismā'īl ibn Ward 617/1220 and Qāsim ibn 'Alī 629/1232³, Ahmad ibn Umar al-Dhakī, Abu Bakr Umar ibn Hajjī Jalḍāk.⁴

The arrangement of the figures in two rows was often executed in Mesopotamia. Zodiac signs were also often used to decorate ewers especially in the twelfth

1. RICE, D.S. "Inlaid Brasses from the Workshop of Ahmad al-Dhakī al-Mawsili." Ars Orientalis II 1959 p. 286
2. WIET, G. "L'exposition d'art persan a Londres." Syria vol.13, 1932, pp.78-9. KÜHNEL, E. "Zwei Mosulbronzen und ihr Meister," Jahrbuch der preussischen Kunstsammlungen, Vol. 60, 1939, pp.9-11.
3. RICE, D.S. "Studies in Islamic Metalwork II" B.S.O.A.S. Vol.XV part I, pp. 61-79, pls.9-22.
4. RICE, D.S. "Inlaid Brasses from the Workshop of Ahmad al-Dhakī al-Mawsili." Ars Orientalis, II pp. 286-326.

century. According to Rice, the Mesopotamian style can be summarized as follows: "The designs on most Mesopotamian brasses are "fluidly" traced, roughly undercut and deeply hatched with closely applied nervous punches Overall arabesques in unending sinuous lines fill the spandrels ... Overall interlaced-swastika patterns are absent from early pieces and appear for the first time on the Blacas Ewer... The animals which pursue each other in narrow friezes on early Mesopotamian work They are comparatively small and do not fill the whole height of the band Plain backgrounds are used only in the earliest pieces..... Outdoor scenes with gardeners wielding spades and mattocks, shepherd and pheasants..... Hunting scenes are retained but tend to become decorative friezes rather than pictorial panels."¹

c/ SYRIAN METALWORK FROM THE NINTH CENTURY

The Tūlūnids represent the first local dynasty in Syria and Egypt to secure autonomy from Baghdad, 254-92/868-905. After the Tūlūnids, Syria was ruled by the Ikhshīdids 323-58/935-69, and then by the Fāṭimids 297-567/909-1171. Examples of their metalwork consists of jewellery and small group of bronze animals.

In 567/1171 the Fāṭimid dynasty was succeeded by the Ayyūbids 567-648/1171-1250 Ṣalāh al-Dīn, The founder of the Ayyūbids, extended his power and empire from Egypt to Euphrates, and also westwards.

1. RICE, D.S. "Inlaid Brasses" op.cit.p.322-23

During the thirteenth century Mosul craftsmen began to migrate to Syria and Egypt, where they worked for the Ayyūbid princes and rulers. The Syrian style combines some of the characteristics of the earliest Mosul tradition but in spite of this influence the Syrian metalwork is distinct from that of Mosul and later Mamlūk metalwork. "Gold inlay is historically known to have been a favourite decoration with the Damascus Artists."¹ However we do not know of any surviving inlaid brass piece before the Ayyūbid period.

The Syrian style favoured compositions of confronting birds, fighting cocks and groups of four or six ducks arranged in a circle with the heads together: rosettes of flowers and leaves are also found.

But really one ornament characterized this class: this is a medallion filled with a type of key motif held within a circle and inlaid with gold. The place of overall arabesque is taken by swastika-patterns. These little medallions were used in large numbers all over the surface of writing-boxes, which appear to have been the special product of Syrian craftsmen of this time.

The technical differences from Mosul are that: "The counters are precise and dry. They are traced more deliberately and perpendicularly and the undercutting is more meticulous. Tightly rolled scrolls

1. LANE-POOLE, S. op. cit. p. 189.

and spirals make their appearance in this type of metalwork.¹

We have numerous pieces of metalwork made for Ayyūbid rulers.

a- Basin, made for al-Mālik al Amjad Bahram, the Ayyūbid of Baalbek 578-627/1182-1229.²

b- Basin, made for the Atābek of Jazīra Mu'izz al-Dīn Mahmūd ibn Sanjarshāh 605-39/1208-41.³

They are shaped like large bowls and are decorated only with narrow bands of inscriptions.

c- Basin, Louvre, made by Ahmad al-Dhakī al Mawsilī for the Ayyūbid Sultān al-ʿAdil II 636-38/1238-40.⁴

d- Box, Victoria & Albert Museum, made for the same ruler.⁵

e- Incense-burner in the collection of E. Unger. London.⁶

1. RICE, D.S. "Inlaid Brasses" op.cit.p. 322
2. In the Harari Collection, Museum of Islamic Art, Cairo /unpublished/.
3. SARRE, F. Metall. pp. 12-13, No. 19, pl.6.
4. MIGEON, G. Exposition des arts Musulman au Musée des Arts Décoratifs. Paris, 1903, pl.13. L'orient Musulman, armes sculpture ivoires, bronzes, cuivres etc. Paris, 1922, pl.29. RICE, D.S. op.cit. pp.301-11 pl. 6a-b, 7a,b,8-9, 19 e-g.
5. LANE-POOLE, S. op.cit.fig.80.
6. FEHÉRVÁRI, G. "Ein Ayyubidisches Rauchergefass mit dem Namen des Sultān al-Malik al-ʿAdil II." Kunst des Orients. 1968; vol.V. heft.1. pp. 37-54, pls. 1-13.

f- Barbarini Vase, made for al-Malik al-Nāṣir of Aleppo 634-58/1236-59. Louvre.¹

There are five inlaid Ayyūbid basins made for al-Ṣāliḥ Najm al-Dīn Ayyūb 637-47/1240-9.

a- Basin, Harari Collection.²

b- d'Arenberg Basin, now in the Freer Gallery with Christian scenes.³

c- Basin, Louvre.

d- Basin.⁴

e- Basin, Museum of Islamic Art in Cairo.⁵

The earliest inlaid ewer⁶ from Syria is in the Kevorkian Collection, Freer Gallery, 629/1232 and was made by Qāsim ibn 'Alī.

There is another group of Syrian metalwork which is decorated with Christian subjects, some of which are inscribed with the names of the Ayyūbid Sultāns. A very fine

1. LANCI, M.A. Trattato, Vol.III,pl.47. DIMAND, M.S. A Handbook of Muhammadan Art New York, 1947.p.48.
2. HARARI Collection, No.37, unpublished, RICE, D.S. "Inlaid Brasses....." op.cit. p. 311.
3. MIGEON, G. L'exposition 1903. pl.11-12. GLUCK, H. and DIEZ, E. Die Kunst des Islam. Berlin 1906, fig.447. RICE, D.S. op.cit.p.311.
4. WIET, G. "Inscriptions Mobilieres de l'Egypt Musulmane," Journal Antique, 1958, Vol.246, pl.239.
5. WIET, G. Objets en cuivre, Catalogue General du Musée Arabe du Caire. Le Caire, 1932, p.175, R.C.E.A. XI, 200 WAFIYYAH, Izzī. "An Ayyūbid Basin of al-Ṣāliḥ Najm al-Dīn." Studies in Islamic Art and Architecture: Cairo, 1965, pp.253-9, pls. 1-12.
6. GRABAR, O. "Two pieces of Islamic Metalwork at the University of Michigan." Ars Orientalis. IV. Notes. p. 360-66, pls. 1-2.

piece is the silver basin mentioned above /No.b/.

Another piece, signed by Dāwūd ibn Salāma of Mosul, dated 646/1248 is a candlestick¹ in the Musée des Arts Décoratifs, Paris. The incenseburner² belongs to this group, as does the Canteen³ in the Freer Gallery which depicts warrior figures who represent Crusaders.

From the beginning of the fourteenth century there is a splendid piece of metalwork, so-called Baptistère de St. Louis, in the Louvre, made by Muhammad ibn Zayn.⁴ A gold and silver inlaid mirror⁵, in the Topkapi Sarayi Müzesi, Istanbul, is of the same quality. Two pieces in the British Museum, an incense-burner and a writing-box, are examples of work dating from the first half of the fourteenth century. And indeed the Syrian school continued to flourish until the end of the century.⁶

1. RICE, D.S. "S.I.M.W." B.S.O.A.S. Vol.XV, pp.66-9, pls. 10-11. 1953.
2. BARRETT, D. op.cit. pl.21.
3. DIMAND, M.S. "A silver inlaid bronze Canteen with Christian subjects in the Eumorfopoulos Collection." Ars Islamica I, 1934, pp.17-21, 3 figs. A Handbook of Muhammadan Art, New York, 1944, p.148.
4. RICE, D.S. Le Baptistère de St. Louis. Paris, 1951, 31 pp, figs. 1-27, pls. 1-40. "The Blazons of the Baptistère de St. Louis." B.S.O.A.S. 1950, Vol.XIII, part 2, pp.367-80, pls. 5-12.
5. AĞA-OĞLU, M. "Ein Prachtspiegel im Topkapi Sarayi Museen." Pantheon, 1930, Vol.III, pp.457. "About a type of Incense-burner." Art Bulletin 1945, Vol. XXVII, p.36. DIMAND, M.S. A Handbook of Muhammadan Art. New York, 1944, p. 150.
6. BARRETT, D. op.cit. pls.25, 26a.

d/ MAMLŪK METALWORK

After the two Turkish dynasties, the Tūlūnids and Ikhshīdids, Egypt was controlled by the Fāṭīmids between the years 297-567/909-1171, and as mentioned above, little has survived, only jewellery and a small group of bronze animals.

In the historic sources we find tremendous praise of the Fāṭīmid jewellery and the luxuries of the palaces, as described by Nāṣir-i Khusrau in 542/1047 and later by Maqrīzī in the fifteenth century. Cloisonné enamel technique was very popular and was used by the Fāṭīmids. A small medallion¹ with designs and inscriptions enamelled on gold was found at Fustāt, while the silver casket² in the Cathedral of Gerona, a pair of earrings and a crescent-shaped pendant³ in the Metropolitan Museum, New York show again the quality of this work.

The other group of metalwork extant are engraved bronzes without inlay, usually moulded and very frequently in the shape of animals and birds. The inscriptions are quite high, forming the main part of the decoration. These animal shapes, characteristic of the Fāṭīmid metalwork, are also observed on other decorative art forms such as woodcarving and crystal vessels.

1. MIGEON, G. Manuel d'Art Musulman. Paris, 1927, Vol. II fig.222.
2. MIGEON, G. op.cit. fig.220
3. DIMAND, M.S. A Handbook of Muhammadan Art. New York, 1944, pl.88.

The finest piece in the shape of an animal is the huge griffin¹ in the Campo Santo at Pisa: the body is entirely covered with engraved designs. Another object is a stag² in the National Museum, Munich. The shapes of a lion³ /a piece of a fountain/, a bird⁴ /incense-burner/ and a peacock⁵ /ewer/ show similar working on different objects.

The Mamlūks 648-922/1250-1517 inherited the rich legacy of the Ayyūbids in Egypt and Syria. Under Mamlūk rule Egypt developed and showed important achievements in such fields as architecture, ceramics and metalwork.

From the thirteenth century until the conquest of Egypt by the Ottoman Turks, the Sultāns and Amīrs enjoyed surrounding themselves with exquisitely chased and inlaid vessels. The great number of objects in Museums and Private Collections belong to the time of the Bahrī Mamlūks 648-922/1250-1390, and bear the names of Mamlūk rulers and courtiers. There can be no doubt that most of them were made at Cairo where the work was carried out first by artists from Mosul, later by local craftsmen.

1. MIGEON, G. op.cit.Vol.I. fig.182. MELIKIAN CHIRVANI, A.S. "Le Griffon Iranien de Pisa." Kunst des Orients, V, 1968, Heft 2, pp. 68-86, figs. 1-16.
2. MIGEON, G. op.cit.Vol.I.fig.183. SARRE, F. and MARTIN, F.R. Die Ausstellung von Meisterwerken muhammedanischer Kunst in München 1910. Munich, 1912, Taf.155.
3. MIGEON, G. op.cit.Vol.1, fig.191.
4. MIGEON, G. op.cit.Vol.1, fig.190.
5. ARNOLD, Sir A. The Art of Egypt Through the Ages. 1931, pl.313.

"The general characteristics of the Mamlūk style are easily recognizable. The Arabic inscriptions are large and bold, and often in the case of trays or other flat surfaces radiating; small inscriptions containing the name or title of the Sultān on a fess, or perhaps a coat of arms, are enclosed in a medallion surrounded by a belt of flowers and leaves; the ground is freely sprinkled with ducks and other fowl, and the bottom inside the bowl is generally ornamented with a shoal of fish suggestive of the purposes for which the vessel was intended; the borders, generally of arabesque or lower scrolls, but sometimes of beasts pursuing each other, are broken by little whorls, typical of the style, and there are no figures, except when the bowl or other vessel is intended for magical or astrological purposes. The style is very distinct and once seen can never be mistaken."¹

The more Arab character of the arabesque and geometrical designs was no doubt inherited from the earlier rulers of Egypt. Other elements such as the leaf form derived from Chinese Art which came into the Near East with the Mongol conquest.

Many fine pieces are known which bear the name of Sultān Nāṣir ad-Dīn Muḥammad 693-5/1294, 698-708/1299-1309, 709-41/1309-40. The magnificent Kursi² in the

1. LANE-POOLE, S. The Art of the Saracens in Egypt. London, 1886, pp.200-1.
2. WIET, G. Album du Musée Arabe du Caire. Caire, 1930. pl.46.

Arab Museum, Cairo, dated 728/1327, is richly decorated with silver and gold. The large basin¹ in the British Museum, and the base of a ewer² show the high quality of the gold and silver inlay. A fine mosque lamp³ shows how intricate the filigree silver inlay work was.

At that time the doors of mosques had begun to be covered with beautiful cast bronzes. The bronze plaques⁴ from the door of Zāhir Rukn al-Dīn Baybārs I al-Bunduqdārī 658-676/1260-1277 are different from the bronze doors of the later Mamlūks. Some of these doors, published by Prisse d'Avennes are now in the Museum of Islamic Art, Cairo.⁵ Richly decorated chandeliers,⁶ of a large size were of repoussé bronze, decorated with an arabesque design and covered with a chasing of iron or copper filigree work. In this period Qur'āns were encased in gold, which was further decorated with precious stones.⁷ Inlaid brass and bronze utensils, basins, bowls,⁸

1. BARRIETT, D. op.cit. pl.28.

2. Ibid. pl.29b.

3. LANE-POOLE, S. op.cit.pl.76.

4. Ibid. pls.83-6.

5. PRISSE d'AVENNES L'Art Arabe d'après les Monuments du Kaire. Paris, 1877, Vol.II, pls. 95,96, 100-2.

6. WIET, G. op.cit.pls. 48,54,56,58-9.

7. Ibid. pl.51.

8. RICE, D.S. "Two Unusual Mamlūk Metalworks," B.S.O.A.S. 1957, Vol.XX, pp. 487-500, 14 pls. and 10 figs.

candlesticks,¹ incense-burners,² boxes,³ pen-boxes,⁴ were all covered with rich silver ornaments of arabesques, floral motifs, inscriptions, fishes and animal designs. They frequently had the emblem or coat of arms of their owners.

Syrian metalworkers continued to execute equally fine specimens and some of the objects bearing Mamlūk names, may well have been made in Damascus. Definitely of Syrian origin, with its inlay technique of high quality, the pen-box in the Metropolitan Museum, New York, is exquisitely inlaid with gold and silver.⁶ The Museo Civico, Turin possesses a silver inlaid bowl, a unique example of Mamlūk metalwork probably made in Syria.⁷

There was no decline in quality in the Mamlūk metalwork made in Cairo or Syria all through the fourteenth century, although Maqrīzī writing about 823/1420 makes the

1. MIGEON, G. op.cit. Vol.II, pl.252. WIET, G. Album du Musée du Caire. 1930, pl.57.
2. WIET, G. op.cit.pl.49
3. ibid. pl.52. BARRETT, D. op.cit.pl.26b.
4. BARRETT, D. op.cit.pl.27
5. BAER, E. "Fish-Pond Ornaments on Persian and Mamlūk Metalvessels." B.S.O.A.S. 1968, Vol.XXXI, pp.14-28 with 14 pls. and 15 figs.
6. DIMAND, M.S. A Handbook of Muhammadan Art. New York, 1944, pl.89.
7. RICE, D.S. "Two Unusual" op.cit. pp.495-500, pls. I-VI. LANCI, M.A. Trattato della simboliche rappresentanze arabiche. Paris, 1846, Vol.III, pl.XXX. BAER, E. op.cit. Vol.XXXI, pp. 19-20.

following comment: "The demand for inlaid copper /brass/ work has fallen off in our time /in Cairo/ and since many years the people have turned away from purchasing..... so that but a small remnant of workers of inlay survive in this market."¹

From this later period several objects bear the name of the Sultān al-Ashraf Sayf al-Dīn Qa'it Bāy. 872-901/1468-96. A fine piece is a basin² in the Türk ve Islam Eserleri Müzesi, Istanbul, decorated in gold and silver with enterlacs and arabesques. The bowl³ in the Victoria and Albert Museum, bearing the name of Qa'it Bāy, is ornamented by the repoussé technique.

There is one more group of metalwork with the names of Rasūlid Sultāns of Yemen, 626-858/1229-1454. Besides the names of the Sultāns another mark of identification is the five-petalled rosette within a disk. They were certainly made at Cairo,

a- Tray, Musée de Louvre, Al-Malik al-Mujāhid Sayf al-Dīn 'Alī 721-64/1322-63⁴

b- Astrolabe.⁵

1. DIMAND, M.S. op.cit.p.150
2. SARRE, F. and MARTIN, F.R. op.cit.Taf.158.
3. LANE-POOLE, S. op.cit. p.238, pl.89.
4. MIGEON, C. op.cit.pl.262.
5. DIMAND, M.S. Metropolitan Museum Studies "Metalwork" Vol.I,p.107,fig.8. 1928/9.

- c- Ewer, Musée des Arts Décoratifs.¹
- d- Tray, Cairo, al-Malik al-Muzaffar Shams al-Dīn
Yūsuf, 674-94/1250-95.²
- e- Brazier, 2 trays, bowl and basin.³

1. van BERCHEM, M. Jornal Asiatique. Series 10, Vol.III,
pp.17-27. MIGEON, G. op.cit.pl.261
2. WIET, G. op.cit.pl.45.
3. DIMAND, M.S. Metropolitan Studies Museum "Metalwork"
III, pp. 229-37, figs. I-V.

CHAPTER II

1- MATERIAL

The large quantity of copper wares surviving from the Ottoman period indicates the richness of the copper mines in Anatolia. The district of Dicle-Firat /Tigres-Euphrates/ was known to be rich in copper ores from early times in the Middle East. Mainly situated in the eastern part of Anatolia, most productive copper mine of the region was in Ergani /Arghāna/. The melting centre was in Tokat.¹

1. CINLIOĞLU, H.T. Osmanlılar Zamanında Tokat. Tokat 1951, Vol.III, pp. 204-5. A dated ferman /imperial order/ 1210/1795 contains information about the Tokat Kalhanesi /melting centre/: it states that over the excessive part of the two hundred years copper was gifted to the Tokat Voyvodalığı /governor/. This shows that the Kalhane was worked at least from 1000/1592 but the certain date of its establishment is not known. Apart from this document, the best source of information concerning the Kalhane are the registers but unfortunately the registers before 1185/1771 have been destroyed. It is known that the first Kalhane was in Sulu Sokak near to the Çukor Medrese being one of the branches of Tokat Mukataa /vakıf, the rent paid to/ and there were four Kalhanes. With another ferman dated 1207/1792 the opening of new Kalhanes was forbidden in the Empire, and all the melting centres were closed except those of Diyarbakir and Tokat. The copper ores from Ergani /Diyarbakir/and Maden /Elazığ/ were sent to Istanbul by two routes: 1. From Samsun /on the Black Sea coast/ by sea. 2. From Tokat to Isnik. Regarding copper workers there is evidence from the dated register of 1243/1828, that 33 copper workers /bakirci/ 55 boiler-makers /kazancı/, 7 cast workers /dökümcü/ and 14 assistants were working in Tokat and that metalwork objects were exported from the region.

But today there are no copper mines in this area and in its neighbourhood; probably they were worked out, but the city remained a copper melting centre¹. Another source for the metal gives the copper mines of Küre /Kastamonu/ in the mid-northern part of Anatolia.² The absence of any reference in historical sources indicate that later it too became over worked; the name of Kastamonu is not mentioned in the ferman, dated 1207/1792 dealing with closure and it is certain that rich copper mines of Engani, Küre, Maden were monopolized by the Sultān.

Another good quality metal ore found in Anatolia was silver.³ The district of Izmir also possessed rich silver mines. Tin ore was mined in Ankara, Eskişehir and Eastern part of Anatolia.

1. I studied the reports of 'Maden Tetkik ve Arama Enstitüsü' in Maden Tetkik ve Arama Entitüsünce bilinen maden zuhurları. Ankara, 1963, No.113, p. 32 of the six copper mines in the centre and on the boundaries of Tokat were given, none is operational.
2. BARKAN, O.L. "H. 933-34/1527-28 Mali Yilina ait bir bütçe örneği." Iktisat Fakültesi Mecmuası. 1953-54, vol.15, p.271. In this sample of the budget of the year 933-34/1527-28, the expenses of the Kastomonu copper mines were estimated as 1.326 930 Akce.
3. Ibn Battuta Travels in Asia and Africa. 1325-54 . Translated and selected by H.A.R. GIBB London 1957, p. 132. After his visit to the city, he wrote "Gumush-khane a populous town which is visited by merchants from Iraq and Syria and has silver mines." Today the town has a very small population and all the mines are exhausted.

But the main metallic element in Ottoman metalwork is copper. Being strong in colour, harder than gold but much softer than iron, it can be made harder by cold hammering or cold rolling.¹ When molten it is capable of absorbing gases, which escapes again when it is cooled, making the copper expand. This means that it is not very suitable for casting and has rarely been used in this way. Moreover despite its importance in the production of brass, unalloyed copper has been used rarely for domestic utensils, as salt and acids corrode and some fatty food become cupreous when in contact with it. Nevertheless, ways of lining copper with tin have been known and widely used in the production of cooking utensils since the seventeenth century. As it was a relatively economical metal to use for kitchen equipment, being both lighter and cheaper than cast brass with a number of advantages over forged brass. Another favourable factor is that its malleability: it can be chased and in the same way as silver which is not the case with either bronze or brass. Indeed the care and the artistry with which they were made and their rich engraved decoration shows that they were treasured just as highly as utensils made of gold or silver.

From the eighteenth century onwards various coffee cups, trays, basins and ewers were made of Tombak or

1. I am indebted for help in the learning of the techniques etc. about the metals from copper-working shops in Istanbul.

or gilded copper. The basic technique followed was that gold was liquified by being amalgamated with mercury and then painted evenly over the metal object which has previously been cleaned and moistened with nitrate or mercuric oxide. The object was then held over an open flame until the mercury was volatilized, leaving the gold firmly adhering to the metal surface. The whole object was finally washed and polished with hematite. When smoothed on over a flame it combines particularly well with the precious metal to form a very durable surface with the reddish tinge producing a deeper colour.

Bronze and brass had a formal and ornamental development in earlier Islamic metalwork. In the Ottoman period bronze was rarely used but some brass objects were manufactured. Although possessing a number of positive qualities, an attractive pale golden colour hard and durable quality in air and water, the ability to cast and treat the surface in various ways, brass contains certain acids which it disengages considerably restricting its use as these oxides are harmful to the human body. Being therefore unsuitable for table ware, it was chiefly used for lamps, basins and ewers, braziers and mortars, etc.

Only a small quantity of brass objects have survived. There are several reasons for this: the pieces such as coudrons, jugs, bowls that were worn out or unfashionable would be sent back to the foundries to be melted down for re-use. There was a heavy demand for scrap metal because

brass smelters liked to add a certain proportion of used metal to improve the quality of their product. Many fine and valuable pieces were also swallowed up during the wars of the last two centuries, for making cannons. Brass has by tradition been cast and then only hammered or chased for decorative techniques.

Iron appears less frequently than copper, brass, gold and silver for artistic purposes although used in the making of arms and armour. Here technical improvements in strength and quality also led to aesthetic development. Engraving and inlaying techniques were employed together, particularly for decorating armour and helmets. The principal metal employed for the manufacture of arms was forged iron and high-quality steel.

2. TECHNIQUES:

a- Hammering /Dövme/

That is obtaining flexible forms by striking with the hammer on either cold or heated metal. Copper and brass were suitable metals for this technique. The metal was first pounded into sheets then into the desired form. This was the technique used for shapes consisting of different pieces of metal joined by hammering and soldering. It was also employed in the construction of objects, metal stripe-plates, vases which were later decorated by engraving openwork or inlay.

b- Casting /Dökme/

Wax-casting: The first step was to make the moulds for the two halves of the receptacle out of clay which had been carefully prepared in advance: the moulds were in the shape of the object, but details were left until later. The surface of the moulds was then covered completely with pure kneaded wax, taking great care to apply it evenly. The details could then be modelled in the wax with special tools. Casting pipes and air vents were added and the whole coated with several layers of thin clay. Before beginning the modelling the craftsmen would fix iron and bronze rods through the whole structure at various angles to hold the inner core and outer shell firmly apart. This precaution was essential for the next stage in which, once the outer casting of clay had dried, the wax was completely melted away over a fire, leaving the hollow mould in which the object was to be cast. The mould was then baked hard, and when cold was placed in a hollow. The molten bronze or brass was poured into it through the casting pipes. After cooling the inner and outer clay moulds were broken open to reveal the cast object. With files and chasing tools the decorative details were made clear and sharp in the required finish.

This was a very delicate process, highly suitable for making really fine pieces, but complicated and expensive.

Simple every day household utensils were cast by different methods. For hollow objects an inner clay case was made, which then was covered with loam or clay and turned on a lathe with a template. This formed the inner mould, which corresponded to the hollow centre of object. The outer surface of the case was then insulated and covered with a layer of clay /the thickness of the clay depending on the proposed metal thickness/. It had then to be carefully modelled: all details such as relief, moulding, inscriptions etc. being added at this stage. When dry, the shell or outer section of the mould was shaped around it in clay, and when it had hardened this outer shell was divided into sections and lifted off. Then the clay model was removed and the shell, which had been exactly fitted together, was put back over the central core, leaving the hollow ready for casting.

For solid objects hollow-casting was used. The interior of mould was left completely hollow in the shape of the object.

c- Cutting /Kesme/

This method was used for openwork. The decorative motifs were cut by a thin plaque of metal by means of a saw or drill. The technique was employed especially for soft metals e.g. silver.

d- Engraving /Kazima/

That is using tools to engrave decorations on the

metal surface. This most simple method was generally used for decorating household and kitchen objects.

e- Inlaying /Kakma/

For inlay work the artist engraved a design or some decorative motif into the surface of the object with a grooving tool, making sure that the indentation was slightly wider underneath than on the surface so that the edges overlapped a little. The ground was then made rough. Threads of some contrasting metal for instance gold, silver or copper were laid into the channeled grooves or pieces of metal exactly corresponding to the cut out shapes of pattern could be used; these pieces of inlay were then hammered down firmly. Finally the surface was filed gently and polished smooth.

f- Niello /Savatlama/

Like other metals iron can be engraved, either by using a steel grooving tool or - though this method is less usual - by driving into the tool with a hammer.

Niello work consisted of engraving a design, filling the lines with a mixture of sulphur, silver, copper and lead or only silver and gold and then fusing the mixture or metal by the application of low heat. The niello work created a blackish effect against the lighter colour of the iron.

The most complicated way of decorating iron was to cut it. The craftsman used a chisel to carve out his decorations which was either three-dimensional or

milled edges or raised in relief. There are three niello techniques used on silver:

- 1- Niello simple and flat
- 2- Milled shaped niello
- 3- Decoration in relief
- g- Repoussé

This technique demands great skill. First the designs were outlined on the metal with a tracer and then hammered on a cake of bitumen or on a sandbag.

- h- Relief /Kabartma/

It is similar to the repoussé technique, but the motifs in relief are obtained under pressure against a base containing the reverse impression of the desired ornament.

- i- Chiselling /Çalma/

Using a chisel to obtain the decoration in digging and removing some of the metal, or emphasising and correcting motifs obtained by casting, so as to place the contours and details in a better relief. Also employed to make the shallow grooves for inlay.

- j- Tournage /Çekme/

It is turning on a block. The desired form was obtained by rotating a mass of metal on a tall block, the unwanted metal being removed by cutting tools. Objects made in this way were then further decorated by chiselling.

- k- Enamelling

Before ending this section we must at least glance

at a particular technique, enamelling. The art of enamelling was known from a very early date, reaching its highest point in Byzantium. In Byzantium the preference was for gold, but in the Ottoman period copper was used.

Two different kinds of enamelling, *champlevé* and *cloisonné* were applied. In the *cloisonné* technique, the cells for the enamel were formed by flat wires, soldered to the surface of the object. The *champlevé* either covered the whole surface, so that all that could be seen of the metal were thin strips outlining each motif or as decorative areas standing out against the metal background.

Enamel is a glass in substance being translucent, opaque or clear, depending on the exact composition of its contents. The molten enamel is applied in cavities engraved into the surface of the metal to form an ornamental design. The colours mainly used were turquoise, green, white and red, as found on ewers and basins.

C H A P T E R I I I

TURKISH METALWORK IN ANATOLIA BEFORE THE OTTOMANS,
470-707/1077-1307

Ottoman metalwork as far as we are acquainted with it from existing and dated specimens, began in the fourteenth century, but Turkish metalwork must have been flourishing before this date. There is every reason to believe that the art of metalworking, engraving and chasing existed and developed from the Turkish conquest of Anatolia.

In the eleventh century the Saljūq Turks moved westwards from Central Asia under the leader Tughril Beg and established themselves in Persia and Mesopotamia. Their advance further westwards began after the battle of Manzikert /Malazgirt/ 463/1071. They entered Anatolia and under the rule of Suleymān had penetrated as far as Iznik within a very short time. Their hold on Eastern and Central Anatolia was firmly established by the early twelfth century, most of Anatolia becoming later a Saljūq state. Remaining in control for more than two centuries in spite of Mongol attacks in 537/1242, eventually the centralized power disintegrated in the early fourteenth century.

There is naturally no surviving vestige of any art immediately following the Turkish conquest in Anatolia. The earliest works date from the second quarter of the

twelfth century, the minor arts flourishing from the beginning of the thirteenth century.

It can be stated with certainty that almost all the minor arts practised in neighbouring countries also existed in Anatolia and were of high quality: apart from ceramics and carpets there was work in metals and wood.

The Saljūq metalwork of Anatolia is of a slightly different quality. The general relationship of inspiration with neighbouring countries is unquestioned, not only of course with the Muslim lands, but also with Armenia, Georgia and Byzantium which in turn had further relationship elsewhere.

Little actual metalwork has survived from this period. The Lamp¹ in the Etnoğrafya Müzesi, Ankara, made of bronze and gilt is a fine specimen of metalwork from this period; its large bronze surfaces are decorated with intricate arabesques in repoussé work, being signed and dated, 'Alī ibn Muhammad al-Nisibinī, 679/1280-1 made at Konya. Other objects, such as mortars,² dirhems,³ candlesticks,⁴

1. RICE, D.S. "Studies in Islamic Metalwork V." B.S.O.A.S. 1953, Vol.XVII part 2, pp. 207-12, pls. I-VIII, figs 1-3.
2. KOCABAŞ, H. "Une collection de cuivres Seldjoukides". Atti del Secondo Congresso Internazionale de Arte Turca. Venezia, 1965, pp. 177-80, pls. LXXXV-LXXXVII /6 mortars/, including iron-angle, lamp, plaque and medallion.
3. KOCABAŞ, H. op.cit.pl. LXXXIX.
4. GÜNGÖR, Y. "Türk Maden Sanati ve bir Selçuklu Şamdani." Arkitekt. 1960, p.230. ERDEM, Y. "Tunç bir Selçuklu Şamdani." Türk Yurdu, 1967, p.6.

locks¹ were made of bronze, cast and worked in repoussé decorated with intricate arabesques which also occurred in tile and wood decorations. Dating from the same period, bull and other animal figures² were popular with other animal motifs including fish frequently appearing, the fish design continuing into Ottoman metalwork. Only one piece of silver, a bowl,³ is known to date from the time of Anatolian Saljūqs. It appears that the inlay techniques so elaborately used in Persia were not adopted in Anatolia at this time.

1. KOCABAŞ, H. op.cit.pls.XC-XCII.
2. YETKİN, Ş. "Bir Tunç Sfenks." Türk Kültürü, 1964, vol.XVI, pp.48-50.
3. OTTO-Dorn, K. "Bir Selçuk Gümüş Kasesi". Vakıflar Dergisi. 1956, Vol.III, pp. 85-91, pls.1-15.

b/ OTTOMAN METALWORK

1 - EARLY PERIOD.

The Ottoman first appeared in Anatolia during the days of the Saljūqs. The family, said to have stemmed from the Qayish clan of Oghuz and the great wave of Turks, settled in the North-West corner of Anatolia near Bursa before 1300. Their leader was Othmān and for that reason they were first known as the Osmanli. In 739/1338 Othman's successor Orkhān captured Bursa from the Byzantines. After the middle of the century they were already established in Europe. In 857/1453 Mehmed II captured Istanbul, a victory which heralded the golden age of the Empire. Sultān Selīm in 923/1517 conquered Syria and Egypt destroying the rule of Mamlūks. In the West the victory at Mohacs in 932/1526 by Suleymān the Magnificent brought most of Hungary under Ottoman rule for over a century and a half. The Ottoman navy brought Algeria and Tunisia under the Istanbul administration. On the Eastern border the Safavids were defeated in 920/1514 and Azerbaijan invaded. In 1094/1683 the Ottomans were only just repulsed from the gates of Vienna and although the loss of Hungary and Transylvania followed, they still controlled the Slavs, Greeks and Rumanians. With the decline of the central authority, the nationalist political parties actively rebelled against Turkish rule. By the end of the Second Balkan War and First World War all the provinces except Central Anatolia were under the rule of European powers. In 1922 the

Turkish nationalist leader Mustafa Kemal declared the abolition of the Ottoman Sultanate.

With the rise of Ottoman power in Anatolia a new era opened for Turkish metalwork. After the brilliant period of Iran under the rule of the Great Saljūqs and Anatolian Saljūqs, this political change was reflected in changes in the decorative repertoire, in design and in material.

The use of bronze was rare in this period, metalworkers preferring to use copper and sometimes brass. The abundant quantity and high quality of the copper-mine production within the boundaries of the Empire around the regions of Tokat and Diyarbakir, allowed the use of this metal for every-day requirements in large quantities and a wide variety. The copper was usually tinned and polished, to simulate silver, becoming the main material employed in Ottoman metalwork.

Frequently engraved, this copper and brass work showed less variations in decorative motifs; identical themes are sometimes repeated to the verge of monotony, although care was taken to maintain good proportions and a harmony of shape.

The development of style during the fourteenth and fifteenth centuries is different and difficult to ascertain as very few pieces remain and also the historical sources from this period are almost non-existent.

Our first piece dating from the fourteenth century

is a small unique vase in the Musée du Louvre.¹ /Cat. No.1/ Measuring 6 cm in height with a diameter of 7 cm, it is made of bronze and inlaid with gold and silver. The illustration shows that it has a fractured globular shape. A short neck slightly inverted leads down to a circular base with the octagonal body divided into two registers, each of these having an oval form. Alternate oval surfaces are decorated with human figures, animals, flowers and spirals. Between the medallions, the square compartments are filled with inscriptions in Naskhī characters. In his catalogue G. Migeon gives the name of the owner, Orkhān, the second ruler of the Ottomans 724-761/1324-2360, and the date 730/1329.

It is hardly possible to establish the characteristics of early Ottoman metalwork from this fourteenth century piece, but the arrangement of its decorative scheme is unmistakably reminiscent of previous work of the Saljūq periods.

From the fifteenth century we have few pieces. The earliest example is a drinking cup² now in the Hermitage

1. MIGEON, G. Les Collections du Louvre, /Le Musée du Louvre Depuis/ Paris, 1914. Ancienne Collection Paul Garnier, Cat. No. 316; L'Orient Musulman, Paris, 1922, p.27. pl.27. No. 114; Splendeur de L'art Turc. Musée de arts Décoratifs, Fév-Avr, Paris, 1953, No. 138.
2. TIOULIAEV, S. "Turkish Applied Arts in Soviet Museums." First International Congress of Turkish Art. Ankara, 1961, p.333. Although I have written to the Hermitage Museum, the photographs requested have not been received as yet.

Museum, shown at the First International Congress of Turkish Art. /Cat. No. 2/ Although no description of this piece was given by S. Tiouliaev, the inscription is said to give the name of Murād II 824-5/1446-51.

Another piece is a fine vase or bottle in the Yousufi collection of Cairo, reproduced at the end of F. Wiet's Catalogue.¹ /Cat. No. 3/. He mentioned that it was made for Khadija, the daughter of Sultān Ottoman Muḥammad II /The Conqueror/ 848-50/1444-46, 855-86/1451-81 Besides its inscription, close examination of the decoration and its remarkable shape strongly suggest that it is the work of Ottoman craftsmanship. The long neck was a very common feature in the large group of pottery painted in blue and turquoise, the so called "Golden Horn" ware dated 1525-40 and again later in polychrome wares.² The owner of this piece must have lived during the late fifteenth and early sixteenth century and comparing it with the contemporary potteries, a likely date for this bottle is the very late fifteenth century.

Under the Ottoman Turks a new phase of art and culture emerged after the conquest of Istanbul, 858/1451. as with the beginning of new architectural achievements in

1. WIET, G. Catalogue General du Musée Arabe du Caire, 1932, pl. LXXV.
2. ASLANAPA, O. Anadolu'da Türk Çini ve Keramik Sanati, Istanbul. 1965 pls. 87-8.

this century reflected in such buildings as Fatih Mehmet II Mosque in Istanbul built in 1463-71 and the Bāyezīd II Mosque 1484-88 in Edirne, a new development in minor arts is seen with its centres in Istanbul and in other towns such as Edirne, Bursa etc.

From this century two lanterns Fener are now in the Türk ve Islam Eserleri Müzesi, Istanbul. The first¹ is hexagonal in shape measuring 68 cm in height /pls.1-2/. It previously belonged to the Fatih Mehmed II Mosque, Istanbul. /Cat. No. 4/. Made of brass, this splendid lantern is practically undamaged except on the medallion decoration. The hexagonal body with incised relief and openwork is decorated with floral designs and arabesques. Piercing is employed in the medallion and half medallion designs on each side, and also on the upper part - a later addition - for the light.

It has three sections: 1. The upper part, which reminds one of a kubbe, 2. The hexagonal part, 3. The sockets for the oil cups.

Each side shows a pointed oval medallion with small attachments in the centre of the field. Around the hexagonal part run two bands filled with Thuluth inscriptions, set against a background of winding scrolls. The inscriptions which are interrupted by plain vertical bands quotes the verse from the Qur'ān, Sūra of Light /Sūra XXIV

1. ENV.No.167, It is illustrated but without any commentary in Turkish Handicrafts, Istanbul, 1969, p.120

Ayet 35/. This text was very popular in the fourteenth century as found on Mamlūk glass lamps. "God is the light of the Heavens and the Earth; the likeness of His Light is a niche where in is a lamp /the lamp in a glass, the glass as it were a glittering star./" ¹

The lower part is complete with seven sockets for the oil cups. The upper section has a domed shape ending in a ring. Probably due to the damaging effect of fumes the top part has been replaced but the original shape has been retained. An embossed neck joins this main part to the globular shape and the geometrical lines in the form of Z and S letters fill the decoration of this part.

The lantern presents a number of unusual features from the previous models of the Mamlūk period. The decoration can best be described as consisting of clove leaves, spirals and Chinese-clouds with the background filled with pinch marks. The pierced parts have a beautiful curling leaf /rumī/ decoration. On the globular part the cross and knotted arabesques enclosed in oblong cartoons and also the tri-lobed finial on the medallions were favourite motifs in the ornamental repertoire of architecture in the Anatolian Saljūq period.²

1. ARBERRY, A.J. The Koran Interpreted, London, 1963, Vol.II, p. 50-1
2. ÖGEL, S. Anadolu Selçukluları'nin Taş Tezyinati, Ankara, 1966. figs. 34, 45.

The decorative scheme and the inscriptions possess striking affinities to Edirne woodwork of this period in the main door and the window shutters¹ of the Bāyezīd II Mosque, built in 1484-88. The same feeling for accuracy is seen as in lantern's inscriptions. M. Derman in his article on the calligraphers of Edirne is said to have mentioned² that the composition of the door was designed by Zenbilli Alī Efendi Sheikh al-Islām, and the inscriptions written by Sheikh Hamdullāh,³ /died 1519/ one of the famous calligraphers of the fifteenth and early sixteenth century. After comparison with this dated door of 1480 our piece can be placed in the second half of the fifteenth century. There is no doubt that the shape strongly follows that of earlier Mamlūk lanterns, but on close examination the designs and the composition show a new taste in decoration on metalwork. Designs on contemporary book bindings and decorated Qur'ān pages indicate that the decorative scheme of our piece probably originated from the Court School and that the piece was made in Istanbul. As we have mentioned above, the lantern came to the museum

1. TUNCAY, R. "Türklerde Oyma Sanatı ve Edirne'deki İkinci Bayezit Camii'nin tahta oyma süslemeleri." Edirne, Ankara, 1965, pp.255-6 pls. I-XV. For the floral designs pls. IX-X for the inscriptions XI-XII. All the woodwork of the Mosque is now in the Edirne Museum.
2. It was taken from the notes of Dr. S. Ünver. Ayvansaraylı Hüseyin Efendi el Mecmuası, Topkapı Sarayı Haz. No. 1565, s.60.
3. DERMAN, M.U. "Edirne Hattatları ve Edirne'nin Yazı sanatımızdaki Yeri." Edirne, Ankara, 1965, p.312.

from the Fatih Mehmed II Mosque and from the elaborate designs, quality, craftsmanship and the calligraphic style of the inscriptions it probably was made contemporary with the mosque construction 1463-71; if of later production then before 1500.

The second lantern¹ /pls.3-4/ measures 56 cm. in height somewhat smaller than the previous one, 37x37 cm. in the lower section. Brought to the Museum from the Bāyezīd II Mosque, Istanbul, this piece is now reproduced and described in detail for the first time. /Cat. No. 5./ Undamaged and fashioned from a sheet of brass, it is decorated with pierced and floral designs, with the hexagonal body and the striped upper globular part engraved and pierced. The neck is left plain with only rosettes running just below the globular section. This and the designs of crossed and knotted arabesques are very similar to the motifs of the first lantern although the side decoration is different in composition. The most usual form of book-binding design which was transmitted into decorative carpet patterns reoccurs in the pointed oval medallions with small attachments at the centre but with fillings in the corners. Two bands of inscription in Thuluth characters encircle the body in oblong cartouches, intertwined with curling leaves and spirals, making reading rather difficult. It actually reveals the name of the Bāyezīd II, 886-918/1481-1512

1. Unpublished. Env. No. 170, Türk ve İslam Eserleri Müzesi, Istanbul.

with the customary blessings. As decoration the inscription is undoubtedly a remarkable example of Ottoman craftsmanship with the vegetal decoration of rosettes and leaves set on thick spirals.

دام لك العز والبقاء
 مادامت الارض والسماء
 دوستانت شاد گردد دشمنانت سرنگون
 دولت بادا فخرسته حق تعالى رهمنون
 آفتاب آسمان سلطنت
 عالمي معنی جبراني مصرفت
 دشمننت مردود و مقهور سهران
 دوستت مقبول و مورد جبران
 پادشاه پاک ذات و پاک و بین
 ظل حق سلطان بایزید پاک دین

It could well be that the maker of this piece deliberately attempted to imitate the earlier piece.

From Mamlūk metalwork examples, three lanterns¹ in the Museum of Islamic Art in Cairo have a very similar

1. WIET, G. Catalogue du Musée Arabe du Caire. 1932, No. 383, pl. XVI /Ka'itbay, 901/1496/; No. 384, pl. XVII /Kā'itbāy/; No. 242, pl. XV. /Emir Kijmaz 886/1481/.

shape. One of them /No.242, Pl.XV/ made for Emir Kijmaz 886/1481 resembles our object. Formed in three sections, only the small details of the decoration and inscription are dissimilar; the inscription is bold and long, being the main element of the decorative scheme. The globular part is not striped but left undecorated. The floral designs differ strangely; there is no lotus flower on these early Ottoman metal objects, where the inscription takes a subordinate place in decoration. But in all the general concept could have been borrowed from the Mamlūk products.

There is no date on the lantern but it was made for Bāyezīd II and was probably produced at Istanbul. Like the previous one, it may have been one of the first decorated objects for the Bāyezīd II mosque which was built in 1501-6 and so be dateable to the first decade of the sixteenth century.

From the sixteenth century the earliest dated example is a rectangular casket, formerly used as a pen-box, measuring 18 x 18.5 x 31.5 cm. now in the Topkapi Sarayı Müzesi, Istanbul.¹ /Cat. No. 6/ /pls.5-7a/. Dated 992/1584, it is the only known surviving example of wrought-iron Ottoman metalwork in our study.

Decorated with very simple designs it has straight sides with the lid secured by two hinges on one of the long sides and a hasp on the other. Two rings are placed

1. Unpublished, Env.No.460.

on the side walls for carrying. The inside of the lacquered lid is damaged but small fragments indicate that its decoration was based on garlands of flowers. Around the centre medallion which contains the date is a band of Qur'anic inscription.

The decoration of the exterior consists of four milled lozenge groups with circles and square patterns. The groups are separated by cypress tree-like designs, each design having a rivet in its centre. The background and the bottom of the casket are plain.

The workmanship on this pen-box is not outstanding, yet the decoration with the rivets is effective. There is one question concerning this piece: were the casket and the dated lacquer decoration made at the same time? It appears that the body is older than the lacquer decoration; if it is then it must be considered one of the earliest examples of Ottoman metalwork.

Another important facet of this object is this lacquer decoration. /pl.6/ The Chinese technique was probably taken to Persia and then passed into Turkey. "The technique was first used on bows but no certain examples are known to us before the end of the sixteenth century."¹ The

1. ÇİĞ, K. "Türk Lake Muzehhipleri ve Eserleri." Sanat Tarihi Yilligi III, Istanbul, 1970, pp.243-52 with 3 figs. "The earliest lacquer technique /in Ottoman Art/ is seen on book binding of a manuscript, Zübdet el-Eş'ar, it contains the poems and some beautiful illustrations which deals the occasion of the circumcision of Prince Mehmed, son of Murād III, 1582, the scenes are court activities including the Sultān. The lacquer technique developed and reached its highest point in the eighteenth century. See also "Türk Lake Ciltleri" İlahiyat Fakültesi Dergisi. IV, 1952, pp.105-8 pls. 32-41.

important centre was Edirne, as the work of Edirne was well known as Edirnekārī and the technique always more beautifully crafted than in other cities.¹ This form of decoration was not only used on book bindings but also on note-books, pen-boxes and boxes. The notable centres other than Edirne were Istanbul, Bursa and Diyarbakir. It is difficult to attribute the works definitely to one or other city unless they themselves provide the necessary information. Our object dated /992/1584/ is among the early examples of laquer technique in Turkey.

Another sixteenth century piece is a large deep copper bowl in the Topkapi Sarayi Müzesi, Istanbul,² /pls.7b, 8-11/ measuring 48 cm in diameter, height 26 cm. /Cat. No.7/. It was shaped by hammering, with black bitumen covering the outside of the bowl, while the inside is tinned. The vessel is engraved on the bitumen and it has been roughened by deeply etched crossed lines. Relieved as a shiny black surface, almost the whole surface of the vessel is engraved with intricate designs. On the inside the only ornament is an incised design on copper of a band of palmettes, 5.5 cm. wide which is set against an intricate arabesque pattern. The outside decorative scheme is divided into three horizontal zones: firstly a narrow plain border, the wide arabesque designs and lastly a band of palmette designs.

1. Ünver, S. "Edirne Medeniyetimiz ve Tezyini Misaller." Edirne, Ankara 1965, pp.233-53.

2. Unpublished, Env. No. 3216

The framework of the scheme is formed of crossed and knotted arabesques which are enclosed in two spirals beginning from the central palmette motif. The intricate arabesques are further ornamented with rosettes and lotus flowers. The variation of vegetal designs, lotus and leaves, and their composition is very impressive. The lotus flower originally from India and China became a very popular motif in the Islamic lands in the fourteenth century, first appearing on Mamlūk metalwork made in Syria and Egypt under Muhammad ibn Qalā'ūn /1293-1341/¹

The motif was well established at the end of the fifteenth and the beginning of the sixteenth century in the Ottoman decorative repertoire as the tiles of the Mausoleum of Shehzāde Mehmed /1548/ indicate with their elegant blooms.² In the absence of any epigraphic evidence on this remarkable bowl, it can only be classified by means of these floral designs which suggest a date in the first half of the sixteenth century.

In addition to this vessel there is another sixteenth century bowl in the Topkapi Sarayı Müzesi, Istanbul.³ /p.12/ /Cat. No.8/. The vessel's shape being 10 cm. high with a maximum diameter of 22.5 cm. is probably derived from contemporary Syrian and Egyptian metalwork. The vessel made of copper, the inside being tinned, is now damaged. The entire surface of the outside is black using

1. RICE, D.S. "Studies in Islamic Metalwork IV" B.S.O.A.S. Vol.XV 1953, part 3, p.497.
2. ASLANAPA, O. Türk Sanatı. Istanbul, 1962, pls. VI-VII.
3. Unpublished, Env.No.3467.

a similar technique to the specimen previously described, but here the background was only roughened out in parallel lines.

The decoration can be described as consisting of Chinese cloud patterns placed so as to form a circular pattern. Between these there are two half-groups of cloud patterns with two small confronting fishes separated by the background filled with spirals.

The whole scheme bears striking resemblance to that of contemporary pottery from Iznik, for example the motifs of the blue-white dishes at the Victoria & Albert Museum, dated about 1510.¹ Another example, in the private collection of Ekram Hakki Ayverdi, Istanbul, a Golden-Horn /Halic İşi/ piece blue-white dated to the beginning of the sixteenth century has similar Chinese clouds in such a formation.²

The very characteristic fish motifs representing water in the usual convention appear on Syrian and Egyptian metalwork from the thirteenth century onwards, where they decorate the bottom and inside of vessels.³ "But in Anatolian Saljūq Art fish figures are found

1. Turkish Pottery, Victoria & Albert Museum, London, 1955, pl.2.
2. ASLANAPA, O. Anadolu'da Türk Çini ve Keramik Sanatı. Istanbul, 1965, fig.70.
3. BAER, E. "Fish-pond Ornaments on Persian and Mamlūk metal vessels." B.S.O.A.S. 1968, VolXXXI, part 1, pp.14-27 with XIV pls.

in stone, on tiles and on stucco work but they are seldom encountered alone. Generally speaking these motifs are shown as symmetrically placed pairs."¹ We shall see later how popular these fish motifs were on Ottoman copper trays.

The fish motifs are seen on contemporary Iznik pottery.² Three contemporary ceramic pieces show ornaments of the same kind; according to their dates we can attribute the metal vessels to the beginning of the sixteenth century.

The two late-sixteenth century silver doors in the Türbe of Mevlānā at Konya are unique. One of them, a lattice door, is situated in the grille surrounding the grave of Mevlānā. It is dated 1006/1597-8 and signed as being made by Qalemkār Ilyās on the order of Mahmūd Pasha. The long poem of Mānī written by Mirza Alī is included. As many aspects of the door have been discussed elsewhere there is no need to go into further description here.³

1. ÖNEY, G. "Anadolu Selçuk Sanatında Balık Figürü" /Fish motifs in Anatolian Seljuq Art/ Sanat Tarihi Yilligi Istanbul, 1968, p.160
2. ASLANAPA, O. Anadolu'da Türk Çini ve Keramik Sanatı, op.cit.fig.76
3. AKYURT, M.S. Resimli ve Muhtasar Konya Asarī Atika Müzesi Rehberi. İstanbul, 1930.pp.17 with illus. UZLUK,Ş. Mevlana'nın Türbesi Konya, 1946, pp.120,157 pl. on p.98: FERİT, M. Konya ve Rehberi. Konya: ONDER, M. Tarihi-Turistik Konya Rehberi. Konya, 1950,p.73. KONYALI, İ.H. Konya Tarihi, Konya, 1964, p.690, pl on p.691.

The second door¹ measuring 2.30 x 0.70m decorates the sanctuary entrance /pls.13-15/. /Cat.No.9./ Each side has three panels, nailed on a plain surface of silver also nailed on to the basic wooden structure. The sheets fastened with iron door ornaments which will be dealt with in a following chapter. The upper and lower panels are of a similar size /51.5 x 44 cm/ and have the dated Ta'liq inscription with added decoration at the corners. The main panel somewhat longer /51.5 x 87.5/ has a central medallion; this with the attachments and the corners are decorated with beautifully worked hatāyī and rumī ornamentation.² The composition again reflects book-binding designs. The decoration was made from a sheet of silver using hammering with the relief technique, the background being filled with small dots and circles. According to the inscription the door was gifted to the Türbe by Serverī Haşan Paşa reading as follows:

صدر عظم محمد خلفي
وزرا سروري حسن پاشا
آستanine باب حوندل نك
آتدي الف وثمانه ده اهدا

1108/1599

1. UZLUK, S. Mevlānā'nin Türbesi, Konya. 1946, p.162
KONYALI, I.H. Konya Tarihi, Konya, 1964, p.688.
2. Rumī is the principle elements of the floral decoration, and a bifurcate elongated leaf motif often designated somewhat imprecisely as the 'arabesque'. It is the most widely used pattern in Saljūq Art later in Ottoman decorative arts. The 'Hatayī' is originally Central Asian, consisting of stylized leaf and flower motif. It was used in combination with the Rumī decoration.

Serverî Hasan Pasha was the son of the grand vezir Sokollu Mehmed Pasha: in 984/1576 he became the Beylerbeyi of Erzurum and then in 1007/1598 was appointed the Beylerbeyi of Baghdad,¹ residing there until 1009/1601. The door was therefore probably made in either of these two centres² or perhaps Konya. With composition of four hatâyî and four rumî designs including rosettes and buds which were largely used in Ottoman Art, it is difficult to see that it was made in Baghdad.³

The miniatures of some contemporary Ottoman manuscripts such as Hunernâme and Surnâme not only provide us with a vigorous panorama of Turkish life, but also demonstrate convincingly the manufacture of metalwork.

The sixteenth century Surnâme-i Humayûn in Topkapı Sarayı Kitaplığı, H.1344, dated 990/1582 with 427 pages written by Seyyîd Lokman and the illustrations painted by Naqqash Othmân.⁴ The first page, No. 132a

1. In Baghdad he spent 40 500 000 kuruş for the silver throne which was decorated with trees and fruits, naming it Kah-i Behîst. The throne is mentioned in Nazmî-zâde's Gülshen-i Hulefâ, 1143, p.66. Üniversite Kütüp. TY.2636, p.198; HASAN Bayzâde, Tarih Nuru-Osmaniye Kütüp. No. 3106, p.245; İslam Ansiklopedisi, 5.I. p.325-9.
2. In Evliyâ Chelebi Seyahatnamesi, Vol.III p. 632 he describes the market of metalworkers in Erzurum as "..... another evidence of their achievement and the craftsmanship is the harmonious hammering in different tunes."
3. cf. GRUBE, E.J. The World of Islam. London, 1966, fig.65.
4. I am indebted to N. Atasoy, for sending the photographs. Atasoy, N. Nakkaş Osman. unpublished Ph.D. thesis, İstanbul Üniversitesi, Ed.Fak. Sanat Tarihi Böl.

/pl.16/ shows metalworkers in a parade. On the opposite page No. 131 the text states: "The group of metalworkers /Kalaycılar/ came on the cart, there was a fire /place/ on the cart on which the workers tinned some metalwork before giving them to the Pādīshāh." On page No.252a /pl.17/ the miniature depicts the scene of the Kazancılar with the text: "They placed the work-bench on the cart and hammered a tray."

2. XVIIth CENTURY.

The seventeenth century splendour and luxury of the Ottoman Empire is reflected in a variety of silver objects which decorated the Türbes.

A silver Qur'ān-stand originally situated in the Türbe of Sultān Ahmad in Istanbul, is now in the Türk ve İslam Eserleri Müzesi, Istanbul.¹ /Cat. No. 10/. /pls.19-21a/ A typical Qur'ān-stand form, the lower part /pls.19a-20-21a/ /89 x 64 cm./ is cut out in a palmette shape leading into two sections forming the feet. The upper section /pl.19/ /64 x 44.5 cm/ has a rectangular form with a hinge constructed of eleven moving pieces around a thick iron pin. Four iron rods are placed on the lower part fastenable to the hooks on the outside of the upper faces. At the first stage the wooden frame, 2 cm. thick, was prepared and then covered entirely with a plain sheet of silver.

1. unpublished, Env. No. 99

Secondly the shape of the decorative parts was cut out to receive the ornaments which had already been prepared. These various steps in production can easily be observed /pl.20a/. A band of pomegranate flowers, rosettes and leaves, 1 cm. wide, runs along the edge of the stand, with a second plainer band of tri-lobed trimmings /2 x 1.5 cm/

The main decoration is on the inside corners of the two faces, and on the outside with some central decoration. Four medallions are situated near the feet, two palmette shapes decorate the ends of the open parts and the corner decorations. Each has an inscription in the centre which is framed by a tri-lobed or medallion shape. Again pomegranate flowers, rosettes and leaves appear in the surrounds of the inscriptions. This floral composition is in gilt giving a yellow colour. The simpler border has a series of complete palmette shapes and echoes the lobed shape of corner designs.

The inscriptions are higher in relief /2mm./ than the floral designs, in the ta'liq style set against a background of small floral scrolls, and filled with dots. The inscription on the inside of the upper face engraved on a sheet of silver is in Thulut script; it contains the names

السلطان ابن السلطان السلطان
عثمان خان هضرتلري باباسي
مرحوم سلطان احمد خان
هضرتلرينك تربه شريفترينه وقف
ايلدوگي رحله در سنه ١٠٢٨

of Sultān Aḥmad Khān and Sultān Othmān, in that it was presented as /vaqf/ to the Türbe of Sultān Aḥmad Khān by his son Sultān ibn Sultān Othmān Khān in the year of 1028/1618.¹

The other inscriptions in ta līq style on the stand are verses from a long poem written from Sultān Aḥmad, one of them being as follows:

ایکی عالمده خان احمد اوله شاد
بحقه قاف ونون وصوره صاد

This Qur'ān stand is not only a fine piece of work from seventeenth century but at the same time it marks the appearance in metalwork of a new naturalistic style that became so important in every field of Ottoman applied art.

Another silver object from the same Türbe is an incense-burner /buhurdan/ now in the Türk ve Islam Eserleri Müzesi, Istanbul.² /Cat.No.11/ /pls.21a-22/. Measuring 34 cm in height and 16 cm in diameter, it has a twelve-sided base, decorated with lobed medallions filled with flowers and leaves. The composition of the medallions begins from the base turning in a full circle finishing with a central leaf. The two lobes of each medallion is attached to the border by a palmette design with medallions placed between the sides. Two floral bands run along the

1. Sultān Othmān reigned between 1027-31/1618-22.

2. Unpublished, Env. No.15.

upper and lower portion of the base. The second section is formed of six columns with decorated plaques in a palmette shape at the top. These plaques join around a circle made of plain metal with rods uppermost. The rods are made of silver threads attached to the plaques and standing in different lengths, the longest situated near to the top joining with the others. A ring at the top is to facilitate carrying and hanging.

Inside the base there is a clay filling forming a hollow in the centre and small basin /5 cm in diam/ placed for the burning of incense.

The importance of this piece is its unusual shape; this is the only incense-burner of this kind we find in Ottoman metalwork. At the first glance one is reminded of the pond or the Ottoman Shadirvans and it is probably derived from this construction.

There is no date on the object, but the similarity to the previous rahle leads us to certainly suggest that they were made at the same time by one craftsman probably in Istanbul.

Also from the Türbe of Sultān Aḥmad is a pair of silver lamps, /pls.23-24/ 20 cm. high with a maximum diameter of 13cm.¹ /Cat. No. 12/. The globular body standing on a bell shaped foot is decorated with three medallions pierced just like the widening neck. Three double chains are attached to the body between the medallions near its widest perimeter.

1. Unpublished, now in the Türk ve İslam Eserleri Müzesi, Istanbul, Env. Nos. 180-181.

The polylobed medallions /pl.24/ are decorated with four palmettes joined in the centre with the palmette lobes extended into a rumī shape. After piercing the decoration was chiselled for further emphasis and correction of the motifs. The three leaf-shaped attachments are soldered to the body, the stem of the leaf turned outwards. The chains are attached onto the gently sloping shoulder then flared neck is fixed to the body; this has a plain band below which is an intricate rumī designs identical to those on the body.

The lamp has no date nor inscription only an engraved number on the inside of the bottom giving the weight of object //70/ 160 dirhem. This type of lamp is not unusual; a number of similar shaped objects were made in Iznik faience of the early and medieval wares.¹ Besides the form, the similarity of decoration and composition can also be observed in a miniature of the Sayer in Nebī, painted by Luṭfī 'Abdullāh the chief artist of the court between 1004-16/1595-1607² the painted lamp is seen in the middle of the room.³

1. HOBSON, R.L. A Guide to the Islamic Pottery of the Near East. London, 1932, figs.93.100. DIMAND, M.S. Handbook of Muhammadan Art. New York, 1944, p.221, fig.146. LANE, A. Later Islamic Pottery, London, 1957, pls. 24B, 25A.
2. SEVIN, N. "Ottoman Court School which also trained hundreds of artists between the XVth and XIXth centuries." Atti del Secondo Congresso Internazionale di Arte Turco. Venezia, 1963. pl.CXXV, fig.8.
3. MERİÇ, R.M. "Türk Nakış Tarihi Araştırmaları." İlahiyat Fakültesi Dergisi. I, 1952, pp.95-9.

Since this lamp originally belonged to the Türbe of Sultān Ahmad erected at the beginning of the seventeenth century and from the close resemblance of the lamp represented in the above miniature, dating from the late sixteenth - early seventeenth centuries, the metal lamp can be confidently dated to the beginning of the seventeenth century.

The incense-burner¹ in the Türk ve İslam Eserleri Müzesi is also made of silver, 21 cm. high, 28 cm. in diameter. /pl.25/ /Cat. No. 13/. Dated 1110/1698 came to the museum from the Türbe of Shehzāde Sultān Mehmed.² The burner is actually composed to two parts; a plain tray and the incense holder itself. The globular body is made of two halves, the lower half undecorated, while the upper part, the lid is pierced and chiselled. The decoration shows stylized flowers placed in round spaces formed by stems of the flower. Divided into three sections by simple grooved bands, each section has three rows of flowers. The top /3 cm. in diam./ is upturned and with a rosette design placed on its circle surface. This part aids the opening and closing of the lid. The incense-burner stands on three legs soldered onto the tray which are finished with leaf shape. The inscription engraved in

1. Unpublished, Env.No.31

2. Shehzāde Sultān Mehmed was the favourite son of Suleymān The Magnificent, dying at the age of twenty-two. The complex was completed in 955/1548.

a tughra form on the surface tray reads as follows¹
/pl. 25b/.

وقف شهزاده سلطان محمد خان سنه ۱۱۱۰

Again the shape is quite common in Ottoman metalwork perhaps strongly influenced by the Ayyūbid globular incense-burners which were made in Syria and richly inlaid in silver.²

The beautifully decorated silver mounting-block, /1.26 x 0.55m/ in the Topkapi Sarayı Müzesi, Istanbul, is made of wood covered with decorated sheets of silver.³ /pls. 25-29/ /Cat. No. 14/. It has two steps; the measurements of first step are 27 x 51.5 x 85 cm. while those of the second step are 54 x 77 x 87 cm. Each face is made of a whole silver sheet, but the largest rectangular second step consists of five pieces. The border measuring 2 cm. runs along every side of the object with ornamental nails and spread heads of plain nails, fastening the sheets to the wooden body. Each rectangular surface is decorated with intricate rumī designs. on the upper corners with three medallions placed on the two horizontal levels and the face between them. The two on the lower step and on the face are of an oval shape terminating in a palmette design /pl.28/

1. Gifted to the Türbe of Shehzāde Sultān Mehmed in 1698

2. BARRETT, D. Islamic Metalwork in the British Museum. London, 1949, pl.26 /a/.

3. Unpublished, Env. No. 3/32257, Arz Odasi.

Inside the ornament is filled with a rumī palmette design. The second step has a large round medallion /73 cm. in diam/ edged with a border of repeated foliage pointing inwards to the central disk /24 cm. diam./ /pl.29a/. The rim of the medallion consists of elaborately drawn palmette motifs while the border design is formed of curled leaves. /pls. 26-28b-c/. The background is covered with parallel rows of small engraved cuts while the scroll and main medallion surfaces are left smooth. There is no indication of the dating of the object; it can be judged only from examining the decoation. The composition again appears to be adopted from book-bindings and a very similar design can also be seen in the miniature of the first page of Bellini Album dated about 1009/1600.¹ So from the decorative style and use of silver we may well place our piece to the first half of the seventeenth century.

Another seventeenth century group is a large number of trays made of copper and indeed every Anatolian Museum possesses an example of such a tray, in varying dimensions with different decorative designs.

An early piece is in the Topkapi Sarayı Müzesi,² a large tray measuring 72 cm. in diameter and 4.5cm. deep /pls.30-31/ /Cat. No. 15/. The decoration of this tray is divided into three parts:

1. MARTIN, F.R. The Miniature painting and Painters. Vol. II, London, 1912, pl.269a.

2. Unpublished, Env. No. 3463.

- a/ . Rim
- b/ Medallions
- c/ Central part.

The rim divided into three zones, the outer formed by two plain bands. The middle 1.5 cm. wide is decorated with a band of knotted designs and lastly carved leaves. Knotted designs such as this were used in the decoration of Saljūq mosaic tiles, to link these bands. A variation of this composition can be seen on the mosaic mihrāb tiles of Çay Medrese /1298/¹ and the Şifahane of İzzettin Keykavus in Sivas.² /pl.30h-f/.

The tray's inner rim section is decorated with the familiar, favourite tulip flower motif. This flower design began to be represented in Turkish decoration at the end of the fifteenth century, becoming very popular in the Ottoman decorative arts. /pl.31-i/.

The medallion ornament consists of six lime-shaped and six circular forms placed alternately. There is some repetition in the decorative filling of these shapes; the lime-shaped medallions /pl.31e/ are filled with arabesques supported to the border with the centre motif of small palmettes but there are three different in-fillings for the circular medallions. The first two have geometrical designs consisting of six-pointed star motifs, commonly

1. ASLANAPA, O. Anadolu'da Türk Çini ve Keramik Sanatı.
op.cit.pl.24.

2. ASLANAPA, O. op.cit. pls. 5-7.

called Muhru Suleymān /Sulaiman's seal/.¹ /pl.31b/.

"Solomon's Seal, Khatam Sulaiman is common charm, in the form of six pointed star, often inscribed on drinking cups."² The design was very popular in the

1. D.S. Rice listed the hexagonal star design on Islamic Metalwork in B.S.O.A.S. 1953, Vol.XV, part 1, p. 65. in addition to that Gabriel, A. Monuments turcs d'Anatolie, Paris, 1931, Vol.I Nigde, pl.XLI-XLII Amasya, Khalifet Ghazi Türbesi, pl.XIV- Niksar, Kirk Kizlar Türbesi pl.XXVIII. As a textile motif on the mantle of Fatih Mehmed II, cf. Öz, T. Turkish Textiles and velvets. Ankara, 1950, pl.VIII: ÖNEY, G. Turkish Period Çanakkale Ceramics. Ankara, 1971 pls.23-9. As a stone-brick ornament on the north-west wall of Medrese of Bayezid II Complex, Bursa, GOODWIN, G.A. History of Ottoman Architecture London, 1971.p.50.

2. Encyc. of Islam. Vol.IV part 1, p.519-20

Jewish Encyc. Ed. Cecil ROTH /p.448/ "The legend that Solomon possessed a seal ring on which the name of God was engraved ... This legend is especially developed in Arabic writers, who declare that the ring on which was engraved "The Most Great Name of God" and was given to Solomon from heaven, was partly brass and partly iron. With the brass part of the ring Solomon signed his written commands to the 'Good Genii' and with the iron part he signed his commands to the 'Evil Genii or Devils'. The Arabs afterwards gave the name of "Solomon's seal" to the sixpointed star-like figure engraved on the bottom of their drinking cups. It is related in Arabian Nights /Ch.XX/ the Sinbad, in his eleventh voyage, presented Hārūn-al Rashīd with a cup on which the table of Solomon was represented; and LANE thinks that this was the figure of Solomon's seal: Note 93 to Ch.XX of this translation of the Arabian Nights.

Encyc. of Religion and Ethics. XII Ed. HASTING. pp.48-103. This symbol represents alcohol in alchemy and also fire and water, the eye of God, Holy Spirit, and God himself besides the Star of David.

EISLER R. The Royal Art of Astrology. London 1946, p. 196, shows it as the Babylonian hexagram with the Sun in the centre and the moon in the triangle above and the others, reading clockwise, by the five known planets - Mars, Mercury, Saturn, Venus, Jupiter.

ornamentation of the seventeenth and eighteenth century Ottoman metalwork where it represents prosperity.

The last form of medallion decoration possesses geometrical designs as well, spiral in form rather than linear, also filled with small lotus flowers in a bunch grouping as buds and blooms. /pl.30a.c./

These circular shapes are surrounded with a plain border with tri-lobes. The central medallion, which is 27 cm. diameter is decorated with lotus flower motifs. The main element is three branches of a lotus radiating symmetrically. Each of these is then divided into two bearing two large beautiful flowers. Large vine leaves frame the branches with various lotus blooms additional background decoration ornamentation of the medallion border is identical as that on the edge of the tray. /pl.31d./

In the seventeenth century historical sources Erzurum, Tokat and Diyarbakir are mentioned as well known centres of metalwork in Anatolia. But unfortunately it is impossible to distinguish the works of these cities. Therefore we are unable to tell the exact place where this tray and the other objects were made. But the Armenian inscription on the border of the tray gives the name Iskender-un or Iskender-e¹, the last letter would give both readings. If taken as ending with un, we would

1. My thanks to M.A. GUZELIAN who read the inscription.

have the name of the city situated in Southern Anatolia on the Mediterranean Coast /pl.31g/. The latter interpretation would read "To Iskender" presumably offered as a gift to an individual. There was certainly an Armenian community in and around Iskenderun. The decoration and the lotus flowers in the centre medallion also indicate the influence of Syrian and Mamlūk metalwork. Therefore it appears that Iskenderun /the city/ origin is more probable.

From this century a group of copper objects are of a very different character although the decoration closely resembles those in the silver group and the tray described above with the addition of fish motifs to the design repertoire.

The first two copper objects both have rumī and palmette decoration. The smaller bowl¹ now in the Etnografya Müzesi, Ankara, coming from Kizilcahamam in Central Anatolia, is 3 cm. in depth and 30.5 cm. in diameter /pls.32a,33a/ /Cat. No.16/. It is tinned, the interior being decorated with engraved designs, with the outside surface undecorated. The rim has interlaced "S" forms while the inside of the vessel is decorated with four palmette compositions consisting of rumī patterns occupying the centre. From the undecorated band further towards the periphery we see a variety of crossed rumī decoration. Finally after the second plain band the

1. Design of this piece published in CETIN,P. "Etnografya Müzesindeki Bakir Eserler Uzerinde Arastirma". Türk Etnografya Dergisi.I.1956.s.96 pl.XLVII. Env. No. 8547

periphery of the roundel shows a more formal arrangement of palmette motifs.

The second piece is a drum /nakkāre/ in the Topkapi Sarayi Müzesi, 20 cm. high and 22 cm. in diameter¹ /pl.34/ /Cat.No.19/. It is made of very thick copper. Remains of yellow colour in some places indicate that it was plated with gold. Formed of very intricate designs, the decoration is in relief with the background left plain. The design is an elaborate "Tree of Life"² motif, a composition largely used in Saljūq stone ornament. On this piece with its convex shape the axis of the tree is hardly recognizable, the bands of the composition interlaced in some places. The tri-lobed motifs run near the rim, where there are hooks and nails for fastening and added support, and also at the bottom of the vessel.

There is an almost identical drum in the Türk ve Islam Eserleri Müzesi in Istanbul, dating from the Saljūq period /cf. Treasures of Turkey/³ which has a more elaborate decoration. The shape, however, has hardly changed from which it can be deduced that this kind of drum which must have had a very long history, being continuously

1. Unpublished, without leather part. Env. No. 3489.
2. The fundamental forms utilized in these Anatolian Saljūq floral patterns include scrolls, as well as represent rumi and palmettes arranged on a vertical axis with additional friezes of palmettes and lotus flowers with interconnected stems in semicircular arcs.
3. AKURGAL, E. MANGO, C. ETTINGHAUSEN, R. Treasures of Turkey. Geneve, 1966, p.169.

made in Anatolia from the Saljūq time onwards.

These two copper objects have no date nor inscription, and with such traditional shapes it is much more difficult to be definite about their date. However, with the style of decoration and the actual designs it seems fairly certain that these objects were made in the seventeenth century.

FISH MOTIFS.

The Etnoğrafya Müzesi in Ankara possesses three small coffee trays which enrich our knowledge of Ottoman metalwork in more than one respect. The first two trays are similar in their composition and size. The smallest one is 18 cm. in diameter, tinned, with an engraved decorative design.¹ /pl.35/ /Cat.No.20/. Along the rim run interlaced "S" shaped motifs. The main decoration within a 12 cm. diameter is placed in a circle filled with a rosette-like ornament although it is so stylized a form we can hardly be more specific. The image of the rosette design probably derived from the early fish-pond decoration depicted on Islamic metalbowls². Following the two circles there is a six-petalled rosette filled with a corresponding number of floral groups of a flower with two beautifully designed leaves.³ Each group is separated by palmettes directed

1. Env. No. 6745

2. BAER, E. "Fish-pond Ornaments on Persian and Mamlūk Metal Vessels." B.S.O.A.S. Vol.XXXI Part 1.1968, pp.14-28 pls. I-XIV, 15 figs.

3. LANE, A. Later Islamic Pottery, London, 1957, pl.30A:

towards the centre while each lobe of the rosette is extended towards the rim terminating in a palmette shape, dividing the surface into six segments. The fish motifs are then radially arranged alternately showing a stylized scale pattern and a formalised bone structure.

The name of the owner is engraved on the outside of the tray, written inside a poly-lobed medallion.

صاحب سید علی

sāhib

Seyyid

‘Alī

The second tray¹ 20 cm. in diameter and without a rim, is close in the shape and decorative features to the previous tray /pl.33b/ /Cat. No. 18/. The central round ornament is more like a Sun Motif, with the flowers of the encompassing form rosette being more naturalistic. Each small composition has not only the flower and leaves, but gives the appearance of incorporating the whole plant. The six fish designs show distinct features with two tails emerging from the main body giving a symmetrical and harmonious composition. There is no date or inscription on the tray.

The third tray is larger and thicker than the two trays, 29.5 cm in diameter,² /pls.32b.36/ /Cat.No.17/ Dated 1252/1836, we are discussing this piece in connection with the early pieces because of its fish designs.

1. Etnoğrafya Müzesi. Ankara, Env.No.7165

2. Unpublished, Etnoğrafya Müzesi, Ankara. Env.No. 11398.

The rim of the tray is vertical and pierced in a geometrical design. The main interior decoration consists of geometrical arrangements of interlaced plain bands forming two six-lobed rosettes and a circle leading to the rim with a more ornamental filling of rumī, hatāyī, rosette and Chinese-cloud motifs.

The centre rosette is decorated with three fish arranged in a circle with lotus flowers and buds with leaves. The second rosette is filled with Chinese clouds with each lobe having a small attachment with another rosette inside. The third geometrical form attached both to the central rosette and the rim is decorated with rumī designs inside the second rosette form with two buds and a complete lotus flower in the rim lobes. The other remaining sections are filled with Chinese clouds while the entire background was roughened with curved lines.

The fish motif can be traced as a Zodiac sign and as a symbol in the Turco-Chinese calendar and in Anatolian Seljūq Art, on stone ornament and the ceramic tiles.¹ A double fish within a circle decorates the medallion on a tombstone now in the courtyard of Ulu Cami of Malatya,² whereas as a sign of the Zodiac the fish motif appears on a tile of Kubādabād.³

1. ÖNEY, G. "Anadolu Selçuk Sanatında Balık Figürü". Sanat Tarihi Yilligi, 1966-68, pp.142-68, figs.1-20 with English text.

2. ÖNEY, G. op. cit. Fig.12

3. ibid. fig. 14

On the other hand it should not be forgotten that the fish motif had been popular in Anatolia during the Byzantine period and also by Armenians.¹ In the Ottoman period fish were also used in pottery decoration, but not very frequently. In a circle four fish motifs decorate the sixteenth century plate of blue and white Iznik ware.² It then became very popular in the second half of the eighteenth and the first half of the nineteenth century on Canakkale ceramics,³ with a highly stylized form of short brush strokes. With its composition on the Ottoman Metalwork as a radially placed pattern, the motif was taken certainly from the early Syrio-Egyptian group using such decoration.⁴ As a coffee tray ornament the fish motif obviously represents water.⁵

1. VERZONE, P. Alahan Manastiri Üzerine bir Inceleme Istanbul, 1955 Figs. 63-7: See also EYICE, S. "Büyük Balık Küçük Balığı yutar." Türk Etnografya Dergisi. Vol.VII-VIII, 1966, pp.5-7: İBSİROĞLU, M.S. Die Kirche von Achtamar. Mainz, 1963 Abb.12: GOUGH, M.R.E. The Early Christians. London, 1961, Fig.32.
2. ASLANAPA, O. Anadolu'da Türk Çini ve Keramik Sanati. op.cit. fig.84.
3. ÖNEY, G. Turkish Period Çanakkale Ceramics. Ankara, 1971, Figs.51-2.
4. BAER, E. op.cit.p.25. According to the writer all the 'fish-bowls or basins known to us having in the centre of the vessel an ornament of radially placed fishes belong to the Mamlūk period, either made in Syria or in Egypt.
5. In the same article of E. Baer, fish-sun composition, figs. 6-7, 10, represents the source of life.

CHAPTER IV

a/ OTTOMAN METALWORK FROM THE EIGHTEENTH CENTURY ONWARDS:

The metalwork of the eighteenth century reflects far reaching changes in the repertoire of decorative motifs; not only was this a change in decoration but also in the quantity of the objects being more than during the previous centuries.

The first group is decorated with pomegranate and tulip motifs including other naturalistic flowers.

The earliest piece of this kind, dated 1162/1748, is a large copper water kettle /Badya/ in the Etnografya Müzesi, Ankara.¹ /pl.37a.b./ /Cat.No.21./ Tinned, 23cm. high and 25 cm. in diameter it was brought to the Museum from Gaziantep.² The neck is 7 cm. high and 15 cm. in diameter, leading to the flared body, decorated with encircling bands. The scheme of the widest band is formed of alternately-placed stylized bunches of three pomegranates with flowers, and cypress-tree motifs filled with rumî decoration. Below this naturalistic decoration is another band, slightly narrower, consisting of slanting cuts running from the upper left to lower right. Three bands decorate the shoulder separated by plain zones; first

1. Env. No. 14656. Drawings of this piece were published in CETIN, P. Etnografya Müzesinde ... op.cit.pl.LXII.
2. The city is in the South-East part of Anatolia, the inscription also indicated the name of the city.

is a knotted pattern and the other two consist of slanted engraved lines running in opposite directions. The knotted design is largely used in Ottoman metalwork of eighteenth and nineteenth centuries as a rim decoration. On the neck two narrow cartouches, ending in palmettes, are filled with a latch-hook protuberance designs which were typical border decorations on Anatolian carpets,¹ and the later prayer rugs of Ladik.²

The inscription in one of these cartouches reads:

عینتاب محمد آغا ۱۱۶۲

Mehmed Aghā from Ayıntab.. 1162/1748.

The Mevlānā Müzesi of Konya, the Etnografya Müzesi at Ankara and the Topkapi Sarayı Müzesi, Istanbul possess large quantities of this group of metalwork, mainly in the shape of Lenger /large copper dish with wide rim/.

1. Lenger³ /large copper dish/. Mevlānā, Müzesi, Konya /38a/ it is 30 cm. in diameter with a foot ring 18 cm. in diameter, /Cat.No.22/. The decorative scheme is four stylized tulip motifs facing towards the centre alternately placed with two pomegranates reaching towards the rim and with four lime-shaped medallions which are filled with a corrupt form of rumī motifs. The inscrip-

1. ASLANAPA, O. Türk Sanatı, Pls. II-IX.

2. ASLANAPA, O. Türk Sanatı, pl. XIV.

3. Unpublished, Env. No. 1419.

tion, engraved inside near to the rim, gives the name of owner and the date as:

صاحب علي ١١٨٠

Sāhib /owner/ 'Alī 1180/1766.

2. Lenger¹ /pl.38b/ Mevlānā Müzesi, Konya D=20.5 cm, the decorated zone being 8 cm. in width is similar to the previous one, the two leafless pomegranates being attached to the tulips. /Cat.No.23/. The name of the owner is engraved on the rim reading:

صاحب محمد

Sāhib /owner/ ... Mehmed

3. Lenger² /pl.39a/ Mevlānā Müzesi, Konya. 39 cm. diameter with a foot ring diameter of 26 cm. /Cat.No.24/. The composition is formed of alternately placed bunches of three pomegranates, and polylobed lime-shaped medallions. Once again the owner's name Velī ibn Ḥaṣan is engraved on the outside of the rim.

صاحبه وي ابن حسن

Others have the additional decoration of a central medallion:

1. Lenger³ /pls.39b,40/. Mevlānā Müzesi, Konya,

1. Unpublished, Env. No. 1791

2. Unpublished, Env. No. 1689

3. Unpublished, Env. No. 844

37.5 cm. diameter with a foot ring of 26.5 cm. /Cat.No.25/
It is decorated with alternately placed pomegranates and lime-shaped medallions filled with stylized but intricate rumī and palmette motifs. There are also carnations and hyacinths depicted. The centre medallion is 13.5 cm. in diameter, a row of tulip buds encircling the central pointed star, the Muhru Suleymān, inside of which is a basic Sun motif, the space being filled with half leaves.

2. Lenger¹ /pl.41a.b./ Mevlānā Müzesi, Konya, dated 1157/1774. /Cat.No.26/. Almost the same size 37 cm. with foot ring of 24 cm. This example is decorated more simply with four bunches of pomegranates and four lime-shaped medallions. The centre medallion /10 cm. in diam./ is filled with a tri-petalled rosette, the engraved decoration being very similar to that of the tulip design. /cf.pl.37a.b./ The inscription gives the owner's name and the date:

صاحبه السيد ابراهيم سنة ١١٥٧

ṣāhibuhu /owner/ as-seyyid Ibrāhīm sene /year/ 1157/1744.

3. Lenger² /pls.42a,43/ Mevlānā Müzesi, Konya. /Cat.No.27/. This large dish is 45 cm. in diameter possessing a foot ring of 31.5 cm. decorated with usual bunch of pomegranate motifs and polylobed medallions. The centre medallion has a six-pointed star /9.5 cm in diam/

1. Unpublished, Env. No. 1260

2. Unpublished, Env. No. 981

with a rosette in the centre and stylized rumi patterns between the points.

4. Tray¹ /pl.42b/ Etnoğrafya Müzesi, Ankara with a diameter of 28.5 cm. this one has no inscription. /Cat.No. 28/. After a band of slanting lines near the rim, five tulips and five pomegranate-like motifs are placed alternately. The centre motif is a four-petalled rosette.

5. Lenger² /pl.44a,b,/ Etnoğrafya Müzesi, Ankara. /Cat.N.29/. Diameter of 42 cm. On the rim the decoration consists of two rows of slanting lines between which is a band filled with circles and stylized flower motifs. The central area is encircled with a row of lozenges and small roundels. The four stylized tulip and rose designs surround the four-petalled rosette, the centre motif.

6. Lenger³ /lp.45a/ Etnoğrafya Müzesi, Ankara. /Cat. No.30/. Very similar to the No.5 with a diameter of 45.5 cm. there are medallions instead of a tulip and rose composition, enclosing a five-lobed rosette.

7. Coffee Tray⁴ /pls.45b.46a./ Etnoğrafya Müzesi, Ankara. /Cat.No. 31/. The tray damaged, with a diameter of 25 cm. is decorated with six alternately placed tulips and

1. Unpublished, Env. No. 13237.

2. Unpublished, Env.No. 13391, drawings of the piece were published in Çetin,P. "Etnoğrafya Müzesindeki..." op.cit. pl.XLVI.

3. Unpublished, Env. No. 13393.

4. Env.No.13196, Drawings of the piece were published in ÇETİN, P. "Etnoğrafya Müzesindeki..." op.cit.pl.LXI.

pomegranate designs. The centre medallion has an inner mühr u Süleymān motif with a whirling rosette in the centre.¹

8. Ewer² /pls.48.49/ Topkapi Sarayı Müzesi, İstanbul, 32 cm. high, it had the usual Ottoman ewer form with the high spreading foot. /Cat.No.34/. The sides are decorated with two cypress-tree motifs, the space between them being filled with bunch of pomegranates in upside-down position near the neck and then with two stylized tulip shapes and lastly the Muhr u Süleymān symbol on the globular section. The inscription near the rim, gives the name of the owner.

‘Abd Allāh

عبدالله

9. Mug³ /pl.47b/ Mevlānā Müzesi, Konya, with a height of 12 cm. and a diameter of 9 cm. The object has stylized tulips as decoration. /Cat. No. 33/.

10. Lenger⁴ /pls.46b,47a/ Etnoğrafya Müzesi, Ankara. /Cat. No. 32/ A small dish the diameter being 26 cm. with a foot ring of 14 cm in diameter, it is heavily decorated. After a narrow band of triangular designs the rim is engraved with alternately placed cypress and tree-of-life motifs. The central area, the main medallion is filled

1. A very similar motif appears on early wares of Iznik pottery, cf. ASLANAPA, O. Anadolu'da Türk Çini ve Keramik Sanatı. figs. 30-1

2. Unpublished, Env. No.3235

3. Unpublished, Env. No. 424

4. Env.No.13195, ÇETİN, P. "Etnoğrafya Müzesindeki.." op.cit.pl.XLV.

with a six-pointed star enclosing a rosette; four pomegranates and their leaves surround the medallion and leading to the rim is a band consisting of circles and lines.

11. Lenger¹ /pls.49b,50/ Topkapi Sarayı Müzesi, Istanbul. /Cat. No.35/. The last example of this group with a diameter of 36 cm is decorated with fish motifs. The rim is entirely covered with a band of latch-hook designs. In the centre is again a Muhr u Süleymān motif surrounded by alternately arranged polylobed medallions with attachments and stylized cypress trees and fish designs. The name of the owner engraved outside the rim.

صاحبہ احمد سنہ ۱۱۴۳

ṣāhibuhu Ahmed /owner/ year 1143/1730

This group dating from the eighteenth century is mainly made of a copper and then tinned. The commonest shape is the wide-flat-rimmed /lenger/ large dish which almost invariably has the pomegranate and tulip decoration with polylobed medallions. So the Anatolian metalworkers quite suddenly broke free from the seventeenth century rumī and hatāyī style.

The Lenger is shaped by hammering either in one piece or in two separate pieces, the central part and the rim which were then soldered together leaving a narrow 1-1.5 cm foot on the outside. The sizes range between

1. Unpublished, Env.N. 2901.

25 - 45 cm. in diameter.

Designs were engraved in deep lines, the favourite motifs being tulip and pomegranate well-known favourites in the sixteenth century Ottoman decorative repertoire.¹ As a principal pattern on metalwork its appearance is rather late. The pomegranate motif is roughed with crossed-lines sometimes further divided in two or three. The motif with its connotation of fertility appears in a naturalistic form with its leaves, /pl.40/ and flowers, /pl.43/ or in very stylized form almost unidentifiable /pl.46a/. Other naturalistic flowers such as carnations and hyacinths are also depicted /pl.40/. The best known tree motif arrangement is the cypress-tree, a symbol of paradise. The form of 'tree of life' which is seen on stone ornaments of Anatolian Saljūqs is late appearing on Ottoman metalwork.² /pl.47a./.

The medallion design is usually lime-shaped and polylobed and the filling ornamentation is very similar /pl.43/ being palmette and rumī motifs in geometrical arrangements which sometimes resemble a knotted-design. /pl.40/or a latch-hook pattern, /pl.50/. Nevertheless in some pieces it is very difficult to define the design as

1. LANE, A. Later Islamic Pottery, pls.33b, 35b..
2. In the form of palm-tree, cf. ÖNEY, G. "Anadolu Selçuklu Sanatında Hayat Ağacı Motifi." Belleten, 1968. Vol.32. fig.29, Erzurum Cifte Minareli Medrese; fig.30. Erzurum Yakutiye Medresesi; fig.31. Kayseri Döner Kumbet.

it is so stylized¹ /pl.44/ The very popular Muhr u Suleymān motif is used to fill the centre medallion either with an addition of a rosette designed like tulip, or of a Sun-motif within the hexagon. The geometrical motifs on the rim of kettle and dishes, /pls.37,47a,50/ are taken from Anatolian carpets; the objects in this group brought to the Museums around Ankara and Konya with this close resemblance to carpet patterns reflect the everyday use of Turkish motifs.

A number of large decorative trays /siai/ frequently very attractive were made during the eighteenth century. The earliest known one /pl.51/ unfortunately damaged, is now in the Topkapi Sarayı Müzesi, Istanbul.² /Cat. No. 36/ The smallest size of this group, measuring 58 cm. in diameter, is dated 1136/1723. The decorative field is divided into three sections. The rim /2.5 cm. high and 1.5 cm. wide/ has a band of knotted design leading into two bands of ornament composed of firstly plain lines and also a broken knotted design. The second main zone consists of four buildings /kioshk/ and four ewers faced on either side by a cypress-tree. The kioshk has two storeys while the ewer is engraved with beautiful lines filled with rumī designs. Lastly the central medallion has a Muhr u Suleymān motif, with again rumī ornaments

1. In Konya I. Koyunoğlu stated that this decoration was originally an inscription.
2. Unpublished, Env. No. 3347.

filling the central area in a whirling shape, and the space between the star points. This centre motif is encircled by a band of geometrical designs similar to that of the neck decoration found on the kettle. /pl.37a/. The dated inscription is engraved on an undecorated area between a building and a cypress-tree in the form of tughra giving also the name of owner, Ismiye Khātun dated, 1136/1723.

صاحبہ اسمیہ خاتون سنہ ۱۱۳۶

The second tray¹ measuring 74 cm. in diameter /pl.52/ in the Etnoğrafya Müzesi, Ankara, is very attractive with its naturalistic decoration, the scheme being very close to the previous tray. /Cat. No. 37/. The rim is decorated with a band of knotted design with about 5 cm long space left undecorated, presumably for an inscription to be added later. Leading to this rim is a knotted design broken by hexagons placed between two plain zones. The second zone is decorated with five ewers again faced on either side by a cypress-tree and five vases. A group of naturalistic flowers in a vase form take the place of the architectural designs of the previous tray. The central medallion contains stylized but intricate rumî motifs, surrounded by two bands of knotted and geometrical designs separated by three narrow undecorated bands.

1. Only drawings of this piece were published in ÇETİN, P. Etnoğrafya Müzesindeki Bakir Eserler Uzerinde Arastirma. Türk Etnoğrafya Dergisi pl.XLV Env.No. 13190.

The most characteristic designs of the object are naturalistic flowers in a stylized vase which is attached in turn to the central medallion, giving the impression of growing naturally from the earth. The flowers, two tulips and a carnation in the middle with two small hyacinths are symmetrically arranged facing towards the rim in the opposite direction to the cypress-tree and ewers.

Another two trays now in the Etnoğrafya Müzesi, Ankara, show a similar decorative composition with small alterations in the arrangement of the medallions with long attachments. The first one¹ is 80 cm in diameter with the name of the owner on the rim /pl.53a/ /Cat.No.38/.

مروهم مصطفى بن حسن

the late Mustafā bin Ḥasan.

on the outside علي آغا 'Alī aghā

Between the motifs there are two signs probably Armenian and one of them has a number ٣١ /31.

The second tray² is 88 cm. in diameter and has no inscription. /Cat.No.39/ /pls.53b.54a/. The unusual element in the decorative scheme is cypress-trees, buildings and ewer motifs.

These large trays were made during the seventeenth century with only lotus, palmette and rumī motifs,

1. Unpublished, Env. No. 6195.

2. Drawings of tray published in ÇETIN, P. op.cit. pl.LI Env. No. 13636.

/see pl.30/ but as can be seen in the eighteenth century the decorative scheme has changed assuming a more naturalistic character. In the eighteenth century the unchanged decorative motif is cypress-tree used to separate the other motifs of ewers, buildings and medallions. The decoration of the rim and bands are formed of knotted and geometrical designs, the fillings of these being crossed-lines and rumī motifs. These forms especially the ewers or vases, cypress-trees and growing plants can be seen on a great number of 'Damascus Type' tiles and late sixteenth century polychrome tiles of Iznik.¹ And the growing plant decoration with almost the same character appears in contemporary Ottoman textiles.²

The traditional decoration of the central medallion is unchanged. Nevertheless it is impossible to find same arrangement of the main decoration more than once as, there are differences in positioning of the principal motifs. Sometimes this section is decorated with very bold inscriptions including floral ornaments.³ The central medallion decoration of these objects chosen for study are very characteristic with the stylized and intricate rumī decoration, occasionally with a whirling rumī design /pls.52-3/.

1. ASLANAPA, O. Türk Sanatı p.XI; Anadolu'da Türk Çini ve Keramik Sanatı. op.cit. figs. 50.52.57.
2. ARSEVEN, C.E. Les Arts Décoratifs Turcs. Istanbul, 1952, fig. 566
3. Topkapı Sarayı Müzesi, Istanbul. Env.No. 3461, Etnoğrafya Müzesi Ankara, Env. No.13234.

The objects under discussion are clearly designed and used for an eating surface. The symmetrical designs indicate the places for plates and cutlery with the central motif showing the position for the serving-dish.¹

Although some of the objects are engraved with the owners' names and dates, no provenance is given, and there is no further evidence enabling one to suggest any definite production centre.

Some of the coffee trays of this century have decorative schemes closely resembling those of the large trays. Our example, 24.5 cm in diameter /pl.54b,c,/ is in the Etnoğrafya Müzesi, Ankara.² /Cat.No.40/. A very narrow vertical rim is engraved with interlaced 'S' form, the decoration of other part being in low relief. The central medallion is filled with the Muhr u Suleymān motif with again whirling stylized rumī motifs placed in the hexagon. Between the points of the star instead of stylized rumī motifs or geometrical designs we have tulips, arranged towards the centre in a symmetrical form. Then bordered by two undecorated zones, a band of hexagons surrounds the

1. For example six persons can comfortably dine placing their plates on the vase and medallion motifs as on the tray on pl.53a. The use of the Muhr u Suleymān motif as a symbol of Solomon's table is very clear. The tray itself was placed on a special portable wooden device which could be heightened enabling the diners to reach the plates fairly easily.
2. Unfortunately the photographs of the next four coffee trays, including this one, were taken from their position on the wall. No. 3722. Drawings taken from ÇETİN, P. op.cit.pl.LVIII.

central medallion. The rest of the surface is heavily decorated with intricate and stylized rumī motifs which are arranged leaving triangular spaces. Tulip designs with rosette-like lotus flowers, are placed in a line decorating these areas alternately two tulips and a tulip hatāyī grouping. The similarity of decoration and composition is very obvious on the large trays' centre ornament. /pls.52,53b./

The three coffee trays in Etnoğrafya Müzesi show geometrical designs with floral arrangements. The first one, 30 cm. in diameter and dated 1156/1737 /pl.55a/¹ was brought to the Museum from Ayaş very near to Ankara. /Cat. No. 41/. The central medallion is placed within a hexagon and on the other central band runs a flower and stem motif interrupted by three circles. The nine-petalled rosette is then divided into two nine-pointed stars in the centre. Flowers are placed inside the lobes or rosette with a leaf design in the central nine-sided polygon which also includes the date inscription. The points of stars appear either with crossed-lines or undecorated. The scheme of main surface is six-pointed stars with the central polygon undecorated.² On the outside of the tray there is another inscription giving the name

1. Env. No. 13528. ÇETİN, P. op.cit. pl. LXII
2. These hexagon designs in various compositions are very commonly used on the painted ceiling decorations of the houses in Ankara. AKOK, M. Ankara'nın Eski Evleri. Ankara, 1951, pls. XIX, XXI.

of the owner in tughra form and date but it is damaged the letters being hardly visible.

The second tray¹ is 32 cm in diameter with a slightly heightened rim. /pls.56,57a/. /Cat.No.42/. The decoration of the tray is basically interlaced circles, which are formed with three rumī motifs with five daisies placed on circle intersections. The whole surface of tray is filled with threfoil-shaped leaves with the elliptical shaped sections having larger leaf motifs. The composition is encircled with a narrow band of zigzag design and near the rim is placed another band of large leaf motifs. This leaf decoration reminds one of the fourteenth century trefoil foliage background of 'Sultānābād' type pottery from Persia.²

Again early examples of this decoration in Anatolia can be seen on the fifteenth century Iznik pottery period.³

The third tray is 24 cm. in diameter again with slightly heightened rim⁴ /pls.55b,57b/ /Cat.No.43/. The medallion in the centre is the Muhr u Suleymān motif with a rosette design in the middle, the points being filled with crossed-lines and the spaces with a flower /lotus/ motif. The medallion itself is surrounded by a band of fluid rumī motifs. The main surface is covered with lotus

1. Env. No. 14618

2. LANE, A. Later Islamic Pottery. op.cit. pls. 1-4.

3. ASLANAPA, O. Anadolu'da Türk Çini ve Keramik Sanati. op.cit. figs. 21-4.

4. Env. No. 13082. ÇETIN, P. op.cit.pl.LXI.

and cypress-tree motifs arranged in geometrical form. Two rows of these trees, placed in opposite directions are attached by loops forming two convex and concave lobed-medallions, the background being filled with lotus flowers and leaves. Following the band of hexagons the rim is then decorated with half-leaf motifs facing inwards.

These trays including the one with fish motifs which was discussed among the seventeenth century coffee trays /pls.32b.36/ are made of wrought copper, decorated in low relief and then engraved. Containing the same decoration of the eighteenth-century large trays and the dated first tray /pl.55a/ these others can be easily ascribed to the same century with the similar floral motifs, geometrical floral arrangements and also technical approach.

Two silver Qalamdān /Divit or Devāt/ in the Topkapi Sarayi Müzesi further adds to our knowledge of Ottoman metalwork of the eighteenth century. This group of metalwork stands quite alone in its quality and the decoration.

The first one has the usual form made in two parts, the inkpot and pen container /reed pens and other writing equipment/ /pls.58-60/¹ /Cat.No.44/. The inkpot is 4 cm with a rectangular base measuring 3.5 x 3 cm. the shape resembling the barrel form with the upper face left hollow. The round lid placed inside, is fitted to the main body by soldered silver rods and two rings. The other ends of

1. Unpublished, Env. No. C.Y.366.

the rods extend slightly over edge of the lid enabling one to open the lid. Between the rods a ruby is set in an oval-shaped latticed plaque.

The decoration of the inkpot is centred on two borders of niello silver work running around the upper part and the base. These were placed on to the main body as can be clearly observed on the second undecorated Qalamdān, /pl.61/. These border decorations consist of lilies with leaves and long, thin stems. The composition on the long oblong sections /pl.59a/ shows the stems spreading from a central point in a symmetrical form, while the small square spaces are filled with flowers and leaves with short stems. This border opens on to the wider undecorated body with three consecutive bands differently designed. The first one is embossed in pearl-shapes, the second has an engraved zigzag design and the final band is decorated with alternately placed triangular and unidentifiable forms, ended with a rasped edge. On the underside there is sheet of silver decorated with stems, flowers and cloves. The engraved stem scrolls spread freely across the surface from a centre point on a long side. The Tughra /cypher/ in the centre belongs to Ahmed III /1115-43/1703-30/¹

1. This golden seal of oval shape with tughra was employed following his accession in 1115/1703. The inscription is Ahmed bin Mehmed Han Muzafer daima. Topkapi Sarayi Müzesi Mühürler Seksiyonu Rehberi, İstanbul, 1959, No. 4821.

The pen. container is 36.5 cm long, the widest side being 2 cm. Only decorated at both ends, the scheme is identical to that of the inkpot. The open end with a loop on top is near to the inkpot which has on the wide side another tughra. The seal mark contained in a polylobed shape contains the signature of its Master.

عمل محمد

This name is seen on other Qalamdāns, one of them in the collection of Ekrem Hakki Ayverdi along with the tughra of Mahmūd I. /1143-68/1730-54/¹ Other examples of the signature are seen in a large size Qalamdān inlaid with gold² and the Qalamdān attributed to the Sultān Ahmed III in the Şehir Müzesi, İstanbul.³ We know that this craftsman was also called Ustā Mehmed /Master/ and lived during the reigns of Sultān Ahmed III and the Sultān Mahmūd I.

The similarity of decoration and composition can be observed in illuminated manuscripts belonging to the Court

1. UNVER, S. "Divitçilerimiz ve Eserleri." Türk Etnoğrafya Dergisi Vol. 5-6, 1963, p.93. Inside the inkpot lid there is a Muhr u Suleymān motif and outside, the inscription contains the Eshab-i Kehf /seven sleepers/.
2. UNVER, S. "Divitçilerimiz ..." op.cit.p.93. Inside the lid the inscription in thuluth character follows Yā Muflettiḥāl Ebvāb, iftāḥ lenā Hayr el Bāb. The writer does not mention the place where the Qalamdān is kept.
3. ARSEVEN, C.E. Les Arts Décoratifs. fig.375

school during the reign of the Sultān Mehmed II¹. The continuity of such fifteenth century decoration of small floral work is very noticeable. The persistency of such decorative elements into the eighteenth century must mean that such designs were produced during the sixteenth and seventeenth centuries, but unfortunately we have no surviving examples to illustrate this.

The second divit² /pl.61/ is smaller than the previous one measuring 31.5 cm long and 3.5 cm high. /Cat.No.45/ It has a similar shape but is undecorated. The signature on the pen container gives the name of its master as Kad 'Amelī Rumī.

قد عمل رومی

There are two tughras, one on the pen container and one on the underside, but neither was struck properly; they look like the tughra of Mehmed III, 1003-12/1595-1603. Inside the lid is a Muhr u Suleymān motif in the centre encircled with the names of Eshab-i Kehf.

The seal of the Master is seen on a Qalamdān in the Türk ve Islam Eserleri Müzesi, Istanbul, dated Sefer ül Hayr fi sene 1112/1700. The signature of Rumī is also seen on other Qalamdāns of different dates. It seems possible to categorise the Qalamdāns into two groups -

1. For the design of this illumination see ÖZ, Tahsin, Topkapı Sarayındaki Fatih Sultan II ye Ait Eserler. Ankara, 1953, figs. 47-50. TAYANÇ, M.M. Fatih ve Güzel Sanatlar, Istanbul, 1953.

2. Unpublished, Env.No.C.Y. 367.

those belonging to the seventeenth century and those of eighteenth century date.

The first Group:

1. Qalamdān, Türk ve Islam Eserlei Müzesi, Istanbul, lacquered 1010-15/ 1601-1606.
2. Qalamdān, is our second piece if the Tughra is accepted as that of Mehmed III 1003-12/1595-1603 Topkapi Sarayi Müzesi, Istanbul.

The second Group:

1. Qalamdān, Türk ve Islam Eserleri Müzesi, Istanbul. Kad Amelî Rumî 1112/1700.
2. Qalamdān, lacquered, signed Kad Amelî Rumî dated 1148/1735.

Although the imperial cypher of our piece Mehmed III points to an early seventeenth century date, it should be remembered that this striking mark is not clear. However, the mark of the Master has great similarity to that on the 1112/1700 Qalamdān, the first object of the second group. Therefore it seems very probable that both pieces were made by the same craftsman and so this piece dated also from the early eighteenth century.

Early examples of divits are known from Central Asia and the territories controlled by Saljūq Turks¹

1. ÜNVER, S. "Divitçilerimiz ve Eserleri." Türk Etnografya Dergisi. Vol. 5-6 p.90 without any further reference; unfortunately I could not find any examples similar to our type of Divit.

but unfortunately none exist from this early period and that of the early Ottomans. For the later period we have the works of Evliyā Chelebi a valuable source for information concerning the divit makers of Istanbul in the seventeenth century. He tells of the parade of divit makers passing in front of the Sultān during the Festival. Not only does he name the area of their workshops: "their shops are belonging to the Kagıtçılar, stationary market in Bayezit area" but he mentions the well-known Master Kul oğlu Mustafā Chelebi, who made silver and brass Divit in a box shape.¹

We have many examples of Divits made of different materials such as copper, plated copper, brass, silver, gold and varnished wood. The weight of the Divits varies between 200 and 300 Dirhem /approx. 1.4-2.1 lbs./ although the heaviest piece is 400 Dirhem /2.12 lbs./ because of its shape. Sometimes they have two ink-pots at the two ends.

Produced in all the main provinces over the Empire, the most important centre after Istanbul was Edirne, well-known for its calligraphic art. One example with the cypher of Sultān Mecīd gives as its place of origin Sivas situated in the Eastern part of Turkey. The brass and silver divits always have the imperial cypher struck on both pen container and inkpot. Dr. S. Ünver has listed the signatures which are found in Divits employing different materials and

1. Evliyā Chelebi Seyahatnamesi, Vol.I. p.578.

shapes. The two parts of the Divit are rarely made as one, being produced individually and then soldered which explains the presence of the two signatures on one piece. They are situated inside the lid or on the bottom of the inkpot and again on the narrow side of the pen container near the inkpot. The Muhr u Suleymān motif usually appears on the pot with the names of Eshab-i Kehf, /seven sleepers/ written around it, both motifs associated as symbols of good luck for the owner and long life for the object itself.¹

This usual type of Divit is placed within a cover and then on a belt in the same manner as a weapon emphasizing its importance figuratively.

The incense-burners of eighteenth century retain the globular shape of those produced in the previous century but with comparatively careless decorations. The two cast

1. An inscription containing the names of 'Seven Sleepers' was a favourite decoration in every field of the Ottoman arts. The legend had it that during the reign of Roman Emperor Dacius /250-53/ the spread of Christianity was causing anxiety to the Emperor. A campaign of persecution was started against the followers of this new religion. Seven brothers Yemlicha, Mekselina, Mislina, Chermush, Sarzenush and Debranush and Keftertetayush fled with their dog Kitmir to a cave where they fell asleep for some two hundred years awakening in the time of the Emperor Theodosios II. The young men were recognized while attempting to purchase goods with old money and were taken to the Emperor. When they died, he ordered that their bodies be buried in the cave and that a church be consecrated in their names. The exact location in Anatolia of the cave is disputed, the favourite sites being in Tarsus and Izmir areas.

brass incense-burners in the Türk ve İslam Eserleri Müzesi show this globular form with an openwork cover in different designs. The rumî and hatâyî motifs on the lids are boldly cut out and further elaborated by engraving. The first one¹ 15 cm high with a globular body 11 cm in diameter at its widest point, was brought to the Museum from the Türbe of Shehazâdeler Ayasofya, Istanbul. /Cat.No.46/. It differs from the common type of incense-burner as it has no tray but possesses a handle 7.5 cm long /pl.62a./

The second incense-burner² is 31 cm high, made in three separate parts which were then soldered /pls. 62b. 63a/. /Cat.No.47/. The globular incense-container 10 cm in diameter sits on a plain tray supported by three legs, triangular in shape, decorated with openwork patterns of naturalistic growing plants and flowers such as carnations, tulips and hyacinths.

Coffee so synonymous with the Turkish way of life, was imported during the reign of Suleymân the Magnificent in the sixteenth century. Permission for the opening of cafeterias was given later by the Sultân Ahmed I in the early seventeenth century.³ The so-called Turkish coffee is made with very finely

1. Unpublished, Env. No.51.
2. Unpublished, Env. No.14
3. Cevdet Pasha Tarihi, Vol.1.p.39

ground coffee, produced by the special coffee grinders. No early examples of these survive from the seventeenth century, but the later examples are generally either cylindrical or polygonal shape, the materials used being mainly brass and on rare occasions iron.

Our first piece has a cylindrical form, 19 cm. high and 6.5 cm in diameter, dated 1167/1753¹ /pl.64/ /Cat. No.48/. It has three separate parts; the main body of wood is covered with a sheet of brass, decorated with engraved medallions, floral and geometrical designs. The three lime-shaped medallions are separated by double lines. This rectangular frame is further decorated with flower designs in the upper corners and leaves in the lower corners, set against a roughed line background. The inscription area in the medallions contains the verses from a lengthy poem on coffee, it reads:

ذکر بالرله انیس اتیش سنی ای آسیا
خوشی سعاد تدر سنا هر دمده ای لرلر کنار
سنی ایجاد ایلیان استاده تحسین هزار
همه اطراف نکه زین اتیشی نقوشی دلا له زار

The main decorative area is bordered with two encircling bands, plain at the bottom, and a lozenge-like design on the upper part with another above. The wooden

1. Unpublished, Inv. No. 23/2885 in the Topkapi Sarayı Müzesi, Istanbul.

hoop is ornamented with bones in various colours set in star shape encircled with a ring; between these, two circles are placed. The lid, has a convex shape with a central hole for the four-angled iron rod which turns the grinder inside. The iron handle is made in the parts, two rods joined with a rivet allowing 180° angle movement and the wooden knob facilitating the turning.

The second coffee grinder has the same basic shape with a different decorative scheme bands of flowers, lines of lozenges separated by plain bands.¹ /Cat.No.49/ Another zone of floral decoration runs around the double lid, /pl.65/. The importance of this piece lies in the fact that it is signed with the name of 'Amal', worker /deli beg oghli ustā Mehmed./

عمل دلي بك اوغلي اوسته محمد

The third example also with a cylindrical shape is small, made of iron,² /pl.66/ the main body being divided into two sections encircled by two rings. /Cat. No.50/. The lower part is decorated with three bands of zigzag and stylized plant inlaid designs of gold plated and silver threads. The upper section has the same motifs but with only two zones. A signature on the handle gives the name of the owner or maker. Fikrī. The lid has three corals inset.

فكری

1. Unpublished, in the Topkapi Sarayi Müzesi, Istanbul. Env. No. 2888; h. 27cm, D.8cm.
2. Unpublished, in the Topkapi Sarayi Müzesi, Istanbul. Env. No. 2883. h.27 cm. D.8 cm.

The two coffee-grinders in the Victoria and Albert Museum, London have polygon shaped bodies. The first one, 21.5 cm high, 7.5 cm in diameter has a wooden cylinder form covered by engraved brass with an octagonal outer face.¹ /pl.67a/ /Cat.No.51/ Vertical bands of alternately placed stylized flowers, scrolls and inscriptions form the decoration, the floral panels being the widest. The inscription contains verses from the same poem as seen on first grinder. Near the lid there are three holes surrounded by embossed circles with inset coloured stones and a row of engraved spirals.²

The second V & A grinder³ is similar in shape, the decoration being mainly calligraphic /pl.67b/ /Cat. No.52/. An iron ring encircles the top with a wooden band set with mother of pearl and small coil forms of brass wire. An identical floral pattern as the first grinder runs in a narrow band around the bottom. The inscriptions, using the same verses as the previous object, are set against a roughened background, placed vertically on two panels on each side of the octagon.

This group of coffee grinders represent the usual type and the form of Ottoman coffee grinders. The shape is possibly taken from that of the early pepper-grinders, but this has to remain a matter of conjecture as no early example survives to compare the form. Our first

1. Unpublished, 197A/1885.

2. A coffee-grinder in the Topkapi Sarayi Müzesi, Istanbul, shows similar decoration and shape. Env. No. 3508.

3. Unpublished, h. 22.5 cm, d. 7 cm, M.914/1884.

dated piece belongs to the eighteenth century 1167/1753. Other examples have no indication of date; their decorations and inscriptions do not allow anything but a general suggestion that they were made in either the eighteenth or nineteenth century.

Another important group to be included is the 'tombak' /طوباقه/ or gold-plated copper pieces which first appeared in the late eighteenth century. The change of the colour is accompanied with a new form of decoration, European influences beginning to effect Ottoman decorative art.

Our first Tombak piece is a tray¹ dated 1199/1784, 31 cm in diameter in the Türk ve İslam Eserleri Müzesi, Istanbul. /pl.68a/ /Cat.No.53/, brought there from the Hamidiye Türbe. The rim, 1 cm is slightly heightened embellished with a half-leaf motif. The remainder of the surface is engraved with a floral scroll and rosette in the rococo character. The inscription in a small medallion placed near the rim read:

نجابتلو سلطان مراد افندي حضرتلري سنه ۱۱۹۹

"nejābetlū Sultān Murād Efendi Ḥazretleri sene 1199"

The second tray² /pl.68b/ is 29 cm in diameter, again gold-plated. /Cat.No.54/. Along the small rim runs a series of half circles. The main tray area has first an

1. Unpublished, Env. No. 302

2. Unpublished, Env. No. 298

undecorated zone after which is an inscription band. This is broken by a tulip form in four places. The widest encircling area is decorated with four floral groupings. Each group consists of a lobed medallion with palmette and corrupted rumī motifs. Two rococo style floral stems grow up both sides flanking the basic medallion shape. The central area, encircled with a band of inscription is engraved with the same lobed medallion terminating in two palmettes. There is a stylized tulip motif inside the medallion which in turn is surrounded by small half circles. The inscription has no meaning, possibly included for purely decorative purpose, or by a craftsman with no knowledge of the language. On the outside there is a legible inscription however.

"nūshi kahve"

نوش قهوه

These new Rococo Style designs inspired by the work of French craftsmen, began to enter the decorative repertoire of the Ottoman metalworkers. The acquisition of French and other European metalwork became very fashionable from the late eighteenth century period, and as the trade with Europe increased, so did the manufacture of imitations as a parallel movement. This will be further discussed in the consideration of the nineteenth century pieces.

Our last piece from the eighteenth century is a silver casket¹ in the Türk ve Islam Eserleri Müzesi, Istanbul.

1. ÇİĞ, K. "Türk Çekmece ve Lihye-i Saadet Kutuları" I. Türk Sanatları Kongresi. Ankara, 1962, without illustrations. Env. No. 35/A.

/cat.No.55/. Dated 1198/1783 and measuring 15 cm high, 42 cm long and 18 cm wide, /pls.69-73/ it was brought to the Museum from the Türbe of Sultān Mecīd. The wooden body is covered with sheets of silver, gold-plated with the lid fastened to the body by three hinges. Double chains are fixed to the square sides with hooks to facilitate carrying. A nailed border fixed along the edge of each side has stylized leaf motifs. The six faces are decorated with beautifully engraved inscriptions in the thuluth style. Arranged in two lines on the rectangular faces, except the bottom one, they consist of Surās from the Qur'ān, the beginning on the lid emphasized with a vase of flowers pattern. The inscription on the bottom written in three lines is taken from the Kaside-i Bürde. A small inscription also on the underside engraved in a cartouche on the border gives the calligrapher's name as well as the date.

رسمه الفقير فطاط احمد رشيد المدني سنة ١١٩٨

resmihi al-fakīr khattāt Ahmed Reshīd al-Medenī sene 1198.¹

There are also several cyphers of 'Abd-al Hamīd I. 1187-1203/1774-89 further indicating that it was made during his reign.

The function of these caskets was either as a reliquary or a jewellery-box to safeguard valuables. They are richly ornamented to match their contents, mainly made with a

1. ÇIG, K. "Türk Çekmece ve Lihe-i.....op.cit. The writer describes the piece, adding that he was not able to trace any reference to the calligrapher's name /Medenī/ in the imperial registers.

rectangular shape or with domed lids.¹ In the seventeenth century Evliyâ Chelebi wrote that there was a casket-guild in existence in Istanbul, consisting of one hundred workshops. He also added that valuable caskets are made not only in Istanbul but also in Bursa, Konya and Edirne.²

Nineteenth century Ottoman metalwork contains various features in decoration. Undoubtedly it is the European influence that makes the decoration so different and so dominating on all types of Ottoman metalwork. A large group of copper-gilt /Tombak/ can be dated to this century. Many of them are very nondescript and uninteresting, this being the main indication that they are indeed the product of the nineteenth century.

The commonest shapes among metalwork made in this century are the long narrow-necked ewers, attached with the wide-rimmed basins. Our piece of this type is of copper-gilt, a Ewer and Basin /Ibrik, Legen ابريق لگن in the Victoria and Albert Museum, London³. /pl74/ /Cat. No.56/. It has three separate units: the ewer is 34.5 cm

1. ÇİĞ, K. "Türk Çekmece ..." op.cit. For other examples of caskets using different material and shape the reader is referred to: ŞEHİSUVAROĞLU, H.Y. Exhibition of some caskets in the Topkapı Sarayı Müzesi and Türk-Islam Eserleri Müzesi. Nisan, 1956, Müze Yayını.N.4.
2. Evliyâ Chelebi Seyahatnamesi.I. p.618-9.
3. Unpublished.M. 205/1926. A similar ewer and basin are in the Etnografya Müzesi, Ankara, Env. No. 17787/A.B. /unpublished/; see ARSEVEN, C.E. Les Arts Décoratifs Turcs. op.cit. fig 352; SCALE, A. VON. Oriental Metalwork. Vienna, 1895, pl.1 for brass example /it could be copper-gilt./

high, the strainer 22 cm and the basin 37 cm in diameter. Rococo styled, chased and engraved floral ornaments decorate the wide rim of the strainer, the lower part of the ewer and the lid. The strainer, placed in the basin has an openwork design with a raised central medallion, encircled by triangular piercings in differing positions. /pl.74b/ The harmonious form of the ewer is in typical Ottoman style echoed in almost every ewer and basin combination. It stands on the raised medallion of the strainer ending in a domed lid topped with a cone-shaped knob. These utensils are used for ablution either before the ritual of worship or for the washing of hands. Every Turkish house possessed these ewers and basins which explains why such a large quantity has survived.

The second object in Rococo style is a copper-gilt Qalamdān now in the Topkapı Sarayı Müzesi, Istanbul.¹ /pls.75-76/ /Cat.No.57/. Measuring 37.5 X 11.5 X 0.5 cm, it is engraved and chased in a box-shape. The domed lid is decorated with a polylobed medallion, filled with floral Rococo ornaments, terminating in a spray of three flower-stems spreading out to the narrow sides. The border running around the lid contains interlaced leaf motifs, the same design being engraved on two bands around the main body. This main part of the Qalamdān stands on

1. Unpublished, Env. No.448.

two small feet with a floral decoration arranged in four places with two branches of flowers spreading from a central point. The remaining surface is left undecorated on both cover and base. Two chains are attached to the narrow sides of the base and the lid, keeping the lid straight when open. This shape is used frequently as the Divit shape, being found almost everywhere in the Islamic world.¹

A large quantity of ewers, made individually, has less distinction in decoration and shape than those of the ewer and basin units. The quantity produced also indicates that they were the common wares of the market place.²

Besides the Rococo-style designed ewers there is another group which has differences in technique being either repoussé or chased and engraved with the traditional Ottoman-style of floral decoration.

A ewer in the Victoria and Albert Museum, London, made of copper -gilt measures 35.5 cm high, the widest part being 19.5 cm in diameter,³ /pls.77a.79a/. /Cat.No. 58/. After a slightly narrow foot which has a triangular palmette-like designs, the body suddenly widens, drawing in to a narrow neck in a pleasing line. The neck encircled by a ring then flares to the mouth. The globular section

1. For this shape of Qalamdān see ARSEVEN, C.E. Les Arts Décoratifs Turcs, op.cit. figs. 700-1.
2. SCALE, A.Von, Oriental Metalwork, op cit. pl.II.
3. Unpublished, 378/1897.

on both sides is decorated with an arrangement of two large spreading leaves, roses in full bloom and pomegranate flowers. The ornaments are chased and engraved set against a dotted background, appearing shiny with a gold colour. The spout attached to the lower part of the body has leaf motifs which gradually become smaller up to the mouth. The neck surface is covered with slightly slanting lines from upper right to lower left which terminate the triangles. The domed lid is fluted, each section being formed in an almond-shape filled with a fish-scale motif, surmounted by a top ending with a small ball. The handle is attached to the wide globular section and again at both neck and lid. Another example is in the Etnoğrafya Müzesi, Ankara,¹ /pl.77b/; 36 cm high, it is damaged at the base and spout with the top of the lid missing. /Cat. No.59/. The shape is similar to the previous ewer but its decoration shows less distinction, being a traditional floral design. The main body is filled in the repoussé technique with a spray of beautifully designed rosettes, stems and leaves, while one flower with leaves and stem decorates the neck on either side. The motifs once again are made more effective with the gilt contrasting against a dark dotted background. The domed lid is wider than the mouth, ornamented with hollow rosettes and engraved motifs like cypress-trees.

1. Unpublished, Env.No.12412.

The decoration of these two ewers is quite distinct from that of the Rococo-style designed ewers; they are more elaborately shaped and embellished with usual Ottoman floral designs.

There is a very attractive group of coffee-pots, the most favourite utensils in the nineteenth century Turkish houses. Their shapes suggest the influence of European examples. They are sometimes in the sitil group /cafeteria/ standing in a vessel with high foot, the vessel keeping the coffee-pot warm and also lending an aesthetic feature. The three attached chains are gathered at top by a small inverted basin-shaped form with a handle and attached hook.¹

Our example of this type is copper-gilt /tinned inside/ in the Victoria and Albert Museum, London,²/pls. 78a.79b./ measuring 18.5 cm high with the widest diameter of 10 cm. /Cat.No.60/ After the unornamented narrow foot, the body widens then gradually becomes narrower towards the neck. A ring around the neck is broken by slanted lines. The spout emerges following the body line then separates near the rim turning outwards. An elegant S-shaped handle with small ring in the middle ends in round shape on the top facing towards the body, and terminating in a leaf shape at the widest point of the body turning outwards. The lid is again dome-shaped becoming narrower

1. These 'sitil' سیتیل group /cafeteria/ were used in the Palace and in rich houses.

2. Unpublished, 368/1897.

at the top, crowned with a horizontally-placed rosette piece and then with a long thin knob. The overall decorative scheme is formed of diaper and floral motifs in the repoussé technique, the background being dotted. The ornaments develop from the base area to the neck becoming increasingly smaller. After the shoulder-ring is another row and a half of motifs of the same size; the lid has also the same decoration.

The second coffee-pot is again from the Victoria and Albert Museum, London,¹ /pl.78b/ /Cat.No.61/. It is made of silver, partly gilded, but in a different shape, measuring 17.5 cm high and 8 cm in diameter. The pot stands on flared foot which is decorated with rows of pierced leaf motifs. The body swells from the foot then narrows symmetrically to the neck. The decoration begins with a band of floral scrolls set against a punched background. The main pierced decoration consists of four leaves placed within lozenge-shapes and flowers while the triangular spaces are filled with leaf designs, with at the widest point a plain narrow band running round the body. The straight but wide neck is left undecorated except for two bands along the rim and on the shoulder echoing the decoration of the lower band. The domed cover is also pierced with a fluted rosette in the centre,

1. Unpublished, M 1816/1944.

which rises towards the round terminating knob. It has scroll handle and slightly curved spout decorated with a ring formed of an eight-petalled flower. There are many beautiful examples of these coffee pots¹, especially when accompanied by high-foot bowls.² Besides the shape the coffee-pot /pl.78b/ shows a kind of decoration containing flowers and leaves with stylized pointed sepals. The same character of ornament is seen on a lunch-box in the Etnoğrafya Müzesi, Ankara and on an incense-burner in the Mevlânâ Müzesi, Konya. The lunch-box sefer tasi³ /pl.80/ is made of tinned copper, in five basin units with a lid and small covered compartment for soap. /Cat.No.62/ It is 24 cm high, 58 cm in diameter and has an oval shape. The engraved decoration on each unit is a band of floral scroll /cf.pl.78b/ running along the section. The lid has a scroll band, but of leaves, the designs appearing on a roughened background. There is a handle on the lid with the two long and two short /used for three units/ rods with tree-like motifs, on either side of the lunch box, with the hooks to fasten

1. Similar small coffee-pots are seen in pottery of the Kütahya type. ARSEVEN, C.E. L'Art Turc, Istanbul, 1939, fig.476; LANE, A. Later Islamic Pottery, op.cit. pl.51.
2. ARSEVEN, C.E. Les Arts Décoratifs Turcs. op.cit. figs. 373, 376 made of copper-gilt and plain silver; for silver filigree-work fig.393.
3. Env.No. 13011, drawings of object published in ÇETİN, P. "Etnoğrafya Müzesindeki Bakır Eserler Üzerinde Araştırma." op.cit.pl.IX.

the units. The cover of a soap dish has a small leaf and tulip design /pl.80b/.

The incense-burner¹ /pl.81a/ measures 18 cm in height, the tray and the incense-burner being 18.5 cm and 8.5 cm in diameters respectively. /Cat.No.63/ Made of copper-gilt, in the usual Ottoman incense-burner shape, the lid is damaged and the small fire-basin is missing. The rim of the soldered tray is turned slightly upwards and surface is engraved with six small medallions with long attached leaf motifs. The flared foot bears the weight of the globular incense-burner on a 2 cm diameter. The lower section is engraved with extended triangular motifs radiating from a low central point. A band of interlaced rumī and stylized flower motifs decorates the lip. On the lid a band of interlaced rumī motifs, broken by four lobed designs, runs along the edge with a plain narrow ring encircling. The domed area is divided into seven sections with undecorated whirling leaves, between which are floral designs. The finial is a seven-petalled rosette finished with a small curved knob. The similarity of the floral ornaments and their lines on the coffee-pot and lunch box /cf.pls.78b,80/ is very obvious.

A pair of silver incense-burners² in the Türk ve Islam Eserleri Müzesi, Istanbul show the influence of European designs of Baroque-style³ on almost every kind

1. Unpublished Env. No.538

2. Unpublished. Env.Nos. 1/A,B, h:22 cm, tray's D=22 cm, incense-burner's D=9.5 cm, brought to the Museum from the Hamīdiye Türbe.

3. This Baroque style is mainly seen in Ottoman Architectural features ARSEVEN, C.E. Les Arts Décoratifs Turcs op.cit. figs. 285, 280.

of object. /pl.81b//Cat.No.64/ Besides the decorative motifs the domed lid is heightened¹. A silver-gilt rose-sprinkler, gülaptan 9 cm high, dated 1285/1868 in the same Museum is decorated in the Rococo style /pl.82a/ /Cat.No.65/. The sprinkler is placed on a basically triangular platform with concave sides, standing on six small balls. Rising on three soldered scroll legs, the body spreads into a vase shape which is divided into six decorative parts covered with a leaf-spray design. The cover has a raised border, containing half-leaf motifs running along the lip, which then tapers into six divided sections which are decorated in the same manner as those on the body. At the top there are repoussé leaf-shaped pieces attached. The inscription on the triangular shaped part gives both the names of 'Adile Sultān, daughter of Mahmūd II, 1223-55/1808-39 and of her husband Mehmed 'Alī Pasha grand vezir and the lord of the Admiralty. It was gifted /Vaqf/ to the Türbe of Mehmed 'Alī Pasha. The number following the date is probably the weight of the piece. There is also a cypher of Sultān 'Abd-al-Azīz, 1277-93/1861-76, on the lid.

From this century a group of fountain-taps are known specifically as the " 'Abd-al Mecīd period" taps.

1. MILLOT, J. "Une précieuse donation Turque" Objects et Mondes La revue du Musée l'Homme, Tome. X, fasc.1, illustration on cover page, with same heightened body, Baroque style ornaments, and inset corals.

One of them in the Türk ve Islam Eserleri Müzesi, Istanbul, made of bronze-gilt, indicates the variety of objects in this style.¹ /pl.82b/. /Cat.No.66/

The decoration of a silver mirror² and a pair of silver-gilt vases is completely alien to the Ottoman decorative repertoire and one can only suggest that they were made in Europe. The mirror /pl.83/ is circular with lobed edges, the back being pierced with repoussé ornaments. /Cat.No.67/ The style is unfamiliar consisting of a two-handled cup containing roses and flowering branches in a star-shaped framework. There is Sultān 'Abd-al Hamīd's cypher on the rim and back. /pl.83b/³

The pair of vases is decorated again with repoussé and chased ornaments with jewelled finials.⁴ /pl.84a,b./ /Cat.No.68/. Both have a double-curved outline on a shallow spreading foot. The decoration is three repoussé panels of flower vases; between these and round the lip and foot are chased floral scrolls, and half medallions. The domed lid, its edge overlapping, is surrounded by a band of repoussé floral ornament on a punched ground.

1. Unpublished. Env.No.332, 34 cm long.
2. Unpublished, Diam. 20 cm, Victoria and Albert Museum, London, 761/1891.
3. For the same kind of mirrors see ARSEVEN C.E. op.cit. fig.466, MILLOT, J. "Une precieuse donation turque." op.cit.fig.3.
4. Unpublished, Victoria and Albert Museum, M4a/1965, M 5a/1965: h. 16 cm, D= at lip 8.5 cm.

The finial consists of a fluted nut-shaped knob, set with red stones. Below this, leaves branch off, alternating with green stones set on small branches. The whole composition springs from a foliated base set with red stones and fitting over the top of the cover. This shape is usually seen on nineteenth century wares such as pottery, enamelled /known as Suleymaniye Işı/ as it is originally European.

Beautifully shaped scissors from this century take another place in the list of examples. One of them in the Topkapi Sarayı Müzesi, Istanbul, /pl.84c/ 22.5 cm long is made of iron and inlaid with gold.¹ /Cat.No.69/ Possessing a paper-knife shape when closed, it is decorated with elliptical medallions filled with stylized leaf motifs. There is an inscription on the outer face of the handle section which gives the Amal /worker's/ name.

'Amelî Mustafâ

عمل مصطفى

Another pair in the same Museum again of iron with gold inlay decorations² /pl.85a/, is a 29.5 cm long basically with comparatively long cutters. /Cat. No.70/. The decoration shows a similarity to the previous pair including

1. Unpublished, Env. No. C.Y.262.

2. Env. Nos. 254,238. Splendeur de l'art turc Musée des Arts Décoratifs. Fev.-Avril, 1953. No.203. MAYER, L.A. Islamic Metalworkers and their works. op.cit.p.86.
The Master's name is incorrectly written as TAHIR.

the designs on inside of the cutters. The handle section is pierced with calligraphy, giving the owner's or probably the craftsman's name.

Mehmed Sa'îd

محمد سعيد

The third set¹/pl.85b/ is the smallest, 19 cm long and covered with silver, with gilt only used on the decorated part, the leaf and flower motifs. /Cat.No.71/. On the finger hole and between the half section three pearls are placed. The rivet is spread with a rosette piece while the inside of the cutters is left plain.

These examples show a closeness to the decoration and technique employed on Ottoman weapons and Armour where the inlay technique played a dominant role. On our pieces it is used in a different manner either gold thread is driven into depressions in the iron body /pl.84c/ or thin gold leaf is hammered onto the body. /pl.85a/.

Our last pieces from the nineteenth century are two tinned copper objects from the Etnoğrafya Müzesi, Ankara. The first one /pl.86a/ is a tray,² dated 1231/1835 and is 26 cm in diameter. /Cat.No.72/. After a slightly curved rim, runs an inscription containing a poem about a barber-shop with blessings for 'Ustād Master Selmān-i pāk who was the first barber.

1. Unpublished, Env. No.242, Topkapi Sarayı Müzesi, İstanbul.

2. Unpublished, Env. No. 15629.

هر سرر بسمله ايله آچيك دوكانلر
 حضرت سلمان پاك بيريز استاد
 دم چكر ايدر مثالي آلتيميش دورت جماعتين ارلري
 ديلم باري خدان جنة اولن يرلري

Four lozenges are placed between the beginning and the end of the inscription. Further towards the centre comes a narrow band of circles. The main area is decorated with half medallions and palmette-shaped attachments. The inside of the medallions is filled in this order-inscriptions, corrupted rumī motifs, domed türbe-like designs and again rumī decorations. The inscription follows, giving the owner's name as the barber Ahmed, son of the candle maker 'Alī.

صاحبة موم جي علي نكه اوغلي
 بربر اوسته احمد سنة ۱۳۳۱

Between the medallions there are four groups of cypress-trees and two unidentified patterns. The central medallion, encircled by slanted lines, has the familiar Muhr u Suleymān motif, the triangular spaces between the points being filled with a stylized rumī decoration and the centre of star with a rosette.

The second tinned copper object is a Lenger in the same Museum¹ /pl.86b/, 52 cm in diameter. /Cat.No. 73/ The wide flat rim, 8.5 cm, is decorated with engraved caricature-like figures, in four groups, each group possessing the same decoration as its possible. The first consists of a cypress-tree in the middle with two dog-like figures flanking it, fastened to the tree by ropes of 'S' motifs. The body of the animals and the tree trunk are roughened with lines. The second composition has again a cypress-tree but embellished with stylized rumī motifs and two cocks. On the opposite side two chickens take the place of the cocks. Between these animal and tree groups are the four huntsmen or warriors, one of them carrying a pistol in his hand another a curved dagger, with the remaining two holding lances. Each figure has the same character as its opposite, with slight differences in horses, moustache and hair dressing indicating the opposite group. The central zone is left undecorated.

The decoration of these two objects therefore possess unfamiliar features in the choice of motifs; the chicken, cock, tomb and human figure. From the type and style of decoration it could be suggested that they were produced in the Caucasian region, and are probably of Armenian work. In spite of their crudeness they are very interesting for the ornaments, reflecting another taste of Ottoman metalwork.

1. Unpublished, Env.No.13516.

CANDLESTICKS

The quantity of candlesticks surviving is smaller than of any other object before the eighteenth century.

Therefore no comment is possible on the early examples of Ottoman metalwork. It is possible that these are imitations of early engraved bell-shaped candlesticks common in Islamic metalwork; a pair of huge fifteenth century candlesticks¹ meant to stand either side of the mihrāb are very good specimens. Three centres were known to produce candlesticks, Istanbul, Edirne and Bursa.

Our examples are from the seventeenth and early twentieth century, both now in the Türk ve Islam Eserleri Müzesi, Istanbul and made of copper.

The first candlestick² is 26 cm high, the foot being 15 cm in diameter and dated, 1110/1698. /pl.87a/. /Cat.No. 74/. The base resembles a rather high bell surmounted by a shallow plate for catching the wax. The shaft, rising from the centre of the drip-plate, is broken by ringed discs encircling a turned form, ending in a tulip-shaped socket. Otherwise it is undecorated with the inscription on the base reading, presented to the Jāmi'ī Sherif-i Ayasofya by Ghoncha Khātun, sene, 1110/1698.

1. These candlesticks are now in the Türk ve Islam Eserleri Müzesi, Istanbul, Env.No.139, engraved, copper-gilt. The inscriptions give the name of the Sultan Bāyezīd II, made for the Bāyezīd II Mosque, Edirne, completed in 895/1488. Illustrated in Splendeur de l'art turc. Musée des Arts Décoratifs, Exposition, Fév-Avril, Paris, 1953, No. 140, pl.10. DEVONSHIRE, H. "Some Mihrab Candlesticks". Burlington Magazine, Dec. 1923. pp.270-6 with 1 pl.

2. Unpublished, Env. No. 2668

وقف غنية خاتون جامع شريف ايا صفيه

سنة ١١١٠

The second copper-gilt candlestick incense-burner is made for the two purposes, /Buhur Shamdani/¹ /pl.87b/ it stands 26 cm high, the foot being 18 cm and the upper 15 cm in diameter. /Cat. No.75/. The round base has the shape of an inverted plate. In the middle encircling the slender shaft is a ring which is decorated with interlaced openwork in a rumī pattern. Widening towards the top of the inside left hollow for the burning process. The six branches around the top have a tulip shape growing from the body, as a candle socket, with a ring round the stem. The piece came to the Museum from the Türbe of Mehmed III /1003-12/1595-1603/ although the inscription around the base gives a twentieth century date reading, late Ayishe Sultān. She was the daughter of 'Abd-al Hamīd II, 1293-1327/1876-1900.

مرحومة عايشة سلطان

These candlesticks are very important possessing an original shape differing from work of the previous centuries. They also illustrate the popularity of the tulip flower throughout the later centuries, not only as

1. Unpublished, Env.No.26.

a decorative motif, but also as a creative shape.

Our only example described here of an Ottoman mortar is chosen to show the basic and most common shape. This piece¹ /pl.88/ is comparatively large, 48 cm high and 48 cm in diameter, now in the Topkapi Sarayı Müzesi, Istanbul. /Cat.No.76/. The shape is unlike the flat-based Saljūq mortars; in Ottoman mortars, the typical shape is proportional, the diameter of its aperture being half as large again as the internal diameter of the base, and the height approximately equivalent to the larger diameter at the top. Standing on a flared and curved foot, with a long pestle inside, the main body is divided vertically into ten sections. Each segment is decorated with a medallion, filled with vase of naturalistic flowers /tulips and hyacinths/ and with two palmettes attached. Two borders of palmette motifs separate these decorative sections from the foot and the curved rim. Two handles are placed on the sides.

We close this survey of Ottoman metalwork with an important group, enamelled objects mainly copper-gilt.

The first piece is a Ewer and Basin in the Victoria and Albert Museum, London, measuring 32.5 cm high and 16 cm in diameter.² /pl.89a,b/. /Cat.No.77/ The ewer stands on a flared foot having a pear-shaped body. The dome-shaped

1. Unpublished, Env. No. 3126

2. Unpublished, 577/1899.

cover is attached by hinges to the curved handle and the body; both the handle and the spout spring from the middle section of the body. The whole surface is stamped and engraved in long sections containing floral designs set against a scale-patterned background. There are thirteen medallions on the body, five on the cover and neck and a row of small medallions round the foot, all being ornamented with rosettes in blue, green and white enamel. The basin, /pl.89a/ is 9 cm high and 37 cm in diameter with the rim, decorated with nineteen enamelled plaques identical to those on the ewer and also leaf scrolls. The strainer has nine large and sixteen small enamelled medallions.

The second example from the Etnoğrafya Müzesi, Ankara, is a copper basin without ewer. /Cat.No.78/. Damaged, but measuring 9 cm high and 39.5 cm in diameter¹ /pl.89c/ the shape and decorative scheme are similar to the previous objects; tulip motifs instead of a leaf scroll are engraved between the enamel plaques: 9 enamel plaques on the strainer and 23 on the rim of the basin. The decoration of plaques are same although only in white and blue colours.

There had always been a number of enamelled objects in Diyarbakir, in the South-East region of Anatolia, ever since the Artuqids of twelfth century. In the Ottoman period this type of technique, especially in the ewer and

1. Unpublished, Etnoğrafya Müzesi, Ankara, Besim Atalay Collection.No.156

basin shapes was employed either in Diyarbakir itself or Istanbul in the eighteenth and nineteenth centuries. Some designs such as scale-pattern background remind one of Syrian metalwork, therefore Diyarbakir is more probable as the centre of production.

b. DOOR FURNISHINGS

Metal door furnishings form a very important part of Ottoman metalwork providing a parallel to the decoration of contemporary metalwork, especially from the historical monuments and famous dated houses.

The door fittings from the sixteenth and seventeenth centuries, clearly show that the basic function of the decorative ironwork was to strengthen the wooden planks of the door and give effective protection. As the wooden planks were arranged vertically, iron bands were laid across in a horizontal direction. The door fittings of the Sultān Aḥmad mosque, now in the Türk ve İslam Eserleri Müzesi, Istanbul, are some of the finest wrought ironwork produced in the seventeenth century,² it being difficult to remember that the original function was simply to reinforce the wood. The inscription decorates the round section of the fittings.³

1. BERRY, Burton-Yost. "Turkish door furnishings". Ars Islamica I, 1934, pp.223-9 with illus. This study describes the development of doors and metal furnishings of Turkish domestic buildings.
2. Regrettably permission from the Director of the Museum to study these pieces was not granted. Env.No.355.
3. ARSEVEN, C.E. L'arts Décoratifs Turcs, op.cit.fig.363.

Other decorative pieces, discs, knockers and locks illustrate different sizes and ornamentation. Ornamental locks were rarely made, some surviving examples reflecting the characteristics of the contemporary popular motifs as for instance the lock from the Library¹ door in the Topkapi Sarayi Müzesi, Istanbul, with its beautifully formed stylized tulip-shape.²

The discs are usually pierced and made of iron or brass. The sixteenth and seventeenth centuries' designs are the rumī and palmette motifs /pl.90a-I/.³ /Cat.No.79/ The former are generally arranged in a rosette shape with the disc itself in a lobed shape. /pl.90a-2/⁴ /Cat.No.80/ The sixteenth century ornaments on the door of the Türbe of Mevlānā, Konya, are decorated in this manner with beautifully intricate designs. /pls.13,15/⁵ /Cat.No.81/.

1. It was built during the reign of Ahmād I, early seventeenth century.
2. SÖZERI, M. and ORGUN, Z. "Türk Tezyin Sanatında Kilit Süsleri ve Kapi Kuşakları". Arkitekt, 1941, pp.59-62
3. 1- Unpublished, Env.No.11956, Etnoğrafya Müzesi, Ankara.
4. 2- Unpublished, Env.No.840 " " "
5. For other sixteenth century door furnishings, the Manisa Murādiye, main door, has copper-gilt, open ornament. RIEFSTAHL, R.M. Turkish Architecture in Southwestern Anatolia. Harvard, 1931, pl.22.

The Türbe of Murād III and The Suleymaniye Mosque have elegant door furnishings of the same character.¹

On the eighteenth and nineteenth century discs the rumī decorations are in a corrupted form, but most of them are pierced with no motif.² /pl.90b/ /Cat.No.82/.

One example of beautiful door furnishings of the eighteenth century can be observed on the New Mehmediyye in Istanbul, the inscriptions giving the designer and the date, 'Alī ibn Murād 1185/1772.³

1. SÖZERI, M. and ORGUN, Z. "Türk Tezyin" op.cit. pp59-62. The writers after the discussion of the door furnishings of these buildings also added a list of metalworkers dealing with door furnishings. MAYER, L.A. Islamic Metalworkersop.cit.p.51.
2. Unpublished, Env. No. 848, Etnoğrafya Müzesi, Ankara; BERRY, B.Y. "Turkish door furnishings". op.cit.fig.3.
3. KONYALI, I.H. Fatihin Mimarlarından Azatlı Sinan /Sinan-i Atik/ Vakfiyeleri, Eserleri, Hayatı, Mezarı, İstanbul, 1953 pp.95-99. n.i,IV.

CHAPTER V

OTTOMAN METALWORKERS

In this study of the Ottoman metalwork it is clear few pieces bear the signatures of the actual makers, designer or inlay and setting craftsmen. The most common inscription is one word, 'amal 'work'; evidently the metalworkers neglected to include their names rarely signing the objects. This comment does not apply to arms and armours, where almost every piece bears the maker's name. Nevertheless, the signatures on the domestic wares infrequently contain the name of the owner, ṣāhib, صاحب, basically in tughra form with a tulip motif finial.

Well-known metalworkers were in the habit of presenting the product of their craft to the Sultān and for this reason they were granted a large amount of money, some of them having regular salary, which increased respective improvement in their craftsmanship. The Sultānate's interest in this art-form was recognised; it is mentioned by Evliyā Chelebi that Suleymān the Magnificent passed his spare time practising his goldsmithing skills as a hobby, having learnt this craft at Trabzon in his youth.¹

The Ottoman metalworker was a market artisan; his shop was situated near the Bayezid Mosque or around the Sulemaniye Complex in Istanbul.

1. Evliya-Hammer-Purgstall. Geschichte 1, p.86

R.M. Meriç in his article lists some of the Court Registers¹ which include the names of craftsmen in every field, detailing their presentations to the Sultān and the money they received in payment. Those relevant to this study follow:

1. Register of Topkapı Sarayı, 9062 no date but belonging to the early sixteenth century.

KAZANCIBAŞI Small silver Tray.
 KARAGÖZ /Kazancı/ Incense-Burner.
 HASAN /Cırakçı/..... Incense-Burner and Tray.
 SINAN /Çilingir/..... Four Padlocks, Candle
 cutter, scissors.
 KAZANCI REİS..... Copper Tray and Mug.
 KAZANCI 'ALİ..... Large Copper Tray.
 KAZANCI NECMEDDİN..... Copper Tray and Mug.
 KAZANCI AYDIN Silver Bowl.
 KAZANCI MUBAREK..... Two Silver Ink-pots.
 KAZANCI YAHYA..... Silver Tankard.
 KAZANCI HASAN Ewer.

11. Register of Topkapı Sarayı. 6503.

KAZANCIBAŞI..... Silver Uskûre.
 KUYUMCU /goldsmith/..... Mirror.
 SINAN /Çilingir/..... Four Padlocks and Lantern.
 KARAGÖZ /Kazancı/..... Two Silver Ink-Pots.
 MÜBAREK /Kazancı/..... Silver Ink-pot.

1. MERİÇ, R.M. "Türk Sanat Tarihi Vesikaları." Türk Sanat Tarihi Araştırma ve İncelemeleri. Vol.I, 1963, İstanbul, pp.764-786.

111. Register of Topkapi, T.D.10009, no date, probably after 963/1555.

HACEĞİ /Kazancı/.....Ewer and Basin.

SIGNATURES FROM THE OTTOMAN METALWORK

ILYAS /Qalamkār/

The maker of a silver door for the Türbe of Mevlānā, Konya.¹

AHMAD AL-ISTANBŪLĪ

Master /Mu'allim/ Ahmad al-faqih al Istanbulī, the craftsman of a Basin formerly in Harari Collection. XVith Century.²

IBRĀHĪM SARQAZGHĀNĪ

Master /Ustādh/ Ibrāhīm Sarazghānī, a candlestick for the Ya'qub Aghā Jām'i, Kastamonu, 954/1547.³

ISMĀ'IL

Ismā'il the metalworker of the Door ornaments for the Türbe of Sultān Murād III, XVIth Century.⁴

1. AKYURT, M.Y. Konya Müzesi Rehberi, 1930, pp.17-18, illus; UZLUK, Ş. Mevlānā'nın Türbesi. 1946, pp.120-57 pl. on p.28; ÖNDER, M. Konya Rehberi. 1950, p.73; KONYALI, I.H. Konya Tarihi. 1964, pp.1212 with illus.; MAYER, L.A. Islamic Metalworkers.. op.cit.p.50
2. WIET, G. Cuivres, 1933, p.260, App.No.484; RICE, D.S. "S.I.M.W." B.S.O.A.S. IV, 1953, p.497, pl.VII; MAYER, L.A. op.cit.p.29
3. BEHÇET, M. Kastamonu, Kastamonu, 1922, pp.83-4; MAYER, L.A. op.cit.p.49.
4. ORGUN, Z. "Dalgıç Mehmed." Arkitekt. 1941/2, pp.59-62, illus; ÜNAL, I. "Türklerde Sedefçilik." Güzel Sanatlar. 1949, pp.132-47, illus; MAYER, L.A. Islamic Metalworkers.. op.cit.p.51; Islamic Woodcarvers and their works. Geneva, 1958, pp.37-8.

ALĪ BIN MURĀD

Alī bin Murād al-Brusavi coin designer, the calligrapher of the door of new Mehmediyye inscriptions, Istanbul. 1185/1771-2.¹

FIKRĪ

The maker of the coffee-grinder, XVIIIth Century, /pl.66/ in the Topkapi Sarayi Müzesi, Istanbul.²

RUMĪ

From the makers signature 'kad'amel,' Qalamdān /Divit/ XVIIIth Century. /pl.61/ Topkapi Sarayi Müzesi, Istanbul.³

MEHMED

'amal Qalamdān /Divit/ XVIIIth Century, /pls.58-60/, Topkapi Sarayi Müzesi, Istanbul.⁴

MEHMED SA'ĪD

The maker of a pair of scissors, now in the Topkapi Sarayi Müzesi, Istanbul. XIX Century, /pl.85a/⁵

MUSTAFA

'amal scissors, now in the Topkapi Sarayi Müzesi, Istanbul. XIX Century. /pl.84c/⁶

1. KONYALI, I.H. "Fatih'in Mimarlarından..." Op.cit. 95-99: MAYER, L.A. Islamic Metalworkers and their Works. op.cit.p.37.
2. Env.No. 2883.
3. Env. No. C.Y. 367.
4. Env. No. C.Y. 366.
5. Env. No.C.Y.254,238. /previous numbers 3047,6429/.
6. Splendeur de l'art turc. Musée des arts Décoratifs, op.cit.No.203, MAYER, L.A. Islamic Metalworkers and their works. op.cit.p.86. The masters name is given as Tāhīr in error.

USTA MEHMED

'Amal coffee grinder, now in the Topkapi Sarayı Müzesi, Istanbul. XIXth Century /pl.65/.¹

CONCLUSION

Following the conquest of Anatolia by the Saljūq Turks in 1071, all the decorative arts besides architecture flourished with the appearance of a rich variety of motifs, individual in their character and the Turkish metalwork of this period was no exception. Possessing distinct features separating it from the work of the previous centuries, unfortunately as very few objects have survived, it can only be assumed that these show the personal expressions of individual artists' imagination rather than being representative examples of an accepted style.

With the emergence of Ottoman power in Anatolia a new era began for Turkish metalwork. The first important changes are seen in the decorative repertoire and in the material and techniques employed. Admittedly our knowledge of this first century of Ottoman metalwork is very limited; however, with the small number of pieces that are known today we suggest that the arrangement and the form of the decoration are unmistakably reminiscent of the work of the previous period specifically of inlaid objects although in later years this technique was no

1. Env.No. 2888.

longer practised by Ottoman metalworkers.

The fifteenth century and particularly the conquest of Istanbul in 1453 heralded a change in emphasis of the ornamental style. Surviving pieces, such as brass lanterns, basically possess the usual features of Mamlūk metalwork but the decoration increasingly assumed a definite character. The designs of small flowers, cloves and leaves bear striking affinities with those used on contemporary decorative arts objects from the reigns of Fatih Sultān Mehmed II and the son Bāyezīd II, for example book-bindings, wood-work, ceramics /early Iznik ware/. This essentially floral style predominated by the rumī motif with inscriptions assuming a subordinate role in the decorative schemes can be categorised under these headings:

1. Small flowers and leaves with Rumī motifs /pls. 1,2,8/
2. Interlaced rumī groups /pl.12/
3. Rumī - Hatāyī style /pls.13,14/ late XVI Century.

The development of this style is seen at its best in the masterly composition combined with a marked sensitivity of craftsmanship on seventeenth century Ottoman silverwork with its outstanding quality. Appearing to have been rather a speciality of the Istanbul workshops, these objects in silver in the various shapes and forms are decorated over the entire surface with rumī, palmette and hatāyī motifs. /pls. 23,24,26,27/, falling into two main groupings:-

1. Rumī - Hatāyī style, sometimes with lotus flowers /pl.30/
2. Naturalistic style which appears with pomegranate flowers and tulip motifs. /pls. 19-22/.

These patterns were continued into the eighteenth century as seen on the great number of large dishes or Lengers and smaller coffee-trays along with other various household utensils with their decoration of naturalistic flowers including tulips, pomegranates, hyacinths and carnations. In addition cypress-tree motifs, medallions with an in-filling of rumī designs and the symbol of Muhr u Suleymān, the six pointed star gained popularity.

Another group of large trays possess a decorated scheme closely resembling that of the so-called "Damascus ware" employing such motifs as vases with angular handles and flowers, cypress-trees, architectural designs and medallions. The more geometrically inclined rim and border ornaments have strong links with Anatolian carpet patterns /pls.40,43,51/ and there are examples of a geometrical composition filled with floral decoration /pls.54-55/ although a few pieces show that traditional style was not totally abandoned./pls.58,61/.

Late eighteenth and nineteenth century objects can be recognised by the decoration Rococo in character and the gilt sheen of the metal, and examples can be found in most museums as large numbers were produced. In the last century the metalworkers of Turkey attempted to imitate European metalwork and were largely successful in the engraved and chased ewers with or without basins, coffee trays and pots were extremely popular in these years./pls.74, 75, 82, 83/.

Throughout the centuries the fish motif appears and reappears mainly used for the decoration of coffee trays passing to Ottoman metalwork from either earliest Islamic metal objects or more probably Anatolian stone and ceramic designs.

In all we can see a marked respect by the Ottoman metalworker in all the decorative designs and the shapes of the objects for a simplification of line combined with a harmonious quality whether an intricate form and composition are employed or a more unornate formulae is adopted.

C A T A L O G U E

1. SMALL VASE, bronze; inlaid with gold and silver: in fractured globular shape, octagonal body divided into two registers; each oval part alternately decorated with human figures, animals, flowers and spirals; naskhi inscription giving the name of the Sultān Orkhān and date 730.

Ht. 6 cm Diam. 7 cm

Dated, 730/1329

Musée du Louvre, Paris

MIGEON, G. L'Orient Musulman, Paris, 1922; p.27, pl.27, No.114.

2. DRINKING CUP, inscription giving the name of the Sultān Murād II.

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Fourteenth Century

Hermitage, Leningrad

TIOULIAEV, S. "Turkish applied arts in Soviet Museums."

I. International Congress of Turkish Art. Ankara, 1961, p.333.

3. BOTTLE, with long neck; inscription giving the name of Khadija Sultān, daughter of Sultān Mehmed II.

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Late XVth or early XVIth Century

Yousufi Collection, Cairo.

WIET, G. Catalogue du Musée Arabe du Caire. 1932, pl.LXXV.

4. LANTERN. brass; hexagonal shaped: damaged on two openwork medallions, later addition globular section; three sections: globular shaped upper part - hexagonal body - seven sockets for oil cups; decorated on each side with an openwork medallion containing rumī motifs; cloves, small flowers, Chinese-clouds on main ornament with two bands of inscriptions in relief technique; openwork fluted globular section with crossed and knotted palmette and rumī designs; inscription containing verses from Qur'ān.

Ht. 68 cm lower section: 50 x 50 cm

XVth Century

Türk ve Islam Eserleri Müzesi, Istanbul. /Env.No.167/Pls.1-3.

5. LANTERN, brass; hexagonal shaped, three sections: globular shaped upper part - hexagonal body - seven sockets for oil cups; decorated on each side with an openwork medallion and corner parts containing rumī motifs; and engraved cloves, small flowers, leaves of main ornament with two bands of inscriptions in relief technique; openwork fluted globular section with crossed and knotted rumī motifs; inscription containing the name of Sultān Bāyazīd.

Ht. 56 cm lower section 37 x 37 cm

XVIth Century

Türk ve Islam Eserleri Müzesi, Istanbul /Env.No.170/ Pls.4-5

6. CASKET, wrought iron; rectangular; decorated with four-lozenge groups, milled-edge circle and square patterns with rivet in centre; lacquered decoration inside the lid damaged, with a medallion, floral scrolls and inscriptions; containing the verses from Qur'ān and date inside the medallion.

Ht. 18 cm Length 31.5 cm Width 18.5 cm

Dated 992/1584

Topkapi Sarayi Müzesi, Istanbul, /Env.No.460/ Pls.5-7

7. LARGE BOWL, copper tinned inside; deep shaped by hammering with black bitumen outside, slightly curved rim; decorated with engraved and chased crossed and knotted palmette and rumī motifs with small flowers, a border of palmette motif inside of the rim and around the bottom.

Ht. 26 cm Diam. 48 cm

XVIth Century

Topkapi Sarayi Müzesi, Istanbul, /Env.No.3216/ Pls.7b-11

8. BOWL, tinned copper; damaged at the bottom; outside decorated with engraved Chinese-clouds forming a circular pattern,, filled with spirals and small confronted fishes.

Ht. 10 cm Diam. 22.5 cm

Early XVIth Century

Topkapi Sarayi Müzesi, Istanbul /Env.No.3467/ Pl.12.

9. SILVER DOOR, /Sanctuary entrance of the Türbe of Mevlānā/; wooden body covered with nailed plain silver sheets and six decorated rectangular panels with rumī-styled furnishings; decorated with rumī motifs, a medallion motif with hatāyī and rumī fillings on the large panels; inscriptions with rumī motifs on small panels in relief technique with engravings; inscription reading: presented to the /door/ Türbe of Mevlānā by Sadr'azām Serverī Hasan Pasha, sene 1008.

2.70 x 0.70 m.

Dated 1008/1599

Mevlānā Müzesi, Konya.

Pls.13-15

10. QUR'ĀN STAND, silver, gilded borders; wooden body covered with silver sheets; lower section cut in palmette shape forming the feet, two rectangular upper section formed with hinge constructed of eleven moving pieces; decorated with pomegranate flowers, rosettes and leaves on the border, running along the edges of the stand and medallions; decorated parts: inside and outside corners of two faces, centres of outside faces, palmette shape ends, corners and lower section of feet; each decorative lobed medallion containing ta'liq style inscription of verses from a poem; nailed sheet of thuluth inscription on inside of the face reading: presented to the Türbe of Sultān

Ahmed by his son Sultān ibn Sultān Cthman Khān, sene
1028.

Lower section: Length. 89 cm Width. 64 cm

Upper face: Length. 64 cm Width. 45.5 cm

Dated 1028/1618

Türk ve Islam Eserleri Müzesi Istanbul /Env.No.99/

Pls. 19-21a

11. INCENSE-BURNER, silver; covered with decorated silver sheets in shadirvan construction, twelve sided base, six columns with palmette shape plaques, the longest rods joining at uppermost circle plaque, ring at the top; small basin inside the base; decorated with lobed medallions with small flower and leaf fillings around the base and on the plaques in relief technique with engravings.

Ht. 34 cm Diam. 16 cm

Early XVIIIth Century

Türk ve Islam Eserleri Müzesi, Istanbul /Env.No.15/

Pls. 21b-22

12. A PAIR OF LAMPS, silver; bell-shaped foot, globular body, gently sloping shoulder and flared neck, with soldered three leaf-shaped attachments on the body and three double chains; decorated with three poly lobed medallions filling with four palmette motifs extending

in rumī shape and intricate rumī designs on the neck.

Ht. 20 cm Diam. 13 cm

XVIIIth Century

Türk ve İslam Eserleri Müzesi, İstanbul, /Env.Nos.180-81/

Pls. 23-4.

13. INCENSE-BURNER, silver; fluted globular incense-burner standing on three scrolled legs with a soldered tray; decorated with pierced and engraved stylized flowers placed in round spaces formed by the stems of flower on the lid, undecorated lower section and tray.

Ht. 21 cm, /tray/ Diam. 28 cm

Early XVIIIth Century

Türk ve İslam Eserleri Müzesi, İstanbul, /Env.No.31/ Pl.25

14. MOUNTING BLOCK, silver; wooden body covered with nailed silver sheets, two narrow and large rectangular steps; decorated with two oval shape engraved medallions on lower step and face with palmette designs inside, intricate rumī designs on upper corners of rectangular faces, large medallion on second step with rumī and palmette motifs and curved leaf motifs on the border.

First step: Ht. 24 cm Width 51 cm Length 87 cm

Second step: Ht. 54 cm Width 77 cm Length 87 cm

XVIIIth Century

Topkapı Sarayı Müzesi, İstanbul /Env.No.3/31257/ Pls.26-9

Arz Odası

15. LARGE TRAY, tinned copper; decorated with engraved and chased knotted designs, leaf motifs and tulip flower motifs on the rim; alternately placed six lime-shaped medallions /in order/ Muhr u Suleymān motif, geometric designs and geometrical designs spiral in form rather than linear on the second zone; three branches of lotus flowers and blooms, vine leaves in large central medallion; Armenian inscription on the rim reading: Iskenderun.

Diam. 72 cm, /Rim/-Ht. 4.5 cm

XVIIth Century

Topkapi Sarayi Müzesi, Istanbul, /Env.No.3463/ Pls.30-1

16. BOWL, tinned copper; decorated with engraved 'S' motifs on the rim, inside ornamented with four palmette composition consisting of rumī, and palmette motifs in central medallion, encircled by crossed rumī and a band of formal palmette motifs.

Ht. 3 cm Diam. 30.5 cm

XVIIth Century

Etnoğrafya Müzesi, Ankara /Env.No.8547/ Pls. 32a,33a.

17. COPPER TRAY, thick tinned copper; vertical pierced rim; decorated with engraved and chased three fish motifs in the centre, geometrically arranged interlaced plain bands forming two six-lobed rosette and circle leading

to the rim, all surface filled with rumī, Chinese-cloud, lotus flower and bud motifs.

Diam. 29.5 cm /Rim/ - Ht. 2.5 cm.

Dated 1252/1836

Etnoğrafya Müzesi, Ankara, /Env.No.11398/ Pls.32b,36.

18. COFFEE TRAY, tinned copper; without rim; decorated with engraved sun motif with flowers in centre and six fish motifs with two tails giving symmetrical composition on main surface.

Diam. 20 cm

XVIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.7165/ Pl. 33b

19. DRUM, thick copper; plated with gold, widening body towards the rim with hooks and nails; decorated with intricate 'Tree of Life' motifs on the body and trilobed motifs on the rim in relief.

Ht. 20 cm Diam. 22 cm

XVIIth Century

Topkapi Sarayı Müzesi, İstanbul, /Env.No.3489/ Pl.34

20. COFFEE TRAY, tinned copper; decorated with engraved 'S' motifs on the rim, radially arranged fish motifs, six-petalled rosette with group of floral fillings,

rosette-like ornament in central medallion.

Diam. 18 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.6745/ Pl.35

21. WATER KETTLE, tinned copper; flared body, vertically heightened rim; decorated with engraved bands of slanted lines, knotted patterns, and in a widest band alternately placed stylized bunches of pomegranates and cypress-tree motifs on body; latch-hook motifs and inscription in two narrow cartouches ending in palmettes on the rim; inscription reading Mehmed Aghā from 'Ayıntab, 1162.

Ht. 23 cm. Diam. 25 cm

Dated 1162/1748

Etnoğrafya Müzesi, Ankara, /Env.No.14656/ Pl.37

22. LARGE DISH, /Lenger/ tinned copper; decorated with engraved alternately placed four stylized tulip motifs towards the centre with two pomegranates towards rim and four lime-shaped medallions with rumī fillings; inscription giving owner's name and date. Sāhib 'Alī 1180.

Diam. 30 cm

Dated, 1180/1776

Mevlānā Müzesi, Konya, /Env.No.1419/ Pl.38a.

23. LARGE DISH, /Lenger/ tinned copper; decorated with alternately placed, engraved four stylized tulip motifs with attached pomegranates and four lime-shaped medallions filled with rumī motifs; inscription on the rim giving owner's name. ṢāhibMehmed.

Diam. 20.5 cm

XVIIIth Century

Mevlānā Müzesi, Konya, /Env.No.1791/

Pl.38b

24. LARGE DISH, /Lenger/ tinned copper; decorated with alternately placed, engraved bunch of three pomegranates and poly-lobed lime-shaped medallions on the rim; inscription giving owner's name Ṣāhibuḥu Velī ibn Ḥasan.

Diam. 39 cm

XVIIIth Century

Mevlānā Müzesi, Konya, /Env.No.1689/

Pl.39a.

25. LARGE DISH, /Lenger/, tinned copper; decorated with alternately placed engraved pomegranates and lime-shaped medallions with hyacinth, carnation motifs on the rim, Muhr u Suleymān symbol in central medallion encircled by row of tulip flowers with sun motif inside.

Diam. 37.5

XVIIIth Century

Mevlānā Müzesi, Konya, /Env.No.844/

Pls.39b-40

26. LARGE DISH, /Lenger/, tinned copper; decorated with engraved four bunches of pomegranate and four lime-shaped medallions on the rim, a three-petalled rosette in central medallion; inscription giving the owner's name and date. Şāhibuhu as-Seyyid Ibrāhīm, sene 1157.

Diam. 37 cm

Dated 1157/1774

Mevlānā Müzesi, Konya, /Env.No.1260/. Pl.41

27. LARGE DISH, /Lenger/, tinned copper; decorated with engraved bunch of pomegranate motifs and polylobed medallions on the rim, Muhr u Suleymān symbol in central medallion with rosette and rumī motifs.

Diam. 45 cm

XVIIIth Century

Mevlānā Müzesi, Konya, /Env.No.981/ Pls.42a-43

28. COFFEE TRAY, tinned copper; decorated with a band of engraved slanting lines and alternately placed five tulips and five pomegranate-like motifs on the rim, four petalled rosette in central medallion.

Diam. 28.5 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara /Env.No.13237/ Pl.42b

29. LARGE DISH /Lenger/, tinned copper; decorated with engraved slanting lines, a band of circles and stylized flower motifs on rim, a row of lozenges, small roundels with four stylized tulip and rose designs surrounding a central four-petalled rosette.

Diam. 42 cm.

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13391/ Pl.44

30. LARGE DISH, /Lenger/, tinned copper; wide rimmed, decorated with engraved slanted lines, a band of circle and stylized flower motifs on the rim, lozenges, medallions enclosing five-lobed rosette.

Diam. 45.5 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13393/ Pl.45a.

31. COFFEE TRAY, tinned copper; damaged: decorated with six engraved alternately-placed tulip and pomegranate forms with a Muhr u Suleymān motif with a whirling rosette in the centre.

Diam. 25 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13196/ Pls.45b.46a

32. DISH /Lenger/, tinned copper; wide rimmed; decorated with engraved alternately placed cypress and tree-of-life designs on the rim; a Muhr u Suleymān symbol in the centre is encircled by four pomegranate motifs.

Diam. 26 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13195/ Pls.46b.47a

33. MUG, tinned copper; vertical sides with handle; decorated with engraved stylized tulip motifs.

Ht. 12 cm. Diam. 9 cm

XVIIIth Century

Mevlānā Müzesi, Konya, /Env.No.424/ Pl.47b.

34. EWER, tinned copper; spreading foot, and widening body with a narrow neck, curved handle and spout; decorated with a composition of two engraved cypress-trees, a bunch of pomegranate, two tulips and a Mühr u Suleymān motif on each side; signed Abdu'llāh.

Ht. 32 cm

XVIIIth Century

Topkapi Sarayi Müzesi Istanbul, /Env.No.3235/ Pls.48,49b.

35. LARGE DISH, /Lenger/, tinned copper: wide rimmed: decorated with an engraved Muhr u Suleymān design in centre, polylobed medallions, fish and cypress-tree

motifs inside with bands of latch-hook forms on the rim; inscription giving the owner's name and date, sāhibuhu Ahmed, 1143.

Diam. 36 cm

Dated, 1143/1730

Topkapi Sarayi Müzesi, İstanbul, /Env.No.2901/ Pls.49a,50

36. LARGE TRAY, copper; heightened rim; decorated with an engraved band knotted designs on rim and composition of architectural forms a ewer and cypress-trees on the main zone; Muhr u Suleymān motif in the centre; inscription on the inside giving owner's name; Sāhibuhu Ismiye Khātun, sene 1136.

Diam. 58 cm.

Dated, 1136/1723

Topkapi Sarayi Müzesi, İstanbul, /Env.No.3347/ Pl.51.

37. LARGE TRAY, tinned copper; heightened rim; decorated with engraved knotted designs on rim; scheme of a vase with naturalistic flowers, cypress-tree and ewer motifs on main surface; stylized rumī motifs in the centre encircled by two bands of knotted and geometric designs.

Diam. 74 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13190/ Pl.52

38. LARGE TRAY, tinned copper; decorated with engraved ewers, medallions with long attachments and cypress-tree designs on main surface area, with a rosette motif in the centre; inscriptions giving owner's names: Late Mustafā bin Hasan and 'Alī Aghā.

Diam. 80 cm.

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.6195/ Pl.53a

39. LARGE TRAY, tinned copper; decorated with engraved cypress-tree, building and ewer designs on the main surface with stylized rumī motifs in the centre.

Diam. 88 cm.

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13636/ Pls. 53b, 54a.

40. COFFEE TRAY, tinned copper; narrow vertical rim; decorated with engraved designs in low relief, a Muhr u Suleymān Motif with tulips in the centre, and intricate stylized rumī motifs on main surface area.

Diam. 24.5 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.3722/ Pl.54b,c

41. COFFEE TRAY, tinned copper; dated central hexagon; decorated with engraved flower and stem motifs on the

outer central band, nine-petalled rosettes and stars with flower forms in the lobes of central rosette and six-pointed stars on main surface; damaged inscription on the outside.

Diam. 30 cm

Dated, 1156/1737

Etnoğrafya Müzesi, Ankara, /Env.No.13528/ Pl.55a.

42. COFFEE TRAY, tinned copper; heightened rim; decorated with four engraved interlaced circles and trefoil shaped leaves.

Diam. 32 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.14618/ pls.56,57a.

43. COFFEE TRAY, tinned copper; heightened rim; decorated with a Muhr u Suleymān motif in the centre with lotus and cypress-tree motifs arranged in a geometrical form on main surface; a band of hexagons followed by half-leaf motifs on the rim.

Diam. 20 cm.

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13082/ Pls. 55b,57b

44. QALAMDĀN, silver; in two attached sections - small barrelled-shape ink-pot with lid with ruby inset, -

long pen-container; decorated with niello worked lilies, leaves and long stems on the two borders of ink-pot and container; cloves and stems on the underside of ink-pot; cyphers on the pen-container and underside of the ink-pot belonging to Ahmed III, /1115-43/1703-30/ signed 'amel-i Mehmed.

/Ink-Pot/ - Ht. 4 cm, /base/- 3.5 x 3 cm,

/Pen-container/ - length 36.5 cm

XVIIIth Century

Topkapi Sarayi Müzesi, Istanbul, /Env.No.ö.y.366/

Pls. 58-60

45. QALAMDÂN, silver; in two parts attached:- small barreled shape ink-pot with lid; - long pen-container; undecorated; cypher of Mehmed III /?/ on the ink-pot and pen-container; signed Kad 'amel-i Rumî

/Ink-pot/ Ht.3.5 cm. /pen container/ - length 31.5 cm.

XVIIIth Century

Topkapi Sarayi Müzesi, Istanbul, /Env.No.c.y.367/ pl.61.

46. INCENSE-BURNER, brass; globular body without tray but with a handle; decorated with pierced rumî and palmette motifs on the lid and engraved designs on the lower section.

Ht. 15 cm. Diam. 11 cm /Handle/ - length 7.5 cm

XVIIIth or XIXth Century.

Türk ve Islam Eserleri Müzesi, Istanbul, /Env.No.51./

Pl.62a.

47. INCENSE-BURNER, brass; three soldered parts, incense-burner, and tray supported by three triangular shaped legs; decorated with openwork designs of carnation, tulip and hyacinth flowers on the legs; and palmette and rumī motifs on the lid.

Ht. 31 cm Diam. 10 cm

XVIIIth or XIXth Century

Türk ve İslam Eserleri Müzesi, İstanbul, /Env.No.14/

Pls.62b-63

48. COFFEE GRINDER, brass; cylindrical wooden body covered by brass sheets with iron handle; decorated with three engraved lime-shaped medallions containing inscriptions with floral and geometrical designs; inscriptions containing a poem on coffee.

Ht. 19 cm Diam. 6.5 cm

Dated 1167/1753

Topkapı Sarayı Müzesi, İstanbul /Env.No.25/2885/ pl.64

49. COFFEE GRINDER, brass; cylindrical wooden body covered by brass sheets with iron handle; decorated with bands of flowers, lines and lozenges; signed 'amel-i deli beg oghlu usta Mehmed.

Ht. 27 cm Diam. 8 cm

XVIIIth or XIXth Century

Topkapı Sarayı Müzesi, İstanbul, /Env.No.2888/ Pl.65

50. COFFEE GRINDER, iron; cylindrical body, divided into two sections encircled by two rings; decorated with three corals on the lid; on the body stylized plant inlaid designs of gold-plated and silver threads, signed, Fikrī

Ht. 12 cm

XVIIIth or XIXth Century

Topkapi Sarayı Müzesi, İstanbul, /Env.No.2883/ Pl.66

51. COFFEE GRINDER, brass; polygonal-shaped body with cover and handle; wooden cylinder form covered with engraved brass; decorated with vertical bands alternately-placed large stylized flowers and narrow inscriptions containing a poem on coffee, near the lid three coloured stone inset.

Ht. 21.5 cm

XVIIIth or XIXth Century

Victoria and Albert Museum, London, /Acc.No.M197A/1885/

Pl. 67a.

52. COFFEE GRINDER, brass; polygonal-shaped body with cover and handle wooden cylinder form covered with engraved brass, iron ring encircling the top with a wooden band; decorated with a vertical band of engraved inscriptions, mother of pearl insets and small coiled forms of brass-wire set on a wooden band; inscriptions

containing poem on coffee.

Ht. 23 cm Diam. 7 cm

XVIIIth or XIXth Century

Victoria and Albert Museum, London /Acc.No.M914/1884/

Pl.67b

53. COFFEE TRAY, copper-gilt; slightly heightened rim; decorated with engraved half-leaf motifs on the rim, floral-scroll and rosette in rococo style on the main surface; inscription reading: nejābetlü Sultān Murād Efendi Hazretleri, sene 1199.

Diam. 31 cm

Dated 1199/1784

Türk ve Islam Eserleri Müzesi, Istanbul, /Env.No.302/

Pl.68a

54. COFFEE TRAY, copper-gilt; decorated with /in order/ half circles on rim, inscription band broken by tulip forms in four places, four floral groups of lobed medallions with palmette and corrupted rumī motifs, two rococo style floral stems and finally a band of inscription with no meaning around the centre; inscription on the outside reading nūshi kahve.

Diam. 29 cm

XVIIIth Century

Türk ve Islam Eserleri Müzesi, Istanbul, /Env.No.298/

Pl.68b.

55. CASKET, silver-gilt; rectangular body covered with sheets of silver two double chains on the square sides, nailed borders; decorated with engraved stylized leaf motifs on the border and, thuluth-style inscriptions on all faces consisting of Surās from the Qur'ān except on the bottom giving a poem, Kaside-i Bürde and the signature on the border: signature reading: resmihu el-fakīr ḥaṭ tāṭ Ahmed Reshīd el-Medenī, 1198

Ht. 15 cm Length. 42 cm Width. 18 cm

Dated, 1198/1783

Türk ve Islam Eserleri Müzesi, İstanbul, /Env.No.35/A/

Pls.69-73

56. EWER AND BASIN, copper-gilt in three separate units; flat base widened body, narrow neck with domed lid; deep wide rimmed basin and strainer with raised central medallion; decorated with rococo-styled chased and engraved floral ornaments on the wide rim of the strainer; the lower part of the ewer and lid; pierced triangular patterns on the strainer.

/Ewer/- Ht.34.5 cm /Strainer/-Diam.22 cm /Basin/-Diam.37cm

XIXth Century

Victoria and Albert Museum, London /Acc.No.M.205/1926/

Pl.74

57. QALAMDĀN, copper-gilt; box-shaped with domed lid with two chains attached on the narrow side; decorated with

a polylobed medallion with rococo floral designs, flower stems on the lid and in four places on main body, two borders with interlaced leaf motifs running around the base and similar border decoration around the lid.

Ht. 5 cm Width. 11.5 cm Length. 37.5 cm

XIXth Century

Topkapi Sarayi Müzesi, Istanbul, /Env.No.448/ PL.75-6

58. EWER, copper-gilt; narrow foot, suddenly flaring body with narrow neck opening to mouth and fluted domed lid with ball finial; spout attached to lower part of body; decorated on both sides with chased and engraved arrangements of two large spreading leaves, roses, pomegranate flowers and fish scale motifs on lid.

Ht. 35.5 cm Diam. 19.5 cm

XVIIIth or XIXth Century

Victoria and Albert Museum, London, /Acc.No.M.378/1897/

Pls.77,79a.

59. EWER, copper-gilt; damaged base and spout, top of the lid missing; slightly narrow foot, suddenly widening body with narrow neck; handle attached to the widest section and to neck and lid; decorated with repoussé sprays of rosettes, stems and leaves on the body; a flower composition with leaves and stems on either side of the neck; hollow rosettes and engraved cypress-

tree motifs on the lid.

Ht. 36 cm

XVIIIth or XIXth Century

Etnoğrafya Müzesi, Ankara, /Env.No.12412/ Pl.77b

60. SMALL COFFEE-POT, copper-gilt; tinned inside; narrow foot, gradually widening body with narrow neck, spout following the body-line separating near the rim; 'S' shaped handle; dome shaped lid, narrower at the top with a rosette piece and knob; decorated with repoussé diaper and floral motifs.

Ht. 18.5 cm Diam. 10 cm

XIXth Century

Victoria and Albert Museum, London, /Acc.No.M.368/1897/

Pls. 78a,79b

61. SMALL COFFEE-POT, silver-gilt; flared foot, globular body, wide straight neck, domed cover with fluted raised rosette on the top; scroll handle; decorated with pierced rows or lead motifs on foot and neck, a band of floral scrolls, in lozenge forms with four-leaf motifs on body and cover.

Ht. 17.5 cm Diam. 8 cm

XIXth Century

Victoria and Albert Museum, London /Acc.No.M.1816/1944/

Pl.78b

62. LUNCH-BOX, tinned copper; five basin units with a lid and small covered compartment for soap; with hooks, and two long and short rods to fasten the unit; decorated with a band of engraved floral scroll, running along the section, appearing on a roughened background.

Ht. 24 cm Diam. 58 cm

XIXth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13011/ Pl.80

63. INCENSE-BURNER, copper-gilt; damaged lid and small fire-basin missing; globular incense-burner standing on a flared foot attached to the tray; decorated with engraved extended triangular motifs, a band of interlaced rumī design broken by four lobed shapes, seven floral sections with undecorated whirling leaves on the lid with a seven-petalled rosette finial.

Incense-burner - Ht.18 cm Diam. 8.5 cm /tray/ Diam. 18.5 cm

XIXth Century

Mevlānā Müzesi, Konya, /Env.No.538/ Pl.81a.

64. PAIR OF INCENSE-BURNERS, silver; globular lower section with heightened lid, standing on three scrolled legs attached to the tray; engraved pierced Baroque style decorations.

Ht. 22 cm /Tray/-Diam. 22 cm /Incense-burner/-Diam.9.5 cm

XIXth Century

Türk ve İslam Eserleri Müzesi, İstanbul, /Env.Nos.1/A,B/
Pl.81b

65. A PAIR OF ROSE SPRINKLERS, silver-gilt; placed on a triangular platform with concave sides, standing on six small spheres; rising from three scroll legs, spreading into a vase shape divided into six sections; decorated with engraved leaf spray designs and repoussé leaf-shaped pieces on the heightened lid. Inscription on the platform: presented to the Türbe of Mehmed 'Alī Pasha, grand vezir and Lord of the Admiralty by his wife 'Adīle Sultān.

Ht. 9 cm

XIXth Century

Türk ve Islam Eserleri Müzesi, Istanbul, /Env.No.75-76/

Pl.82a.

66. TAP, bronze-gilt; decorated with rococo style designs; of the Abdül Mecīd period.

Length. 34 cm

XIXth Century

Türk ve Islam Eserleri Müzesi, Istanbul, /Env.No.332/

Pl.82b

67. MIRROR, silver; circular with lobed edges; pierced with repoussé on the back; decorated with a composition of a two-handled cup containing roses and flowering branches in a star-shaped frame; two cyphers of Sultān Abdül Mecīd on the rim and back.

Diam. 20 cm

XIX Century

Victoria and Albert Museum, London, /Acc.No.M.761/1891/

Pl.83

68. COVERED VASES, silver-gilt; widening body with domed lid; decorated with repoussé panels of flower vases, chased scrolls and half medallions; on the lid floral ornament with green and red stone finials.

Ht. 16 cm Diam. at lip 8.5 cm

XIXth Century

Victoria and Albert Museum, London, /Acc.No.M.4a/1965/
M.5a/1965/

Pl.84a, b.

69. SCISSORS, iron; inlaid with gold in paper-knife shape; decorated with elliptical medallions with stylized leaf motifs; inscription on the outer face of the handle with the worker's name: 'Amal-i Mustafā.

Length. 22.5 cm

XIXth Century

Topkapi Sarayı Müzesi, İstanbul, /Env.No.C.Y.262/ Pl.84c

70. PAIR OF SCISSORS, iron; inlaid with gold; long cutters; design of elliptical medallions filled with stylized leaf motifs; handle section pierced with calligraphy

giving the owner's or craftsman's name: Mehmed Sa'îd

Length. 29 cm

XIXth Century

Topkapi Sarayi Müzesi, Istanbul, /Env.Nos.C.Y.254,238/

Pl.85a

71. SCISSORS, silver covered, gilded; engraved leaf and flower designs with three pearls at the finger hole and between the half section.

Length. 19 cm

XIXth Century

Topkapi Sarayi Müzesi, Istanbul, /Env.No.C.Y.242/

Pl.85b

72. COFFEE TRAY, tinned copper; slightly curved rim with running poetic inscription; main area decorated with four engraved half-medallions and four cypress-tree groups, a Muhr u Suleymān motif in central medallion; inscription on a semi-medallion giving owner's name: Barber Ahmed.

Diam. 26 cm

Dated 1231/1815

Etnoğrafya Müzesi, Ankara, /Env.No. 15629/ Pl.86a

73. LARGE DISH /Lenger/, tinned copper; engraved with four cypress trees, animal groups of dogs, cocks and

chickens and four huntsmen on the rim; undecorated central zone.

Diam. 52 cm

XIXth Century

Etnoğrafya Müzesi, Ankara, /Env.No.13516/ Pl.86b

74. CANDLESTICK, copper; high bell-shaped foot, shaft broken with ringed discs terminating in a tulip-shaped socket; undecorated; inscription on base: presented to the Jāmi'ī Sherīf-i Ayāsofya by Ghoncha Khātun, sene 1110.

Ht. 26 cm. Foot diam. 15 cm

Dated 1110/1698

Türk ve İslam Eserleri Müzesi, İstanbul, /Env.No.2668/

Pl.87a

75. CANDLESTICK, copper; high foot with a round base widening towards the top into six branches in a tulip shape; openwork ring with interlaced rumī designs encircling the shaft inscription at the base giving the owner's name: Late 'Ayishe Sultān.

Ht. 26 cm Upper diam. 15 cm Foot diam. 18 cm

XXth Century

Türk ve İslam Eserleri Müzesi, İstanbul, /Env.No.26/ Pl.87b

76. MORTAR, bronze; curved, flared foot widening into a body divided vertically into ten sections; decorated with a vase of tulips and hyacinths.

Ht. 48 cm Diam. 48 cm

XVIIIth or XIXth Century

Topkapi Sarayi Müzesi, Istanbul, /Env.No.3126/ Pl.88

77. EWER & BASIN, copper-gilt; Ewer; flared foot with pear-shaped body, domed cover; decorated with engraved floral designs in long sections against a scale-patterned background with 28 enamel plaques in blue, green and white. Basin: decorated on the rim with engraved leaf scrolls and 25 enamel plaques, the pierced strainer having 9 enamel sections

/Ewer/-Ht. 32.5 cm Diam.16 cm

/Basin/-Ht. 9 cm Diam.16 cm

XVIIIth or XIXth century

Victoria & Albert Museum, London, /Acc.No.M.577/1899/

Pl. 89a,b.

78. BASIN, copper-gilt; damaged; pierced strainer with 9 enamel plaques. Basin decorated on the rim with engraved tulip motifs and 23 enamel plaques in blue and white.

Ht. 9 cm Diam. 39.5 cm

XVIIIth or XIXth century

Etnoğrafya Müzesi, Ankara, Besim Atalay Coll, /Env.No.156/

Pl.89c..

79. DOOR DISC, brass; pierced decoration of intricate rumī and palmette motifs.

Diam. 7.5 cm

XVIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.11956/ Pl.90 a-1

80. DOOR DISC, brass; rosette shape, pierced rumī and palmette motifs.

Diam. 5 cm

XVIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.840/ Pl.90 a-2

81. DISC AND KNOCKER, brass; pierced; decorated with intricate rumī motifs.

/Knocker/- 9.5 x 11.5 cm /disc/- 9 x 11 cm

Late XVIth Century

Mevlānā Müzesi, Konya, Sanctuary Door. Pl.15

82. DOOR DISC, brass; pierced with corrupted rumī motifs: along the rims, a band of holes.

Diam. 13.5 cm

XVIIIth Century

Etnoğrafya Müzesi, Ankara, /Env.No.848/ Pl.90b.

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- Pl.88. Bronze Mortar, Topkapi Sarayı Müzesi, İstanbul, Env. No.3126.
- Pl.89. a- Copper-gilt, enamelled Basin, Pl.89b.
- b- Copper-gilt, enamelled Ewer and Basin, XVIIIth or XIXth Century, Victoria & Albert Museum, London, 577/1899.
- c- Copper-gilt enamelled Basin, XVIIIth or XIXth Century. Etnoğrafya Müzesi, Besim Atalay Collection, No.156.
- Pl.90. a- Door Discs from İstanbul, brass, XVIIth Century, Env.Nos. 1-11956, 2-840, Etnoğrafya Müzesi, Ankara.
- b- Iron Door Disk, XVIIIth Century, Etnoğrafya Müzesi, Ankara, Env.No.843.