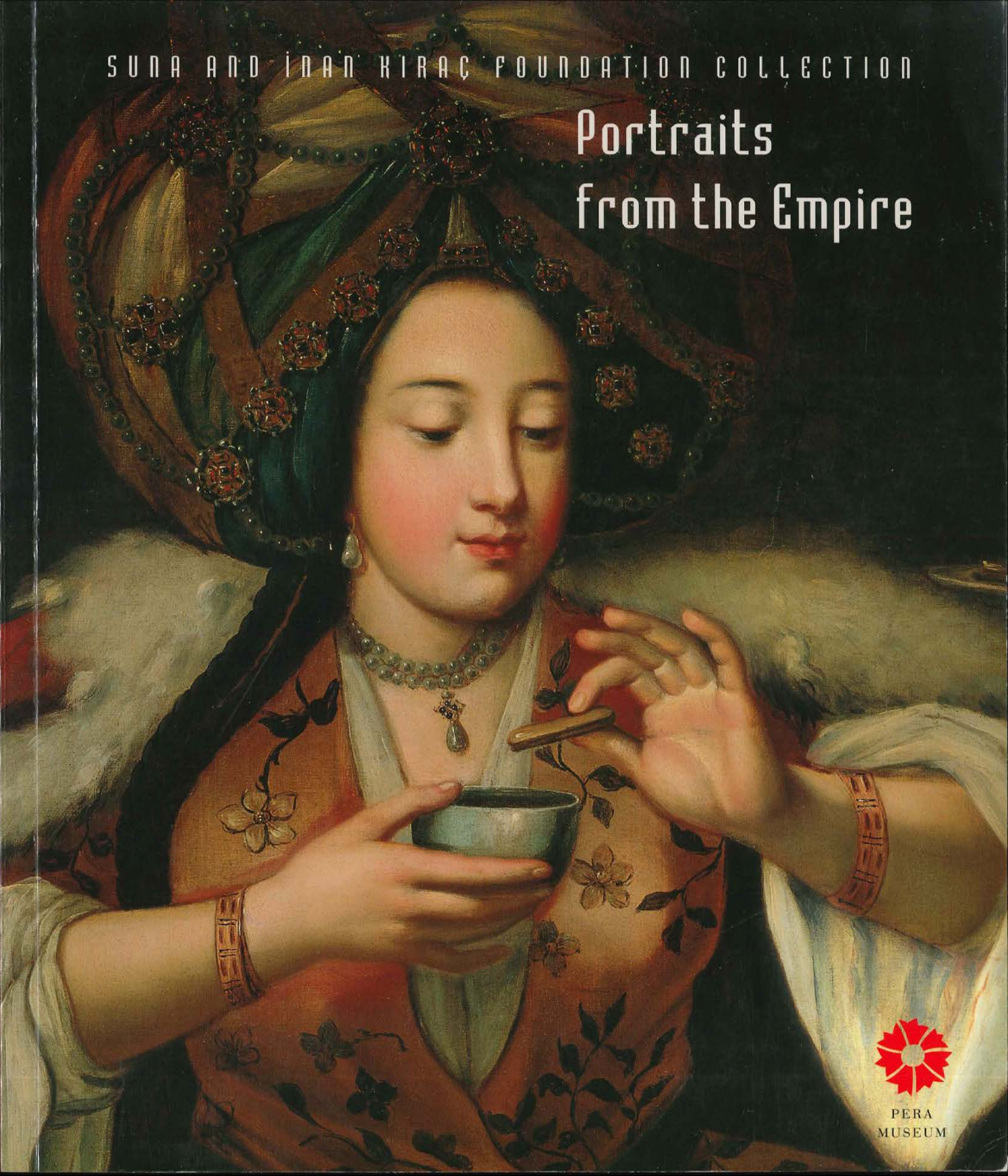


SUNA AND İNAN KIRAC FOUNDATION COLLECTION

Portraits from the Empire



PERA
MUSEUM



Portraits from the Empire

The Ottoman world and the Ottomans from the 18th to 20th century
with selected works of art from the Suna and İnan Kır   Foundation Collection



PERA
MUSEUM

PORTRAITS FROM THE EMPIRE

The Ottoman World and the Ottomans from the 18th to the 20th century
with selected works of art from the Suna and Inan Kıraç Foundation Collection

Pera Museum Publication No. 1

Istanbul, June 2005

Second printing January 2006

ISBN 975-9123-02-9

Contributors

Prof. Dr. Günsel Renda

Prof. Dr. Zeynep İnankur

Editors

Samih Rifat

Barış Kıbrıs

Begüm Akkoyunlu

English translation

Carol A. La Motte

Catalogue design

Ersu Pekin

Reproductions

Uğur Ataç

Technical organisation

Havva Şahin

Color separation and printing

MAS Matbaacılık A.Ş.

Dereboyu Caddesi, Zağra İş Merkezi

B Blok No 1, 34398 Maslak, İstanbul

info@masmat.com.tr

© Suna and Inan

Kıraç Foundation,

Pera Museum

Meşrutiyet Caddesi No 141,

34443 Tepebaşı, İstanbul

This catalogue has been prepared
for the exhibition, *Portraits from
the Empire*, opening on June 3, 2005,
at the Suna and Inan Kıraç
Foundation Pera Museum.

Contents

6	A few words about the Suna and İnan Kıraç Foundation and its collections
9	Foreword
10 – 87	I. Sultans, ambassadors, painters
12	Artists and their works in the Empire's capital, by Günsel Renda
18	Catalogue
88 – 149	II. In the world of the women
90	The world of Ottoman women and the 'Harem' as seen by western painters, by Zeynep İnankur
96	Catalogue
150	The painters

A few words about the Suna and Inan Kiraç Foundation and its collections...

There is no doubt that collecting works of art, whether they are paintings, ceramics or calligraphy, is one of the most wonderful and exciting interests in the world. If you have the time and the possibility of doing so, at first slowly and without even realizing it, you begin to fill your immediate surroundings, your home, your office with objects that are beautiful, and beyond beautiful – objects that have depth and meaning and history. Gradually your walls and tables and china cabinets fill with the works of artists and craftsmen who lived hundreds of years ago, and the breath of these unknown souls infuses your life with the spirit of the works they created with their vision and artistry. The excitement, the joys, the doubts, the love that went into the creation of these objects first changes your environment, then it changes you. No matter how difficult or exhausting your work may be, and no matter how little time you can set aside for them, taking a moment from your day to relax and lean back at your desk, or coming home in the evening to enjoy them, these objects, these paintings, these works of art gradually begin to draw you into their world, to soothe and amuse you, to make you ponder, to relax you, to make you happy.

But there are negative and rather selfish aspects to collecting too. You share the objects in your collection with friends who visit your home; if you have particularly valuable objects in your collection you may occasionally loan some of them to special exhibitions, or to private or public museums. But somehow in some corner of your mind, the feeling begins to grow that it seems as if you are hiding these objects from the eyes of the public, and preventing others from benefiting from them. When your collection begins to grow, and it no longer fits into your home, and you are forced to move some of the objects you have loved and cherished into vaults and safes far from the light of day, this feeling becomes even stronger. The instinct to share, one of man's finest and unfortunately often unmanifested qualities, grows from one day

to the next, and eventually impels you to make certain decisions in order to share these valuable objects with a larger audience, with art lovers, with men of science, with the young, with the children.

It was as a result of this train of thought that the idea of establishing the Pera Museum and making our family collection available for the use of a wider public in the framework of a private museum was born. The collection that we had begun years ago and enriched and intensified in several different areas, with both our own taste and instincts and with the suggestions and help of friends who are experts in these areas, had, over time, outgrown the boundaries of a family collection. Together with this, the above-mentioned desire to share this collection led us to bring the idea of the Pera Museum to life.

The Pera Museum is the current manifestation of a cultural endeavor that began with AKMED and that will soon become even wider with new steps in its development. In this beautiful and historical building in Tepebaşı, which has always been one of the liveliest centers of İstanbul's social and cultural history, the Pera Museum will not simply be a venue for the exhibition of our family collection; with its multi-purpose exhibition halls, auditorium and meeting rooms it will also serve İstanbul as a cultural center, and we sincerely hope that it will bring a new liveliness to this part of the city.

As we open the Pera Museum's first exhibitions and experience the joy and happiness of sharing our collections with you today, we offer our deep and sincere gratitude to all the individuals and institutions who have contributed at every step of the way to the realization of this project.

Suna ve İnan Kırac

Foreword

Throughout the ages, the Orient has attracted the interest of the West. Europeans of all classes, intellectuals and artists, have been mesmerized since the earliest times by this presumably mysterious and relatively closed world. As a natural consequence, during various periods many artists, either by traveling themselves or by traveling in their imaginations, sought to discover the essence of the Orient, and depicted or expressed in their works either the real Orient or their own visions of it. In the wider spectrum, the story of "orientalism" is a longer and older one than is usually presumed. In order to produce a road map of this voyage one must make many stops along the way, from the writers of the era of Alexander the Great, the tales of the Crusaders, the diaries of Marco Polo and similar travelers, the log books of famous explorers and the novels of the Age of Enlightenment to the workshops of modern European painters.

The movement known as Orientalism in European art, which appeared in conjunction with the Romanticist movement of the 19th century, focused on the East, primarily in the lands of the Ottoman Empire, whose lands extended to three continents, as the unique representative of the Orient. Even long before the rise of Orientalism in European art, many European artists, fascinated by their first glimpses of the mysterious East and by the *Turquerie* fashion of the time, began to paint this world, some from their imaginations, some by visiting these lands themselves. For nearly two hundred years, starting from the 18th century, numbers of painters, some of whom became known as the Bosphorus Painters, worked intensively in the lands of the Empire and depicted various aspects of the Ottoman world in a manner and variety never seen before, consequently engraving those images in mankind's visual memory.

The exhibition *Portraits from the Empire* has been organized as part of the inaugural activities of the Pera Museum in order to acquaint the public with Turkey's most opulent collection of orientalist art from the Suna and İnan Kıraç Foundation Collection, enriched by the addition of a series of works from the Sevgi and Erdoğan Gönül Collection. The exhibition contains nearly sixty works of art drawn from these collections, which will be offered to the İstanbul public in the coming years as a series of long-term exhibitions. The works of art can be considered, in general terms, 'orientalist' in nature, bringing us face to face with images of the Ottoman world and its peoples, their portraits and portrayals, sometimes very familiar and sometimes remote, even nearly foreign, in their physiognomies. These paintings, most of them created before the eye of the camera replaced the human eye, in the times when observing, studying, interpreting and depicting the world was the priority of painters, present the lost faces of an era long past with amazing reality and vividness.

Portraits from the Empire is a *Tale of East and West*, face to face in time.

I. Sultans, ambassadors, painters

Artists and their works in the Empire's capital

Günsel Renda

Ottoman expansion in the Mediterranean area and Europe after the 15th century played an important role in the balance of power in Europe, causing an increasing interest in the Ottoman Empire and the Turks. The Europeans desired to know more about the Ottomans, but more importantly, they needed information about the Ottoman political system. Consequently, many books were written about the Ottoman lands, the structure of the state and about daily life and attire in the Ottoman Empire. Europeans who visited Ottoman lands for various political or diplomatic reasons either brought painters with them or hired local artists to produce paintings which they later printed in the books they wrote about their travels. The increase in diplomatic and commercial relations between the Ottomans and the Europeans in the 18th century brought many diplomats, merchants, travellers and painters to the Ottoman capital. The growing interest in history which marked the beginning of collections of art and antiques in Europe increased the numbers of travellers to the lands of the Ottoman Empire during that period, and among those travellers were many architects and artists. The European painters who came to İstanbul in the 18th century and worked in embassy circles were known as the *Peintres du Bosphore* – Bosphorus Painters. One of

the favourite themes depicted by these painters was the official reception of ambassadors.

In the Ottoman state the reception of ambassadors was governed by strict rules of protocol that were followed almost without change until the 19th century. The ambassador would first visit the residence of the Grand Vizier, which was close to Topkapı Palace but outside the walls, where a date would be given to him for the official reception by the Sultan. This reception would always coincide with the *ulufe* day, held once every three months when the Janissaries received their pay, in order to impress the ambassador with the display of military pomp and majesty. On the morning of the reception, the ambassador and his retinue would proceed to the palace on horseback with a military escort made up of Janissaries. The procession would first pass through the *Bab-ı Humayun* (the outermost gate of the Topkapı Palace) and when it reached the *Bab-ü's-selam* (the Gate of Salutation second gate), everyone would dismount. The ambassador and his retinue would leave their swords at the gate and enter the second courtyard. It was there that they would witness the Janissaries eating. This event, called *çanak yağması* (the sacking of the bowls), never failed to fascinate the foreigners. The ambassador and his retinue would then be

ushered into a chamber near the Hall of the *Divan-ı Humayun* (Council Chamber), where the Grand Vizier would serve the guests a dinner during which the ambassador would be seated with the Grand Vizier. Although the ambassador and his *dragomans* (interpreters) would be seated on stools lower than that of the Grand Vizier, nevertheless the ambassador's position in protocol was equal to the Grand Vizier's. The ambassador and retinue would then observe a meeting of the *Divan-ı Humayun* conducted by the Grand Vizier. The delegation would subsequently be admitted to an adjoining room, where the ambassador would ceremoniously given a fur-lined silk *kaftan*, called a *hilat*. The ambassador and his retinue, all wearing their ceremonial *kaftans*, would pass through the *Bâbü's-saade* (the Gate of Felicity) and be admitted to the *Arz Odası*, the throne room, where they would be received by the Sultan. The ambassador would enter with the gifts he was presenting to the Sultan, escorted by two *kapıcıbaşı*s, chief doorkeepers. After a few courteous short speeches, the ambassador would present his credentials to the *dragoman* accompanying him. The letter would be passed on from one official to the other, until it was placed by the Grand Vizier on a pillow near the sultan. The Grand Vizier would respond in the name of the Sultan and thus would the ceremony end. The ambassador would then return to his embassy, escorted by his retinue.

Jean Baptiste Vanmour, an artist from Valenciennes, was one of the painters who frequently depicted this scene. Vanmour arrived in İstanbul in 1699, together with the French ambassador, the Marquis de Ferriol, and remained in this city until 1737. During this time he also depicted the receptions of other ambassadors, such as the next French ambassador, Viscount Andrezel and the Dutch ambassador Cornelis Calkoen. The drawings of Vanmour, who was permitted to attend this type of official ceremony, are significant visual documents. Painters who later depicted the same subject followed the Vanmour model; however, some of these paintings were done by copying the Vanmour model without the painter

ever having visited İstanbul. The four paintings in the Suna and İnan Kıraç Foundation Collection depicting the reception of an ambassador are of great significance, because their style indicates that they were executed by Vanmour. The signature in two of the paintings confirms this, even though 18th century painters generally did not sign their work. Also Vanmour's signature rarely appears on his paintings. It is thought that these four paintings depict the reception of the Venetian Bailo Francesco Gritti, who was in İstanbul between 1723 and 1726. The ambassador's physiognomy and attire are similar to those in other portraits of Ambassador Gritti.

Ottoman embassy delegations sent to European capitals during the 18th century, when diplomatic relations increased extensively, left important traces in those countries. The reception ceremonies of Ottoman ambassadors were depicted by European painters. For example, the receptions in Paris at the Versailles Palace of Yirmisekiz Mehmed Çelebi, who was sent to Paris in 1721, and of his son Mehmed Said Efendi, who succeeded his father in Paris in 1742, were painted by several French artists. Kozbekçi Mustafa Ağa, who was sent in 1727 to the Swedish King Frederic I to collect the debts incurred by Charles XII, King of Sweden, who had been defeated by the Russians in 1709 and taken the refuge among the Ottomans, and Mehmed Said Efendi, who was sent to Sweden in 1733 for the same purpose, were depicted by Swedish painters. There are eleven paintings in various collections that are believed to have been produced by George Engelhardt Schröder, Swedish court painter, and his workshop. Some of these are large in size, and must have been commissioned by the king. Two of Schröder's paintings on exhibit at the Pera Museum are also of large dimensions. In one, Kozbekçi Mustafa has been depicted together with three members of his retinue. According to Swedish sources it seems that Kozbekçi visited Schröder's studio and observed his portrait. The second painting, depicting Mehmed Said Efendi and his crowded retinue, is a typical group portrait.

Painters who worked for European embassies in İstanbul depicted various districts of the Ottoman capital, the different costumes worn in the Empire, portraits of the ambassadors, of the interpreters and even of some Ottoman dignitaries. For example, in addition to many receptions and views of İstanbul, Vanmour depicted numerous Ottoman officials in their typical attire. These pictures were published in 1714, in the book titled *Recueil de cent estampes représentant différentes nations du Levant*, by the French ambassador, Marquis de Ferriol. It is difficult to locate the original oil paintings used as models for these engravings, because such paintings are often dispersed during the preparation of the engravings. However, some paintings of similar dimensions found in various museums and collections seem to belong to this series by Vanmour. Some of these have dimensions of approximately 34 x 26 cm. It is believed that the imam and janissary figures on exhibit at the Pera Museum are part of this series. Their dimensions and style indicate that they must be works of Vanmour.

Among the European painters active in İstanbul during the 18th century, the Knight of Malta, Antoine de Favray was one of the most important. Antoine de Favray came to İstanbul in 1762 and worked until 1771 for the French ambassadors, the Comte de Vergennes and the Comte de St. Priest. He painted the portraits of de Vergennes and of his wife in Turkish costume. In these portraits it is not only the costumes that are oriental in style, but also the poses of the people he portrayed. As one can see from two other portraits on exhibit at the Pera Museum, this type of portraiture was rather common, both in diplomatic circles and among the Ottoman elite.

The European painters who came to İstanbul during the 18th century and worked for the embassies were also influential in introducing portraiture among the court circles. There are several portraits of sultans painted during the 18th and 19th centuries, by both local and foreign artists. Actually the tradition of imperial portraiture had existed in the Ottoman court since the 16th century, but

these were primarily executed in miniature technique and were generally a part of albums containing portraits of all the sultans. However, from the 18th century onwards portrait series were done in different techniques and in İstanbul, workshops appeared in which these types of albums were produced. These portraits were primarily executed in gouache and are larger in size; some contain explanations in foreign languages. Undoubtedly such albums were prepared with the aim of presenting them as gifts to foreigners or of selling them. Indeed, Suna and İnan Kıraç Foundation Collection includes sultan portraits that appear to have been painted for such albums. The portrait of Sultan Mahmud II, which is part of such series, has the inscription, "The Reigning Sultan", which dates this painting to his time. The fact that Sultan Mahmud II has been portrayed in the traditional *kaftan* and turban, leads us to conclude that it was painted before the official dress reforms of 1829. On the other hand, two portraits, one of Sultan Selim III on the *arife* throne and the other of Sultan Mustafa on the *bayram* throne, but of the same dimensions and style, must be part of a series up to and including Sultan Abdülmecid. Explanations written in English behind each portrait even include information concerning the identity of the assassin of the sultan, if that was the case.

After the 16th century, portrait series of the Ottoman sultans came to be produced in Europe. These are usually found in books about the Ottoman Empire and travellers' accounts. Some of the sultan portraits are more realistic but some are highly imaginary. European artists also painted oil portraits of sultans using these printed portraits as models. The portrait showing a sultan and his wife in the Suna and İnan Kıraç Foundation Collection is such an example. The details of the ladies' jewelled headdress are exaggerated, but the turban, the *selimî* type is quite close to those worn at the end of the 17th and beginning of the 18th century although the painting cannot be a real portrait.

Beginning in the 18th century, portraits of sultans were engraved in Europe, not only in books but also as individual prints, some in large dimensions. For example, there are

many prints that reproduce the portrait of Sultan Selim III on the *arife* throne and copies of it exist in various museums and libraries. The example at the Suna and İnan Kıraç Foundation Collection is noteworthy for its explanation written in Armenian characters; there is a similar example at the Topkapı Palace as well. The portrait with the signature of Caniga Aramyan is the printed version produced in Paris of the original portrait sent from İstanbul.

Oil portraits of the sultans became widespread in the 18th century. While at first smaller paintings were executed in oil on paper, canvas was used during the second half of the 18th century. Undoubtedly, the European artists active in İstanbul were influential in propagating these new techniques, but local masters also experimented with them. For example, there are oil portraits of Sultan Abdülhamid I executed by both foreign and local painters. The portrait of Sultan Abdülhamid I on exhibit at the Pera Museum is within an oval frame, just like its counterparts in European portraiture of the period. The portrait is not signed, but its style is very similar to that of Jean-François Duchateau, a French artist active in İstanbul (1775-1796), both during the reign of Sultan Abdülhamid I and of Sultan Selim III. Duchateau painted a portrait of Sultan Selim III in an oval frame and with more or less the same dimensions. Although this portrait in the Topkapı Palace Museum is not signed, its printed version, made in London in 1798, bears the name of the painter Duchateau.

After the reign of Sultan Selim III many local painters began to paint portraits using the Western techniques. For example, the series of portraits of sultans that was commissioned by Sultan Selim III from Kostantin Kapıdağlı and later engraved in London are considered innovative in the field of portraiture. The succeeding sultan Mahmud II had portraits depicting him in his post-reform attire painted in oils and hung in state offices and he also had miniature ivory medallion portraits called *tasvir-i humayun* given as decoration to Ottoman officials and gifts to foreigners. Both of these developments were influential in the acceptance and proliferation of portraiture. Sultan Mahmud II

commissioned paintings from European painters like Marras and Schlesinger, but during his reign there were also large numbers of active local painters. Sebuhan and Rupen Manas, who worked for Sultan Mahmud II and Sultan Abdülmecid, produced several portraits using Western techniques and iconography. The Manas brothers, who also worked as translators at the Ottoman embassy in Paris, painted portraits of the sultan which were placed in the Ottoman embassies in Europe or presented to European kings. In his official portraits hung in state offices or distributed in foreign rulers, Sultan Abdülmecid is generally depicted standing and holding his sword with one hand, similar to the portraits of European kings. His half-length or bust portraits were also common. His half-length portrait at the Suna and İnan Kıraç Foundation Collection reflects the style of Rupen Manas and is very similar to the portraits signed by Manas in palace collections. The smaller portrait in an oval frame painted on glass seems to be a later copy made from an early model, possibly from a European print.

Portraiture of the sultans continued throughout the century. The artistic milieu in the Ottoman capital is noted for its variety and innovation during the 19th century and even during the early 20th century. After the reign of Sultan Abdülaziz not only were there many foreign painters employed by the court, but local artists also increased their activity, portraying the sultans and their families. The portrait of Prince Abdürrahim Efendi, done by Fausto Zonaro, the court painter, is a good example of this.

Particularly during the reign of Sultan Abdülhamid II, many sultan portraits were copied from miniatures or earlier portraits in the palace collections and also from European prints. Some of these were commissioned for the museum established by Sultan Abdülhamid II at the Yıldız Palace and almost all were done in large dimensions. Among those are portraits painted by local artists like Halil Paşa, Hasan Rıza or Kürkciyan, and European artists like Hippolyte Dominique Berteaux, William Reuter and Warnia-Zarzecki. An intriguing aspect of this genre is the fact that the large oil portraits were produced from copies

of existing prints. For example, the large sized oil portrait in the collection depicting Sultan Selim III on the *arife* throne is an exact copy of a large engraved print depicting the same sultan. The Warnia signature on the portrait tells us that it was painted by the Polish painter J. Warnia-Zarzecki, who was an instructor at the *Sanayi-i Nefise Mektebi* (Academy of Fine Arts) during the reign of Sultan Abdülhamid II. Portrait of Sultan Selim I, signed Kürkciyan, in the Suna and İnan Kıraç Foundation Collection must be such a copy perhaps made from a European print as there are exaggerated details in his attire. Halil Paşa during the same period seems to have painted the portrait of the same sultan using the same source.

By the 19th century it was not only the sultans, but also high level dignitaries who had their portraits painted. For example the portrait signed by Stavrakis, of Mahmud Celaleddin Pasha, who was Minister of Finance and Commerce and governor of Crete in 1892 and who had this portrait done while in Crete, shows us that portraiture was common throughout the empire and widely accepted by palace circles and the elite.

This collection of portraits on exhibit at the Pera Museum will shed light on the variety and creativity of the artistic milieu in the Ottoman capital during the 18th and 19th centuries.

**The Ottoman Sultan
and his Haseki (favourite wife)**

Unknown painter

oil on canvas

97 x 130.5 cm.

first half of the 18th century

The painting depicts an Ottoman sultan and his *haseki* in front of a dark background. The two have their hands extended towards each other.

The sultan is wearing a red *kaftan* with fur trimming, over a bejewelled robe with gold embroidery. His head is covered with a bejewelled *selimî kavuk*, with *alem* on the top.

The *haseki* is wearing a red robe with silver embroidery and she has a tall cap decorated with emeralds and rubies, and a hanging veil on the back. For the first time this type of tall cap with the veil hanging from the back, was seen in Jean-Jacques Boissard's album of costumes, dated 1581 and titled *Habitus Variorum Orbis Gentium*.

The use of such caps was still widespread in the 17th century.

The style of this painting is very similar to *Enjoying Coffee* in the exhibition and might have been produced in the same studio.



Sultan Selim I (Yavuz)

Ohannes Onnik Kürkciyan

oil on canvas

100 x 72.5 cm.

early 20th century

Kürkciyan was one of the Armenian painters who were known to have painted many portraits during the early 20th century. He produced oil portraits during the years 1910–16, based on photographs taken at the Photo Phébus studio of Boğos Tarkulyan, who was one of the photographers of the Pera district of Istanbul. On the lower part of the painting there is the name of the studio, in addition to the signature of the painter. Halil Pasha painted a portrait of Sultan Selim I that is very similar to this one, which leads us to believe that both artists were inspired by the same model.



Ottoman Prince

Unknown painter

oil on canvas

73 x 66 cm.

early 18th century

The young man depicted in this oval shaped painting, thought to be part of a series of portraits, is in front of a dark background and is wearing a *kaftan* of floral design with a fur collar, while his head is covered with a large turban. The upper part of the turban is decorated with a brooch with a gem and chains hanging from it. An earring with a gem is also noticeable on his ear. This painting reflects the tradition of late 17th century bust portraiture. Until 1988, it was part of the collection of the Blacque family, together with another painting which we know was of the same series from its dimensions, shape and the fact that it is also a bust portrait. Among the ancestors of this family, Edward Blacque Paşa and Edmund Raoul Blacque occupied various positions in the Ottoman state during the 19th century.



Sultan Abdülhamid I

Jean-François Duchateau (?)

oil on canvas

33.5 x 24 cm.

between 1774 -1789



The sultan in this half-length portrait, whom we recognise by his facial features and dark beard, is depicted with a majestic aigrette and a diamond frogging furred kaftan in front of a dark background as in his other portraits. Although the painting is not signed, its size, oval shape, composition, costume details and brush technique remind us of the portrait of Sultan Selim III, which is ascribed to Jean-François Duchateau. The painting must have been done during the reign of Sultan Abdülhamid I.



Sultan Selim III

Joseph Warnia-Zarzecki

oil on canvas

167.5 x 96 cm.

late 19th century - early 20th century

The Sultan is seen on the *arife* throne, with its slender pillars on its four corners, wearing his traditional *kaftan* and turban with a long aigrette. The pillar and thick curtain at the back tell us that the Sultan is inside the palace.

There are lithographs of Sultan Selim III in the same composition.

The painter must have used these lithographs, which were reproduced and distributed in Europe during the 19th century as a model. There is also an example at the Topkapı Palace.

The lithograph by Aramyan and Sourieu in the Suna & Inan Kıraç Foundation Collection is another example of these.



**Sultan Selim III
on the Arife Throne**

Unknown painter

gouache on paper

45 x 30.5 cm.

early 19th century

The carpet on the pavement indicates that this scene is set inside the palace.

The slender pillars on the four corners of the throne sustain a cross-ribbed vault shaped canopy.

The sultan has been depicted wearing a furred *kaftan* and a turban with a high aigrette; the bejeweled handle of his dagger is visible at the height of his breast. Half-length or

full-length portraits depicting

Selim III on the throne were reproduced as engraved prints and distributed in the Ottoman Empire and in Europe; smaller versions of these illustrations were included in collections of illustrations of all the sultans, which were called

Silsilnames. Behind the painting,

"SULTAN SELIM III 1789 - 1807

(NEPHEW OF SULTAN

ABDULHAMID) killed by

the Jannissaries" has been inscribed in ink.



Sultan Mustafa IV

Unknown painter

gouache on paper

45 x 33.5 cm.

early 19th century



The sultan has been depicted on the *bayram* throne wearing a red *kaftan* and an undergarment. He is wearing a large round turban, topped by a high aigrette. The bejewelled handle of his dagger is visible under his *kaftan*. His reign having been short, there are few portraits of Sultan Mustafa IV. A portrait similar to this one is part of the *Kebir Musavver Silsilenâme* at the Topkapı Palace. This portrait is similar to the gouache portrait of Sultan Selim III in the exhibition, from the point of view of its dimension and style, and must have been executed with the intention of placing it in an album. Behind the painting, "SULTAN MUSTAFA IV 1807-1808 SON OF SULTAN ABDULHAMID. Killed by his half brother, Mahmoud the Reformer" has been inscribed in ink.



Sultan Mahmud II

Unknown painter

gouache on paper

27 x 17 cm.

first half of the 19th century

This full-size portrait of Sultan Mahmud II, depicts him on the *bayram* throne wearing traditional costume, since at the time he had not as yet introduced his dress reforms. He is wearing a green, fur-lined *kaftan* and a *kâtibi* turban with a large aigrette. This portrait might have been a page of one of the albums of sultan portraits, produced during the reign of Sultan Mahmud II. At the bottom of the portrait, "The Reigning Sultan Mahmud" is inscribed in ink.



The reigning Sultan. Mahmud.

Sultan Mahmud II

Athanasios Karantz(ou)las

oil on canvas

189 x 91 cm.

second half of 19th century (?)



After his dress reform in 1828, the sultan is depicted in frock coat, trousers, mantle and fez which is a way of dressing spread throughout the empire. The inscription on the right upper side of the painting, "*Cennet-mekân Gazi Sultan Mahmud Han-ı Sani*" (The Warrior Sultan Mahmud Khan II, who now resides in Paradise), tells that the portrait was done after his death. Sultan Mahmud II commissioned many portraits of himself, standing, at full-length and half-length, with the aim of having them hung in state offices, and in this way introduced a new iconography to the portraiture of Ottoman sultans, which was in the manner of the European ruler portraiture tradition.



Sultan Mahmud II

Unknown painter

gouache on paper

29.5 x 19.5 cm.

mid 19th century



The Sultan is depicted on the *arife* throne in his new uniform, in frock coat, trousers and fez, the type introduced after the dress reform. On both sides of the painting, as in the case of the portrait of Sultan Abdülmecid in the same album, there are commemorations of dates, expressed by Şair Şefik (Şefik the poet). On the left side, under the text concerning the introduction of the fez, there is the date 1244 / 1828, while on the right side, under the text concerning the death of the Sultan, there is the date 1255 / 1839.



Sultan Abdülmecid

Unknown painter

gouache on paper

29.5 x 19.5 cm.

mid 19th century



This painting must be part of a portrait album prepared during the reign of Sultan Abdülmecid, like the portrait of Sultan Mahmud II, of the same size and style, in the exhibition. Sultan is sitting on the golden *bayram* throne in front of a dark background. The text written on both sides of the tall aigrette of Sultan Abdülmecid, was composed by Şair Şefik (Şefik the poet) and mentions the Sultan's enthronement. On the last line of the poem, enthronement year of 1839 is given by the letters (*ebced hesabı*). In the second line it is stated that Sultan Abdülmecid was eighteen years old when he was enthroned.



Sultan Abdülmecid

Unknown painter

oil on canvas

81.5 x 60 cm.

1850's



The Sultan has a ceremonial uniform with gold embroidery on his front, collar and sleeves, with the medal of the Mecidi Order on his chest, and is wearing a fez with aigrette. There are many half-length portraits of Abdülmecid, done by the French painter Jean Portet or the Ottoman painters Sebuhi and Rüpen Manas. The Manas brothers were appointed to the Paris embassy as translators and many portraits were commissioned to them for the Ottoman embassies in Europe. This portrait could be one of those, or a later copy of the portraits painted by Portet or the Manas brothers.



Sultan Abdülmecid

Unknown painter

reverse painting on glass

44 x 35.5 cm.

second half of the 19th century



In this oval framed painting, Sultan Abdülmecid is depicted wearing a simple uniform with a gold embroidered frogging with metal clasp and a tasseled fez. His order is pinned to his chest. This portrait, in which the sultan looks rather young, must have been done sometime during the mid-19th century. The way he stands, and his attire are reminiscent of an engraving by H. Bertou made in 1854, in which Sultan Abdülmecid is depicted together with the Russian tsar Nicholas I, each within a medallion. This may also be a later copy of the Sultan's portraits painted during his reign.



Prince Abdürrahim Efendi

Fausto Zonaro

oil on canvas

136 x 82 cm.

1900

Zonaro, who had been appointed court painter in 1896, received an order through Emin Bey, court chamberlain, to paint a portrait of Prince Abdürrahim Efendi, son of Sultan Abdülhamid II. In his diary, Zonaro noted the fact that doing this portrait of the prince, who at the time was just seven years old, had bored him and proved to be a difficult task. Of the two portraits, which were finally completed after great efforts, one was sent to Sultan Abdülhamid, while the other was sent to the Harem.



The Ambassadorial Procession

Jean-Baptiste Vanmour

oil on canvas

88.5 x 120.5 cm.

1725 (?)

The painting depicts the passage of a European ambassadorial delegation, escorted by Ottoman dignitaries, along the hills of the Pera district of Istanbul. The ambassador, who has been placed in a quasi-central position in the foreground, is seen riding a white horse near Galata Cemetery. This painting is part of a series by Vanmour, part of this exhibition, depicting the phases of the reception of the same ambassador.

The ambassador depicted in this series could be the Venetian Bailo Francesco Gritti, who served in Istanbul between 1723 - 1726.

In the foreground there is a company of Janissaries, on the left a group of people watching the procession, while in the background the Golden Horn covered with sailing-boats, Süleymaniye Mosque and Bozdoğan Aqueduct are visible. On the bottom left corner a signature on a stone is visible: *Vanmour pinxit.*



**The Ambassadorial Delegation
Passing through the Second
Courtyard of the Topkapı Palace**

Jean-Baptiste Vanmour

oil on canvas

90 x 121 cm.

1725 (?)

The reception ceremonies of ambassadors were held once every three months, on the day of *ulufe*, when the janissaries were given their salaries, with the aim of impressing the ambassadors with the strength of the army. While the ambassadorial delegation was passing through the Second Courtyard of the Topkapı Palace, the janissaries would rush for the meal in the bowls placed on the ground. In this second painting of the series, the ambassadorial delegation is seen on the right escorted by two dignitaries and witnessing the *çanak yağması* (sacking of the bowls).



**Dinner at the Palace
in Honour of an Ambassador**

Jean-Baptiste Vanmour

oil on canvas

90 x 121 cm.

1725 (?)

This painting depicts the dinner given by the Grand Vizier in honour of an ambassadorial delegation, before its official reception at the Sultan's Throne Room (*Arz Odası*). During such dinners held at the *Kubbealtı* hall, where the Imperial Council of State (*Divan-ı Hümayun*) also met, the ambassador with *dragoman* on either side would sit around the same table. The other members of the delegation would sit together with other Ottoman dignitaries. The Anatolian and Rumeli *kazasker* (supreme judiciary authorities), who have been depicted side by side to the right of the ambassadorial circle at the centre of the painting, would not sit together with the foreigners. In the foreground, the *kapıcılar kethüdası* with his staff, who is overseeing the provision of food, is visible together with other servants.



**Sultan Ahmet III Receiving
a European Ambassador**

Jean-Baptiste Vanmour

oil on canvas

90 x 121 cm.

1725 (?)

An ambassador would arrive at the Throne Room (*Arz Odası*) at the entrance of the Third Courtyard of the Topkapı Palace, escorted by two chief doormen and would be received officially by the sultan, to whom he would present his gifts and his *itimatname* (credentials). During the ceremony, the ambassador would wear a *hilat* (a fur lined silk *kaftan*), while those in his retinue would wear similar but simpler *kaftans*; a vizier would first present the letter, which he had received from the ambassador, to the Grand Vizier and then the Grand Vizier would put this letter on a cushion near the sultan. All this would be followed by speeches of mutual good will and the ambassador would leave the reception, bowing and moving backwards. The ambassador, whom we can surmise from his costume and physiognomy to be the Venetian Bailo Francesco Gritti, who served in Istanbul between 1723 and 1726, is depicted in this painting with a *hilat* worn over his bailo costume which is also seen in other paintings of the series in the exhibition. The signature of the artist is on the bottom left corner of the painting: *Vanmour pinxit.*



Kozbekçi Mustafa Ağa

and his Retinue

George Engelhardt Schröder

oil on canvas

227 x 140 cm.

1727 -1728 (?)

Following Tsar Peter the Great's victory over Sweden in 1709, Sweden's King Charles XII took refuge in the Ottoman Empire. The king having incurred a great deal of debt while in the Ottoman Empire, Kozbekçi Mustafa Ağa was sent to Stockholm in 1727 to collect these debts. Even though Mustafa Ağa returned after fifteen months without having succeeded in collecting the debts, he and his retinue consisting of twenty-three people were received with all honours. His portrait was painted by Schröder, court painter of Frederic I. The bejewelled dagger on the belt of Mustafa Ağa, who has been depicted in his ermine *kaftan* together with three people of his retinue, is particularly noteworthy. Almost like a template, figures of the ambassador's retinue are repeated in the painting titled *Mehmed Said Efendi and his Retinue* by the same artist which is also in the exhibition.



Mehmed Said Efendi

and his Retinue

George Engelhardt Schröder

oil on canvas

113 x 142 cm.

1733 (?)

Mehmed Said Efendi, who in this painting has been depicted together with his retinue of fourteen people, was sent to Sweden as ambassador four years after Kozbekçi Mustafa Ağa, with mission of collecting the debt of Charles XII to the Ottoman state. Mehmed Said Efendi is visible in the centre of the composition. From his *Sefaretnâme* (diary of his ambassadorship) we learn that he was received by the king with majestic ceremonies, but that he had to return without having been able to collect the debt. The matter was solved when Sweden promised to support the Ottomans in their war with the Russians and a warship was given by the Swedes as payment for the debt.







**Portrait of Charles Gravier
Count of Vergennes and French
Ambassador, in Turkish Attire**

Antoine de Favray

oil on canvas

141.5 x 113 cm.

1766

In this portrait, painted by the artist in Istanbul, the ambassador is depicted with a smoking pipe, in Turkish costume, while sitting in an Ottoman style room. The exquisitely drawn minute detail of the clock on the cushion, on which the model is resting his right arm, the floral decorated bejewelled dagger on the *yemeni* belt and the string of prayer beads on his left hand, are noteworthy. Count of Vergennes Charles Gravier (1717-1787) was appointed ambassador extraordinary to the Ottoman capital in 1755 and in the same year he became the appointed ambassador. He kept this position until 1768 and throughout that time sought to improve relations between the two countries so as to increase the volume of bilateral trade. After leaving Istanbul and also because of his success in Sweden, he was made Foreign Affairs Minister during the reign of Louis XVI and was influential in continuing the good relations with the Ottoman Empire. Apart from the reception of the ambassador by the sultan, Favray also depicted a panorama of Istanbul for the ambassador.



**Portrait of the Countess
of Vergennes in Turkish Attire**

Antoine de Favray

oil on canvas

129 x 96 cm.

1768

The countess has been depicted in a pose similar to that of her husband, Ambassador Charles Gravier, while sitting on a divan. The difference is that the Countess of Vergennes is looking directly towards the viewer. In both paintings the clothing and jewellery have been depicted in exquisite detail, the drawing has been rendered with great care and the artist has been very successful in reflecting the texture of materials like fur, cloth, pearls and gold.



A European in Turkish Costume

Antoine de Favray

oil on canvas

146 x 119 cm.

between 1762 - 1771

It is known that Favray, who while he was in Istanbul was in close contact with the French and Russian embassies, did many portraits of people connected to the embassies. He primarily worked under the patronage of French ambassadors and he has depicted the model for this painting in a pose and composition reminiscent of the portraits of the Vergennes Count and Countess, which are also in this exhibition. This portrait of a young man sitting on a Turkish rug and leaning against a cushion differs from the other Favray paintings in the exhibition in the use of a landscape background.



A European in Turkish Costume

Antoine de Favray (?)

oil on canvas

84 x 68 cm.

between 1762 - 1771

The costume of the model in this unidentified half length portrait is very similar to the one worn by the French Ambassador Gravier, Favray's first patron in Istanbul whose portrait is also included in this exhibition, but their physiognomies are different. In the background a landscape with a mosque is seen through a window behind the model. The mosque with four minarets is reminiscent of the Saint Sophia and a domed building on the left may possibly be a depiction of Saint Eirene close by.



**A Portrait of Thomas Hope
in Turkish Costume**

Henry Bone (after William Beechey)

enamel on copper

29 x 21 cm.

May 1805

Collector, designer and writer Thomas Hope (1770-1831), was the scion of a Scottish family of bankers. He is known for introducing neo-classical taste to England. Hope opened for public viewing his home containing his collection of ancient and contemporary art. He published his research on the subject of interior decorating in 1807, in a book titled *Household Furniture and Interior Decoration*, which was very influential during the Regency period. In the years 1787-1795 Hope toured Mediterranean countries. In this portrait, Hope has been depicted in Turkish costume and a mosque is visible in the background. His clothing, pipe, headdress and the dagger in his belt resemble the *kalyoncu* engraving in Choiseul-Gouffier's album *Voyage Pittoresque de la Grèce*. On the back of the picture it is written that in this depiction, Hope is wearing his "Galcondgi" costume, which he used to wear in the Orient. The oil version of this portrait, of unknown date, by Sir William Beechey, which today is at the National Portrait Gallery, was exhibited in 1799.



**Portrait of Antoine Edouard
Thouvenel French Consul
General in Istanbul**

Adolph Diedrich Kindermann

oil on canvas

99 x 79.5 cm.

1854

Edouard Antoine Thouvenel (1818 – 1866) was the son of one of Napoléon I's generals and an important diplomat of the reign of Napoléon III. Thouvenel began his life in politics in 1850, when he was appointed "Director of the Political Office" within the Ministry of Foreign Affairs. In May 1855, in the midst of the Crimean War, he was appointed French Ambassador in Istanbul. On the 28th of December of the same year, he presented Sultan Abdülmecid with the *Légion d'Honneur*, in the name of Napoléon III. Thouvenel stayed in Istanbul until 1860 and when he returned to France he became Minister of Foreign Affairs, keeping that position until 1863. In this half-length portrait, painted a year before his arrival in Istanbul, Thouvenel is depicted in his grand uniform and his decorations.



Mahmud Celaleddin Paşa

Stavrakis

oil on canvas

115 x 81.5 cm.

1892

This portrait of the Ottoman statesman Mahmud Celaleddin Paşa (1839–1899), who for a while was Minister of Finance and Commerce, is signed by Stavrakis, who is thought to be an Ottoman painter of Cretan origin. In 1892, when this painting was done, Mahmud Celaleddin Paşa was governor of the isle of Crete. He is depicted in his ceremonial uniform, over which he wears a cross shoulder strap and his medals and decorations of orders. Among these we see gold and silver medals for merit, the Cretan Medal, the *Mecidi Şemse*, the *Murassa Nişan-ı Osmanî Şemse*, the *Şir-u Hurşid Nişan* and some other foreign orders. He wears the first-class *Mecidi* Order hanging from his neck.



Imam

Jean-Baptiste Vanmour (?)

oil on canvas

33 x 25 cm.

first half of the 18th century

The person in this painting, with his worry beads in his left hand and wearing a green robe and turban, is very similar to the one depicted in the *imam* figure, which is part of *Recueil de cent estampes représentant différentes nations du Levant*, composed of engravings from the paintings of the same artist. Its dimensions and style leads us to believe that it is Vanmour's work. In his small paintings, each depicting a single figure, which make up a large portion of his work, the artist portrayed people from the religious, military and civilian organizations of the Ottoman state.



Janissary

Jean-Baptiste Vanmour (?)

oil on canvas

34.5 x 27 cm.

1704 (?)

The picture depicts a janissary soldier. Even though his ceremonial costume is similar to the *Janissary* in the *Recueil de cent estampes représentant différentes nations du Levant*, the album of engravings from Vanmour's paintings. The soldier in this painting is holding a stick. These three paintings must be part of a series on costumes, produced by Vanmour or by his workshop.



Şeyhülislam

Vanmour School

oil on canvas

35 x 27 cm.

18th century

In the Ottoman State, the *şeyhülislam* was the second most important religious authority after the sultan, who had also the title of 'caliph'. He was the head of the *ulemâ* (religious scholars), had authority to officially express opinions on legal matters (*fetva*) and was also a member of the Council of State (*Divân*). The costume and pose of the *şeyhülislam* in this painting is similar to the mufti depicted in the engraving titled "*Le Moufti, ou chef de la Loy*" (leader of the religion) and part of the collection of engravings from Vanmour's paintings, titled *Recueil de cent estampes représentant différentes nations du Levant*. The *şeyhülislam*, seen holding a book with one hand extended and the other upturned, was also depicted in a similar manner by artists like Boucher and Hilaire. From the point of view of its dimensions and style, this painting resembles *Greek Woman from Istanbul*, in the exhibition.



Dervish

Hippolyte Dominique Berteaux

oil on canvas

46 x 37.5 cm.

1876



The subject is an elderly male portrayed against a dark background, and from the inscription in the lower left-hand corner it is apparent that this was painted during the period the artist was in Istanbul. The figure is turned toward the left, and his expression is one of being completely transported. This may be a preliminary study for a larger painting containing other figures, as this figure's garments have been left largely unpainted.

At the back of the painting, written on the stretchers of the canvas, once can see a barely legible inscription in pen and ink in which the words "Stamboul" and "Derviche" can be deciphered.



Tortoise Trainer

Osman Hamdi Bey

oil on canvas

221.5 x 120 cm.

1906

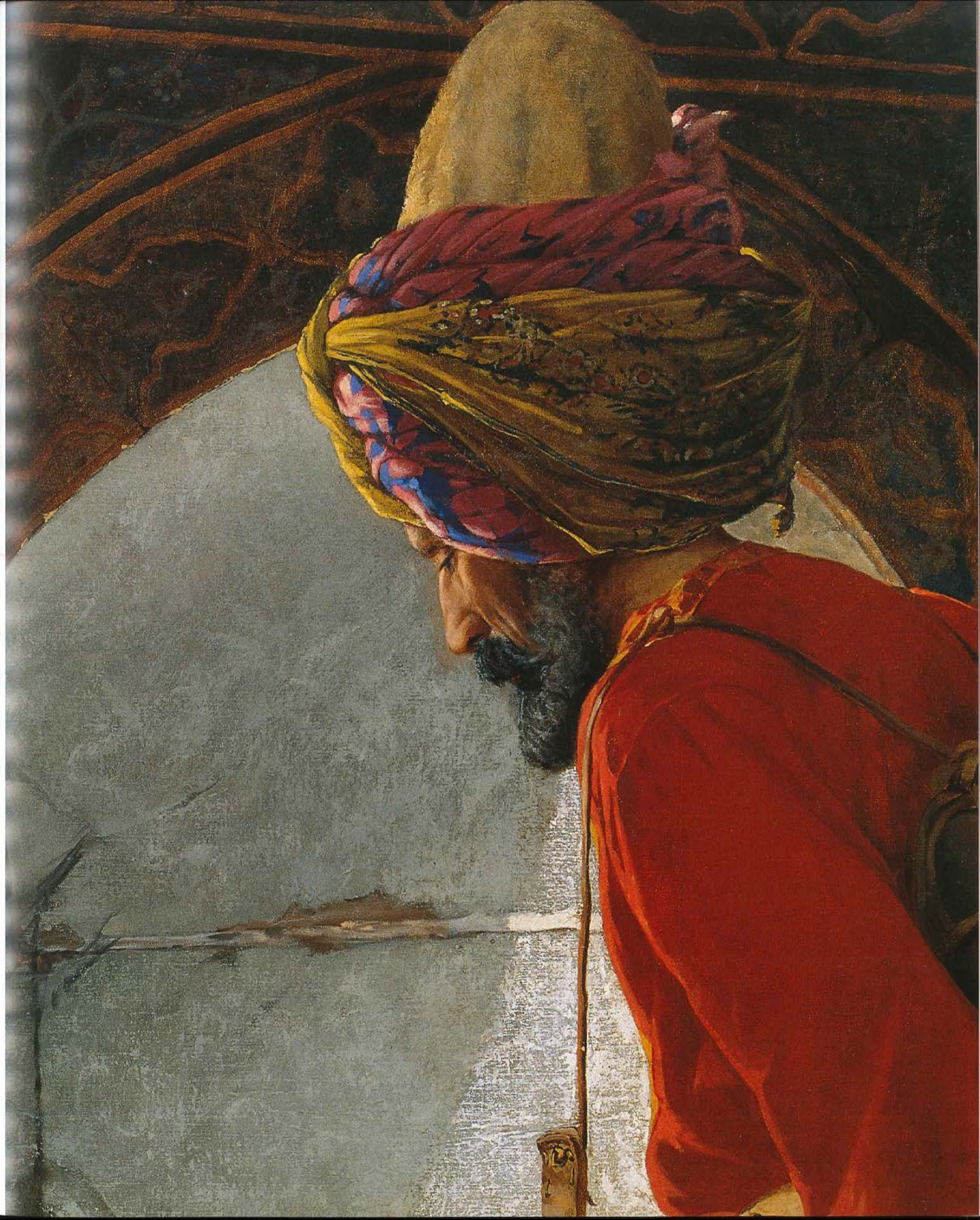
For many of his paintings Osman Hamdi Bey relied on photographs of himself as a model. In this painting he poses as a dervish. The scene is set in one of the upper storey chambers of the Green Mosque in Bursa.

The man in the dervish attire is bowing slightly and is observing the tortoises in a pensive mood.

His head is covered with an *arakıyye* (soft felt cap), with a *destar* (muslin band) tied around it. He is dressed in a red robe with decorated borders, which has been tied at the waist with a belt, and is wearing yellow morocco slippers. He has his hands at his back and he is holding a *ney* (reed flute) with one, while he has hung a *nakkare* (kettledrum) on his shoulder. All of these are gathered from various dervish attires and do not belong to a specific dervish order. The dervish intends to train these slow moving animals not by force, but by blowing on his *ney* and by playing the *nakkare*, or in other words, through art.







Kökenoğlu Rıza Efendi

Osman Hamdi Bey

oil on canvas

51 x 41 cm.

1288 / 1871

Osman Hamdi Bey generally depicted human figures and chose his models from among his acquaintances. At the bottom left of the painting there is an inscription in Ottoman script, "*Dost-u azizim Rıza Dede'ye yadigarımdır*" (As a souvenir, to my dear friend Rıza Dede). It is the portrait of the *Mevlevî* sheikh Rıza Dede, who was Osman Hamdi Bey's neighbour and died of tuberculosis ten days after this portrait was completed. His illness is reflected in the portrait.



II. In the world of women

The world of Ottoman women and the 'Harem' as seen by western painters

Zeynep İnankur

The depiction of women occupies an important place in orientalist iconography. In large part this is due to the cult of the harem and the fantasies related to it, one of the greatest themes in orientalist literature and painting. One of the main factors behind the birth of this cult was the translation into French of *The Thousand and One Nights*, by Antoine Galland from 1704-17. The erotically charged harem scenes from this collection of popular stories of the medieval Islamic world served as an inspiration for Westerners for two centuries. The phrase, "out of *The Thousand and One Nights*" was one of the most frequently used expressions in their descriptions of the Orient.

In Arabic, the word *harem*, which in Muslim countries is the name given to the section of a house occupied by the women, means literally 'a place not to be entered, a sacred place'. This is why the houses were once subdivided into two sections the *selamlık*, reserved for men and the *harem*, reserved for women. This prohibition and the resulting air of secrecy that surrounded it, made the harem the most intriguing part of the Orient for Westerners. Among all the Eastern harems, it was the harem of the Ottoman Palace, and in particular the harem of the Topkapı Palace, that was the most fascinating.

In Harem paintings, the Orientalists depended primari-

ly on written sources for their inspiration. Some of them used non-Muslim women as their models and some of them resorted to their imagination. The main reasons for this were the facts that the harem was a place closed to the external world, a sort of forbidden city, and that both local and foreign sources on this subject were insufficient. The life of the women at the *Harem-i Hümayun* (Imperial Harem) was very strictly supervised and no stranger of the male sex was ever permitted to enter. That is why the French traveller Jean-Baptiste Tavernier, who came to Istanbul for the first time in 1631, stated the following about harems: "No Christian convent of nuns prevents the entrance of males to this extreme degree." The reason the harem was so intriguing was not only the fact that it was closed to the outside world, but also that people fantasised about the eroticism they believed existed behind those closed doors. As seen by European men, the image of an oriental woman was either a sultana or an odalisque, who had no occupation but to serve her master and lived in a world where time was suspended. The desire to be able to see all those unattainable women and the idea of a single man sexually owning all of them were the main elements of fantasies related to the harem, and led the western viewer to identify himself with his oriental counter-

part. All those works about the Harem that were created by men, like Racine's tragedy *Bajazet*, Theophile Gautier's poem *Le poème de la femme*, Mozart's opera *Entführung aus dem serail* or Gerôme's painting *L'Allumeuse de narguilé*, have this aspect of seduction in common. Also, because European men who lived in Turkey were unable to become acquainted on intimate terms with local families, or even to enter their homes, they peppered their stories with elements that sounded like *The Thousand and One Nights*. What the European women who managed to enter an Ottoman harem described or depicted, on the other hand, was completely different, because they "domesticated the exotic" Even though their descriptions of the harem did in places have traces of *The Thousand and One Nights*, they were more subdued, and the impression that they gave was of a respectable domestic space. However, in the Orientalist discourse, it was what the men wrote and depicted that was important, because they provided the West with what it was expecting to hear. Even though what women wrote or painted was closer to the truth, in Western eyes it was not as interesting, actually far from it; their work even attracted the unfavourable reaction of men, because its realism challenged their traditional harem fantasies. That is why we can classify all depictions of harems by western artists as realistic or fantastic, as descriptions of a domestic and familiar environment, just as in its western equivalents, or as erotically charged fantasies. Depictions of the harem fell mostly into the second category, and their subjects were generally palace harems or the harems of the wealthy upper classes.

Artists who actually saw the Middle East, and consequently depictions related to the world of oriental women, were rather few until the 18th century. The intensification of diplomatic relations between the Ottoman Empire and the western world during the 18th century led to a cultural interaction. The ambassadors sent by the Ottoman Palace to Paris in 1721 and in 1740, Yirmisekiz Çelebi Mehmed Efendi and his son Mehmed Said Efendi, were the leading factor behind the birth of

the fashion of the *Turqueries* in Europe. Mistresses of Louis XV, Madame de Pompadour and Madame du Barry, had their portraits painted "en sultane", and many painters like Jean-Antoine Watteau, Etienne Jaurat, Jean-Antoine Fragonard, William Hogarth, Gianantonio Guardi and Francesco Guardi who had never been to the Ottoman Empire, produced paintings on Turkish themes. Most of these are clichés that look like scenes from an opera (Etienne Jaurat, *The Favourite Sultana*) with figures in Turkish costumes but in western settings. On the other hand, a group of European painters who came to the Ottoman capital, mostly in connection with western embassies during the same period, played a very important role in presenting the real Ottoman world to European audiences. A series of paintings commissioned by the French ambassador, the Marquis de Ferriol, to Jean-Baptiste Vanmour, who was one of this group of painters known as the *Peintres du Bosphore*, and who worked in the service of the ambassador, had an effect on European iconography that was almost as strong as that of *The Thousand and One Nights*. When the ambassador returned to France, he had these paintings engraved and printed in 1714, under the title, *Recueil des cent estampes représentant différentes nations du Levant*. The images of people, living in the capital and in the palace, belonging to different ethnic groups, ranks and classes, whom the artist had depicted on the basis of his personal observations, served as models for many paintings, engravings and decorative objects for two centuries. For example, the source of inspiration for the anonymous painting on exhibit in the Pera Museum titled *Enjoying Coffee*, was the engraving titled *Turkish Girl Drinking Coffee on the Divan*, from the above-mentioned album.

Apart from the *Recueil des cent estampes*, which provides detailed information concerning women's dress and hair fashion of the 18th century, there are also other paintings by Vanmour that describe life in a harem. Among these, the scene depicted in the painting titled *Women Drinking Coffee*, is set in a typical upper class Ottoman harem. The

main objects in the room are the low cushioned divan against a wall set with windows and the carpet on the floor. The women in this elegant but sparsely decorated room, which nevertheless contributes to the exotic atmosphere of the painting, are whiling away their time talking, drinking coffee and fortune-telling. In contrast to this scene which portrays an ordinary day in an upper class harem, an anonymous painting very similar to Vanmour's *Greek Wedding* at the Rijksmuseum, titled *The Day after the Wedding: the Feast of Trotters (Paça Günü)*, depicts a special occasion. Vanmour's oil paintings proved to be as influential in Europe as the *Recueil des cent estampes*. English painter William Hogarth was inspired by the types and scenes of Vanmour, while preparing the harem illustrations for the French traveller Aubry de la Mottraye's book, titled *Voyages du Sr. A. de La Mottraye, en Europe, Asie & Afrique*. In his harem paintings Vanmour depicted all domestic objects and costumes in a realistic way and in all their detail, but unavoidably must have used non-Muslim or imaginary models when depicting the women of the harem.

For the harem women, who did not have many distractions other than conversing, embroidering, drinking coffee or smoking pipes, activities such as receiving guests and organising receptions with music and singing were events that added a little bit of colour to their monotonous daily lives. The painting titled, *A Scene from a Turkish Harem*, commissioned by Hans Ludwig von Kuefstein, ambassador of the Holy Roman Empire to the Sublime Porte in 1628-1629, after his return to Vienna, depicts one such reception. The painting was done in 1654 by Franz Hermann, Hans Gemminger and Valentin Mueller, members of Kuefstein's suite. The inscription in Gothic characters over the painting reads: "Because it is not the custom for distinguished Turkish ladies to leave the house or to meet foreigners, they invite each other to their houses and entertain themselves with dance, comedy and other such entertainment." Such amusements with dance and music must have continued, with only slight changes, in

the following centuries (Fausto Zonaro, *Woman Lady Playing a String Instrument*). As we can see in the painting by French painter Pierre Désiré Guillemet, done in the 1870's, depicting a lady of the Ottoman Court playing the tambourine, in the 19th century the Imperial Harem also had a music and dance ensemble composed of odalisques. The female musicians were taught by the leading male instructors of the day. Women were active in music not only in the Palace, but also in the residences of the wealthy Ottoman elite where they performed the *fasıl*, or concerts of Ottoman music (Osman Hamdi Bey, *Two Musician Girls*).

Life for Ottoman women outside their homes was rather limited in scope. Most of their needs being satisfied by servants or the *bohçacı* (female vendors), rarely did upper-class women go shopping. The excursions in the spring and summer were thus very important in the lives of the women of the elite, who did not have many occasions to socialise apart from weddings, *paça günü*, *kına gecesi* (before the wedding day, when the bride-to-be has her fingers dyed with henna), recitals of the *mevlid* (a practice of reciting poetry and praying on the anniversary of the death of a loved one), visits to *türbe* (mausoleum) and *tekke* (dervish lodge), visits to friends and relations, and visits to the *hamam* (Turkish bath). Western men, who had to do with hearsay and written sources as far as the Ottoman woman's harem life was concerned, could hope to catch glimpses of these women while they were going somewhere outside their own homes, by carriage or boat (Tristram Ellis, *Excursion on the Golden Horn*), sometimes when they were shopping in the market places escorted by their eunuch servants or enjoying themselves in excursion spots. Even then there was the problem of veiling (*tesettür*). This was ensured with overmantles called *ferace* and with veils. Through the years, as the types of *ferace* changed according to current fashion, so did the veils covering the women's faces, becoming lighter and thinner and thus giving the women an additional charm and grace (Fausto Zonaro, *Woman in a Ferace*). The coquetteishness

of the Turkish women promenading on the streets and the artfulness with which they used their veils when there was a man whom they admired attracted the attention of many writers, both local and foreign. The same was true also for the various excursion spots where the women were free to enjoy themselves as they chose and could even dare to be flirtatious. The favourite excursion spots were Kâğıthane on the European shore and Göksu and Küçüksu on the Anatolian shore. The pleasant scenes created by the view of these veiled women "as transparent as the air", with their colourful *ferace*, promenading in carriages or on the 'meadows', slowly sailing along with their lace-decorated parasols on slender boats rowed by young men in colourful waistcoats with gold embroidery and white *şalvar* (baggy trousers), was reflected by many a western artist onto his canvas (Fausto Zonaro, *Amusement at Göksu*).

An important part of the paintings by western artists on the subject of women is made up of those depicting their costumes. Even though painters could not observe the lives of Ottoman women in their homes, they had plenty of information concerning their clothing. Quite a few of them brought back examples of these costumes when they returned home, with the intention of using them as studio props. Thus, particularly during the 18th and 19th centuries, many paintings were done of European women or of imaginary models dressed in Ottoman costumes. An important part of the female portraits in the exhibition *Portraits from the Empire* belong to this group (Anonymous, *Portrait of a Young Woman*; Anonymous, *Portrait of a Woman*; Thomas de Barbarin, *Portrait of a Young Woman*; Bertha von Bayer, *Portrait of a Woman*; Antoine de Favray, *Portrait of the Countess of Vergennes in Turkish Attire*). Collections of costume illustrations, which were very popular in Europe, began to include the Ottoman world from the 16th century onwards. These albums and the detailed accounts on women's costume by western travellers created a European fashion for Turkish clothes, and members of the aristocracy commissioned their portraits dressed in Turkish costumes. For example Jean-Etienne Liotard made

more than one portrait with the same costume seen in his painting titled *Woman in Turkish Dress*, but with different models, within a few years. In one of these, the model had been Mimica, his Greek friend in Istanbul, while in the other it was the Countess of Coventry. The fashion of having their portraits done in Turkish costumes was widespread among the members of the European community in Istanbul. Painters who did not have the opportunity to depict Muslim Ottoman women in their indoor clothing, could, on the other hand, quite comfortably depict the Greek, Armenian, Jewish and Levantine women of Istanbul and their domestic lives (Daniel Valentin Rivière, *Phanariot Greek Ladies*; School of Vanmour, *Greek Woman from Istanbul*). Actually, the women of the Ottoman Palace and those of the upper classes were also keen to have their portraits painted. These portraits were done by European women artists like Henriette Brown and Mary Walker showing their models dressed in the latest Parisian fashion; but once completed, they were hidden from the view of even the male servants of the household, locked up in a closet, or covered with a curtain.

The paintings in which orientalist painters depicted the world of the women enchanted their viewers with the beauty of their models and the sumptuousness of their costumes and at the same time gave westerners a feeling regarding their lives behind the lattices and the veils. These women occupied the thoughts of western artists for centuries; understanding them, penetrating into their lives even if only slightly, became their fondest dream. The masterpieces of orientalist painting were the result of these dreams.

A Scene from a Turkish Harem

Franz Hermann, Hans Gemminger,
Valentin Mueller

oil on canvas

130 x 193.5 cm.

1654

It is believed that this painting was part of a series commissioned by Hans Ludwig von Kuefstein, ambassador of the Holy Roman Empire to the Sublime Porte from 1628 to 1629, after his return to Vienna. The inscription over the painting reads: "Because it is not the custom for distinguished Turkish ladies to leave the house or to meet foreigners, they invite each other to their houses and entertain themselves with dance, comedy and other such entertainment." In the lower part of the composition, the hostesses greet their guests and a group of ladies dance to the rhythm of the tambourines. In the upper part of the painting, musicians are playing a *rebab*, a tambourine with *def* (cymbals), and a *santur* (dulcimer), and two women with *terpus* caps are shown dancing and holding an embroidered, muslin scarf in their hands. Details like carpets, costumes and musical instruments are drawn with great refinement.







Women Drinking Coffee

Jean-Baptiste Vanmour

oil on canvas

38 x 60 cm.

first half of the 18th century

This picture depicts the 'serving of coffee', which was an important preoccupation of harem life; the women, among whom there is also a little girl, have been depicted while serving each other food and coffee and fortune-telling by means of reading coffee grounds. The richly ornate costumes, caps and jewellery reflect the fashion of those days. Decoration of the room is very similar to the other harem rooms depicted by Vanmour. There are also two versions of the painting in different dimensions, one of which has been attributed to Vanmour, while the other to his studio.



The Day after the Wedding:

The Feast of Trotters

(Paça Günü)

Unknown painter (Northern
Europe?)

oil on canvas

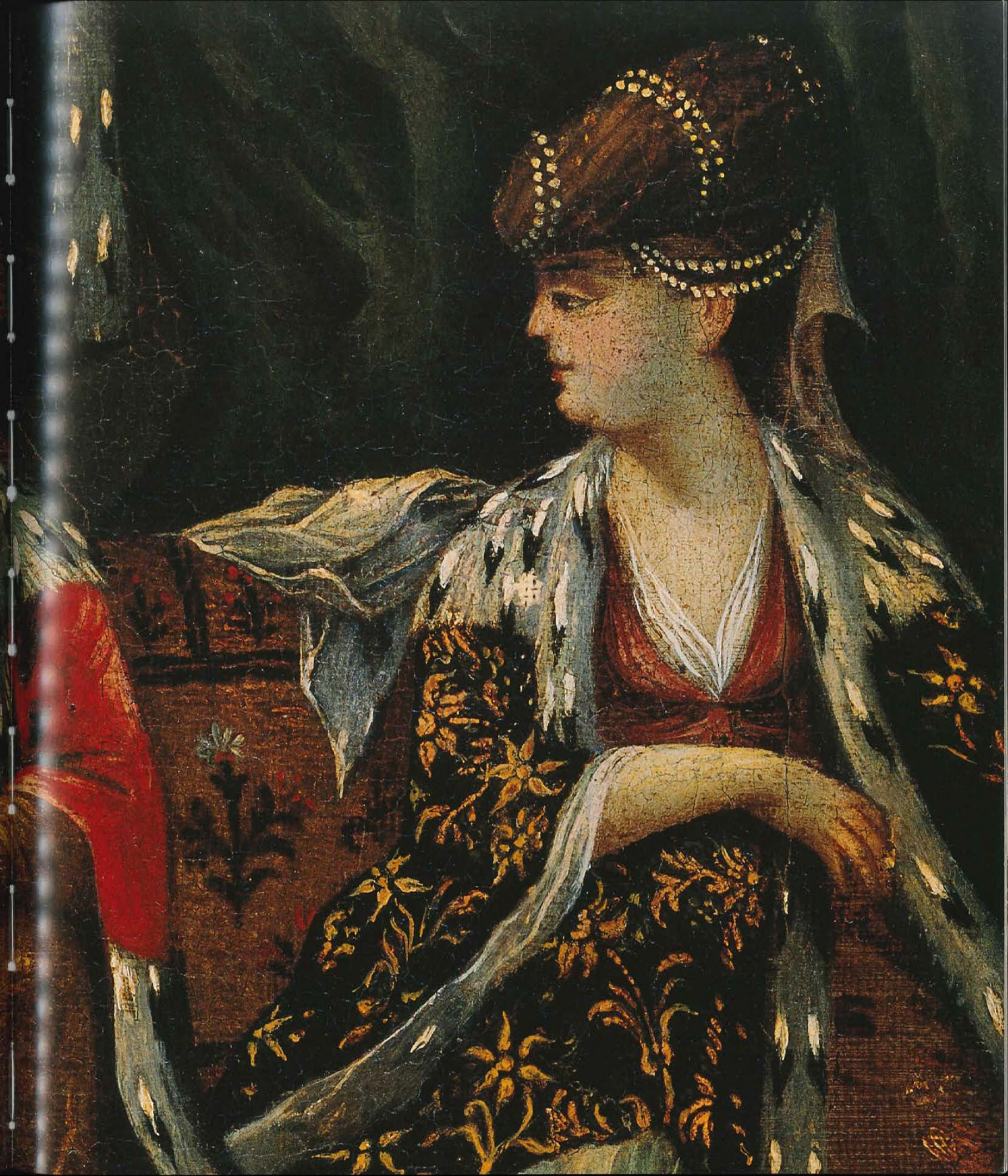
53.5 x 76 cm.

mid 18th century

The subject of this picture is feast of trotters, which according to Ottoman custom was held the day after the wedding. The presence of the bride at the centre of the composition has been underlined by means of the red cloth in front of her. The red veil and robe of the bride are hanging on the two sides of the window. The belt and pearl necklace, presented to the bride by her elders on the morning after the wedding, rest on her lap. On the right, there is a tray with vases of flowers that had come with the bride's trousseau. On the left the hosts are greeting the newly-arrived guests. The costumes reflect the fashion of the mid 18th century. The painting must be inspired by Vanmour's *Greek Wedding* at the Rijksmuseum.







Enjoying Coffee

Unknown painter (French School)

oil on canvas

112 x 101.5 cm.

first half of the 18th century

In this painting, an Ottoman lady drinking coffee and her servant are depicted in dresses in the fashion of those days. The source of its inspiration is *Turkish Girl Drinking Coffee on the Divan*, an engraving found in *Recueil de cent estampes représentant différentes nations du Levant* illustrated by Vanmour.

The difference is that the servant offering the coffee is not standing, but squatting to the left of her lady. Both the necklace of the lady and the ornate headdresses are copied from the pictures of two women in the book *Reisen van Cornelis de Bruyn*, first published in 1698 by Cornelis de Bruyn, a Dutch traveller and painter who came to the Ottoman Empire in the 17th century.







The Favourite Sultana

Etienne Jeurat

oil on canvas

50 x 74.5 cm.

18th century

This painting, in which a couple from the palace have been depicted in a Turkish-style room, is a *Turquerie* by Jeurat, one of the painters defined by Boppe as "Turkish Painters".

These painters who had never been to the Ottoman Empire produced orientalist paintings, with figures in Turkish costumes which were correctly rendered. They also included accessories like the rococo style velvet stool typical of European interior decoration. Another painting with a similar composition, by the same artist, is found at the *Musée Groesbeeck de Croix* in Namur.



Phanariot Greek Ladies

Daniel Valentine Rivière?

mixed media on paper

38 x 49 cm.

around 1840

In this picture, in which the interior of a Greek house in Fener has been depicted, a woman is sitting on a divan-like raised platform. Over her baggy trousers she is wearing a shirt of raw silk crepe and *üç etek* (a dress with a three-panelled skirt), and her cap is tasselled. Her servant is also wearing an *üç etek* robe, but she has tied a *yemeni* (coloured cotton kerchief) around her head. The pipe held by the maid, the coffee set on the inlaid small table, the fan of ostrich plumes on the floor and the small brazier are all objects reflecting the daily life of the period.



**The Daughter of the English
Ambassador Riding
in a Palanquin**

Fausto Zonaro

oil on canvas

49 x 77 cm.

1896

Until he was appointed court painter in 1896, Zonaro worked mostly for the European embassies in Istanbul. The English ambassador, who was one of his patrons during those years, commissioned a painting depicting his daughter, who was preparing to get married, in a palanquin, with which she was supposed to go to church. He specified that the Golden Horn, visible from the gardens of the embassy, should make up the background of the painting. This oil painting must be the one mentioned by Elisa, wife of Zonaro, and the one that was commissioned in 1896 by Sir Philip W. Currie, the English Ambassador (1894-96).



Excursion on the Golden Horn

Tristram (Tristram) James Ellis

watercolour and tempera

on cardboard

39.5 x 72 cm.

1888

On the foreground a lady and her young companion are being rowed along the Golden Horn by two oarsmen, one young and one old. The lady is wearing a blue *ferace*, *yaşmak* (veil) and holding a parasol. The younger of the two oarsmen is looking directly at the viewer. In the background there are other boats and sailboats on the Golden Horn and a faint silhouette of İstanbul with the Beyazıt Tower, the Süleymaniye and Rüstem Paşa mosques.



Amusement at Göksu

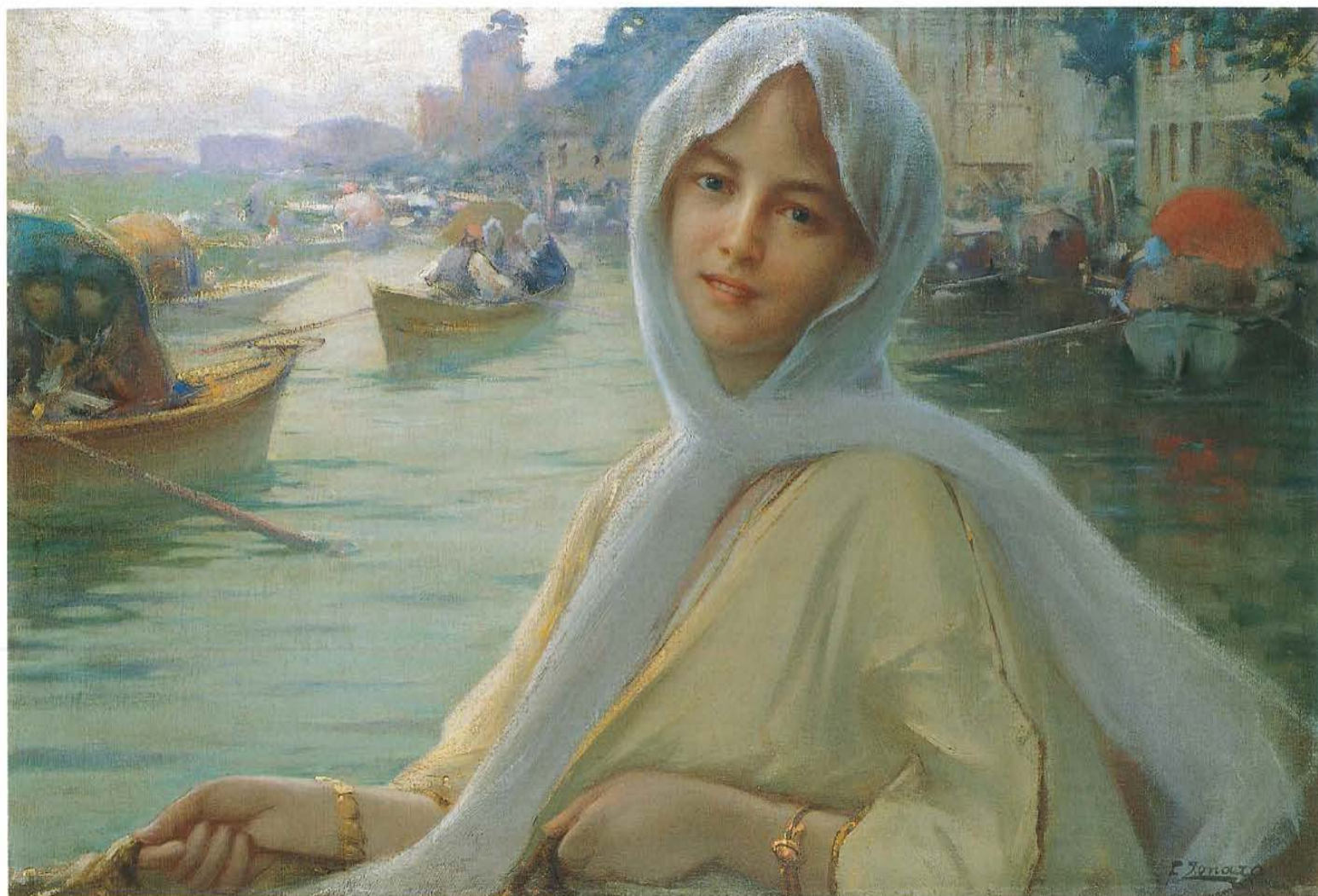
Fausto Zonaro

oil on canvas

66 x 97 cm.

after 1910 (?)

Göksu was one of 19th century Istanbul's favorite destinations for open air excursions, and the painting portrays holiday-goers in rowboats. In addition to his portraits, Zonaro painted many women in settings from their daily lives. In the foreground of the painting we see a lady of Istanbul. Other figures in rowboats can be seen in the background. The line of seaside villas along the shore ends with the fortress of Anadolu Hisari. The cream-colored costume of the figure in the foreground is believed to indicate that the painting is from the artist's San Remo period.



Two Musician Girls

Osman Hamdi Bey

oil on canvas

58 x 39 cm.

1880

Even though he was considered an Orientalist painter, Osman Hamdi Bey's visualisation of the Orient was different from that of western painters. Contrary to the women conceived by western Orientalists as erotic objects, Osman Hamdi's women were conscious of their identity and abilities and were open to self-development, and as such were typical of the Ottomans' efforts to modernise and open up to western influences. The Ottoman women in Osman Hamdi Bey's paintings were depicted playing musical instruments, reading books or arranging flowers in their homes and what is more, they were always dressed. In this painting, which also includes architectural elements from the Green Mosque in Bursa, the women are playing the lute and tambourine, wearing robes and *üç etek* (dress with a three panelled skirt), and have tied their tresses with *yemenies* (coloured cotton kerchiefs).



**Woman Playing
a String Instrument**

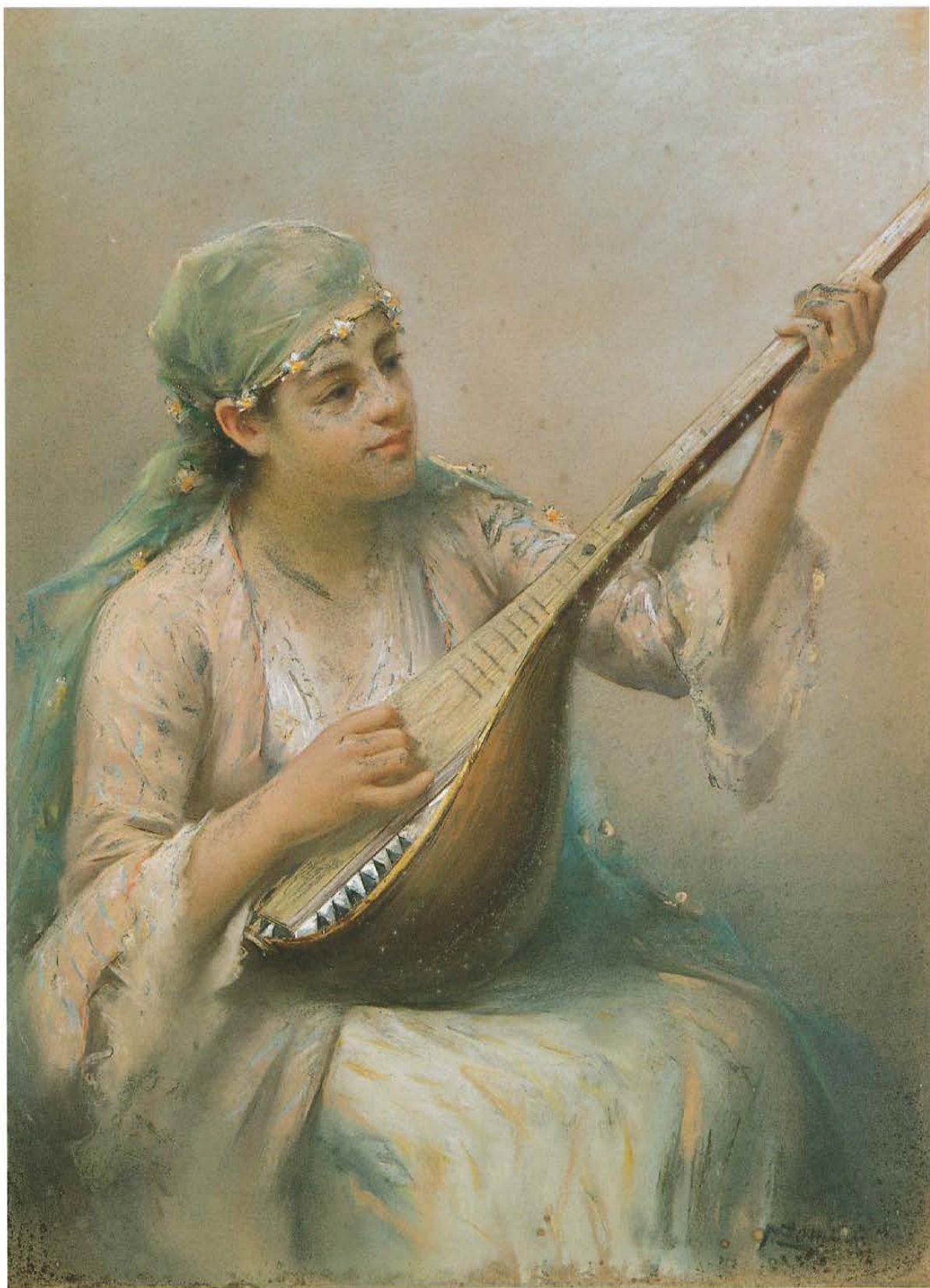
Fausto Zonaro

pastel on paper

95 x 68 cm.

before 1908

In this painting an Ottoman woman in her daily attire, her hair covered with an embroidered and printed kerchief plays a string instrument. Music was one of the most popular kinds of amusement in Turkish harems. Particularly the *ut* (lute), and similar string instruments, have always occupied a very important place in the lives of women. This picture was used on the front cover of a special issue of *Le Figaro Illustré* dedicated to Zonaro published in 1908, and also appeared in *Dér'i Sé'adet*, a book written by Adolphe Thalasso and illustrated by Zonaro.



Portrait of a Young Woman

Unknown painter

oil on metal

28.5 x 21 cm.

18th century (?)

This young woman has been depicted in half-length, in front of a dark background. She has a yellow patterned vest over her white robe with wide sleeves. She is wearing a fur rimmed sleeveless *kaftan* over her other garments. On her collar she has a flower-shaped brooch and a shawl is tied around her waist. A white flower is attached to her long hair and she wears a tasselled cap on her head.



**Portrait of a Woman
of the Court**

Unknown painter

oil on wood

21.5 x 17 cm.

18th century

The painting depicts a red-haired lady of the court, seen in three-quarters profile. The woman in this painting, which is thought to have been done by a European artist, has been depicted wearing a *kaftan* decorated with pearls, over a robe of shiny cloth, while she has a crown studded with pearls and gems, from which hangs a long white veil. It is believed that this woman was Rabia Şermi Sultan, mother of Sultan Abdülhamid I.



Portrait of a Young Woman

Unknown painter (French School)

oil on canvas

88 x 73.5 cm.

first half of the 18th century

The attire of the young woman in front of a dark background reflects the female fashion of the reign of Ahmet III. The wine-coloured *hotoz* cap curling down over her shoulders has been wrapped with an embroidered scarf and decorated with two strands of pearls attached to bejewelled brooches at the height of her temples. The woman has a single strand of pearls around her neck and bejewelled golden earrings. She is wearing a dress with a pattern of scattered flowers and a sleeveless *kaftan* with ermine fur over her diaphanous shirt. The large bejewelled buckles on her belt are noteworthy. The attire and *hotoz* are very similar to those seen in Levni's paintings.



Greek Woman from Istanbul

Vanmour School

oil on canvas

35 x 27 cm.

18th century

The woman, depicted full-length in an Ottoman interior with carpet with floral decoration and divan, is in a pose resembling that seen in Vanmour's paintings of single figures. The size and style of this painting is similar to the painting titled *Şeyhülislam* in the exhibition. On the bottom left corner of the painting there is an inscription, "*Dame greque de Constantinople*" (sic). She is wearing a red robe and a cream coloured dress over her raw silk crepe undershirt. This young woman wears a necklace and bracelets, while her head is covered with a *yemeni* (cotton kerchief) with floral embroidery, into which she has placed flowers. She is holding a bouquet, and the large bejewelled clasps on her belt are noteworthy.



Portrait of a Woman

Unknown painter

oil on canvas

47 x 36 cm.

mid 18th century

In this picture a woman in Ottoman attire has been depicted in half-length. This young woman is wearing an ornate red dress with gold embroidery over her white shirt of raw silk crepe and over her dress a *kaftan* in dark brown fabric, embroidered and decorated with tassels. Her throat is wreathed with a necklace with gems and a flower-shaped pendant at its centre and she has drop earrings; she has placed a dagger in her belt adorned with large flower-shaped clasps and wears a bracelet made of pearl strands on her left wrist. The *hotoz* resembles the ones seen in Abdullah Buhari's women figure paintings. In the painting which has different versions by various artists, one in the Victoria and Albert Museum, the woman is wearing Turkish costume which was popular in Britain as fancy dress. The original source for the costume and pose is a miniature painting by Jean-Etienne Liotard.



A Woman in Turkish Dress

Jean-Etienne Liotard (?)

pastel on parchment

62 x 47 cm.

1740 - 1750

Liotard painted various models in the same pose, same Turkish costume and similar background. In the note behind one of these paintings, which is presently in the Musée d'Art et d'Histoire in Geneva and was done in the early 1750's, it is written that the lady depicted is a certain Mimica, a young Greek whom Liotard met while in Istanbul. Another of these models is Maria Gunning (1733-1760), Countess of Coventry, wife of George William Coventry 6th Earl of Coventry and society hostess. The oldest similar version by this painter is a counterproof at the Louvre Museum, based on an unlocated drawing.



Portrait of a Young Woman

Thomas de Barbarin

pastel on canvas

123 x 87 cm.

second half of 19th century

The upper part of the costume of this young woman, posing against a dark background with a fan in her hand, reflects Ottoman female fashion. The woman is wearing a short waistcoat, the borders of which are decorated with gold sequins, over her light shirt with red embroideries; she has pink roses in front of her collar and a long belt wrapped around her waist. Her hair is in tresses and her head is covered with a short, fez-like cap of the same colour as her waistcoat, with gold embroidery and borders decorated with gold coins. As for jewellery, her gold necklace, long earrings, snake-shaped bracelet and rings with precious stones are noteworthy. Her striped taffeta skirt, with its heavy pleating, is in European style.



Servant

Jules Joseph Lefebvre

oil on canvas

131 x 84 cm.

1880

The painting depicts a young girl in front of a wall, the lower part of which has been decorated with ceramic tiles with a floral design. The girl is wearing a white dress with embroidery down its front and a long embroidered belt, while her hair is partially covered with a light veil. On the young girl's chestnut hair there is a gold crown, with gems at its centre. Around her neck she wears a necklace with large gems, a thin bracelet on her left wrist and an armlet on her right arm. The girl is holding a tray on which there is a decanter and cup of blue-and-white porcelain and fruits.



**Portrait of a Lady of the Court
Playing the Tambourine**

Pierre Désiré Guillemet

oil on canvas

100 x 81 cm.

1875

This painting is one of the four half-length portraits by the artist painted in 1874-1875, depicting young women of the Ottoman court. Her dress has been emphasized by means of a neutral background. She is wearing a *dört etek* robe, made of *savai* fabric. Part of her undershirt with embroidered borders is visible from her large sleeves and around the edges of her robe. Her robe has a floral pattern with lively colours and her belt has a clasp with a two large stones in a silver setting. Her chestnut-coloured hair flows down to her shoulders; she wears two strands of pearls around her neck and a gold earring with pearls and gems. On her head she wears a cap of blue fabric, decorated with small white flowers, plumes and tulle.



Portrait of a Woman

Bertha von Bayer

oil on canvas

20.5 x 17.5 cm.

1881

The young woman in this bust portrait in front of a dark background, is wearing a white waistcoat embroidered with gold floral motifs over a raw silk crepe undershirt and has earrings with golden crescent pendulums. The border of her short fez-like cap, which was widespread in Ottoman lands during the 19th century, is decorated with gold coins and crescents similar to those in her earrings.



Young Girl Sitting

Unknown painter

oil on canvas

68 x 56 cm.

19th century

The young girl in this rather naïve portrait is wearing a gold embroidered tasselled green velvet *cephen* (short embroidered jacket) over a white undershirt and green striped *şalvar* (baggy trousers) tied with a red belt. Her head is covered with a fez-like short cap, the borders of which are decorated with gold coins, while around her neck she wears a gold necklace with a crescent as well as a pearl necklace. Her bejewelled, drop earrings also end in crescent-like shapes. The girl is seated on a European style armchair and is holding the mouthpiece of a narghile, visible at her back.



Woman in a Ferace

Fausto Zonaro

mixed media on cardboard

69 x 49 cm.

before 1910

Zonaro was a painter who portrayed the Istanbul of the late 19th century. One can follow the fashion of those days and scenes from daily life in his paintings and especially in his depictions of women, which was one of his favourite subjects. Excursion sites like Göksu and Kâğıthane, or the shores of the Bosphorus, were places frequented by the women of Istanbul where foreign travellers could observe them at ease.

The woman in this painting has been depicted in front of a Bosphorus view. Her dark *ferace* (long full coat) trimmed with lace and her *yaşmak* (veil), are typical of the female fashion of the late 19th century.



Girl with Pink Cap

Osman Hamdi Bey

oil on canvas

50 x 40 cm.

June 1904

Osman Hamdi Bey was known as a painter of the human figure more than anything else and was also a very accomplished portraitist. The subjects of his portraits were generally his acquaintances or members of his family. His daughter Nazlı was one of his favourite models. In this painting Nazlı is eleven years old, and she has been portrayed in the open air, wearing a white dress with straight collar and a pink cap with frills on its borders. In these types of portraiture Osman Hamdi Bey used a more impressionistic and naturalistic style, unlike that used in his orientalis paintings. "Ma fille Nazlı" is written at the lower right corner of the painting.



The painters



Thomas de Barbarin (1821 – 1892 Paris): French painter, famous for his portraits and depictions of daily life. Was a student of Delaroche and Scheffer, and participated in many *Salons** from 1846 onwards.

Bertha von Bayer (1841 – ?): The artist was active in the second half of the 19th century.

Sir William Beechey (1753 Burford – 1839 London): English court painter, famous for his portraits, landscapes and mythological themes. Following his studies in law, he studied painting at the Royal Academy, where he was a student of Johann Zoffely (Zoffany). His work was exhibited at the Royal Academy beginning in 1776; he received many commissions in Norway during his stay there between 1782 and 1787. He worked in the tradition of Reynolds and in 1793 he became the portrait painter of Queen Charlotte, wife of King George III, gaining popularity for his portraits of members of the royal family. In 1798 he became a member of the Royal Academy and was awarded a knighthood for his painting of George III. From 1805 onwards, he exhibited his work at the British Institution in addition to the Royal Academy, and became the “Principal Painter” of William IV. It is known that John Constable was also among his students.

Hippolyte Dominique Berteaux (1843 Saint-Quentin – 1928 Paris): Well known for his murals, the French painter was a student of H. Flandrin, Galland, Baudry, Leguein and Léon Cogniet. With his historical representations, portraits and scenes from daily life, Berteaux regularly participated in the *Salon des Artistes Français* and was awarded prizes in 1881 and in 1889. His works were also exhibited in the 1901 and 1926 Société Nationale des Beaux-Arts exhibitions, and in 1923 he was honored with the title Officier de la Légion d’honneur. Among his most important works are

the ceiling frescoes of the Senate building and two wall frescoes for the Nantes Musée des Beaux-Arts. The artist came to Istanbul after 1885, and painted the two pictures of Selim III. and Mahmoud II. on horseback that are now in the Topkapı Palace Museum. It is also known that he painted commissioned decorative paintings in Moscow.

Henry Bone (1755 Truro – 1834 Somerstown): He was the first member of an English family of famous enamel painters. The son of a carpenter, after having studied painting as a child Bone began an apprenticeship with a porcelain master in Plymouth and became famous for the landscapes and floral paintings he produced in this workshop. In 1779 he settled in London, where he worked in an enamel workshop, decorating clocks and jewellery. He exhibited enamel miniature portraits at the Royal Academy between 1781 and 1831. Most of Bone’s work was in the enamel technique and it is known that he made copies of large size paintings. He was primarily known as a portrait painter and in 1811 he became a member of the Royal Academy. He painted some portrait series, including famous Englishmen of the Elizabethan period, and carried out experimental projects in enamel-painting techniques.

Jean-François Duchateau: French painter active during the last quarter of the 18th century. It appears that this artist, who worked in Istanbul in embassy circles between 1775 and 1795, painted portraits. A half-length portrait depicting Sultan Selim III as he appeared during the first years of his reign, now at the Topkapı Palace, has been ascribed to Duchateau on the basis of an explanation on a print at the Bibliothèque National in Paris. Another of the few known works by this artist is the portrait of *dragoman* Pierre Jamjoglu (Camcioğlu), dated 1787, which is now in a private collection.

* *Salon:* (French word) Name given to official art exhibitions organised by the French Royal Academy of Painting and Sculpting and by its successor the Academy of Fine Arts. Since these exhibitions were held at the “Salon Carré” of the Louvre Palace, beginning from 1725, they were known in short as “Salon”. Later this name began to be used for all kinds of large collective art exhibitions.

Tristram (Tristram) James Ellis (1844 Great Malvern – 1922): English painter, member of the *Royal Society of Painters and Etchers*. He exhibited his paintings in London between 1868 and 1893. Known for his water-colour landscapes, most of Ellis's work includes marine views. Among these, many depicted Istanbul and the Golden Horn. It is believed that he came to Istanbul after 1885. In addition to Istanbul, his work includes paintings depicting Moscow, Tangiers, Santorini and Jerusalem.

Antoine de Favray (1706 Bagnolet – 1791 Malta):

This artist of French origin studied art in Rome at the French Academy under Jean-François de Troy. He went to Malta with the intention of staying a few months, but encountered great favour and was eventually made a Knight of Malta in 1751. In Malta he produced paintings for churches, portraits of the Grand Master, head of the Knights of St. Jean Hospitalier and of the Knights, as well as paintings depicting Maltese women. In 1762, the same year he became member of the Academy, he came to Istanbul with the intention of producing paintings of the lands of the Ottoman Empire and the Turks, and remained here for nine years. During the ambassadorships of M. de Vergennes and Saint Priest he lived in the French Palace in Istanbul under their patronage, and later lived in the Russian Palace. Among the subjects depicted by this artist, who returned to Malta when he was 65 years old, were portraits of people connected to the embassies, reception ceremonies, scenes from the daily life of Greek or Levantine women and views of Istanbul as seen from the hills of Pera. It is notable that after his departure from Istanbul, Favray also became well known in European artistic circles.

Pierre Désiré Guillemet (1827 Lyon – 1878 Istanbul): French painter, founder of the first private art school in Istanbul. He studied painting in Lyon at the *Ecole des Beaux-Arts* and later studied in Paris at the *Ecole Nationale et Spéciale des Beaux-Arts*, where he was a student of Hippolyte Flandrin. Beginning in the 1850's, he made and

reproduced many paintings for the French government, chief among which were the portraits of Napoléon III and of Empress Eugénie. During those same years, some of his works were exhibited in Paris *Salons*. In 1864, the French government sent him to Istanbul, where he would remain until his death, to oversee some archaeological excavations and later to paint the portrait of Sultan Abdülaziz. In 1874 he founded the private art school, *Académie de Dessin et de Peinture*, where he taught together with his wife. Guillemet made many efforts to instil in Ottoman authorities the importance of institutionalised art instruction and according to some sources was appointed director and chair of the department of painting of a school of fine arts that was planned. None of his still life paintings or depictions of scenes from daily life are known to have survived to our times.

Franz Hermann, Hans Gemminger, Valentin Mueller (17th century):

The names of these three Austrian artists are mentioned in a document regarding the Austrian ambassador Hans Ludwig von Kuefstein's visit to Istanbul from 1628 – 1629. Among the works related to Kuefstein's visit that have survived to our times, there are paintings depicting official receptions of ambassadors and daily scenes of Ottoman life. It seems that the painters responsible for painting scenes from this expedition were Hermann and Gemminger, while Mueller was their apprentice.

Etienne Jeaurat (1699 Vermenton – 1789

Versailles): French court painter and member of the Academy. Was educated in Nicolas Vleughels' workshop and accompanied the artist to Rome when Vleughels was appointed director of the French Academy in Rome in 1724. The first work by Jeaurat, who concentrated on watercolour views during this period, consisted of depictions of nature, in line with the academic instruction he had received. In 1733 he was accepted to the Royal Academy; in 1743 he became professor, in 1765 rector and in 1781 chancellor. He was the painter to the king and in 1767 he

was appointed Curator of Paintings in the Palace of Versailles. Even though he is described in academic circles as a painter of historical events, he is more famous for his depictions of daily life. His subjects were bucolic scenes, children playing, interiors in the manner of Chardin or J. F. de Troy and scenes from daily life in the streets of Paris, which were depicted in a satirical and realistic vein. Following the then-current fashion of the *Turqueries*, Jeaurat also painted pictures on the subject of Turks.

Athanasios Karantz(ou)las: Ottoman painter of the 19th century (?).

Adolph Diedrich Kindermann (1823 Lübeck – 1892 Hamburg): German painter, who concentrated on scenes of daily life and portraits. His work was exhibited in Munich, Hanover and Hamburg.

Ohannes Onnik Kürkciyan (End of the 19th century – beginning of the 20th century): Ottoman painter of Armenian origin, famous for his portraits. There are many of his works at the Military Museum and in private collections, among which are portraits of Sultan Mehmed the Conqueror, other Ottoman sultans and courtiers. In the years 1910 – 1916 he produced portraits from photographs taken in the famous photographic studio, *Atelier Phébus*. In a publication dated 1921, it is stated that he had a studio at Çukurcuma Number 14.

Jules Joseph Lefebvre (1836 Tournan – 1911 Paris): French painter and member of the Academy. After having worked at the studio of Leon Cogniet, he studied in Paris at the *Ecole des Beaux-Arts*. In 1861 he received the *Prix de Rome*. Even though he began his professional life as a painter of historical scenes, from the mid-1860's he concentrated on portraits and nudes. Between 1855 and 1898 he exhibited many portraits in the *Salons* of Paris, his style influenced by Ingres. Beginning in 1870 he was an instructor at the *Académie Julien* and from 1875 he was a continuous presence in the juries of the *Salons*. Among the many prizes and orders he was award-

ed are the first prize at the 1878 International Exhibition and the *Légion d'Honneur* that he received in 1898. In 1891 he was elected a member of the *Académie des Beaux-Arts*.

Jean-Etienne Liotard (1702 Geneva – 1789 Geneva):

Liotard was Swiss and the scion of a family of French origin. He received his first instruction in Geneva, at the studio of the miniaturist Daniel Gardelle. In 1723 he went to Paris and became a student of Jean-Baptiste Massé, miniaturist and engraver. During his stay in Italy from 1736 to 1737, he painted the portraits of Pope Clément XII and of Cardinal Biancheri. In 1738 he undertook a trip to the Orient with Sir William Ponsonby, whom he had met in Italy and who later was awarded the title of Second Earl of Bessborough, and a group of Englishmen. He first went to Izmir and from there to Istanbul, where he stayed four years. Growing a beard and dressing in Ottoman attire during his stay, Liotard depicted dignitaries of the court or of the embassies and non-Muslim women in local costume. When he returned to Europe, he brought Turkish clothing with him and painted portraits of his subjects wearing them, for which he became known as the 'Turkish Painter' and became one of the pioneers of the *Turquerie* movement, which spread throughout the West during the 18th century. Among the portraits he painted after returning to Europe are those of Marie-Therese, Empress of Austria, of her daughter, French Queen Marie Antoinette, and of Jean-Jacques Rousseau.

Rupen Manas (around 1810 Istanbul – after 1875):

Court painter during the reign of Sultan Abdülmecid. Scion of a famous Armenian family, many members of which were artists or statesmen. Apart from being court painter during the reign of Sultan Abdülmecid, he also worked in the Ottoman embassies of Paris and Milan as an interpreter. Manas produced many portraits of sultans to be sent to the embassies in Europe. A large portrait of Sultan Abdülmecid, painted in 1857 and signed "Rubens Manasie", was presented as a gift to the Queen of Sweden and can be found today in Drottningholm Castle near Stockholm.

Osman Hamdi Bey (1842 Istanbul – 1910 Istanbul):

Ottoman intellectual famous as a painter, archaeologist and museum curator. Son of İbrahim Edhem Pasha, who was in his time ambassador, minister and Grand Vizier. In 1875 his father sent him to Paris to study law. In Paris he also attended painting classes at the *Ecole des Beaux-Arts* and in private studios, and was a student of Jean-Léon Gérôme and Gustave Boulanger. He participated in the Paris International Exhibition of 1867 with three of his paintings and when he returned home he occupied mostly administrative positions. In 1873 he was commissar representing the Ottoman state in the International Vienna Exhibition. In 1881 he was appointed director to the Imperial Museum (*Müze-i Hümayun*), in 1884 he prepared the *Asâr-ı Atika Nizamnamesi* (the law regulating antiquities), and in 1891 he inaugurated what in our time has become the Istanbul Archaeology Museum, whose building was designed by architect Alexander Vallaury. He initiated the foundation of the *Sanayi-i Nefise Mektebi*, which later became the State Academy of Fine Arts, and in 1883 this school began its activities under his directorship. In his paintings, Osman Hamdi Bey was influenced by his teacher Gérôme and painted in the 'orientalist' style, which at the time was in vogue in France. He continued sending paintings regularly to the *Salon des Artistes Français* in Paris after his return to Istanbul. It is known that, among his models, he also used photographs of himself in various costumes.

Daniel Valentine Rivière (1780 – 1854): English painter, active in London during the 19th century. He is known primarily as a miniaturist, but he is also known to have produced watercolours.

George Engelhardt Schröder (1684 Stockholm – 1750): This Swedish artist was a student of David von Krafft and developed his artistic capabilities in various European cities. He was in Venice from 1710 to 1715 and in London between 1718 and 1725. It is known that he also travelled to Brunswick, Rome and Munich. Schröder was painter for the court of Sweden and while he worked primarily in the

field of portraiture; he also produced paintings depicting mythological events, scenes from daily life and scenery.

Stavrakis: 19th century Ottoman painter of Greek origin. It is believed that he was from Crete. From his work it is apparent that he was active during the reign of Abdülhamid II; his work consists primarily of portraits.

Jean-Baptiste Vanmour (1671 Valenciennes – 1737 Istanbul): French painter of Flemish origin. It is thought that he was a student of Jacques-Albert Gerin, who was also the master of Antoine Watteau. In Paris, where he had gone in 1699, he attracted the attention of the Count of Ferriol, who had been appointed to Istanbul as ambassador, and accompanied him to Istanbul in that same year. In Istanbul, de Ferriol commissioned various paintings depicting Ottoman dignitaries and people of various nationalities. A group of these paintings, which Vanmour did between 1707-1708, were reproduced as prints and published as an album in 1714, with the title "*Recueil de cent estampes représentant différentes nations du Levant*". In later periods, the prints in this album were used by many painters as models for the painting of Ottoman types. Vanmour also worked for Viscount d'Andrezel, who was the French ambassador after de Ferriol, and for the ambassadors of some other European countries. Among his work are depictions of the official receptions of ambassadors, scenes of daily life, various kinds of clothing, and views of Istanbul. He also painted the leaders of the Patrona Halil Revolt, which broke out while he was in Istanbul. It is believed that Vanmour established a studio in Istanbul that also employed local painters, whose services he employed in the production of some of his paintings, and that the studio continued its activities for some time after his death.

Joseph Warnia-Zarzecki (1850 Nantes): Of Polish origin, he was born in the French city of Nantes. Zarzecki was a student of Gerson at the Warsaw Academy and of Anschütz, Barth and Seitz at the Munich Academy. After completion of his studies, Zarzecki studied

in Bavaria for approximately ten years and came to Istanbul in 1883. Between 1883 and 1915 he was teacher of 'drawing' at the *Sanayi-i Nefise*. Between 1901 and 1903 he participated in the 1st, 2nd and 3rd Istanbul Salons with his Orientalist paintings. Among his paintings are portraits and depictions of scenes of daily life.

Fausto Zonaro (1854 Padova – 1929 San Remo):

Sultan Abdülhamit II's Italian court painter. He began his art studies in 1870 and worked in Italy and Paris. In 1891 he followed his future wife Elisa to Istanbul and married her the following year. During his early years in Istanbul he sold paintings to a bookstore in the Pera district of Istanbul and gave art lessons, but over time he became popular in ambassadorial and court circles. Thanks to his painting entitled *The Ertuğrul Cavalry Regiment Riding on the Galata Bridge*, which he painted in 1896 and which he presented to the palace upon the recommendation of Nelidov, the Russian ambassador, Sultan Abdülhamid II appointed him court painter. When Sultan Abdülhamid II was overthrown in 1909, Zonaro's appointment as court painter ended. In 1910 Zonaro left Istanbul with his family and spent the rest of his life in San Remo, where he continued painting landscapes, portraits and scenes from daily life.

Portraits from the Empire



Throughout the ages, the Orient has attracted the interest of the West. European intellectuals and artists have been mesmerized since the earliest times by this presumably mysterious and relatively closed world. As a natural consequence, during various periods many artists, either by traveling themselves or by traveling in their imaginations, sought to discover the essence of the Orient, and depicted or expressed in their works either the real Orient or their own visions of it.

The movement known as Orientalism in European art, which appeared in conjunction with the Romanticist movement of the 19th century, focused on the East, primarily in the lands of the Ottoman Empire. Even long before the rise of Orientalism in European art, many artists were fascinated by their first glimpses of the mysterious East and by the *Turquerie* fashion which was the result of the new relations with the Ottoman world. For nearly two hundred years, starting from the 18th century, numbers of painters, some of whom became known as the Bosphorus Painters, worked intensively in the lands of the Empire and depicted the Ottoman world in its various aspects, consequently engraving those images in mankind's visual memory.

The exhibition *Portraits from the Empire* sheds light on a special part of this opulent world. Sixty paintings selected from the Suna and İnan Kırac and Sevgi and Erdoğan Gönül collections bring us face to face with the peoples of the Ottoman world, their portraits and portrayals, sometimes very familiar and sometimes remote, even nearly foreign in their physiognomies. These paintings, most of them created before the eye of the camera replaced the human eye, in the times when observing, studying, interpreting and depicting the world was the priority of painters, present the lost faces of an era long past with amazing reality and vividness.

ISBN 975-9123-02-9



SUNA AND İNAN
KIRAC FOUNDATION



9 789759 123024