

SUNA AND İNAN KIRAC FOUNDATION COLLECTION

# *Kütahya tiles and ceramics*

Hülya Bilgi



PERA  
MUSEUM

Suna and İnan Kır   Foundation Collection

*K  tahya Tiles and Ceramics*



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Kütüphanesi



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# *Kütahya Tiles and Ceramics*

C A T A L O G U E

Hülya Bilgi



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Suna and İnan Kiraç Foundation  
KÜTAHYA TILES AND CERAMICS  
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## *A few words about the Pera Museum and its collections...*

There is no doubt that collecting works of art, be they 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 to a wider public, within the framework of a private museum, was born. The collection that we had begun years

6 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 Istanbul'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 Istanbul 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 and İnan Kır  **

## Kütahya tile and ceramic art during the Ottoman era



After İznik, the second most important tile and ceramics center during the Ottoman era was Kütahya, which, due to the rich clay deposits in its vicinity, had been a major center for the production of ceramics since Phrygian, Hellenistic, Roman and Byzantine times. Even today the art form thrives in the city.

Although the exact date of its foundation is unknown, Kütahya is one of the oldest of Anatolian cities, being variously referred to in ancient sources as Kotiaieion, Kotiaion, Coryaeium, Coryaeum or Coryaium. While contemporary sources refer to Kütahya as Phrygia Epictetus (Lesser Phrygia), Strabon calls the city "Kotiaion," meaning "City of Kotys," and states that it is one of the main cities of the region. Suidas says that it was the birthplace of the 6<sup>th</sup> century BC Aisopos (Aesop), famed for his animal fables. Despite being conveniently situated with respect to trade routes, the city apparently did not receive a great deal of attention in early periods.

The first political jurisdiction over the city was established by the Phrygians. This continued until 546 BC, when the Persian king Cyrus conquered all of Anatolia, including Kütahya. In 333 BC the Macedonian king Alexander the Great took the city from the Persians. With the dissolution of the empire, the city came to be ruled by Antigonos, one of Alexander's commanders. In 278 BC it came part of the

dominion of the kingdom of Bithynia and later to the kingdom of Pergama before being subjugated by the Roman Empire in 133 BC, after which it came to experience its most illustrious period.

The city maintained its importance during the Byzantine period, becoming a bishopric within the Phrygia Saloutaria region. Moreover, because of its connection with the routes going to the southeast from Byzantium, it continued to grow, eventually attaining the status of metropolis of Phrygia.

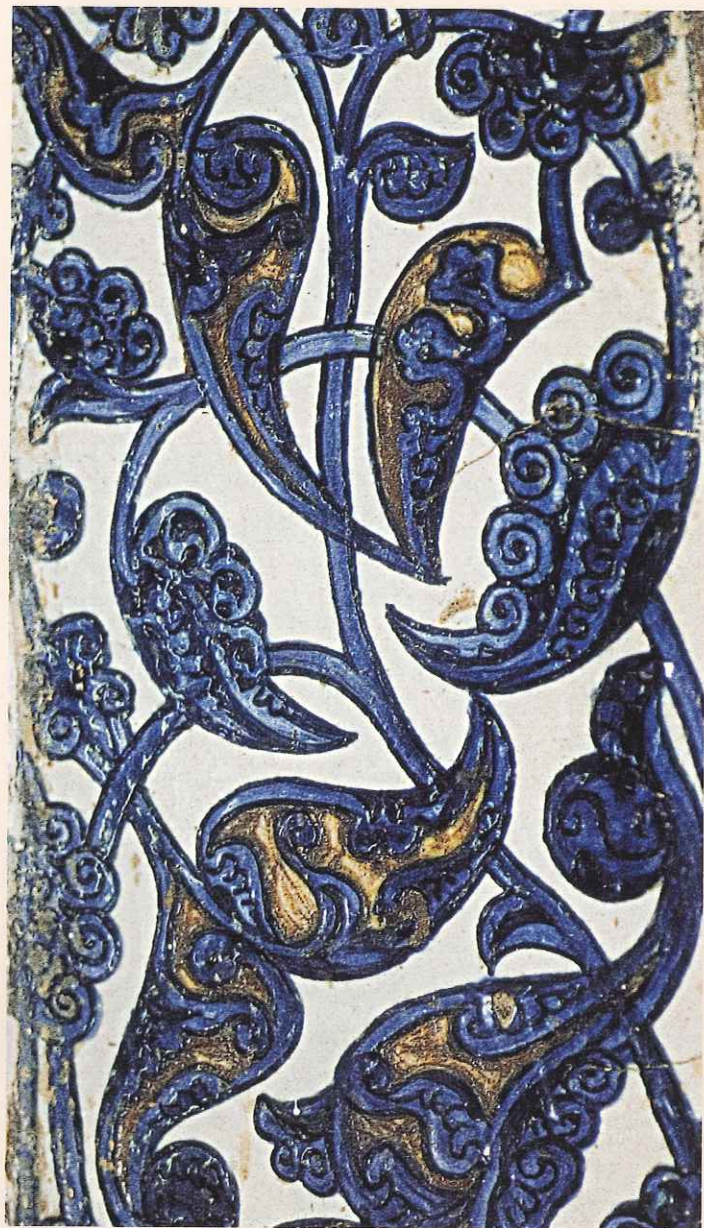
During the 11<sup>th</sup> century AD, the city came under the sovereignty of the Seljuks, then again the Byzantines, before being reconquered by the former. During the reign of Alâettin Keykubad I, Kütahya fell to the Seljuks for a third time (1233). In 1277 Gıyaseddin Keyhüsrev granted Kütahya and its surroundings as a fiefdom to the Germiyanogulları, who had migrated to Western Anatolia under pressure from the Ilhanids. By 1300 the Germiyanogulları Emirate founded by Yakup Bey had become the most powerful emirate in Western Anatolia. Süleyman Şah, who had assumed leadership of the emirate in 1361, sensing impending danger from the Karamanogulları, decided to strengthen his already good relations with the Ottomans by marrying his daughter Devlet Hatun to Yıldırım Beyazıt, the son of Sultan Murat I, giving to the Ottomans as her dowry the



cities of Kütahya, Emet, Simav and Tavşanlı. When the Ottomans lost the battle of Ankara in 1402, the city passed into the hands of Timurlane. The Germiyanogulları acquired possession of Kütahya after the War of Ankara, but because Yakup Bey II had no son, after his death the lands of the Emirate reverted to Ottoman control in 1429 under the conditions of his will, making the city a provincial center (*sancak*). After the Ottoman conquest of Istanbul in 1453, the administrative center of the province (*beylerbeylik*) was moved from Ankara to Kütahya, thus enhancing the importance of the city.

Kütahya has become renowned for its long and continuous production of tiles and ceramics. While research on tile-making during the Emirates and early Ottoman periods is not yet complete, available data indicate that production in Kütahya was comparable to that in Iznik. Based on his analysis of ceramic pieces found during the 1979 excavation of a substructure, Faruk Şahin states that Kütahya ceramic production was contemporary with Iznik. Among these discoveries were examples of the incorrectly named "Miletus ware" that is now acknowledged worldwide as having originated in Iznik, where production began during the early Ottoman and Emirates periods. Discoveries consist of pieces made of red paste and white slip, some of which have designs in sgraffito, and decorated with abstract flower and simple geometric motifs in dark cobalt blue, manganese purple, turquoise and black. Faruk Şahin states that certain characteristics they possess that are distinct from those made in Iznik indicate that they are of local production. Even though they have features that are characteristic of Iznik ware, the glaze used on them is thinner and contains fine fissures. In addition, given the darker tones of their colors, one is led to conclude that they are not unlike Anatolian Seljuk tiles.

The earliest dated Kütahya tiles are the monochrome glazed bricks on the balcony of the Kurşunlu Kasımpaşa Mosque (1377). Other early examples, consisting of turquoise glazed hexagonal and triangular plaques done using a colored glaze technique and the rumî-palmette design border tiles in the sarcophagus and flooring, can be seen in the Mausoleum of the Germiyanoglu Yakup Bey II



1 Tile from prayer niche, Kütahya Hisar Bey Mosque  
(photograph: Hakan Arlı)



İmaret (soup kitchen) (1428), which is now the home of the Kütahya Tile Museum. Also worthy of note are the turquoise glazed plaques that covered the walls and floor, prior to restoration, of the sarcophagus-turned outer prayer hall of the Ishak Fakih Mosque. The decoration on these tiles resembles that on the tiles of the Muradiye and Yeşil Mosques in Bursa. It is this similarity that demonstrates connections between Kütahya and Bursa.

Burned and broken pieces found among the relics uncovered during the excavation begun in 1979, as well as examples of inscribed pieces that continue to be manufactured in Kütahya, show us that the white silica-containing clay and the blue-and-white underglaze decoration used in the production of tiles and ceramics as of the end of the 15<sup>th</sup> – beginning of the 16<sup>th</sup> centuries in Iznik were also used in Kütahya during the same period. Moreover, Carswell and

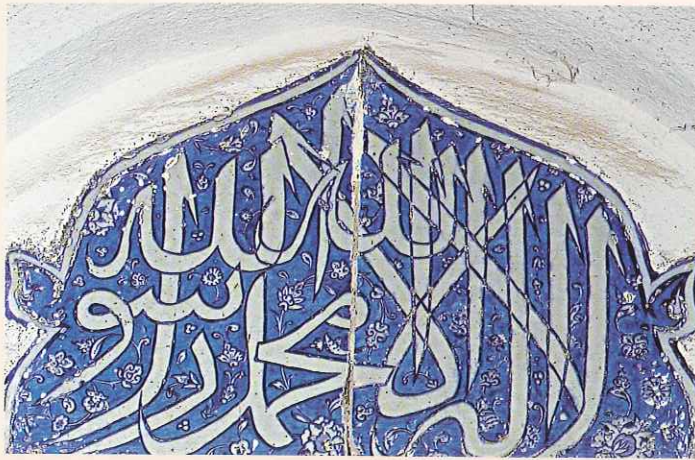
Dowsett assert that, since the names of two master tile makers are listed in the records dating 1444–45 and 1485–86 of the foundation belonging to the Church of Mary in Kütahya, it is possible to speak of tile production in Kütahya in the 15<sup>th</sup> century.

In addition to the light and dark tones of cobalt blue, manganese purple is also used on the tiles decorated with rumî-palmette motifs, which are on the border of the mihrab of the Kütahya Hisarbey (Saray) Mosque and are considered to be unique to it (picture 1). The Hisarbey Mosque tiles show that tile masters in Kütahya also attempted polychrome technique from very early on. During the restoration conducted in 1520 on the 14<sup>th</sup>-century Kütahya Kurşunlu (Kasımpaşa) Mosque, a one-piece tile inscribed with “Lâ ilâhe illâllah” and placed on the mihrab has both the inwardly curving leaves of hataî motifs of the early period and leaves with sharp jagged edges



2 Kütahya Kurşunlu Mosque “Lâ ilâhe illâllah” inscribed tile  
(photograph: Hakan Arlı)





3 Kütahya Kükürt Köy Mosque window pediment tile (photograph: Hakan Arlı)

4 Ewer made in memory of Apraham of Kütahya.



in the background (picture 2). In addition to the cobalt blue used on these tiles, turquoise is used on the floral details. This demonstrates that tilemakers were beginning to move in the direction of using multiple colors in their designs.

Such motifs as curling branches, hataîs, peonies, Chinese clouds and chintemani, typical of the second quarter of the 16<sup>th</sup> century, appear in the interstitial spaces of inscriptions on the tile pediments assuming the form of curved arches on the upper window frames in what is the outer prayer vestibule of the Kütahya Kükürt Village Mosque (date of construction unknown) (picture 3). The background of the tiles is completely covered in turquoise, with cobalt blue being used only on the outer edges. These are tiles made using the blue-and-white technique unique to Kütahya. Pinker than those made in Iznik, analyses conducted on them reveal a very high concentration of lead in their glaze.

Two of the most well known of 16<sup>th</sup>-century Kütahya ceramics are on display at the London British Museum (the Godman Collection). The first of these is an Armenian-inscribed ewer dated 1510 (picture 4). On the bottom of this ewer, which has attracted much attention because of its distinct shape, there is a six-line inscription: "On this day, March 11, 959 (1210) in the memory of God's servant, the Kütahyan, Apraham". The ewer is in the shape of a dragon and decorated with rumî and hataî motifs. Its handle is adorned with fish-scale motif. This ornamentation is to appear in a more stylized form in 18<sup>th</sup>-century Kütahya ceramics. The other ceramic is a pitcher (with a partially broken neck) that was commissioned by Bishop Der Mardiros in 1529 from Kütahya as gift to a monastery in Ankara (picture 5). On the bottom of this pitcher is an inscription in Armenian that says, "Made in Kütahya". This pitcher is further evidence that tiles and ceramics were being made in Kütahya at the same time as they were in Iznik. Moreover, the ceramics referred to as "Golden Horn ware" or those done in the "Helical Monogram" style were not only made in Iznik. On the contrary, Kütahyan masters had a market for their wares that extended as far as Ankara. Another piece made in the same method as this pitcher and in the same work-





5 Pitcher commissioned by Bishop Der Mardiros

shop is a small bowl decorated with tiny flowers upon thin helical branches, uncovered in the Sardes excavations.

While there is some data regarding the blue-and-white decorated Kütahya ceramics made from the end of the 15<sup>th</sup> century to the beginning of the 16<sup>th</sup> century, there is none at all with respect to those made between the middle of the 16<sup>th</sup> century and the 17<sup>th</sup> century. Therefore, 16<sup>th</sup> and 17<sup>th</sup> century Ottoman tiles are generally considered to have been made in Iznik. As a result of a fire at the Office of Foundations, records that could have shed light on Kütahya tilemaking were destroyed. According to those who saw these documents prior to the fire, the Grand Vizier Rüstem Pasha founded a tile factory next to the medrese he had had built in the neighborhood of Balıklı in Kütahya, and had tile made here for the mosque in Istanbul that carries his name. Because some of the plaques in this mosque are made in a different style from tiles made in Iznik, it has been argued that they may have been made in Kütahya, too. Some accounts indicate that Mimar Sinan sent the designs he had palace designers make to various workshops in Iznik and Kütahya. Preferring those done by Iznik tilemakers, he had the tiles to be used in the Süleymaniye Mosque made there. This demonstrates that while Iznik received more support from the palace than Kütahya, the latter still developed in the area of tilemaking. Nevertheless, the fact that the coral red tiles characteristic of this century have not been found among the relics in excavations conducted in Kütahya is something that should be kept in mind when considering this subject.

Documents clearly reveal that Kütahya tilemaking had come to the forefront in the 17<sup>th</sup> century. In a *ferman* (imperial edict) dated 1607-8, a *kadı* (religious judge) ordered that cupmakers in Kütahya send soda as they did in the past at the officially fixed price to the chief tile master in Iznik. This document shows that a disagreement with respect to raw materials existed between Iznik and Kütahya. In the records of officially fixed prices in 1600, due to the decline in the quality of Iznik ceramics, Kütahya ceramics entered the Istanbul market and began to be sold at prices higher than those of products from Iznik. In the estate of



the deceased Hacı Hürrem Bey dated 1623, 12 Iznik ceramics, one Kütahya and seven Chinese plates are recorded. The estimated values of 60 *akçe* for the Iznik plates, 150 *akçe* for the Chinese porcelain and 500 *akçe* for the Kütahya plate are particularly worthy of attention.

In his *Seyahatname*, the famous traveler Evliya Çelebi mentions that both Iznik and Kütahya plates were displayed during a procession conducted before Murad IV. Moreover, he speaks of a visit he made to Kütahya in 1671-72 where he found 34 workshops in the neighborhood of the non-Muslim tilemakers, in contrast to only nine in Iznik. He also tells of the beauty of Kütahya tiles. This situation shows how, in spite of the decline in Iznik, the vitality of tilemaking in Kütahya was maintained. At the same time, 17<sup>th</sup>-century documents that have survived to the present indicate that the workshops in Iznik were unable to complete orders from the palace for tiles on time. Even so, it is agreed that both Iznik and Kütahya tiles were used in buildings such as The Blue Mosque (1609-1617) that were constructed during this period and which used tiles on a grand scale. The Çinili [Tiled] Mosque (1640) in Üsküdar contains mostly Kütahya tiles. Nevertheless, the tiles used there were made in a style that resembled 17<sup>th</sup>-century Iznik tiles.

With their distinct color and technique, the 17<sup>th</sup>- and 18<sup>th</sup>-century tiles depicting the Kaaba at Mecca stand in a class of their own in the art of Kütahya tilemaking.

At the beginning of the 18<sup>th</sup> century, tile production in Iznik had nearly come to a standstill. And while progress had been witnessed to some extent in Kütahya, apart from the 9500 tiles ordered for the repair of the palace of the daughter of Sultan Ahmet III, Fatma Sultan, historical sources and archival documents indicate that no other orders had been placed to either Iznik or Kütahya. Accounts by the chronicler Çelebizade İsmail Aşım Efendi tell of the absence of orders to such production centers as Iznik and Kütahya. The political concerns of state leaders and their exhaustion from continual military campaigns and wars, combined with the resulting decline in the value of tiles, are cited as reasons for such diminishing demand. Also mentioned is the increasing impoverishment of artisans in this field of art. Iznik, in par-

ticular, experienced a great collapse. It was indicated in a directive sent to the regent of Izmit in 1718 that it had become difficult to obtain tiles for two years because workshops had been abandoned. Accordingly, the order was given to revitalize this art. Nonetheless, efforts to do so remained unsuccessful and in 1719 production in Iznik came to a complete halt. Grand Vizier Damat İbrahim Pasha took great pains to revive tilemaking, bringing two tile masters from Iznik to Istanbul in order to establish a new tilemaking workshop in the vicinity of Blachernae Palace. However, while it had the needed kilns and materials, the workshop was unsuccessful because it was unable to attain technical proficiency and thus was short lived.

While not great in number, Kütahya tiles were used in the 18<sup>th</sup> century in newly built and repaired mosques and churches. One of the groups of tiles produced at this time had designs consisting of abstract vegetal motifs such as floral bouquets, stylized cherubim motifs situated inside ridged medallions and ridged blossoms surrounded by pointed medallions, all done in cobalt blue tones against a white background. Mass-produced, these tiles were widely distributed throughout the Ottoman Empire. Some of the places where these tiles were used include the Yeni Valide Mosque (1708) in Istanbul, the Kütahya Hisar Bey Mosque (1487) during its restoration in 1750-51, the Kütahya Balıklı Tekkesi (1708), the Konya Nakiboğlu Mosque (1763), the Konya Çelik Mehmed Pasha Mosque (1763), the Istanbul Beylerbeyi Mosque (some of them) and the Kütahya Alo (Ali) Pasha Mosque (1797). They were also used indiscriminately in the decoration of the St. James Cathedral (Surp Hagop) in Jerusalem, the Istanbul Tophane Kırkor Lusavorıç Church, the Sivas Surp Nişan Church, the Ankara Surp Astvazazin Church, and the Kayseri Surp Karabet Church. The tiles in the St. James Cathedral in Jerusalem contain Armenian and Greek inscriptions and are distinctive in that they represent scenes from the Old and New Testaments, as well as such religious subjects as the Crusades, angels and saints.

Kütahya was distinct from Iznik in the kinds of items produced there in the 18<sup>th</sup> century. For example, the forms used



and the uses to which the vessels and religious objects were put were distinct, primarily serving to meet the daily needs of the population. The influence of the Far East was particularly evident in the pottery made there, with white or cream-colored clay, white slip, transparent glaze, underglaze decoration primarily in cobalt blue, turquoise, green and lightly blistered earthy red (burnt sienna) used. But the most important novelty in Kütahya tiles and ceramics, which makes them particularly distinct from those made in Iznik, was the use of bright yellow as of the beginning of the century. Towards the middle of the century, the range of colors used expanded with the addition of manganese purple and its increasingly dark tones. Embellishments came to include medallions in the form of serrated leaves and small free-style stylized floral bouquets, generally covering the entire surface. Two separate documents shed some light on the kinds of ceramics that were produced in Kütahya and the extent of their distribution. The first of these is a document pertaining to Kütahya ceramics sent by Paul Lucas to Paris from Istanbul in 1715: "A dozen coffee cups and their saucers, a cup, two rosewater flasks, two salt cellars, and two pencil boxes." The other is one prepared by the French Ambassador to Crimea, Claude Charles de Peyssonnel, which mentions the annual purchase of Kütahya ceramics in Crimea: "Two hundred baskets filled with a variety of Kütahya pottery, vases of all shapes and sizes, and sherbet and coffee cups."

As of the second half of the 18<sup>th</sup> century, the quality of clay and glaze had begun to deteriorate, with colors running and the drawing becoming weaker. Vessels having rather lackluster embellishments started to be produced on a mass scale. According to a collective contract made in 1766 between Armenian cup masters and journeymen working in 24 workshops in Kütahya, a journeyman was to make 150 cups per day for a daily wage of 60 akçe. In spite of a revival in production, the number of workshops had declined. This situation continued until the beginning of the 19<sup>th</sup> century. According to a report sent to Istanbul in 1907 by Giritli Fuat Pasha, who served as governor of Kütahya from 1893 to 1908, while there were 300 workshops in the 17<sup>th</sup> century, by 1795 this number had fallen to just 100. Moreover, only workshops owned

by Hafız Mehmed Efendi and Hacı Artin Minasyan were still operating, and these were about to close down.

At the end of the 19<sup>th</sup> century there was a recovery in the production of tiles and ceramics. Along with the economic, social and cultural transformations that accompanied the Second Constitutional Period came changes in the area of architecture leading to a new current there, spurred on as well by the ideas of Ziya Gökalp. The main feature of what has come to be called the 1<sup>st</sup> National Architectural Current was the predominance of Seljuk and Ottoman styles and the requisite use of tiles in the embellishment of buildings made accordingly. As a result, both private and official buildings in such large cities as Istanbul, Ankara, Izmir and Konya were decorated with Kütahya tiles. The most famous of masters from this period is Hafız Mehmed Emin (1872-1922), who signed his works: "*Amel Mehmed Emin min telamiz Mehmed Hilmi Kütahya*" ("Made by Mehmed Emin, student of Mehmed Hilmi, Kütahya"). He was responsible for the tile embellishment of buildings throughout Anatolia, first and foremost, in Istanbul. Among the most important of these are the tiles on the Government Residence in Kütahya (1907) and the Mehmed Reşad V Mausoleum in Eyüp, Istanbul. Others of note include the tiles on the Konya Occupational High School, the Amber Reis Mosque, the Istanbul Haydarpaşa Pier, the Büyükkada Pier, the Bostancı Pier and the Şehzade Abdülmecid Efendi Kiosk. He raised the quality of the clay and glaze used and took 16<sup>th</sup>-century Iznik tiles as his model. He made wide use of tulips, carnations, and hyacinths, as well as large curled leaves, peonies, spring flowers and palmette motifs, all done in a naturalist style. The motifs applied to tiles were also used on vessels intended for everyday use.

During the first years of the Republic, the number of tile and ceramic workshops in Kütahya grew due to increased state support. Today, the many workshops still found there are mostly engaged in mass production for tourist consumption rather than continuing to produce along traditional lines. Even so, we believe that the art of tilemaking and ceramics can continue to thrive in Kütahya once the number of artisans involved in this art form is increased and the production of unique works by them is encouraged.

## Assessment



Kütahya-made tiles and ceramics, which comprise an important part of the Suna and İnan Kırâç Foundation Collection, were detailed in a book entitled *Yadigâr-ı Kütahya* in 1997. Since the publication of this book, 93 new pieces have been added to the collection, not only enlarging it but also enhancing it in terms of quality. The new book you have before you attempts to provide a detailed reassessment of the collection in its expanded form.

The Kırâç Foundation has made a concerted effort to collect and bring together under one roof tiles and ceramics having various forms and decoration. The functional distribution of these 277 spectacular pieces is as follows: 99 plates, 14 bowls, 1 covered dish, 3 coffee pots, 16 cups, five saucers, 12 mugs, two tankards, one beaker, two mashrabas, two jugs, 17 bottles, 15 pitchers, seven ewers, six flasks, 13 rosewater sprinklers, one basin, two earthenware jugs, one nargile (waterpipe), two sugar bowls, one breakfast set, one chalice, two icons, one crucifix on a pedestal, one lemon squeezer, two boxes, two inkwells, two vases, one suspended oil lamp, 11 hanging ornaments, one globe, 11 figurines, one central ceiling boss, 15 tiles, one tile panel in the form of a map and three framed tile panels mounted on small tables.

Among the Kütahya pieces, the most refined and of the highest quality are those made during the 18<sup>th</sup> century. The fact that 180 of the 277 works in the collection are from the early 18<sup>th</sup> centuries is an indication of the richness of the collection. The remaining 97 pieces are from the 19<sup>th</sup> and 20<sup>th</sup> century. The entire collection is listed sequentially, with two separate sections devoted to the 18<sup>th</sup> century and the 19<sup>th</sup> and 20<sup>th</sup> centuries. Within each chronological group, there are subcategories, based on the function, form and kinds of motifs used for embellishment.

The motifs comprising the embellishment of the 18<sup>th</sup>-century tiles and ceramics that make up the first group of the catalog are stylized vegetal motifs, motifs pertaining to Christianity, as well as human and animal figures. 18<sup>th</sup>-century ceramics are made of white or cream clay, covered with white slip and have transparent glaze. While the motifs used on works done using the underglaze technique are generally green, turquoise, yellow, cobalt blue and brownish red, as of the middle of the 18<sup>th</sup> century manganese purple began to be used, along with black to delineate contours. Brushes were predominantly used in making designs and in coloring in the motifs used in ceramics of this century, and the quality of the brushwork is noteworthy. Bowls, vases,



ladles, coffee pots, cups, rosewater sprinklers, bottles and inkwells from the first half of the 18<sup>th</sup> century are central to the first group presented in the catalog (1-47). Variety in decorative styles characterizes the great number of Kütahya-made bowls and cups that still exist today. These works, which are marked by symmetry and an emphasis on style, are heavily influenced by Chinese and Iranian ceramics. It is significant that the ornamentation on one bowl in the collection bears a liking to the *famille rose* group of Chinese porcelains (2). In addition to pieces embellished with tiny flowers and leaves, medallions in the shape of leaves with serrated edges, fish-scale and hourglass motifs (1-21), there are bowls and cups whose exteriors are decorated with round medallions and triangles whose interiors are covered in underglaze-incised crosshatching (22-32). Some cups in the collection have the same designs on them as the plates (5-6, 18). The rosewater sprinklers in the collection are all more or less the same in shape and dimensions. Because they are easily breakable, the long thin necks on most of them have been covered with silver (34-44). The decoration and shapes seen in Kütahya ceramics are reminiscent of the metallic works of the period, particularly the gold-plated copper. The round or serrated leaf forms of the medallions are the same motifs seen in the decoration of 18<sup>th</sup>-century Ottoman gold-plated copper pieces. A ladle, bowl and jug in the collection, embellished with a slight relief and etching, successfully reproduce both the form and the style of decoration used on contemporary metallic receptacles (12-13, 33). This can also be seen on such works in the collection as coffee pots, bottles and rosewater sprinklers (3, 15, 34, 47).

One of the most important features of the Ottoman form of administration was its great tolerance for the religious, linguistic and cultural differences among the peoples living in its territory. Because of this tolerance, both Muslim and Christian masters were able to work side by side in Kütahya in producing tiles and ceramics.

18 Even today, it can clearly be seen, that their work

served to meet the needs of their respective communities. The items produced in the Ottoman Empire for the Christian community were decorated with motifs of crosses, angels, cherubim, figures of saints, and scenes from the Old and New Testament. Some of them contained inscriptions in either Armenian or Greek. There is an 18<sup>th</sup>-century chalice, a liturgical object used in churches, in the Kırac Collection (48). Made in three sections and elegantly shaped, it is remarkable for the simplicity of its embellishment – an array of cobalt blue floral bouquets. At the same time, it shows the influence of the Far East in its motifs. Also in the collection are two holy oil bottles (49-50), a plate (51), a jug (52) and five egg-shaped hanging ornaments (53-57) decorated with the cherubim and cross motifs common to Christianity. The hanging ornaments were used in churches and mosques and would either be suspended singly or on the same chain as the oil lamps. Those used in churches mostly bore motifs of six-winged seraphim, the highest level of angels according to Christian belief.

It is known that within the borders of the Ottoman Empire the walls of mausoleums and churches would contain custom-made tiles ordered from Kütahya. There are six tiles in the Kırac Collection that were made in the first half of the 18<sup>th</sup> century. On one of them, there is a figure of a cherub with only its head and wings (60). Another tile resembling this one, which is similar to those used to decorate a chapel in the St. James Cathedral in Jerusalem, is on display at the Sadberk Hanım Museum. Two of the tiles in the collection are decorated in almost the same way, with rosettes and winged motifs thought to be stylized cherubim done in cobalt blue (62). Still another two tiles have similar embellishments. A similar one is in the Benaki Museum in Athens. On the basis of its inscription, it has been determined that it was made in the first quarter of the 18<sup>th</sup> century (63). Tiles similar to these have been used as decoration on the walls of both mosques and churches. The wall tiles of the Krikor Lusavoriç Church in Topkapı and the Grand Mosque in Kayseri are examples



of this. Another tile in the collection is an inscription (61). Most likely used as an inscription in a mosque, this tile contains a four-line inscription and is decorated with tulips and dagger-like leaves.

Another group of 18<sup>th</sup>-century items, which consists of a platter, a lemon squeezer, a spice box, a bowl, a bottle, a plate and cups, is decorated with stylized flowers, leaves and branches done in cobalt blue and outlined in black (64-74). The covered platter is in the form of the metallic platters of that period. It is in the style seen on the tiles in the mihrab of the Alo Paşa Mosque (1797). One curious item in the collection is the lemon squeezer, of which very few examples have survived intact. It is interesting in that the lemon juice does not flow from the holes at the bottom until the lemon juice has completely filled the cavity inside it. This is ensured by a canal hidden inside an indentation in the middle. Cobalt blue applied with freehand brush strokes is used on the cups and plate in this group. The ewers and pitchers in the group are decorated with motifs colored in cobalt blue as well as in yellow, green and turquoise. The motifs on the ewers and pitchers in this group, which consist of slightly raised cypress tress or round medallions with crosshatched interiors, flowers and foliage, all made with free brush strokes, have been done in yellow, green and turquoise as well (75-85). In some of the ewers, the space between the spout and neck has been filled with a plaque executed in openwork design.

Still another group in the collection consists of human and animal figures, which from their style of embellishment have been determined to originate in the middle to the second half of the 18<sup>th</sup> century. One example of this can be found on a bottle upon which are the figures of two women with high headdresses wearing baggy trousers, caftan and loose robes and holding hands (86). It is interesting that this sort of figure commonly used on plates would be found upon a bottle, which requires a greater degree of attention to detail. 32 plates containing figures of women make up a rich group within the collection (87-118). Women

are depicted flanked by sprays of flowers, sometimes the same, sometimes different, in caftans, loose robes, striped shalwar, with a loosely tied sash or belt, and wearing a high headdress. From what the women wear, some sense of the cut and design of traditional clothing can be gathered. The shalwar and short jackets with slit sleeves [*cepken*] seen worn by the women on four of the plates provide a documentary account of the kind of clothing that used to be worn in the Kütahya area. Because of the nature of the embroidery on the clothing, it is said to





resemble the regional Kütahya costume motifs known as “*aynalı-pullu*” and “*eğrimli*” (97-100). All the women wear high headdresses; their hair is sometimes tied, sometimes loose, but embellished with a flower, and generally they hold another flower in their hands. The variation in brushstrokes indicates that different artists

tion as well. The first flask contains figures of women in traditional attire, and on its front side, the woman can be seen smoking tobacco (127). On both sides of the second flask, too, there are figures of women in traditional attire (128). On the third flask is the figure of a woman on one side and that of a stork on the reverse



portrayed the women; in one figure, the nose and mouth have been omitted (101). A lack of attention to workmanship leads one to believe that they were mass produced to meet a heavy demand. Three of the plates portray the women smoking tobacco in long pipes (112-114). Some plates of this type also portray male figures. One of them portrays a vendor of liver, providing us with a vision of the street vendors of the period (121). A sugar bowl in the collection displays a composition portraying male, female, bird and horse figures (119). Another item portraying male figures is a pitcher with two men embracing in a friendly manner, one wearing a turban and the other the headdress of a priest (120). Four flasks with round flat bodies and short necks and decorated with figures are part of the collec-

(129). On the fourth, there is a figure of a man on one side and that of a bird on the other (131). There are also plates embellished with various birds and roosters (130, 132-136). The birds are shown with prey in their beaks or standing facing one another.

The second sub-category within the collection consists of items in which the vegetal motifs that flank the human figures on the plates are used as a decorative element on their own, appearing on flasks, bowls, bottles, ewers, rosewater sprinklers, boxes and plates (137-169). These 18<sup>th</sup>-century items are decorated with floral rosettes, branches containing flowers, and curling leaves, as well as serrated leaves and fish scale motifs. The two sides of two of the flasks in this group contain animated motifs achieved by molding the surface. One of them



has a hole in its middle while the other has the motif of a ewer on both sides (137-138). The pear-shaped ewers with long necks and spouts belonging to this group are particularly interesting because of the openwork embellishment between the spout and neck (141-142). Plates with broad, everted edges are decorated with rosettes



and floral branches with large serrated-edged leaves set within a ring in the center of the plate (144-155, 159-161). The edges of some of the plates have been adorned with cartouches containing a flower stem and between the cartouches is either a solid color or all over fish scale motif (156-158). Towards the end of the 18<sup>th</sup> century, a marked decline in both the quality of the paste and the decoration occurred in ceramics and tiles produced in Kütahya. The mugs in the collection with unglazed bases and barrel-like bodies embellished with raised dots belong to this period (170-180).

The 97-piece group consisting of works from the 19<sup>th</sup> and 20<sup>th</sup> century forms the second main group of the collection. Within this group are icons, crosses, plates, bowls, tankards, sugar bowls, appetizer plates,

bottles, pitchers, ewers, vases, oil lamps, hanging ornaments, figurines and tiles, all of which have different functions (181-277). It is apparent that liturgical items for use within the Christian community continued to be made in the 19<sup>th</sup> century. Examples of these are an icon having the theme "*Deisis*," which contains the figure of Mother Mary and the Christ Child, and a crucifix on a pedestal (181-183). A similar icon bearing the former is on display at the Sadberk Hanım Museum. The extraordinary crucifix on a pedestal was most likely made for use in a church. Tiles came to be used in nearly all areas of daily life. The tile tops of three small tables in the collection are decorated with floral motifs consisting of palmette, *rumî*, *hataî*, tulip, hyacinth and carnations (184-186), and the two tiles thought to have



been designed as central ceiling boss decorations (187-188) are illustrations of the fact that artisans produced items for use in a variety of areas. In the 19<sup>th</sup> century, ceramic objects came to be made using the same forms and decorations used in metallic ones. A jar with a lid decorated with rumî-style curling branches in diagonal stripes is an example of this (189). There was a revival in production in Kütahya in the last quarter of the 19<sup>th</sup> century. Turquoise, green, yellow, cobalt blue, red and manganese purple were used in underglaze decoration during this period but the green and turquoise tended to run during firing. Although the colors used were bright, the quality of the products was low. There was no particular set style to the decoration of the ceramics. At the same time, however, it was influenced to a great extent by the motifs used on Iznik products. For example, it is possible to see embellishments composed of rumî, palmettes, hatâyî and carnations, tulips, roses, spring branches and leaves pushing up from a single tuft or root and covering the entire surface of ceramic pieces. The collection contains a number of plates, vases, beakers and bottles decorated in this way (190-210). On one of the plates is an Armenian inscription, "Long Live the Constitutional Regime, liberty, fraternity and equality," dated 10 June 1908 (207). Moreover, there are examples of pieces with geometric compositions (240-244). On some of them can be seen the cobalt blue stamp bearing the signature of Hafız Mehmed Emin Kütahya, the best known master of this period, who signed his works with "Amel Mehmed Emin, student of Mehmed Hilmi Kütahya ..." (197, 209-212). The bottom of another plate is signed and stamped "Product of the Kütahya Azim Tile Factory," which is yet another example of the kinds of plates found in the collection (265). Some of the works in the collection have inscriptions in Arabic letters situated between the decorations. On one of them is "Kıtmır" and the names of the Seven Sleepers, "Yemliha, Mekselina, Meslina, Mernus, Debernuş, Saznuş and Kefeşteyenuş" (244). There is also a plate that contains

the monogram of Sultan Mehmed Reşad and the expression, "Long Live the Sultan," in the center (246). On some pitchers and plates there are blessings, which vary according to the function of the item. For instance, on one glass there is a pear-shaped medallion in the middle of which are the expressions, *Adiyetbâd/Afiyet Olsun* (*Bon appetit*) and *Buyrun* (a respectful offer of food or drink) (196). Other objects, including pitchers, plates and bottles, contain various expressions pertaining to offers of food or drink (198, 226, 212, 239, 230, 240). Slightly different is the inscription on an oil lamp, which reads, "Oh beloved, behold the state I am in!" (251).

There are five, each completely distinct, late-19<sup>th</sup>-century to early-20<sup>th</sup>-century hanging ornaments in the collection. One is embellished with the felt headdresses of the *Mevlevî* (252). There is another hanging ornament bearing a resemblance to it on display at the Kütahya Tile Museum. Still another one, made in the 19<sup>th</sup> century, is in the form of a globe and is inscribed with a dedication. This rather striking object is important from the point of view of demonstrating just how creative and outward looking were the Kütahya masters (254). A third hanging ornament in the group is illustrative of the harmonious application of the colors and motifs found in Iznik wall tiles (255). The influence of Iznik tiles can clearly be seen on the tiles produced during this period. The wall tiles of the mescit of the Government Residence (1907) have the same design (256). This design was copied from 16<sup>th</sup>-century Iznik tiles found on the Mausoleum of Şehzade Mustafa (1555) in Bursa. The collection also includes a border tile that was made using colored glaze technique and has the same design as wall tiles found in the mescit of the Government Residence (1907) in Kütahya (259). There are also tiles in the collection on which the expressions, "*Besmele*" and "*Maşallah*" are written in decorative Arabic script (260, 263, 264). In the center of a medallion on another tile are the expressions, "*Maşallah*" and "*Ya Hû*", framed by draped curtains (261). A tile dated 1333-5 H /1914-6 AD, upon which is written "*Maşallah*" in a



similar style of script can be seen on the triangular pediment over the Ahievren Fountain in Kütahya. Still another tile in the collection has on it in *sülüs*-style letters a part of the 88<sup>th</sup> verse of the *Hûd* sura of the Koran and is dated 1321 H/1903 AD (262).

One of the important works found in the Kırâç Collection is a 1929 map of Turkey which has a dedication written in Ottoman Turkish, "A Memento for the Exalted Ghazi" (266). Rather large in dimension, it is a successful example of a piece made during the Republican Era.

In addition to the wall tiles and the vessels designed for everyday use produced in the Kütahya workshops, figurines were also made. Among those made both before and after the founding of the Republic are not only ones of human and animal figures, but also those that depict such ordinary subjects as fishermen, woodcutters and traveling salesmen. There are a 11 figurines in the Kırâç Collection. The oldest Kütahyan tile master of pre-Republican days known for his figurines is a Greek by the name of "Deli Mina." One of the masters of ceramic figurines between 1920 and 1930 was someone known as "Sarhoş Ahmet." One of the works that can be found in the Kırâç Collection is his "Zeybek" figurine (267). Another master of figurines consisting of human and animal forms is Abdurrahman Özer (1924-1985), who made them in all shapes and sizes. The molds of the figurines he made were bought by another workshop and reproduced. One of his figurines depicts a scene from the War of Independence in which a village woman is carrying a shell on her shoulder and a soldier is standing next to her. On its base is an inscription in Arabic letters that reads, "Abdurrahman Usta" (268). The other figurines in the collection are all 20<sup>th</sup>-century creations. They portray a woman carrying a jug, a woman in regional attire, a *zeybek*, a dervish, a woman sitting on a hill, a woman accompanied by a dog, and a dog by itself (269-277).

Because Kütahya made it a point to produce items that met the people's everyday needs, it has been able to continue making tiles and ceramics. There are many work-

shops that are trying to maintain the art form. Many workshops today make ceramics having an everyday function and designed with the tourist in mind. These include, for example, plates, pitchers, bottles and vases. In one of them, the Ottoman Tiles Workshop founded in 1973 by Sıtkı Olçar, in addition to these kinds of ceramics, figurines made from more traditional tile clay are being made. Sıtkı Olçar is taking the motifs that appear on Islamic, Seljuk, Iznik, Kütahya and Çanakkale ceramics and adding his own personal touch, transforming them into objects with a more modern flair. Since 1990 he has continued the Seljuk tradition of using matte turquoise and yellow glazed tiles and has started to apply luster, *ebru* and mosaic techniques to them. Sıtkı Olçar has made such original figurines as doves, birds, cats and houses, and has exhibited them, as well as other works he has done, both at home and abroad.



It cannot be denied that the Kırâç Collection, in which the development of the art of Kütahya tiles and ceramics from the 18<sup>th</sup> century to the first half of the 20<sup>th</sup> century can be followed, is one of the richest and most significant of its kind. The works making up this carefully assembled collection once again demonstrate the range and elegance of which the Kütahyan masters were capable.



C A T A L O G U E

1

*Bowl*

First half of the 18th century

h: 11.3 cm; d: 18.7 cm

inv. no. 460

Plain rim, round body, ring foot. White paste, white slip, transparent glaze. The underglaze decoration is in cobalt blue, yellow, green and brownish red with black contours. The decoration on the exterior of the body consists of seven rows of rosette blossoms on four inverted half-drop-shaped sections on a blue ground, alternating with white medallions containing a central serrated leaf motif filled with flowers and surrounded by tiny branches with needle-like leaves and rosette blossoms. Around the rim is a border consisting of cartouches containing leaf motifs alternating with dotted cross-hatching. On the interior of the base two parallel rings of blue form a medallion in whose center is a black stylized flower.

Boisgirard 2000, p. 27, no. 15



2

*Bowl*

First half of the 18th century

h: 11.3 cm; d: 19.4 cm

inv. no. 229

Plain rim, round body, ring foot. White paste, white slip, transparent glaze. The underglaze decoration is in green, grey-blue, yellow and brownish red with black outlines. The decoration on the exterior of the body consists of five leaf-shaped medallions with serrated edges; on the lower edge are single branches of flowers, while the rim is decorated with a border of cartouches of zigzags and flowers, with stylized tulip-blossoms hanging downward from the border. The decoration on this bowl was influenced by the Chinese porcelain *famille rose* style.

Sotheby's, p. 71-72, no. 385

Akalin-Bilgi 1997, p. 26, no. 1

Soustiel, p. 120, no. 67



26

Kütahya Tiles  
and Ceramics



*Coffee Jug*First half of 18<sup>th</sup> century

h: 16 cm; d: 8.9 cm

inv. no. 398

Plain rim, short neck with ring molding, pear-shaped body, hinged and domed lid with a mace-shaped knob, pouring spout and a single strap handle. White paste, white slip, transparent glaze. The underglaze decoration is in yellow, brownish red, green and blue with black outlines. The body is decorated with four medallions in the shape of serrated leaves that have small flowers above them; they are separated by floral sprays. The interior of the medallions are filled with small flower motifs on alternating yellow and brownish red ground. The neck, rim and the edge of the lid where it meets the rim are decorated with bands of dots and triangles, the spout is adorned with curving branches and flowers and the handle is embellished with leaf motifs. There is a black leaf motif on the base.

Bedoukian-Hazarian 1982, p. 11

Christie's 1999, p. 183, no. 394

Soustiel 2000, p. 135, no. 87



4

*Ewer*First half of the 18<sup>th</sup> century

h: 12.5 cm; d: 7.9 cm

inv. no. 147

Plain rim, long neck, spherical body, ring base, with spout and handle. White paste, white slip, transparent glaze. The underglaze decoration is in yellow, green, cobalt blue and brownish red with black outlines. At the center of either side of the body is a medallion in the shape of a serrated leaf containing a stem of leaves and flowers; the medallions are surrounded by small flower motifs. The neck is decorated on either side with a spray of three tulips and the handle with scattered leaves; the areas below the spout and the handle are adorned with flowers with stamen-like extrusions ending in dots. The piece has been restored.



28

Kütahya Tiles  
and Ceramics

5

*Cup and saucer*First half of the 18<sup>th</sup> century

Cup h: 5 cm; d: 9.2 cm

Saucer h: 2.6 cm; d: 10.9 cm

inv. no. 292

The cup has an everted plain rim, round body and ring base. The saucer has an everted plain rim, shallow body and ring base. Cream-colored paste, white slip, transparent glaze. The underglaze decorations are green, yellow, cobalt blue and brownish red with black contours. The exterior of the cup is decorated with four serrated pointed medallions and sprays of flowers; the exterior of the rim is decorated with a border of undulating branches with leaves, alternating with half-star shaped flowers; the band on the interior consists of undulating dots between double row of offset semi-circles. Inside the cup, two concentric rings surround a large dahlia. The decoration of the cup is repeated on the saucer.

Tajan 1995 b, no. 313

Akalm-Bilgi 1997, p. 28, no. 3

Soustiel 2000, p. 123, no. 71





*Cup and saucer*First half of the 18<sup>th</sup> century

Cup h: 4.9 cm; d: 9.2 cm

Saucer h: 2.2 cm; d: 10.3 cm

inv. no. 291

The cup has an everted plain rim, round body and ring base. The saucer has an everted plain rim, shallow body and ring base. Cream-colored paste, white slip, transparent glaze. The underglaze decorations are green, yellow, cobalt blue and brownish red with black outlines. The cup is decorated with four medallions with serrated edges, separated by sprays of flowers; the border of the interior of the rim consists of an undulating line decorated with dots and leaves. The interior of the cup is decorated with a single flower stem surrounded by dots at the center of two concentric circles. The decoration of the cup is repeated on the saucer.

Akalin-Bilgi 1997, p. 30, no. 4

Soustiel 2000, p. 123, no. 70

5



6



7

*Cup*First half of the 18<sup>th</sup> century

h. 4.2 cm; d. 6.7 cm

inv. no. 333

Excurved plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue and brownish red with black outlines. The lower part of the body is decorated with adjacent pointed cartouches which radiate from the base. Each cartouche contains a yellow circular dot below a circle surrounded by red dots. Immediately above the cartouches at the center of the cup's exterior is a line of adjacent triangular fan motifs, alternating yellow and blue in color. The exterior rim is decorated with a border of alternating triangles and circles embellished with dots. The border of the interior rim consists of undulating leafy band; the center of the cup displays small flowers within a single ring.

Sotheby's 1996 a, p. 68-69, no. 122

Akalin-Bilgi 1997, p. 30, no. 5



8

*Saucer*First half of the 18<sup>th</sup> century

h: 2.5 cm; d; 12 cm.

inv. no. 279

Excurved simple rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, blue and brownish red with black outlines. The interior of the saucer is decorated with four leaf-shaped medallions with serrated edges that contain flower motifs, and these are separated by stems of flowers and elongated leaves. waround the rim is a hatched and floral cartouche border; the center contains a flower stem within a double blue ring.

Akalin-Bilgi 1997, p. 31, no. 6





9

*Saucer*First half of the 18<sup>th</sup> century

h: 3.5 cm; d: 11.6 cm

inv. no. 245

Excurved simple rim, deeply recessed center, flat base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, yellow and brownish red with black outlines. The border on the rim consists of small leaves along a continuous undulating line; the interior edge contains four serrated leaf medallions separated by sprays of flowers. The plain recessed center is surrounded by a blue band.

Akalin-Bilgi 1997, p. 31, no. 7



10

*Saucer*First half of the 18<sup>th</sup> century

h: 3.4 cm; d: 11.1 cm

inv. no. 284

Excurved simple rim, deeply recessed center, flat base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and brownish red with black outlines. The center recess and the rim are outlined with a single blue line as border. The saucer is decorated with three bands of flowers alternating with three needle-leafed branches.

Bonhams 1995, p. 66, no. 631

Akalin-Bilgi 1997, p. 34, no. 11

Soustiel 2000, p. 125, no. 74



31

Catalogue:  
18<sup>th</sup> century



*Vase*

First half of the 18<sup>th</sup> century

h: 13.9 cm; d: 12 cm

inv. no. 456

Plain rim, short neck, bulbous spherical body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, yellow, green and brownish red with black outlines. The rim is decorated with two bands of stylized plant motifs, and the body with four vertical floral sprays, each spray springing from a single stem. The center of the base is marked with a motif in black resembling an arrow.

Pescheteau-Badin, Godeau, Leroy  
2000, p. 27, no. 27





*Mug*First half of 18<sup>th</sup> century

h: 9.7 cm; d: 11.8 cm

inv. no. 244

Plain rim, short neck, spherical body, ring base, broken missing single handle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow and brownish red with black contours. The body is decorated with two rows of interlocking incised medallions; the lower row of medallions is ornamented with rosettes enclosed by leaf shapes, while the upper row of medallions is decorated with alternating yellow and blue leaves, separated by tiny three-dotted flowers. A narrow blue band encircles the rim. The center of the base contains a trefoil flower motif in cobalt blue.

Akalin-Bilgi 1997, p. 28, no. 2

Soustiel 2000, p. 122, no. 69



*Bowl*

First half of the 18<sup>th</sup> century

h: 6 cm; d: 13.1 cm

inv. no. 444

Plain rim, rounded body, plain base; the shape is based on the metal bowls of the period, and was formed in a mold to give the honeycomb appearance. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green and red with black outlines. The medallion at the center consists of a spreading eight-pointed star; between the points of the star and rising up the side of the bowl are honeycomb shapes which contain alternating motifs of three-blossom sprays and serrated leaves. The interior of the star is decorated with stylized leaf and tulip motifs. On the exterior of the bowl, the upper row of medallions has a raised yellow stud surrounded by leaves; in the lower row, the medallions are ornamented with tulip motifs, and the arms of the star in the center display tiny flower motifs. The rim is encircled by a thin band of yellow.

Boisgirard 2003, p. 100, no. 265





14

*Bottle*First half of the 18<sup>th</sup> century

h: 19.3 cm; d: 10 cm

inv. no. 441

Plain rim, short neck, shoulder which narrows in three distinct stages, cylindrical body which narrows slightly downwards, plain base. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow and brownish red, with black outlines. The body is separated into vertical bands, each of which is decorated with different flower motifs in an alternating fashion. These bands are separated one from the other by narrow bands of zigzag motifs. The shoulder is separated into horizontal bands which contain plant motifs; the edge of the neck is decorated with diamond motifs, while the neck is ornamented with narrow vertical stripes.

Bonhams 2001, p. 172, no. 455



15

*Bottle*First half of the 18<sup>th</sup> century

h: 15.6 cm; d: 8.5 cm

inv. no. 445

Plain rim, short neck, rounded shoulder, long cylindrical body and plain base.

White paste, white slip, transparent glaze. Underglaze decoration in yellow, green and red with black outlines. The body is separated into vertical convex sections. The centers of the sections are decorated in stripes of four vertically placed serrated leaves alternating with flower motifs on twisting boughs. The sections are separated from one another by narrow lines of coping. The piece has been restored.

Boisgirard 2003, p. 100, no. 260



35

Catalogue:  
18<sup>th</sup> century

*Covered bowl*

First half of the 18<sup>th</sup> century

Bowl h: 11.2 cm; d: 18.5 cm

Cover: h: 10.5 cm; d: 8.8 cm – check dimensions dogru olamaz!

inv. no. 448

Plain rim, round body, ring base, fitted domed cover. White paste, white slip, transparent glaze. Underglaze decoration in brownish red, yellow, green and cobalt blue with black outlines. Two narrow blue bands encircle the base. The body is decorated with four stylized hour-glass shapes whose interiors are filled with flower and leaf motifs, alternating with sun motifs whose points are ornamented with flower and leaf motifs. The rim is decorated with a border of floral and leaf motifs. The same decorative composition is used on both bowl and lid. The base of the bowl and the interior of the lid display a black leaf motif.

Bonhams 2001, p. 161, no. 425





17

*Bowl*First half of the 18<sup>th</sup> century

h: 11.2 cm; d: 18.5 cm

inv. no. 230

Plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow and brownish red with black outlines. The body is decorated in two rows of nine leaf-shaped medallions whose interior is filled with scale-and-dot design. The points of the medallions are connected to an arched frieze decorated in similar scale-and-dot design. The rim is encircled with a border of scale-and-dot and flower motifs. There is a single small flower in the center.

Sotheby's 1991, p. 71-72, no. 384

Akalm-Bilgi 1997, p. 33, no. 10

Soustiel 2000, p. 121, no. 68

18

*Cup and saucer*First half of the 18<sup>th</sup> century

Cup h: 8.3 cm; d: 6.8 cm

Saucer h: 3.5 cm; d: 11.5 cm

inv. no. 293

The cup has a plain everted rim, a long, narrow, bell-shaped body, and a ring base. The saucer has an everted plain rim, a deeply recessed center and a plain base. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and brownish red with black outlines. The decoration on the cup consists of five stylized hourglass shapes filled with scale-and-dot motif, alternating with serrated pointed leaves. The exterior of the rim is decorated with leaves on an undulating, and the interior with a single blue line; at the center is a single spray within a cartouche. The saucer is ornamented in the same fashion as the cup.

Akalm-Bilgi 1997, p. 33, no. 8

Soustiel 2000, p. 125, no. 72



37

Catalogue:  
18<sup>th</sup> century

19

*Cup*First half of the 18<sup>th</sup> century

h: 7.1 cm; d: 7.3 cm

inv. no. 151a

Everted plain rim, long narrow bell-shaped body, ring base. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and brownish red with black outlines. The exterior is decorated with six stylized hourglass shapes filled with scale-and-dot pattern, alternating with serrated pointed leaves.

20

*Saucer*First half of the 18<sup>th</sup> century

h: 3.5 cm; d: 11.8 cm

inv. no. 283

Everted plain rim, deeply recessed center, plain base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and brownish red with black outlines. The recessed center and the rim are encircled by a single cobalt blue line. The interior edge is decorated with five stylized hourglass shapes filled with scale-and-dot pattern, alternating with serrated-edged pointed leaves. The base is broken and pieces are missing.

Akalin-Bilgi 1997, p. 33, no. 9

Soustiel, p. 125, no. 73



21

*Saucer*First half of the 18<sup>th</sup> century

h: 2.3 cm; d: 11.2 cm

inv. no. 151b

Everted plain rim, shallow body, ring base. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and brownish red with black contours. The center and the rim are encircled with a border of a single cobalt blue line. The interior is decorated with four radiating stylized hour-glass shapes, alternating with serrated-edged pointed leaves. There are two concentric circles on the base.





*Bowl*

First half of the 18<sup>th</sup> century

h: 7.9 cm; d: 13.7 cm

inv. no. 231

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow and brownish red with black outlines. The body is decorated with four round medallions whose interior is incised underglaze with cross-hatching. There is a needle-leaved branch at the center of each medallion, and the intervening spaces are completely filled with flowers and leaves on stems and red dots; the exterior of the rim has a border of overlapping horizontal "S" shapes between two blue lines; the interior rim border is filled with small leaves and red dots along an undulating stem. The center contains a single floral spray inside two concentric circles, and there is a mark on the base.

Akalın-Bilgi 1997, p. 34, no. 12

Soustiel 2000, p. 119, no. 66



*Bowl*

First half of the 18<sup>th</sup> century

h: 7.9 cm; d: 12.6 cm

inv. no. 232

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow and brownish red with black outlines. The body is decorated with four adjacent round medallions whose interiors are incised underglaze with crosshatching; the center of each medallion is decorated with a vertical branch with needle-like leaves. In the triangular spaces above and below the medallions are small leaves and dots; the interior and exterior rims have borders with leaves, and the center contains a single floral spray surrounded by two concentric circles.

Akalın-Bilgi 1997, p. 37, no. 13

Soustiel, p. 116, no. 64





*Bowl*

First half of the 18<sup>th</sup> century

h: 6.9 cm; d: 12.2 cm

inv. no. 457

Everted plain rim, round body, ring base. White paste, white slip, ring base. Underglaze decoration in cobalt blue, turquoise, brownish red and yellow with black contours. The exterior of the body is decorated with four round medallions whose interiors are incised with crosshatching; the center of each medallion is decorated with needle-leaved branches. The spaces between the medallions are filled with large flowers and small leaves, the exterior rim with a zigzag and fish-scale border, and the interior rim with a border of curving branches and leaves. There is a star-shaped stamp under the bowl. Some running of colors can be observed.



25

*Bowl*First half of the 18<sup>th</sup> century

h: 7 cm; d: 12.2 cm

inv. no. 233

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow and brownish red with black outlines. The exterior of the body is decorated with five round medallions whose interiors are incised with crosshatching; the center of each medallion contains a triangular cartouche with needle-like leaves. The triangular spaces between the medallions are ornamented with stylized tulips and dots. The borders on both the inside and outside of the rim consist of alternating inverted half-circles separated by a wavy line of dots. There is a single floral spray at the center surrounded by two concentric circles.

Akahn-Bilgi 1997, p. 37, no. 14

Soustiel 2000, p. 117, no. 65



26

*Bowl*First half of the 18<sup>th</sup> century

h: 7 cm; d: 12.4 cm

inv. no. 335

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow and brownish red with black outlines. The exterior of the body is decorated with five round medallions whose interiors are incised under the glaze with crosshatching. There are needle-leaved stems in the center of each medallion; in the triangular spaces between the medallions at the lower part of the body are single inverted lotus blossoms, and in the upper triangular spaces are tulips surrounded by dots; the border on the exterior of the rim consists of leaves connected by an undulating branch. The border on the interior of the rim consists of undulating small-leaved branches connecting dahlia blossoms. At the center of the bowl is a dahlia surrounded by a double ring. The piece has been restored.

Bonhams 1996, p. 30-31, no. 322

Akahn-Bilgi 1997, p. 38, no. 15





*Cup*

First half of the 18<sup>th</sup> century

h: 4.5 cm; d: 7.9 cm

inv. no. 152

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and brownish red with black outlines. The exterior of the body is decorated with four round medallions incised with crosshatching under the glaze. The centers of the medallions and the triangular spaces between them are filled with small flowers, leafy branches and red dots. On the exterior of the rim between two blue lines is a band of leaves connected to one another with red dots; the interior border consists of a band of larger red dots enclosed by two blue lines. At the center of the interior of the cup is a round medallion ornamented with a floral spray.

*Bowl*

First half of the 18<sup>th</sup> century

h: 7.2 cm; d: 12.7 cm

inv. no. 336

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, dark green, pale yellow and brownish red with black outlines. The exterior of the body is decorated with seven triangular cartouches rising from the base, filled with alternating patterns of branches of small leaves and red dots over a ground covered with squares. The remainder of the surface of the exterior is incised underglaze with crosshatching. The borders on both the interior and exterior of the rim consist of bands of leaves connected by dots. The interior of the cup is embellished with a dahlia blossom surrounded by a double ring. The rim has been restored.

Bonhams 1996, p. 30-31, no. 325

Akalın-Bilgi 1997, p. 38, no. 16/336



*Cup*

First half of the 18<sup>th</sup> century

h: 4.9 cm; d: 9.2 cm

inv. no. 265

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow and brownish red with black countours. The decoration on the exterior of the body radiates from the edge of the ring base in the shape of eight sharply pointed leaves whose interiors are filled with dots and floral motifs. The intervening ground between the leaf motifs is covered with underglaze incised crosshatching. Both the interior and exterior of the rim are ornamented with a border of leaves and dots along an undulating branch. The center of the cup contains a rosette within a double ring.

Tajan 1995 a, no. 334

Akaln-Bilgi 1997, p. 39, no. 17

*Cup*

First half of the 18<sup>th</sup> century

h: 4.9 cm; d: 9 cm

inv. no. 266

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow and brownish red with black outlines. The decoration on the exterior of the body radiates from the ring base in the form of eight sharply pointed leaves filled with flowers and dots. The intervening ground between these motifs consists of underglaze incised crosshatching. Both the interior and the exterior of the rim are ornamented with borders of leaves connected to one another by dots. The center of the interior displays a floral spray within a double ring.

Tajan 1995 a, no. 334

Akaln-Bilgi 1997, p. 39, no. 18



44

Kütahya Tiles  
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*Cup*

First half of the 18<sup>th</sup> century

h: 4.9 cm; d: 8.8 cm

inv. no. 267

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow and brownish red with black outlines. The decoration on the exterior of the body radiates from the ring base in the form of eight sharply pointed leaves filled with flowers and dots. The intervening ground between these motifs consists of underglaze incised cross-hatching. The rim is decorated on both interior and exterior with alternating reversed semicircles separated by a wavy border of dots. The center of the cup contains a flower motif enclosed in a double ring. The piece has been restored.

Tajan 1995 a, no. 334

Akaln-Bilgi 1997, p. 41, no. 19

*Cup*

First half of the 18<sup>th</sup> century

h: 4.8 cm; d: 8.8 cm

inv. no. 268

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow and brownish red with black outlines. The decoration on the exterior of the body radiates from the ring base in the form of eight sharply pointed leaves filled with flowers and dots. The intervening ground between these motifs consists of underglaze incised cross-hatching. The rim is decorated on the exterior with alternating reversed semi-circles separated by a wavy border of dots, and the interior has a border of leaves connected by dots. The center of the cup displays a spray of flowers enclosed in a double ring.

Tajan 1995 a, no. 334

Akaln-Bilgi 1997, p. 41, no. 20



*Jug*

First half of the 18<sup>th</sup> century

h: 16.5 cm; d: 11.4 cm

inv. no. 458

Everted plain rim, long neck, pear-shaped body, ring base; the single strap handle is attached at the middle of the neck and near the bottom of the body. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow and brownish red with black outlines. The body is encircled by twelve tulips in bas relief that are connected to one another at the base of the body; the petals are decorated in scale-and-dot motif. The tulips are separated by sun-shaped medallions whose interiors are filled with floral motifs. Above the tulip motifs, around the neck and the rim, are bands of stylized foliage motifs; the strap handle is decorated with a vertical line of leaves. The piece has been restored.





34

*Rosewater Sprinkler (Gülâbdan)*First half of the 18<sup>th</sup> century

h: 19.5 cm; d: 8.6 cm

inv. no. 388

The sprinkler has a pear-shaped body with a rounded molding at the top, a long tapering neck and a ring base. The mouth is finished with tombac [an alloy of copper and zinc]. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue and brownish red with black outlines. The body has convex ribs, and each rib is decorated with a sun motif containing a spray of three blossoms. A twisted band of stylized leaves adorns the neck just above the molding.

Akalin-Bilgi 1997, p. 43, no. 21B

Soustiel 2000, p. 126, no. 75

35

*Rosewater Sprinkler (Gülâbdan)*First half of the 18<sup>th</sup> century

h: 20.6 cm; d: 7.6 cm

inv. no. 387

The sprinkler has a pear-shaped body with a rounded molding at the transition to the tapering neck and a ring base. The neck has been cut down and completed with silver. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue and brownish red with black outlines. The body is adorned with three underglaze incised crosshatched medallions whose centers contain floral motifs. The areas between the medallions are filled with flowered curving branches and leaves. The molding is decorated with a band of zigzags and dots, and there is a thin turquoise band at the point where the molding joins the neck. The silver work on the upper part of the neck is typical of 19<sup>th</sup> century Ottoman hand-carved silver work, decorated with spiraling flowered stems, and the screwtop is in the shape of a seed pod.

Akalin-Bilgi 1997, p. 42, no. 21A

Soustiel 2000, p. 129, no. 78



← 34 35 →

36

*Rosewater Sprinkler (Gülabdan)*First half of the 18<sup>th</sup> century

h: 18.5 cm; d: 9 cm

inv. no. 389

The sprinkler has a pear-shaped body connected by a rounded molding to the long tapering neck and a ring base. The upper half of the neck has been replaced by a silver neck and ball-shaped sprinkler. White paste, white slip, transparent glaze. Underglaze decoration in yellow, cobalt blue and brownish red with black outlines. The body is completely covered in stylized stemmed flowers resembling tulips and carnations, while the neck is encircled with a band of vertical stripes.

Akalin-Bilgi 1997, p. 44, no. 21C

Soustiel 2000, p. 128, no. 77



37

*Rosewater Sprinkler (Gülabdan)*First half of the 18<sup>th</sup> century

h: 13.8 cm; d: 6.9 cm

inv. no. 240

The sprinkler has a pear-shaped body connected by a rounded molding to the long tapering neck and a ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and brownish red with black outlines. The body has been divided into eight vertical sections alternating yellow and white in background color; the sections are decorated alternately with scale-and-dot filled stylized tulips and needle-leaved branches.

Akalin-Bilgi 1997, p. 46, no. 21D

Soustiel 2000, p. 127, no. 76





*Rosewater Sprinkler (Gülabdan)*First half of the 18<sup>th</sup> century

h: 16.8 cm; d: 8.4 cm

inv. no. 239

The sprinkler has a pear-shaped body connected by a rounded molding to the long tapering neck and a ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and sienna red with black outlines. The body is divided into eight vertical sections which are decorated with wavy bands and stylized single tulips alternating with branches of flowers suspended from the molding downwards.

Akalin-Bilgi 1997, p. 46, no. 21E

Soustiel 2000, p. 130, no. 80

*Rosewater Sprinkler (Gülabdan)*First half of the 18<sup>th</sup> century

h: 20.3 cm; d: 8.2 cm

inv. no. 390

The sprinkler has a pear-shaped body faceted in ten sections and a ring base. The neck is made of brass. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue and brownish red with black outlines. The faceted sections are alternately decorated with stylized single stems of flowers and an overall pattern of flowers.

Akalin-Bilgi 1997, p. 48, no. 21F

Soustiel 2000, p. 129, no. 79



### *Rosewater Sprinkler (Gülâbdan)*

First half of the 18<sup>th</sup> century

h: 20.3 cm; d: 8.2 cm

inv. no. 391

The sprinkler has a pear-shaped body connected by a rounded molding to the long tapering neck and a ring base. The neck is made of silver, White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue is outlined with a darker tone of blue. The decoration on the body has been divided into six vertical sections, which are filled alternately with scale-and-dot motif and sprays of flowers. A frieze of rumî motifs can be seen above the molding.

Akalın-Bilgi 1997, p. 49, no. 22A

Soustiel 2000, p. 130, no. 81





### *Rosewater Sprinkler (Gülâbdan)*

First half of the 18<sup>th</sup> century

h: 17.4 cm; d: 9.2 cm

inv. no. 392

The sprinkler has a pear-shaped body connected by a rounded molding to the neck, and a ring base. White paste, white slip, transparent glaze. Underglaze decoration in pale cobalt blue is outlined with a darker tone of blue. The body is decorated with four round medallions which contain rosettes composed of petals opening in four directions and surrounded by a serrated frieze. The surface between the medallions is covered with an allover pattern of small leaves on stems. The molding is covered with a border in the pattern of a chain, and above this border is a line of upright leaves. The neck has been cut in half and completed with metal. The piece has been restored.

Akalın-Bilgi 1997, p. 51, no. 22B

Soustiel 2000, p. 131, no. 82



### *Rosewater Sprinkler (Gülâbdan)*

First half of the 18<sup>th</sup> century

h: 17.9 cm; d: 8.8 cm

inv. no. 393

The sprinkler has a pear-shaped body connected by a rounded molding to the long tapering neck and a ring base. The rim is made of silver, White paste, white slip, transparent glaze.

Underglaze decoration in cobalt blue is outlined with a darker tone of blue. The decoration on the body consists of four medallions in the shape of serrated leaves filled with floral sprays, and the lower body and molding display borders of chain motif.

Akalın-Bilgi 1997, p. 51, no. 22C

Soustiel 2000, p. 131, no. 83



← 42 43 →



43

*Rosewater Sprinkler (Gülâbdan)*Second half of the 18<sup>th</sup> century

h: 20.5 cm; d: 9 cm

inv. no. 455

The sprinkler has a pear-shaped body connected by molding to the long tapering neck, a ring base and a metal rim. White paste, white slip, transparent glaze. Underglaze decoration is in turquoise and cobalt blue. The decoration of the body is composed of three motifs consisting of rounded petals emanating from a central rosette; the area above the molding where the neck joins the body is decorated with small flower motifs. The piece has been restored.

44

*Rosewater Sprinkler (Gülâbdan)*First half of the 18<sup>th</sup> century

h: 19.5 cm; d: 8.8 cm

inv. no. 461

The sprinkler has a plain rim, long narrow neck, pear-shaped body and a ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue is outlined with a darker tone of blue. The body is decorated with floral sprays, each consisting of three blossoms springing from a single tuft, and the neck is adorned with slightly curved flowering branches.



45

*Ink pot*First half of the 18<sup>th</sup> century

h: 6.5 cm; d: 4.7 cm

inv. no. 179

Inverted plain rim, concave-ribbed body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue outlined in a darker shade. The base is encircled by two narrow blue bands; the center of each rib contains a serrated-edged leaf motif, the shoulder is covered in allover scale-and-dot, and the rim is encircled by a border of blossoms on curving branches. A leaf motif has been drawn on the bottom of the pot.

Soustiel 2000, p. 113, no. 61



54

Kütahya Tiles  
and Ceramics

46

*Ink pot*First half of the 18<sup>th</sup> century

h: 9 cm; d: 10 cm

inv. no. 443

Inverted plain rim, concave-ribbed body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue outlined in a darker shade. The base is encircled by two narrow blue bands, the center of each rib contains a narrow serrated-edged leaf motif, the shoulder is covered in allover scale-and-dot motif. The bottom of the pot contains a motif resembling a star.

Ricqlès 2001, p. 44, no. 148





*Coffee pot*Early 18<sup>th</sup> century

h: 17cm; d: 10 cm

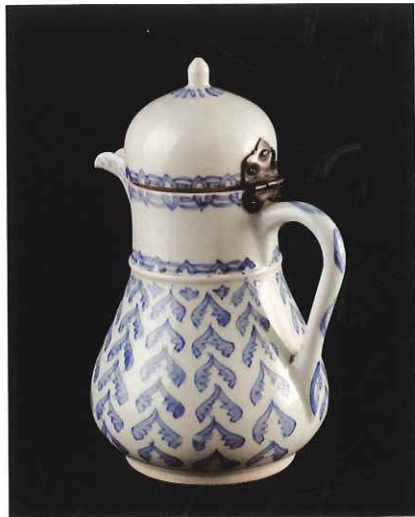
inv. no. 397

Plain rim, short neck with string course molding, pear-shaped body, ring base, hinged domed lid, pouring spout, single strap handle. White paste, white slip, transparent glaze. Underglaze decoration in light blue. The body decoration consists of vertical rows of six double leaves joined at the stem hanging downwards from the neck of the vessel and increasing in size towards the base. The neck, rim, and edge of the lid have narrow chain and link borders. The spout is decorated with a chain of diamond shapes. Small leaf motifs radiate from the knob of the lid. The base of the vessel contains a blue motif resembling the letter "V".

Bedoukian-Hazarian 1982, p. 11

Christie's 1999, p. 186, no. 404

Soustiel 2000, p. 134, no. 86



*Chalice*Early 18<sup>th</sup> century

h: 27.9 cm; mouth d: 15.5 cm;

base d: 14.9 cm

inv. no. 337

Bell-shaped pedestal connected to hemispherical bowl by a cylindrical neck in two parts that are joined by a chamfered cubical band. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue outlined in a darker shade of blue. The exterior of base and pedestal are decorated with four medallions filled with a composite four-petal flower and cross motif whose spaces are filled with scale motif. The skirt of the pedestal and both the interior and exterior of the base and rim of the bowl have a border of triangles connected by arcs. The cylindrical neck is covered with an allover pattern of S-curved branches bearing serrated leaves and flowers and small stems. The hollowed squares on the chamfered band are decorated with rosettes surrounded by four leaves in a cruciform design, and the triangular bevels are filled with scattered tiny leaves. The interior of the bowl has a cross at the center, and between the arms of the cross are round medallions formed by long ribbed leaves; this is surrounded by eight serrated leaves in the shape of cypress trees. The piece has been restored.

Sotheby's 1996 a, p. 70, no. 131

Akalin-Bilgi 1997, p. 52, no. 23

Soustiel 2000, p. 111, no. 59





49

*Bottle*Second half of the 18<sup>th</sup> century

7.2 x 6.8 cm; h: 15.2 cm

inv. no. 440

Plain rim, short neck, long rectangular body, plain base. Cream colored paste, white slip and transparent glaze. Underglaze decoration in cobalt blue, yellow and green. Each of the four sides of the bottle is framed by green and yellow rectangles; two sides are decorated with round hobnails forming one large cross, and the other two sides with two small crosses. The background and shoulder are decorated with cobalt blue stylized foliage. The mouth and neck are not original to the piece, which has been restored.

Bonhams 2001, p. 172, no. 457



50

*Bottle*Second half of the 18<sup>th</sup> century

h: 15.4 cm; w: 12.5 cm

inv. no. 442

Plain rim, short neck, ribbed palmette-shaped body with a rectangular flaring pedestal base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, yellow and manganese purple with black outlines. The two flat sides of the body are decorated with two stylized cherubim motifs in relief. The wings are outlined in scales and filled with leaf motifs and the remaining spaces, like the narrow sides of the body, are filled with stylized leaf and flower motifs. The front of the pedestal is decorated with crosshatching and its sides with leaves. The piece has been restored.

Bonhams 2001, p. 172, no. 456



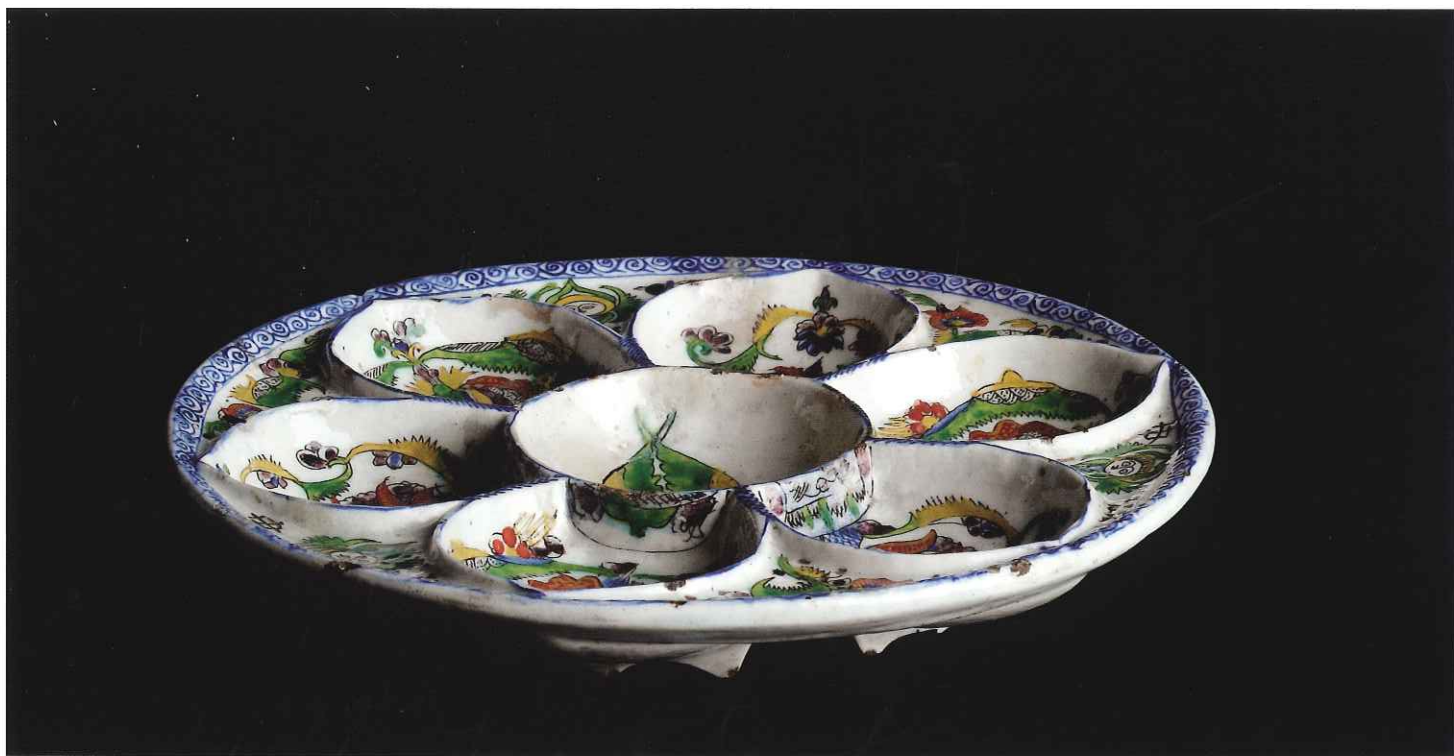
*Plate*Mid-18<sup>th</sup> century

h: 3.5 cm; d: 26.6 cm

inv. no. 431

The plate rests on six small feet; a round lobe in the center of the plate is surrounded by six similar-sized lobes. White paste, white slip, transparent glaze. Underglaze decoration in green, cobalt blue, manganese purple and brownish red with black outlines. The rim of the plate is framed in a border of small spirals. The center lobe is decorated with a seraphim whose face has been lost in the restoration; the surrounding lobes are decorated with serrated-edged leaves surrounding foliate motifs that resemble lotus blossoms; the six triangular spaces between the lobes are decorated alternately with seraphim and floral sprays. The piece has been restored.

Bonhams 2001, p. 157, no. 418





52

*Water jug*Mid 18<sup>th</sup> century

h: 18.9 cm; d: 12.6 cm

inv. no. 237

Plain rim, slightly convex neck, ovoid body tapering to a plain base, single (missing) handle. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue and brownish red with black outlines. The body is decorated with medallions in the shape of large serrated leaves containing flower sprays alternating with three seraphim, with cross motifs next to the handle. The rim, shoulder and lower part of the body are encircled by yellow bands, and the neck has a ring of small leaves.

Carswell 1991, p. 79, K69

Akalm-Bilgi 1997, p. 54, no. 25

Soustiel 2000, p. 144, no. 99



53

*Hanging ornament*Mid 18<sup>th</sup> century

h: 11.2 cm; d: 9 cm

inv. no. 253

Egg shaped, with holes at either end. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green and manganese purple with black outlines. The body is decorated with three seraphim, separated in the upper and lower segments by cross motifs.

Akalm-Bilgi 1997, p. 57, no. 27

Soustiel 2000, p. 136, no. 89



59

Catalogue:  
18<sup>th</sup> century

54

*Hanging ornament*

Mid 18<sup>th</sup> century

h: 8.5 cm; d: 7 cm

inv. no. 251

Egg shaped, with holes at either end. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green and manganese purple with black outlines. The body is decorated with three seraphim separated in the upper and lower segments by cross motifs.

Akalın-Bilgi 1997, p. 54, no. 24





*Hanging ornament*Mid 18<sup>th</sup> century

h: 11.5 cm; d: 8.5 cm

inv. no. 254

Egg shaped, with holes at either end. The holes are surrounded by metal discs. White paste, white slip and turquoise glaze. The body is decorated with black line drawings of three seraphim separated in the upper and lower segments by cross motifs.

Carswell 1991, p. 80, K70

Akalm-Bilgi 1997, p. 57, no. 26

Soustiel 2000, p. 136, no. 88



56

*Hanging ornament*Mid 18<sup>th</sup> century

h: 10.8 cm; d: 8.4 cm

inv. no. 423

Egg shaped, with holes at either end. White paste, white slip and transparent glaze. Underglaze decoration in turquoise, yellow, green and manganese purple with black outlines. The body is separated in half horizontally by a yellow band. The upper and lower halves together contain a total of eight seraphim whose wings form oval medallions. There are cross motifs between and below the seraphim.

Ricqlès 2001, p. 56, no. 199



57

*Hanging ornament*Mid 18<sup>th</sup> century

h: 7.8 cm; d: 7.2 cm

inv. no. 252

Egg shaped, with holes at either end. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue and manganese purple. The body is decorated with three rosettes alternating with sprays of purple flowers. The colors have run.

Akahn-Bilgi 1997, p. 57, no. 29

Soustiel 2000, p. 137, no. 91





58

*Hanging ornament*

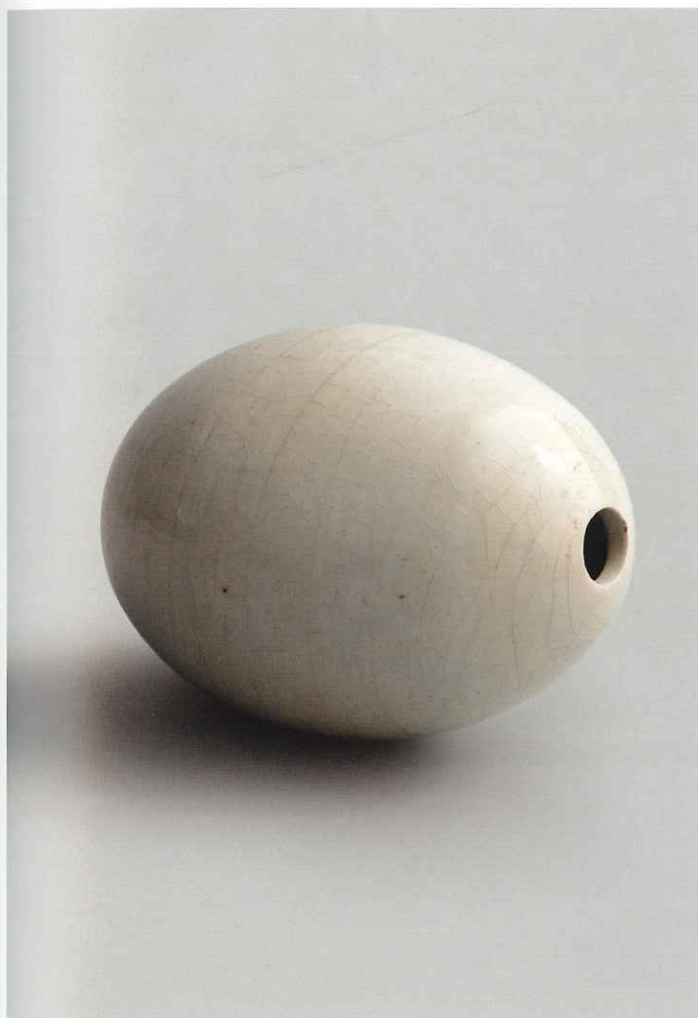
Mid 18<sup>th</sup> century

h: 15.3 cm; d: 11 cm

inv. no. 373

Egg shaped, with holes at either end. White paste and transparent glaze. Marks left by the kiln supports during firing can be seen at one end.

Akalın-Bilgi 1997, p. 57, no. 28



59

*Hanging ornament*

19<sup>th</sup> century

h: 13.5 cm; d: 11.2 cm

inv. no. 438

Egg shaped, with holes at either end. White paste, white slip and dark green glaze. Undecorated.



63

Catalogue:  
18<sup>th</sup> century

*Tile*Mid 18<sup>th</sup> century

20.7 x 20.5 cm

inv. no. 401

Square shape, white paste, white slip, transparent glaze. The design is drawn in black contours and colored in cobalt blue, manganese purple, yellow and green. The center contains a large blue-spotted latticed cartouche with a baroque frame. The upper and lower ends of the frame are crowned with oyster shells with small crosses on either side. The other two sides of the frame have wavy borders and foliate curves at their ends. Cherubim have been drawn in each corner; their wings are filled with fish-scale motif and only their facial details have been represented. A similar tile can be found in the chapel of the St. James (Surp Hagop) Cathedral in Jerusalem. See Carswell-Dowsett 1972, II, p. 45, Tip.13, Plate 10. There is a similar tile in the Sadberk Hanım Museum. See Sadberk Hanım Müzesi 1995, p. 113, no. 29.

Bedoukian-Hazarian 1982, p. 16

Christie's 1999, p. 187, no. 406

Soustiel 2000, p. 139, no. 92





### Inscribed Panel

First half of the 18<sup>th</sup> century

h: 29.8 cm; w: 15.5 cm

inv. no. 426

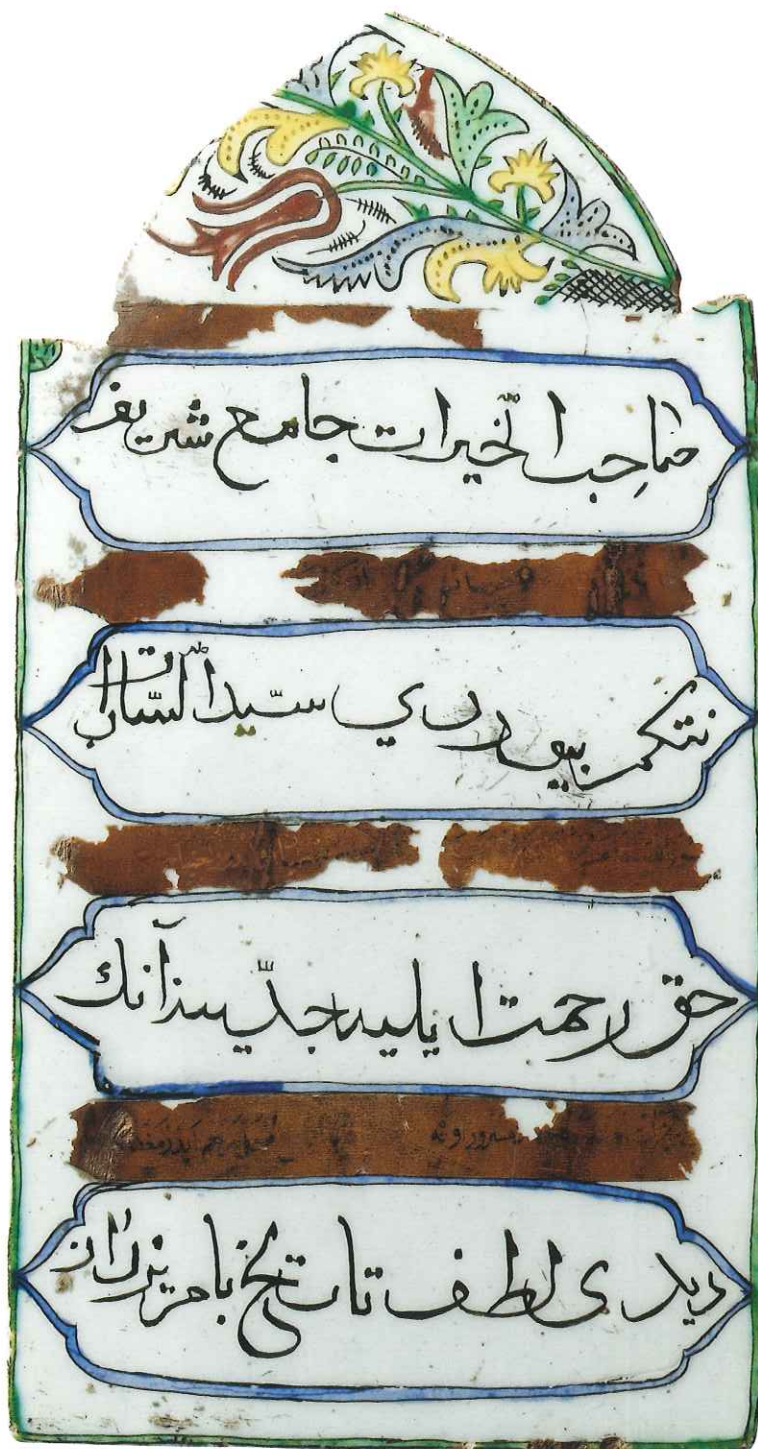
Rectangular tile panel whose upper section is in the shape of a niche surmounted by a pointed arch. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, blue and brownish red. The panel is edged with a thin green band. The pediment is decorated with a spray of flowers which includes a tulip. The panel contains four cartouches outlined in cobalt blue with an inscription in *ta'lik* calligraphy.

*Sâhibu'l hayrât-ı câmisi şerif*  
*Nitekim buyurdu seyyidu's-sâdât*  
*Hak rahmet ey leye ceddine âmin*  
*Dedi lütfi târih bi emr-i yezdan*

#### Meaning:

He built this noble mosque as a good deed  
 That is why the Lord of Paradise accepted him  
 May God's grace be upon his ancestors  
 The will of God has made him the favor of history

Papers containing inscriptions have been pasted between the cartouches, however they are not legible.



*Tile*

First half of the 18<sup>th</sup> century

18.3 x 18.3 cm

inv. no. 356-357

Two square tiles with white paste, white slip. The décor under the transparent glaze has been done in cobalt blue. The central rosette flower is flanked by two opposing stylized seraphim and two crescent shapes with teardrop-shaped edges. Opposing corners of the tiles contain two types of quartered foliage motifs.

Akalın-Bilgi 1997, p. 58, no. 30

Soustiel 2000, p. 114, no. 62





*Tile*

First quarter of the 18<sup>th</sup> century

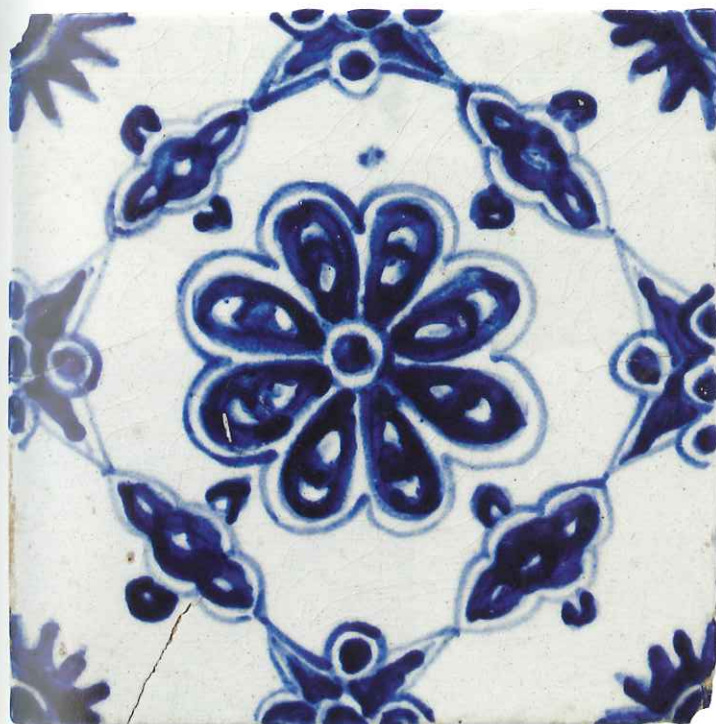
22 x 22 cm

inv. no. 354-355

Two square tiles with white paste, white slip. The décor under the transparent glaze has been done in cobalt blue. Pointed medallions frame an eight-petalled rosette, and quartered flower sections can be seen in the corners. Similar tiles can be found in the Cathedral of St James (Surp Agop) in Jerusalem. See Carswell-Dowsett 1972, II, p. 43, tip 2, Plate 9. There is a similar panel in the Benaki Museum. See Carswell-Dowsett 1972, I, p. 99, Plate 43a.

Akalın-Bilgi 1997, p. 58, no. 31

Soustiel 2000, p. 115, no. 63



*Covered platter (Sahan)*Mid 18<sup>th</sup> century

h: 16.7 cm; d: 23.6 cm

inv. no. 359

Everted plain rim, wide shallow body, ring base, lidded. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue with black outlines. The interior and exterior edges are encircled by a thin zigzag band. On the exterior this is followed by a double blue line below which are branches of stylized flowers and leaves in a prone position. The interior of the platter is decorated with a central rosette framed by small curling leaves. The knomed lid is encircled by small leaves from the center, followed by two bands of small curved leaves. The remaining surface of the lid is covered with spaced large foliage forming intricate leaves. The edge of the lid is not glazed.

Sotheby's 1996 b, p. 52, no. 81

Akalm-Bilgi 1997, p. 59, no. 32

Soustiel 2000, p. 133, no. 85





*Plate*

Second half of the 18<sup>th</sup> century

h: 4.9 cm; d: 19.6 cm

inv. no. 242

Everted plain rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue with free-form brush strokes. The rim and interior edge is framed with a border of needle leaves emanating from a single wavy stem. At the center of the plate, an eight-pointed star with leafy stems between its points surrounds a rosette. The exterior rim of the dish has a herringbone border, below which four stems of flowers can be seen. The base of the plate contains a mark consisting of an "S" curve and a ring shape. The piece has been restored.

Carswell 1991, p. 60, K7

Akalın-Bilgi 1997, p. 60, no. 34



*Bowl*

First half of the 18th century

h: 14 cm; d: 20.1 cm

inv. no. 294

Plain rim, round body, ring base. Cream-colored paste, white slip, transparent glaze. Underglaze decorations made in cobalt blue with black outlines. The body is decorated with three oval medallions composed of three flowers with serrated petals alternating with small-leaved foliage. The same motif is repeated on the interior within two rows of circles. The interior and exterior of the rim have borders composed of groups of semicircles alternating with halved serrated leaves.

Bonhams 1996, p. 29-30, no. 312

Akalin-Bilgi 1997, p. 61, no. 39

Soustiel 2000, p. 112, no. 60





*Bowl*

First half of the 18<sup>th</sup> century

h: 14.8 cm; d: 20 cm

inv. no. 428

Plain rim, round body, ring pedestal. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue and turquoise with black outlines. The exterior of the body displays three large flower motifs alternating with sprays of flowers. The floral motif has been repeated on the interior of the bowl, surrounded by a band of chain motif. The interior of the rim is decorated with a zigzag border, while the exterior of the rim and the pedestal have "S"-curve chain borders. The piece has been restored.

Christie's 1999, p. 185, no. 399



68

*Bottle*Second half of the 18<sup>th</sup> century

h: 22.7 cm; d: 14.5 cm

inv. no. 425

Everted plain rim, neck with molding, globe-shaped body, ring base. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue. The body is decorated with two large floral sprays alternating with upward-curling branches of flowers. Small floral motifs adorn the neck and the base; the molding on the neck has a zigzag border. The piece has been restored.



72

Kütahya Tiles  
and Ceramics

69

*Lemon squeezer*Second half of the 18<sup>th</sup> century

h: 5.9 cm; d: 8.6 cm

inv. no. 328

Everted plain rim, round body, ring base. The center of the hollow vessel has a conical central boss with seven sides and four small triangular holes (one of which is filled with glaze). When the liquid in the bowl reaches the height of a tube inside the boss, it begins to flow out of a hole in the base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue that is outlined in black has run. "S"-curved branches with emerging rosettes form a border on the exterior of the bowl; a similar border has been repeated in smaller dimensions on the interior. The conical boss is surrounded by six stems of flowers that radiate from it, and the boss itself is decorated with stylized leaves.

Bonhams 1996, p. 29-30, no. 311

Akahn-Bilgi 1997, p. 59, no. 33

Soustiel 2000, p. 132, no. 84





70

*Box*Mid 18<sup>th</sup> century

h: 3.9 cm; w: 11.5 cm

inv. no. 360

Plain rim, teardrop-shaped body, fitted lid. The interior has three compartments. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue and light green. The exterior is surrounded by a border of connected small floral motifs. The edges of the lid are accented with light green, and a small handle can be seen among the three convex drop-shaped leaves decorating the lid. The teardrop shapes are decorated with and surrounded by small leaves.

Sotheby's 1996 b, p. 51, no. 76

Akalin-Bilgi 1997, p. 61, no. 38



71

*Cup*Second half of the 18<sup>th</sup> century

h: 4.3 cm; d: 6.5 cm

inv. no. 418

Plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue and yellow with black outlines. The décor of the body consists of four scalloped medallions filled with flower motifs; the medallions are connected to one another by oval medallions filled with fish-scale motif. The rim, the lower part of the body and the base are each adorned with a single fine blue band.

Alif Art 2004 a, p. 135, no. 128



73

Catalogue:  
18<sup>th</sup> century

72

# Cup

Second half of the 18<sup>th</sup> century

h: 4 cm; d: 5.9 cm

inv. no. 246

Plain rim, round body, ring base. White paste, white slip, transparent glaze decorated underglaze in cobalt blue with free-form brushstrokes forming serrated leaves and flowers. The piece has been restored.

Akalın-Bilgi 1997, p. 60, no. 35

73

# Cup

Second half of the 18<sup>th</sup> century

h: 4.3 cm; d: 5 cm

inv. no. 247

Scalloped rim, round body, ring base. White paste, transparent glaze with underglaze free-form brushstrokes in cobalt blue forming serrated leaves and flowers. The piece has been restored.

Akalın-Bilgi 1997, p. 60, no. 36

74

# Cup

Second half of the 18<sup>th</sup> century

h: 4.3 cm; d: 6.1 cm

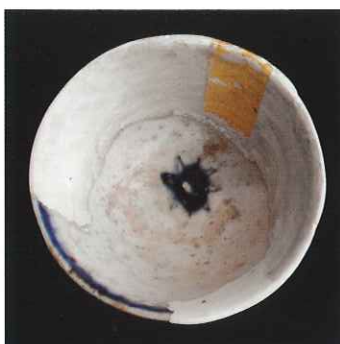
inv. no. 248

Plain rim, round body, ring base. White paste, transparent glaze with underglaze free-form brushstrokes in cobalt blue forming stemmed small blossoms at the bottom and single large blossoms at the top. The piece has been restored.

Akalın-Bilgi 1997, p. 60, no. 37



72



74



74

73

72

74



*Ewer*

Second half of the 18<sup>th</sup> century

h: 18.4 cm

inv. no. 160

Cup-shaped mouth, short narrow neck, conical body that widens downwards, plain base, spout and a single handle composed of reversed rounded and pointed arcs connecting it to the body. White paste, white slip; decorated under the transparent glaze in cobalt blue outlined with black. The lower space between the neck and the spout has been filled in with an open-work plaque. The ewer is covered with vertical concave ribs in three stages. The lower ribs bear two small flower motifs, one above the other; the ribs that connect to the neck are decorated with a teardrop shape filled with flower motifs; a different flower motif decorates the ribs on the neck. The spout is decorated with a single long leaf, and the handle with small leaf motifs. The piece has been restored.

Soustiel 2000, p. 140, no. 93







76

*Ewer*Second half of the 18<sup>th</sup> century

h: 23.3 cm; d: 12.4 cm

inv. no. 432

Long narrow neck, pear-shaped body, pedestal base, spout and single strap handle. The space between the neck and the spout have been connected with an openwork plaque with tulip and spiral branch motifs. White paste, white slip and transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow and black. The two sides of the ewer are decorated with three concentric teardrops executed in low relief. Their contours are demarcated in yellow; the outermost drop has a slightly raised zigzag motif, the middle teardrop is lined with the repeated word, "*Ayvaz*" \* in Arabic script, and the center drop is decorated with raised spots on a fish-scale background. In addition to the central teardrop motifs, the body is decorated with leaves, fish, crosses and triangles. Ewer motifs decorate the area where the neck joins the body, and the neck is adorned with vertical cartouches of fish scale separated by raised dots. Radiating diagonal grooves can be seen at the mouth. The handle is covered with stylized trefoil blossoms, and the spout with tulip and zigzag motifs. On the lower part of the body, below the handle, can be seen a rectangular band with numeric figures inscribed. The mouth has been cut off. Regarding the ewer motif used in the decoration, see Carswell-Dowsett, 1972, I, p. 81, Plate 226.

Bonhams 2001, p. 164, no. 432

\*See Garo Kurkman, *Toprak, Ateş, Sır*, Istanbul 2005.

77

*Ewer*Second half of the 18<sup>th</sup> century

h: 12.5 cm; d: 8.8 cm

inv. no. 238

Everted plain mouth, pear shaped body, plain base, spouted pouring lip, single strap handle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and yellow. Six cypress shapes decorate the body in bas relief; outlined in yellow, their interiors are colored with turquoise and cobalt blue. Between the cypresses and covering the neck, spout and handle is curling foliage executed in cobalt blue with loose brush strokes. The piece has been restored.

Boisgirard 1992, p. 8-9, no. 23

Akalin-Bilgi 1997, p. 64, no. 44

Soustiel 2000, p. 143, no. 97



77

Catalogue:  
18<sup>th</sup> century

*Ewer*

Second half of the 18<sup>th</sup> century

h: 22.5 cm

inv. no. 289

Everted plain mouth, short neck with molding, conical shape widening downward, ring base, "S"-shaped spout and single strap handle. The upper half of the space between the neck and the spout has been connected by a yellow pierced bridge. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue and yellow with black outlines. Four slightly raised cypress trees encircle the body, separated by cobalt blue rosettes and "X"-shaped motifs; a chain motif at the lower part of the body, a border of herringbone and flower motifs at the neck, and small flowered branches on the exterior of the handle and spout complete the decoration.

Akalın-Bilgi 1997, p. 62, no. 41

Soustiel 2000, p. 143, no. 98





*Pitcher*

Second half of the 18<sup>th</sup> century

h: 25.7 cm; d: 15 cm

inv. no. 181

Plain rim, long neck, spherical body, pedestal foot, pouring spout, single strap handle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and yellow with black outlines. A cypress-like motif begins at the tip of the spout and widens down the body, ending at the pedestal base. A slightly raised diamond motif is at its center, surrounded by flower and foliage motifs. The remainder of the body is decorated with four cypresses in low relief whose outlines have been painted to accentuate the form; they are separated from one another by stems of flowers. Next to the area where the handle joins the body one can see curling leaves. The neck has concave vertical ribs, decorated in alternating fish-scale and floral motifs. A band of cartouches of alternating diamonds and flower motifs encircles the rim, and a line of small flowers adorns the handle. The piece has been restored.





*Pitcher*

Second half of the 18<sup>th</sup> century

h: 29 cm; d: 15.5 cm

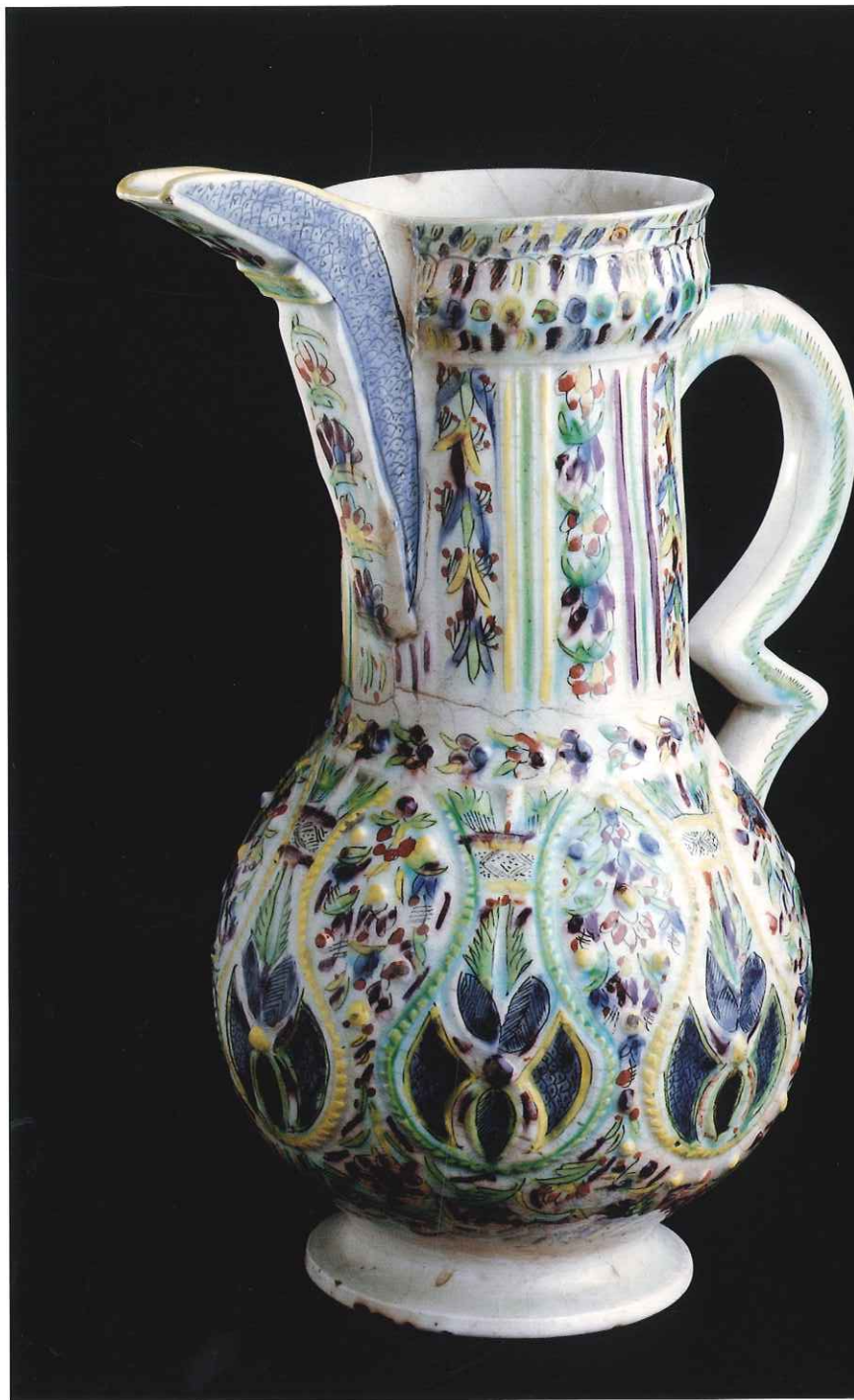
inv. no. 223

Plain everted rim, long neck with molding, spherical body, pedestal foot, pouring spout, single handle composed of a large arch above a smaller angle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, light green, manganese purple, brownish red and yellow with black outlines. The body is divided into five tall, tulip-shaped medallions, deeply incised, the interiors of which are filled with rosettes in the shape of pairs of wings filled with fish-scale motif; the interstices are outlined with relief dots and filled with stylized flowers. Friezes of flowers decorate vertical cartouches on the neck, the area between the neck and the body as well as the exterior surface of the pouring spout and the handle; a frieze of dots surrounds the rim. The sides of the pouring spout are decorated a fishscale motif.

Bedoukian-Hazarian 1982, p. 18

Akalin-Bilgi 1997, p. 82, no. 78

Soustiel 2000, p. 146, no. 101



*Pitcher*

Second half of the 18<sup>th</sup> century

h: 23.6 cm; d: 13.8 cm

inv. no. 165

Everted rim, molded neck, pear-shaped body, pedestal base, pouring spout and a handle composed of angular and curving arches attached to the body. White paste, white slip, transparent glaze. Underglaze decorations in cobalt blue, green and yellow. A band at the lower part of the body is divided into raised sections containing stylized palmette motifs. The body itself contains seven whole medallions and one half-medallion shape. The medallions are formed of two concentric circles whose perimeters are slightly raised and outlined in yellow and green. A rosette motif in the center of the medallion emanates from a raised yellow dot. The rosettes are encircled by bands of zigzag or radiating short strokes. The background of the body and the neck consists of an all-over pattern of stylized small palmette motifs. The spout and handle are decorated with stylized flowers. The piece has been restored.

Sotheby's 1997, p. 71, no. 138

Soustiel 2000, p. 142, no. 96

*Pitcher*

Second half of the 18<sup>th</sup> century

h: 25 cm; d: 14.6 cm

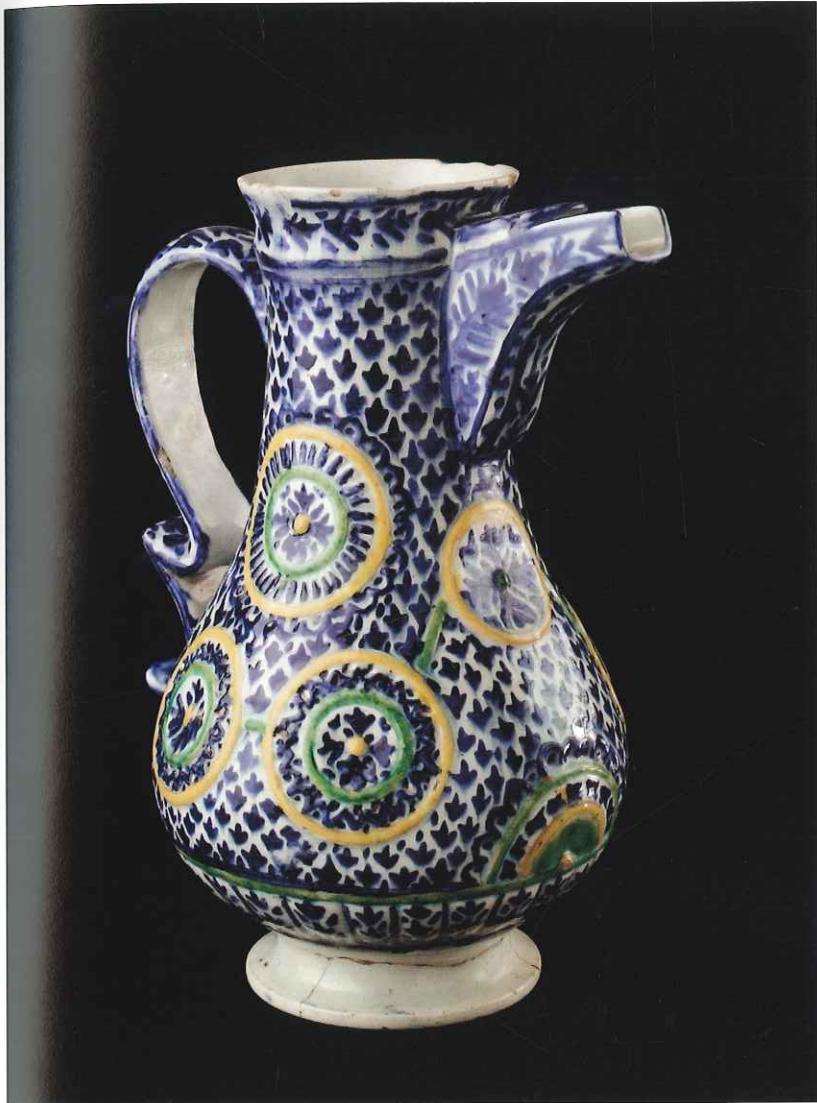
inv. no. 220

Everted plain rim, molded neck, compressed spherical body, pedestal base, pouring spout and single strap-handle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, yellow and green. The body is decorated with three medallions, incised underglaze with crosshatching, and molded rosettes, each surrounded by a band of small leaves; yellow dots and curling foliage in free brushstrokes fill the areas between the medallions. The neck bears two floral sprays in oval medallion shapes; the rim of the neck, the lower part of the body, the spout and the handle bear borders of foliage. The piece has been restored.

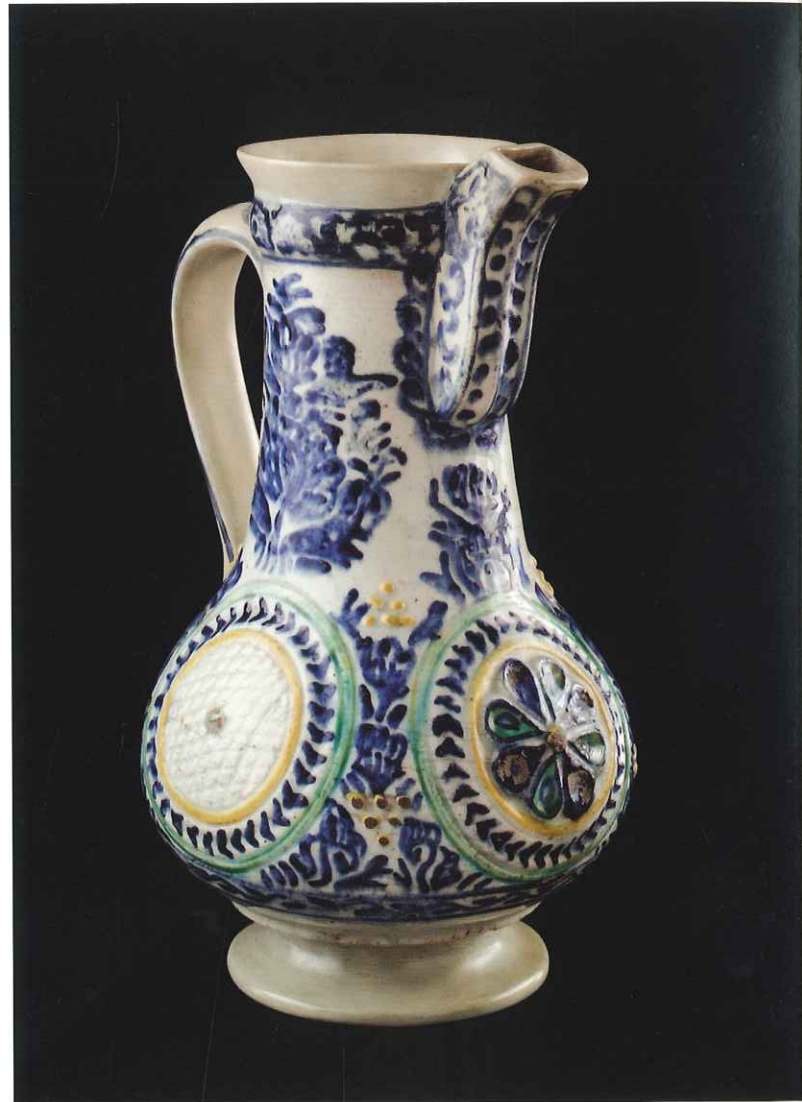
Akalın-Bilgi 1997, p. 62, no. 40

Soustiel 2000, p. 141, no. 94





81



82

83

Catalogue:  
18<sup>th</sup> century

83

*Pitcher*Second half of the 18<sup>th</sup> century

h: 23.3 cm; d: 16.4 cm

inv. no. 221

Plain rim, neck with molding, compressed spherical body, pouring spout, single strap handle, pedestal base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue and turquoise. The body is decorated with three round medallions outlined in cobalt blue whose centers contain incised crosshatching surrounded by borders of incised rays. Between the medallions are patterns of raised dots arranged in a diamond shape and needle-leaved branches applied with free brushstrokes.

Akalin-Bilgi 1997, p. 64, no. 42



84

*Pitcher*Second half of the 18<sup>th</sup> century

h: 21.2 cm; d: 13.6 cm

inv. no. 222

Plain rim, convex neck, pear-shaped body, ring base, pouring spout, single strap handle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and yellow. The body is decorated with three round medallions with incised crosshatching, bordered with incised and painted rays. The remainder of the body of the vase is covered in needle leaves executed in freehand brushstrokes, interspersed with yellow dots.

Akalin-Bilgi 1997, p. 64, no. 43

Soustiel 2000, p. 142, no. 95



84



*Pitcher*

Second half of the 18<sup>th</sup> century

h: 24.2 cm; d: 16.1 cm

inv. no. 433

Plain rim, thick neck, bulbous body, ring base, pouring spout, single strap handle. White paste, white slip, decorated under a transparent glaze in six alternating brick red and cobalt blue horizontal bands. The bands are decorated with round medallions containing plant motifs, the lower body has a border of stylized flower motifs, and the spout and areas between the colored bands have thin borders of chain motif. The handle is decorated with stylized flowers, and the spout has chain and incised triangle motifs. The piece has been restored.

Bonhams 2001, p. 165, no. 433



*Bottle*Mid 18<sup>th</sup> century

h: 26.9 cm

inv. no. 290

Everted plain rim, long narrow neck with molding, carinated conical body, plain base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, light green, turquoise, cobalt blue, manganese purple and brownish red with black outlines. Four female figures with joined hands, holding bouquets of roses and tulips, encircle the body. The figures are dressed in kaffans, gowns, shalwar, belts with large buckles and tall headdresses. A pomegranate tree and sprays of flowers separate the figures; on the neck are round blossoms surrounded by dagger-shaped leaves, above which are two horizontal and vertical sprays of flowers. The piece has been restored.

Sotheby's 1996 a, p. 68-69, no. 125

Akalın-Bilgi 1997, p. 66, no. 47

Soustiel 2000, p. 149, no. 103





87

*Plate*Second half of the 18<sup>th</sup> century

h: 3.9 cm; d: 15 cm

inv. no. 325

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a turquoise caftan, yellow robe and purple striped shalwar. A flower is attached to the side of the bias-striped blue and purple headdress. The same floral spray decorates either side of the figure.

Sotheby's 1996 a, p. 66-67, no. 116

Akalin-Bilgi 1997, p. 66, no. 46



88

*Plate*Second half of the 18<sup>th</sup> century

h: 4 cm; d: 15.2 cm

inv. no. 317

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a turquoise caftan, yellow robe and purple striped shalwar. A flower is attached to the side of the bias-striped blue and purple headdress. Identical floral sprays flank the figure.

Akalin-Bilgi 1997, p. 66, no. 45



87

Catalogue:  
18<sup>th</sup> century

89

*Plate*Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 14.5 cm

inv. no. 308

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow ochre, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a dark green caftan, yellow robe and purple striped shalwar. A flower is attached to the side of the bias-striped blue and yellow headdress. Identical floral sprays flank the figure. The rim of the plate has been restored.

Tajan 1991, no 89 F

Tajan 1995 b, no. 314 F

Akalin-Bilgi 1997, p. 68, no. 49



90

*Plate*Second half of the 18<sup>th</sup> century

h: 3.6 cm; d: 14.5 cm

inv. no. 303

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a green caftan, yellow robe and blue striped shalwar. A flower is attached to the side of the bias-striped purple and yellow headdress. The figure is flanked by identical floral sprays.

Tajan 1991, no 89 A

Tajan 1995 b, no. 314 A

Akalin-Bilgi 1997, p. 68, no. 50



88

Kütahya Tiles  
and Ceramics



91

*Plate*Second half of the 18<sup>th</sup> century

h: 4 cm; d: 14.5 cm

inv. no. 421

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a yellow caftan, green robe and purple and white striped shalwar. A flower is attached to the side of the bias-striped blue and white headdress. The figure is flanked by floral sprays.



92

*Plate*Second half of the 18<sup>th</sup> century

h: 3.4 cm; d: 14.5 cm

inv. no. 318

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a green caftan, yellow robe and purple striped shalwar. A flower is attached to the side of the high bias-striped purple and blue headdress. The figure is flanked by identical floral sprays. The piece has been restored.

Akalın-Bilgi 1997, p. 69, no. 51



89

Catalogue:  
18<sup>th</sup> century

93

*Plate*Second half of the 18<sup>th</sup> century

h: 3.4 cm; d: 14.6 cm

inv. no. 307

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a yellow caftan, green robe and purple striped shalwar. A flower is attached to the side of the high bias-striped purple and white headdress. The figure is flanked by floral sprays.

Tajan 1991, no 89 D

Tajan 1995 b, no. 314 D

Akahin-Bilgi 1997, p. 69, no. 52



94

*Plate*Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 15.3 cm

inv. no. 319

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a green caftan, yellow robe and purple striped shalwar. A flower is attached to the side of the purple and blue bias-striped headdress. The figure is flanked by identical floral sprays.

Akahin-Bilgi 1997, p. 69, no. 53





95

*Plate*Second half of the 18<sup>th</sup> century

h: 4 cm; d: 15 cm

inv. no. 314

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow ochre, turquoise, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a green caftan, yellow robe and purple striped shalwar. A flower is attached to the side of the blue and yellow bias-striped headdress. The figure is flanked by one large and one smaller floral spray. The small white pieces adhering to the center of the plate are the result of firing defects.

Akahn-Bilgi 1997, p. 68, no. 48



96

*Plate*Second half of the 18<sup>th</sup> century

h: 3.9 cm; d: 15.5 cm

inv. no. 321

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, brown, cobalt blue and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a brown caftan, yellow sash and blue striped shalwar. A flower is attached to the side of the bias-striped purple and yellow headdress. The figure is flanked by floral sprays.

Akahn-Bilgi 1997, p. 70, no. 54

Soustiel 2000, p. 153, no. 109



91

Catalogue:  
18<sup>th</sup> century

97

*Plate*Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 13.6 cm

inv. no. 420

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a belted green robe and purple and white striped shalwar. The motif on the robe resembles a regional Kütahya costume motif known as "*aynalı pullu*", which consists of flower and foliage motifs embroidered in silver. A flower is attached to the side of the yellow and white bias-striped headdress. The figure is flanked by floral sprays.



98

*Plate*Second half of the 18<sup>th</sup> century

h: 5.1 cm; d: 18.5 cm

inv. no. 453

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, yellow, cobalt blue and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a turquoise robe and blue and white striped shalwar. A flower is attached to the side of her high bias-striped blue and yellow headdress. The male child at her right is wearing a green caftan over a yellow robe and a cap, and is holding a flower in his left hand. At her left is a floral spray. The piece has been restored.

Sotheby's 1998, p. 41, no. 86





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 15 cm

inv. no. 298

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a yellow "*cepken*" jacket and green shalwar. The motif on the shalwar resembles the regional Kütahya costume motif known as "*aynalı pullu*". A flower is attached to the side of the bias-striped green and white headdress. The figure is flanked by floral sprays.

Kypraiou 1995, p. 140, no. 142

Akalın-Bilgi 1997, p. 70, no. 55

Soustiel 2000, p. 155, no. 110



*Plate*

Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 14.5 cm

inv. no. 320

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a cobalt blue *cepken* jacket and yellow and purple bias-striped shalwar. The motif on the shalwar resembles the regional Kütahya costume motif known, because of its embroidered design of curving branches, as "*eğrimli*". A stem of three flowers is attached to the side of the bias-striped yellow, purple and green headdress. The figure is flanked by floral sprays.

Tajan 1996, no. 169 E

Akalın-Bilgi 1997, p. 70, no. 56

Soustiel 2000, p. 152, no. 108





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 15 cm

inv. no. 310

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue, manganese purple and brownish red with black outlines and two thin grey rings at the rim. The female figure in the center is holding a flower and wearing a purple robe, turquoise sash and purple and blue striped shalwar. Her nose and mouth have been omitted. A flower is attached to the side of the high yellow and blue bias-striped headdress. The figure is flanked by floral sprays. The rim has been restored.

Kypraiou 1995, p. 140, no. 139

Akalin-Bilgi 1997, p. 72, no. 57



*Plate*

Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 15.2 cm

inv. no. 306

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow ochre, turquoise, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center is holding a flower and wearing a purple caftan, yellow belt, and red shalwar. Her high yellow headdress is decorated with red dots. The figure is flanked by floral sprays.

Tajan 1991, no. 89 E

Tajan 1995 b, no. 314 E

Akaln-Bilgi 1997, p. 72, no. 58

*Plate*

Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 15 cm

inv. no. 302

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin black rings at the rim. The female figure in the center is wearing a green and yellow caftan over a purple robe, and green and yellow striped shalwar. The border of the caftan has been drawn to resemble ermine trim. A flower is attached to the side of her high yellow headdress. The figure is flanked by "S"-shaped floral sprays. The rim has been restored.

Tajan 1991, no. 89 G

Tajan 1995 b, no. 314 G

Akaln-Bilgi 1997, p. 72, no. 59





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.5 cm; d: 14.9 cm

inv. no. 301

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple and brownish red with black outlines and two thin black rings at the rim. The female figure in the center holding a flower is wearing a green caftan with a yellow *cepken* and purple and green striped shalwar. A flower is attached to the side of her high bias-striped green and yellow headdress decorated with purple dots. The figure is flanked by floral sprays.

Tajan 1991, no. 89 C

Tajan 1995 b, no. 314 C

Akalın-Bilgi 1997, p. 73, no. 60

*Plate*

Second half of the 18<sup>th</sup> century

h: 3.9 cm; d: 15.3 cm

inv. no. 305

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin black rings at the rim. The female figure in the center holding a flower is wearing a yellow caftan trimmed with ermine and green shalwar. A flower is attached to the side of her high bias-striped green and yellow headdress decorated with purple dots. The figure is flanked by floral sprays.

Tajan 1991, no. 89 B

Tajan 1995 b, no. 314 B

Akalın-Bilgi 1997, p. 73, no. 61



106

*Plate*Second half of the 18<sup>th</sup> century

h: 3.5 cm; d: 14.5 cm

inv. no. 313

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and sienna red with black outlines and two thin blue rings at the rim. The female figure in the center holding a spray of flowers is wearing a green caftan with a yellow robe, wide blue belt, and yellow and green striped shalwar. A flower is attached to the side of her high bias-striped green and yellow headdress. The figure is flanked by floral sprays. The piece has been restored.

Akalin-Bilgi 1997, p. 73, no. 62



107

*Plate*Second half of the 18<sup>th</sup> century

h: 2.5 cm; d: 14.8 cm

inv. no. 315

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin black rings at the rim. The female figure in the center holding a flower is wearing a yellow caftan with a green robe and red shalwar. A flower is attached to the side of her high bias-striped green and yellow headdress decorated with purple dots. The figure is flanked by floral sprays. The piece has been restored.

Akalin-Bilgi 1997, p. 74, no. 63





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.6 cm; d: 15.5 cm

inv. no. 419

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center holding a spray of flowers is wearing a belted yellow caftan with a green robe, red shalwar and a yellow headdress. The figure is flanked by floral sprays.

*Plate*

Second half of the 18<sup>th</sup> century

h: 3.1 cm; d: 14.9 cm

inv. no. 316

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple and brownish red with black outlines and two thin black rings at the rim. The female figure in the center holding a spray of flowers is wearing a yellow caftan and green and yellow striped shalwar. A flower is attached to the side of her high bias-striped green and yellow headdress. The figure is flanked by floral sprays. The piece has been restored.

Akalın-Bilgi 1997, p. 74, no. 64



*Plate*

Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 14.5 cm

inv. no. 208

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center holding a spray of flowers is wearing a yellow caftan over a green robe and green striped shalwar. A flower is attached to the side of her high bias-striped green headdress. The figure is flanked by floral sprays. The piece has been restored.

Carswell 1991, p. 78, K66

Akahn-Bilgi 1997, p. 74, no. 65





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 15.3 cm

inv. no. 324

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple and brownish red with black outlines and two thin blue rings at the rim. The female figure in the center holding a spray of flowers is wearing a yellow and purple caftan with a triangularly flaring skirt, green and yellow striped shalwar and a high green and yellow bias-striped headdress. The figure is flanked by two sprays of serrated leaves and flowers.

Sotheby's 1996 a, p. 66-67, no. 117

Akalın-Bilgi 1997, p. 75, no. 66

*Plate*

Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 14.3 cm

inv. no. 304

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple and brownish red with black outlines and two light blue rings at the rim. The female figure in the center smoking tobacco in a long-stemmed pipe is wearing a green *cepken* over a yellow robe, a belt with a red clasp, and purple and green striped shalwar. Her high bias-striped green and yellow headdress has a tulip attached at one side and another blossom at the other. The figure is flanked by differing floral sprays. The piece has been restored.

Akalın-Bilgi 1997, p. 76, no. 69



*Plate*

Second half of the 18<sup>th</sup> century

h: 3.9 cm; d: 15 cm

inv. no. 323

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, pale cobalt blue, manganese purple and brownish red with black outlines and two blue rings at the rim. The female figure in the center smoking tobacco in a long-stemmed pipe is wearing a wide purple caftan with a blue belt over a turquoise robe and shalwar. Her high bias-striped blue and purple headdress has flowers attached at either side. On one side of the figure is a large dagger-shaped leaf with serrated edges, and on the other stylized foliage.

Tajan 1996, no. 169 D

Akalın-Bilgi 1997, p. 76, no. 70

Soustiel 2000, p. 155, no. 111





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.5 cm; d: 16.5 cm

inv. no. 399

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, manganese purple, cobalt blue and brownish red with black outlines and two black rings at the rim. The female figure in the center smoking tobacco in a long-stemmed pipe with one hand and holding a spray of flowers in the other is wearing a purple caftan and blue shalwar. Flowers are attached to either side of her head-dress. The figure is flanked by floral sprays.

Christie's 1999, p. 189, no. 409

*Plate*

Second half of the 18<sup>th</sup> century

h: 3.2 cm; d: 15.2 cm

inv. no. 241

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, dark green, manganese purple and brownish red with black outlines and two black rings at the rim. The female figure in the center is holding flowers in one hand and is wearing a purple caftan, yellow robe, and green striped shalwar. A belt with a red buckle encircles her waist. Her high bias-striped green and yellow headdress has flowers attached to either side. The figure is flanked by floral sprays.

Sotheby's 1992, p. 68-69, no. 126

Akalın-Bilgi 1997, p. 75, no. 68



116

*Plate*Second half of the 18<sup>th</sup> century

h: 3.5 cm; d: 14.5 cm

inv. no. 300

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple and brownish red with black outlines and two black rings at the rim. The female figure in the center holding a spray flowers in one hand is wearing a green and yellow caftan with a floral motif, a green belt with a red clasp, and green and yellow striped shalwar. Her green and yellow striped headdress has a tulip attached at one side and a spray of flowers at the other. The figure is flanked by identical floral sprays consisting of serrated leaves on a stem of flowers.

Kypraiou 1995, p. 140, no. 141

Akalin-Bilgi 1997, p. 75, no. 67



117

*Plate*Second half of the 18<sup>th</sup> century

h: 3.9 cm; d: 15 cm

inv. no. 149

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple, cobalt blue and brownish red with black outlines. The female figure in the center is holding flowers in one hand and is wearing a green robe and green and yellow striped shalwar. A flower is attached to one side of her striped green and yellow headdress. The figure is flanked by floral sprays.

Sotheby's 1997, p. 72, no. 144





*Plate*

Second half of the 18<sup>th</sup> century

h: 4 cm; d: 15.4 cm

inv. no. 206

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines and two black rings at the rim. The female figure in the center is holding flowers in one hand and is wearing a black and green caftan and yellow bias-striped shalwar. The skirt of the caftan widens to a triangle with sharp up-curved points at the hem. The green and yellow striped headdress decorated with dots has a flower attached at one side. The figure is flanked by similar floral sprays. The piece has been restored.

Akalın-Bilgi 1997, p. 76, no. 71

Soustiel 2000, p. 151, no. 107



*Sugar bowl*Second half of the 18<sup>th</sup> century

h: 7.9 cm; d: 11.8 cm

inv. no. 236

Inverted rim, pear-shaped body, plain base, two coiled handles on the shoulder. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue and brownish red with black outlines, with two female figures holding flowers, and two male figures, one of whom is smoking a long pipe. The male and female figures are separated by two flying birds, a horse and a stylized peacock. One of the coiled handles has been restored.

Öney 1976, p. 118

Carswell 1991, p.78, K67

Akalm-Bilgi 1997, p. 78, no. 72



106

Kütahya Tiles  
and Ceramics

120



*Pitcher*Second half of the 18<sup>th</sup> century

h: 32.2 cm

inv. no. 288

Plain rim, long neck, spherical body, pedestal foot, pouring spout, single strap handle. The lower half of the body is ringed with convex ribs, and the upper half with surface relief teardrop shapes. White paste, white slip, transparent glaze. Underglaze decoration in yellow, cobalt blue, manganese purple and brownish red with black contours. On either side of the neck is a pair of embracing figures, one wearing a turban and the other a priest's headgear. The figures are flanked by stylized leaves; the outside edge of the pouring spout bears rosettes formed of dots on a cobalt blue ground; there are single leaves alternating with groups of short diagonal strokes on the sides of the handle, and on its outside edge is a chain motif between "V" shaped pincers. The rim and the molding below the neck are ringed with zigzag borders. The pedestal foot and the neck have been restored. There is a flask bearing similar figures in the Dusseldorf Hetjens Museum Collection. See Öney 1976, p. 118.

Christie's 1995, p. 134-135, no. 317

Akalm-Bilgi 1997, p. 82, no. 79

Soustiel 2000, p. 147, no. 102





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.6 cm; d: 14.2 cm

inv. no. 332

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines. The figure in the center represents a street peddler selling liver. The figure is executed in loose curves, and is dressed in a short purple caftan, green shalwar, a yellow belt and a turban. His tools are hung from his waist. His nose and mouth have not been drawn in. The livers are suspended from thick sticks which he holds extended on either side of his body. There is stylized foliage on the sides. The base of the piece is glazed in turquoise. Some small pieces adhering to the center of the plate are due to firing defects.

Sotheby's 1992, p. 68-69, no. 122

Boisgirard 1996, p. 64-65, no. 258

Akalın-Bilgi 1997, p. 78, no. 73





122

# Plate

Second half of the 18<sup>th</sup> century

h: 3.4 cm; d: 13.8 cm

inv. no. 297

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue and manganese purple with black outlines. A male figure mounted sidesaddle on a donkey is wearing a blue *cepken*, green shalwar and purple turban. He is holding the donkey's reins in one hand and a poignard in the other.

Akalın-Bilgi 1997, p. 79, no. 74

Soustiel 2000, p. 157, no. 114



123

# Plate

Second half of the 18<sup>th</sup> century

h: 4 cm; d: 15 cm

inv. no. 299

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by two black bands. The male figure in the center of the plate is holding a flower and wearing a turquoise caftan, blue robe with a red pattern, purple striped shalwar and a turquoise turban. Foliage and flowers are attached to the turban. There is a needle-leaved branch to the left of the figure.

Kypraiou 1995, p. 140, no. 140

Akalın-Bilgi 1997, p. 79, no. 75



109

Catalogue:  
18<sup>th</sup> century

*Plate*

Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 14.3 cm

inv. no. 430

Plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, manganese purple, cobalt blue and sienna red with black outlines. The rim is encircled by a black? band. The male figure in the center is holding a labarum, a royal cavalry standard, in one hand and is dressed in a white and turquoise caftan, patterned shalwar and a headpiece; he is flanked by sprays of flowers.

Bonhams 2001, p. 156, no. 417





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 15 cm

inv. no. 322

Plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by a double black band. The male figure in the center is holding a flower in one hand, and is wearing a yellow *cepken*. His headpiece and shalwar are manganese purple; there is a flower motif at the top of the headpiece. The figure is flanked by identical sprays of flowers that are enclosed in a band of small red dots.

Tajan 1996, no. 169 A

Akalın-Bilgi 1997, p. 80, no. 76

Soustiel 2000, p. 156, no. 112



*Plate*

Second half of the 18<sup>th</sup> century

h: 3.4 cm.; d: 15.2 cm

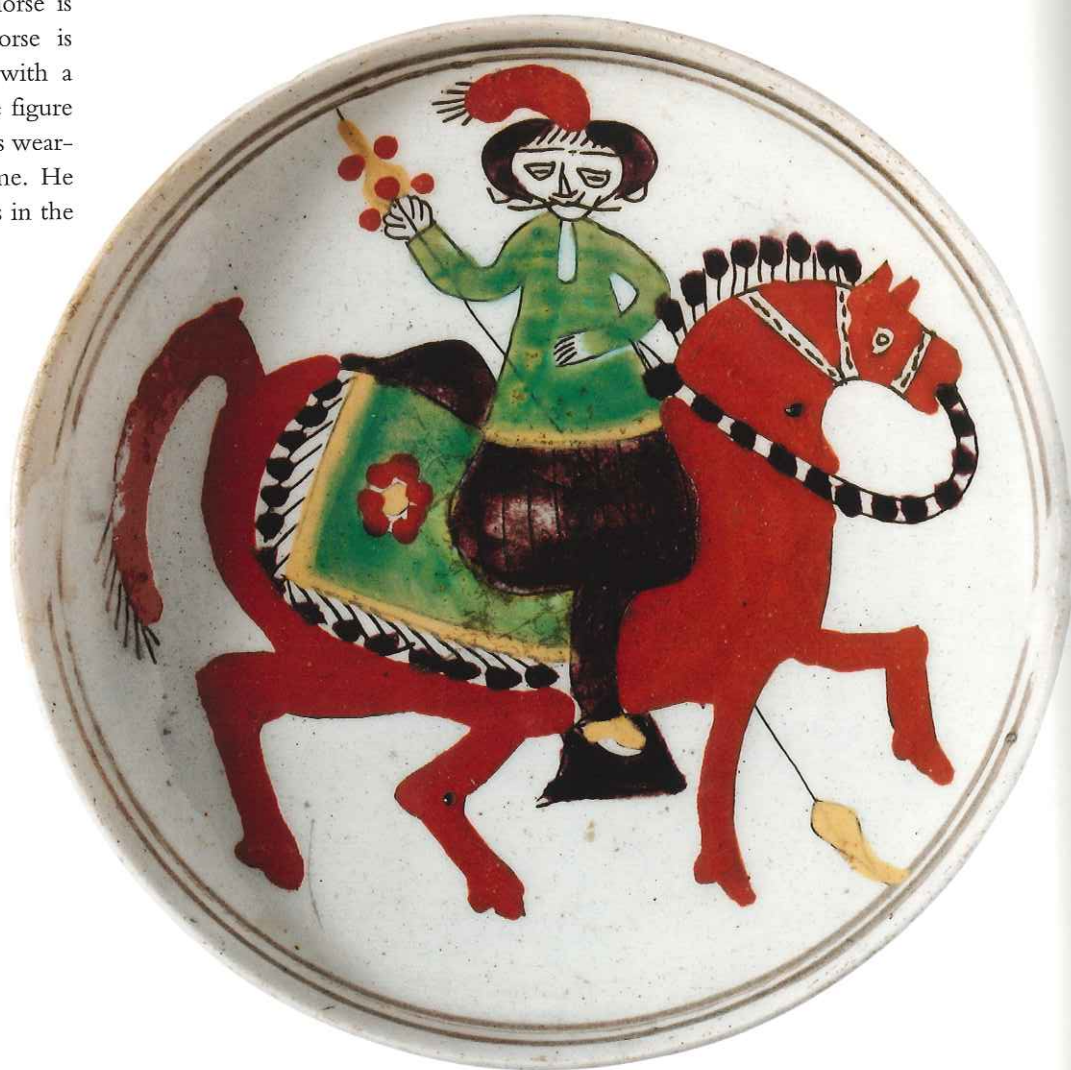
inv. no. 326

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decorations in yellow, green, manganese purple and brownish red with black outlines. The rim is encircled by a two black rings. The figure in the center seated on a horse is believed to be Saint George. The horse is brownish red and has a green saddle with a flower motif. The garments of the male figure are green and manganese purple and he is wearing a purple headdress with a red plume. He holds a spear in one hand and his foot is in the stirrup.

Tajan 1996, no. 169 B

Akalın-Bilgi 1997, p. 80, no. 77

Soustiel 2000, p. 157, no. 113





*Flask*

Second half of the 18<sup>th</sup> century

h: 27.2 cm; d: 22 cm

inv. no. 417

Plain rim, short convex neck with molding, flattened round body and two feet. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, yellow, green, manganese purple and brownish red with black outlines. The flask is carried by a strap which passes through the rectangular pierced lugs on the sides of the body. The centers of both faces of the flask are graded and slightly raised. The front of the flask has a female figure with the left hand at her waist, holding a flower in the right hand, smoking a long-stemmed tobacco pipe. She wears a cobalt blue caftan over a yellow and green patterned robe, with purple and yellow striped shalwar and a flower at the side of her high headdress. On the back of the flask is a female figure with the left hand at the waist, holding a flower in the right hand, wearing a green caftan over a patterned purple dress, purple and yellow striped shalwar and a pointed headdress, flanked by colorful flowers. The remainder of the surface of the flask is covered with cobalt blue leaf and flower motifs.

A flask of similar form with string holes is in the St. Lazarro Monastery in Venice. See Carswell-Dowsett 1972, I, plate 38c.

Ricqlès 2001, p. 64, no. 242



*Flask*

Second half of the 18<sup>th</sup> century

h: 17 cm; d: 16.8 cm

inv. no. 207

The flask has a plain cut rim, short narrow cylindrical neck, flattened circular body. White paste, white slip, transparent glaze. Underglaze decorations in yellow, turquoise, cobalt blue, manganese purple and brownish red with black outlines. There are double incised rings on either side of the flask. Both sides of the flask bear female figures holding flowers wearing caftans and striped shalwar. They wear high bias-striped headpieces with flowers attached to the sides. The female figures are flanked by sprays of flowers, and rows of flower motifs adorn the sides of the flask.

Sotheby's 1990, p. 76-77, no. 213

Carswell 1991, p. 78, K65

Akalın-Bilgi 1997, p. 84, no. 80

Soustiel 2000, p. 150, no. 104





*Flask*

Second half of the 18<sup>th</sup> century

h: 17.4 cm; d: 15.9 cm

inv. no. 329

The flask has a plain cut rim, short narrow cylindrical neck, flattened round body. Cream colored paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue, manganese purple and brownish red with black outlines, and incised double rings on both faces of the body. One face of the flask portrays a stork resting on flowering branches opening outward to either side and the other face, a female figure holding a flower in her hand, wearing a turquoise caftan, yellow robe and high headdress. To one side of her is a branch with three flowers, and to the other, a long serrated leaf; the sides of the flask are decorated with a line of trefoil blossoms.

Akalın-Bilgi 1997, p. 85, no. 81

Soustiel 2000, p. 150, no. 105



*Plate*

Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 15 cm

inv. no. 309

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by two blue rings. The center of the plate displays a stork with a snake in its beak. The upper and lower edges are decorated with leaf and flower motifs.

Akalın-Bilgi 1997, p. 88, no. 85





*Flask*

Second half of the 18<sup>th</sup> century

h: 15 cm; d: 14.5 cm

inv. no. 436

Everted rim, short narrow neck, flattened round body. Both sides of the flask bear incised double rings. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, manganese purple and brownish red with black outlines. One side of the flask portrays a male figure in traditional clothing, smoking a long stemmed pipe, while the other portrays a bird. The sides of both figures are decorated with needle-leaved branches, while the perimeter of the flask is covered with flowering branches. The piece has been restored.

Bonhams 2001, p. 169, no. 449



132

*Plate*Second half of the 18<sup>th</sup> century

h: 3.9 cm; d: 15.5 cm

inv. no. 295

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple, cobalt blue and brownish red with black outlines. The edge of the plate is encircled by two black bands. At the center of the plate is a bird holding flowers in its beak. Its head and tail are purple, while its wings and other feathers are decorated in green and blue stripes with purple and red dots. There are flowered bands at the upper and lower edges.

Tajan 1996, no. 169 C

Akalin-Bilgi 1997, p. 86, no. 84

Soustiel 2000, p. 159, no. 115



133

*Plate*Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 14.7 cm

inv. no. 312

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple, cobalt blue and brownish red with black outlines. The edge of the plate is encircled by two black bands. In the center we see a bird with a flower in its mouth alighting on a branch of suspended stylized fruit. Its body is green, while its breast is covered in a blue and purple checkered design. The piece has been restored.

Kypraiou 1995, p. 138, no. 134

Akalin-Bilgi 1997, p. 86, no. 83

Soustiel 2000, p. 159, no. 116





*Plate*

Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 14.7 cm

inv. no. 311

Everted plain rim, slightly concave body, ring base. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple, cobalt blue and brownish red with black outlines. The edge of the plate is encircled by two black bands. In the center we see two birds facing one another with feet joined; there is a flowered branch between them. The contours of the birds are outlined in yellow. Their bodies and wings are decorated with a stylized red flower motif. The rim has been restored.

Kypraiou 1995, p. 141, no. 143

Akalın-Bilgi 1997, p. 88, no. 86



*Plate*

Second half of the 18<sup>th</sup> century

h: 3.6 cm; d: 15.5 cm

inv. no. 296

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, manganese purple, cobalt blue and brownish red with black outlines. The edge of the plate is encircled by two black bands. At the center of the plate is a stylized cypress motif with two birds perched on it, facing one another. The cypress is decorated with a zigzag band and small dots. The contours of the birds are outlined in yellow and embellished with a line of small red dots. Their breasts are cobalt blue and upper bodies and wings turquoise. The center section of the plate has been restored.

Sotheby's 1996 a, p. 66-67, no. 114

Akalın-Bilgi 1997, p. 86, no. 82

Soustiel 2000, p. 159, no. 117





*Plate*

Second half of the 18<sup>th</sup> century

h: 4.2 cm; d: 17.3 cm

inv. no. 437

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, manganese purple, cobalt blue and brownish red with black outlines. A stylized tree in the center of the plate is flanked by two symmetrically placed roosters. The piece has been restored.

Sotheby's 1998, p. 41, no. 85



*Flask*

Second half of the 18<sup>th</sup> century

h: 18 cm; d: 16.4 cm

inv. no. 429

Everted rim, short neck, flattened circular body with a hole in the center. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue and manganese purple with black outlines. One face has two rings of raised molding surrounding the central hole, painted turquoise and yellow, ringed by outward-radiating triangular floral motifs with leaves between the triangles, and these are encircled by interlocking garlands of small flowers. The other face of the flask is separated into three graduated bands filled with blossom and leaf motifs. The edge of the flask is covered with a band of leaf motifs. The piece has been restored.

Bonhams 2001, p. 168, no. 445





*Flask*

Second half of the 18<sup>th</sup> century

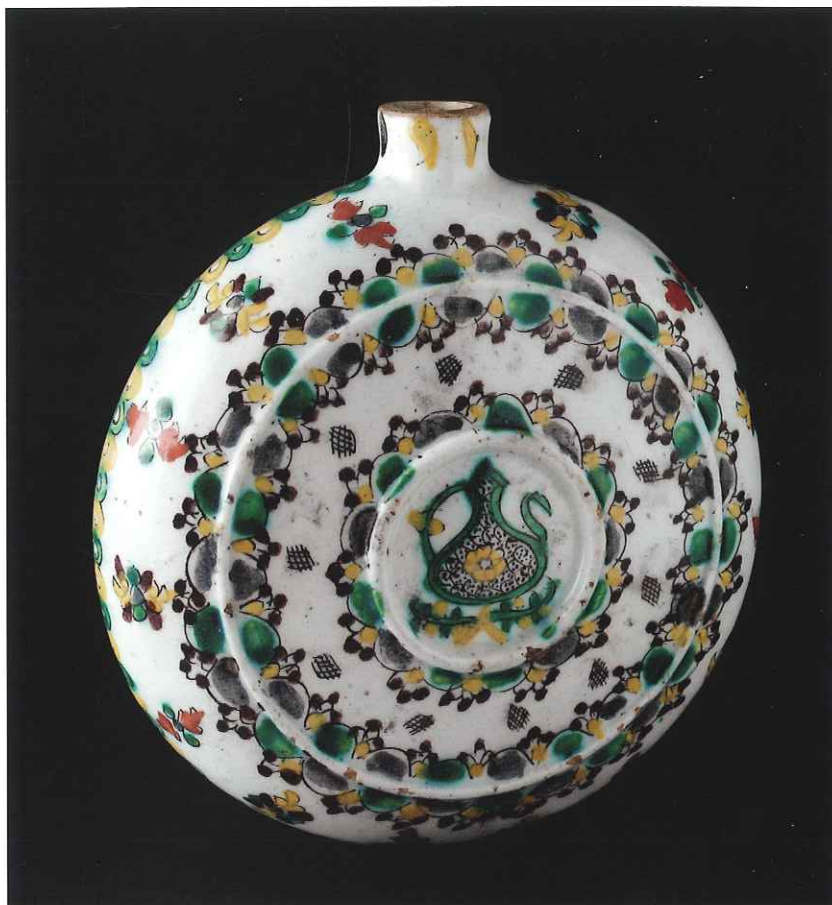
h: 16.5 cm; d: 13.8 cm

inv. no. 330

Plain cut rim, short narrow neck, flattened round body. White paste, white slip, transparent glaze. Underglaze decoration in dark green, manganese purple, grey, brownish red and yellow with black contours. Both faces are divided into sections by two rings of raised molding. Each face has a different ewer motif at the center, and the edges of the raised molding are surrounded by a frieze of semicircles separated by triangles with pendant triple dots. The edge of the flask is decorated with a frieze of single rosette blossoms and chain motif.

Akalın-Bilgi 1997, p. 89, no. 88

Soustiel 2000, p. 151, no. 106



*Covered bowl*

Second half of the 18<sup>th</sup> century

h: 9 cm; d: 10.8 cm

inv. no. 139

Plain rim, round body, ring base and fitted lid. Cream colored paste, white slip, transparent glaze. Underglaze decoration in green, yellow, manganese purple and brownish red with black outlines. The border around the rim consists of alternating rectangles of diamond and flower motifs. The body is decorated with three "S" curved floral sprays. The lid is slightly convex, and the edge of the lid and the knob handle are surrounded by bands of small leaves and blossoms. The remainder of the surface of the lid is covered by three floral sprays consisting of blossoms that resemble carnations and leaves filled with scale-and-dot motif. Two black star motifs have been drawn on the interior of the lid.

Sotheby's 1996 a, p. 68-69, no. 129

Akalın-Bilgi 1997, p. 88, no. 87





*Jug*

Second half of the 18<sup>th</sup> century

h: 29.3 cm; d: 19.1 cm

inv. no. 219

Plain rim, short neck, oval body, plain foot, single handle. White paste, white slip, transparent pale turquoise glaze. Underglaze decoration in cobalt blue, green, manganese purple, brownish red and yellow with black outlines. The body is decorated with ovals that are formed by two opposing friezes of rounded arches filled in with scale-and-dot motif; the arches frame single rosettes. The rim, middle and lower part of the body are covered with friezes of floral sprays.

Akalın-Bilgi 1997, p. 89, no. 89

Soustiel 2000, p. 145, no. 100



*Ewer*

Second half of the 18<sup>th</sup> century

h: 23.8 cm; d: 11.8 cm

inv. no. 224

Everted plain rim, long slender neck with molding, pear shaped body, pedestal foot. "S"-shaped spout and single strap handle. The neck and the spout are joined by a turquoise perforated bbridged; two small perforated pieces have been added to the end of the spout, creating the appearance of a cock's comb. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple, brownish red and yellow with black outlines. The body is decorated with two large almond-shaped leaves filled with fishscale motif, separated by serrated leaves and small blossoms; the rim, handle and spout have curved stems of small leaves. The piece has been restored.

Akalın-Bilgi 1997, p. 91, no. 91





*Ewer*

Second half of the 18<sup>th</sup> century

h: 22.8 cm; d: 11.5 cm

inv. no. 225

Plain rim, slender neck with molding, pear-shaped body, pedestal foot, "S"-shaped spout and single strap handle. The spout is joined to the neck by openwork triangles. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple, brownish red and yellow with black outlines. The body is decorated with two large, deeply incised, round medallions whose central circle surrounds a rosette; between the medallions are small blossoms. The neck is decorated with friezes of zigzags and vertical stripes, the spout and handle with curving leaves and scattered stems of flowers. The spout and rim have been restored.

Akalın-Bilgi 1997, p. 90, no. 90



143

*Rosewater sprinkler (Gülâbdan)*

Second half of the 18<sup>th</sup> century

h: 17 cm; d: 9 cm

inv. no. 145

The neck is joined to the pear-shaped body with a ring molding; the piece has a pedestal foot. Cream colored paste, white slip, yellow exterior glaze, interior cobalt blue glaze. The body is decorated with two horizontal bands of ten openwork foliage motifs. There are radial stripes in relief on the upper part and vertical relief stripes on the lower part of the neck.





*Plate*

Second half of the 18<sup>th</sup> century

h: 4.6 cm; d: 17.9 cm

inv. no. 361

Everted plain rim, deep body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue and manganese purple with black contours. The rim is encircled by a single band of blue, and the cavetto with a double band. The rim of the plate is decorated with stylized floral sprays. The center of the body has a rosette blossom in the center that is surrounded by six stemmed blossoms. The reverse of the plate has three stems of yellow flowers.

Bonhams 1996, p. 28, 30, no. 302

Akalın-Bilgi 1997, p. 92, no. 94

Soustiel 2000, p. 160, no. 119



145

*Tabak*Second half of the 18<sup>th</sup> century

h: 4cm; d: 17.6 cm

inv. no. 271

Everted plain rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue, manganese purple and brownish red with black outlines. The rim has a border of chain motif contained within blue lines. The interior of the rim has four curved flower stems with serrated leaves. In the cavetto is a single blossom enclosed within a chain motif border surrounded by four flower motifs arranged in the shape of a cross. The reverse of the plate bears stylized foliage motifs. The piece has been restored.

Tajan 1992, no. 72

Akalin-Bilgi 1997, p 92, no. 93

Soustiel 2000, p. 160, no. 118



146

*Tabak*Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 17.8 cm

inv. no. 205

Everted plain rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue, manganese purple and brownish red with black outlines. The rim has a border of chain motif contained within blue lines. The interior of the rim has four curved flower stems with serrated leaves. In the cavetto is a single blossom enclosed within a chain motif border surrounded by four flower motifs arranged in the shape of a cross. On the reverse of the plate there is a motif of three yellow and three green leaves.

Carswell 1991, p. 76, K60

Akalin-Bilgi 1997, p 93, no. 96



130



147

*Tabak*Second half of the 18<sup>th</sup> century

h: 4.2 cm; d: 18.6 cm

inv. no. 243

Everted plain rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, yellow, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by a thin blue line. The interior of the rim has three horizontal floral sprays. The cavetto contains three floral motifs arranged like a pinwheel around a pinwheel-shaped flower contained within a blue ring. The cavetto is separated from the inner part of the rim by a border of flower-patterned, alternating with diamond-patterned, cartouches. On the reverse of the plate there are eight leaves drawn in two rows.

Akalm-Bilgi 1997, p 93, no. 97



148

*Tabak*Second half of the 18<sup>th</sup> century

h: 4.3 cm; d: 18.1 cm

inv. no. 276

Everted plain rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by a thin blue line. The inner edge of the plate is decorated with three large flowers alternating with three large serrated leaves. At the center of the cavetto, enclosed by a thin blue circle, is a single blossom surrounded by three stylized flowers separated by curving leaves.

Akalm-Bilgi 1997, p 94, no. 98



131

Catalogue:  
18<sup>th</sup> century

149

*Tabak*Second half of the 18<sup>th</sup> century

h: 4 cm; d: 17.7 cm

inv. no. 275

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, manganese purple and brownish red with black outlines. The rim is encircled by one thin black line and the cavetto by two lines. The inner edge of the plate is decorated with three different large connected flower-and-leaf motifs, and the center contains a spray of flowers.

Akalın-Bilgi 1997, p. 94, no. 99



150

*Tabak*Second half of the 18<sup>th</sup> century

h: 4.2 cm; d: 18.6 cm

inv. no. 422

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in yellow, turquoise, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by one thin black line and the cavetto by two lines. The edge of the plate is decorated with three large flower motifs and serrated leaves. In the center of cavetto is a stylized rosette blossom framed by four stylized fish.



132



151

*Tabak*Second half of the 18<sup>th</sup> century

h: 3.9 cm; d: 18.2 cm

inv. no. 280

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, yellow, manganese purple and brownish red with black outlines. The rim is encircled by one thin black line and the cavetto by two lines. The edge of the plate is decorated with three large flower motifs and serrated leaves. At the center of the cavetto is a stylized rosette blossom surrounded by three stylized leaf motifs.

Akalin-Bilgi 1997, p 94, no. 100



152

*Tabak*Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 18.7 cm

inv. no. 273

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by one thin black line and the cavetto by two lines. The edge of the plate is decorated with five stylized floral sprays alternating with five stylized red leaf motifs. The cavetto contains flower motifs.

Akalin-Bilgi 1997, p. 92, no. 95



133

Catalogue:  
18<sup>th</sup> century

153

*Tabak*Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 17.8 cm

inv. no. 274

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by one thin blue line and the cavetto by two lines. The edge of the plate is decorated with three horizontal floral sprays and the cavetto with one spray.

Akalin-Bilgi 1997, p. 96, no. 101



154

*Tabak*Second half of the 18<sup>th</sup> century

h: 4.5 cm; d: 18.1 cm

inv. no. 363

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow ochre, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by one and the cavetto by two thin blue lines. The edge of the plate is decorated with three large rosette blossoms with buds separated by vertical serrated leaves. The center of the cavetto has a stylized flower motif surrounded by leaves and flowers. The piece has been restored.

Akalin-Bilgi 1997, p. 96, no. 102





155

*Tabak*Second half of the 18<sup>th</sup> century

h: 4.5 cm; d: 18.1 cm

inv. no. 270

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by one and the cavetto by two blue bands. The edge of the plate is decorated with three large "S" curved horizontal flower stems and the cavetto with an eight-pointed star motif with dots at the ends of and between the points. The center of the star contains a motif composed of four dots. The ring base is broken and missing pieces.

Akahn-Bilgi 1997, p. 96, no. 103



156

*Tabak*Second half of the 18<sup>th</sup> century

h: 3.7 cm; d: 18.1 cm

inv. no. 277

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, yellow, cobalt blue, manganese purple and brownish red with black contours. The rim is encircled by one and the cavetto by two thin blue lines. The edge of the plate is decorated with four cartouches containing a single blossom, and the area between the cartouches is covered with an all-over pattern of blue scale-and-dot motif. A star in the center of the cavetto is separated from four stylized floral sprays by a black band. The reverse of the plate is decorated with stylized curving plants and leaves.

Akahn-Bilgi 1997, p. 97, no. 105

Soustiel 2000, p. 161, no. 121



135

Catalogue:  
18<sup>th</sup> century

157

*Tabak*Second half of the 18<sup>th</sup> century

h: 4.3 cm; d: 18.2 cm

inv. no. 362

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, yellow, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by one and the cavetto by two thin blue lines. The edge of the plate is decorated with four scalloped cartouches, evenly spaced on a cobalt blue ground, containing floral sprays on a white ground. The center of the cavetto contains an encircled floral spray surrounded by three larger floral sprays.

Akalm-Bilgi 1997, p. 97, no. 104

Soustiel 2000, p. 161, no. 120



158

*Tabak*Second half of the 18<sup>th</sup> century

h: 4.2 cm; d: 18.6 cm

inv. no. 327

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, yellow, cobalt blue, manganese purple and brownish red with black outlines. The rim is encircled by one and the cavetto by two thin blue lines. The edge of the plate is decorated with four scalloped cartouches, evenly spaced on a blue ground, containing floral sprays on a white ground. The center of the cavetto contains a rosette blossom surrounded by small curved leaves. The reverse of the plate has black curvilinear foliage.

Bonhams 1996, p. 28, 30, no. 309

Akalm-Bilgi 1997, p. 97, no. 106



136

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and Ceramics



159

*Tabak*Second half of the 18<sup>th</sup> century

h: 4.3 cm; d: 17.8 cm

inv. no. 364

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, manganese purple and brownish red with black contours. The rim is encircled by one and the wide cavetto by double black lines. The edge of the plate is decorated with four rosette blossoms, each flanked by serrated leaves. The center of the cavetto contains an encircled rosette surrounded by three floral sprays.

Sotheby's 1996 a, p. 66-67, no. 113

Akalın-Bilgi 1997, p. 98, no. 107



160

*Tabak*Second half of the 18<sup>th</sup> century

h: 3.8 cm; d: 15.7 cm

inv. no. 272

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, manganese purple and brownish red with black outlines. The rim has a wide border of geometric motifs consisting of half-circles and triangles decorated with dots; the points of the triangles are joined to one another. The cavetto is encircled by a double black band, in the center of which is a foliage motif separated by a thin black band from the three surrounding stylized floral sprays.

Akalın-Bilgi 1997, p. 98, no. 108



137

Catalogue:  
18<sup>th</sup> century

161

*Tabak*Second half of the 18<sup>th</sup> century

h: 3.4 cm; d: 15 cm

inv. no. 281

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green, yellow, manganese purple and brownish red with black outlines. The rim is encircled by one and the cavetto by two thin blue lines. The edge of the plate is decorated with a band of half circles with pendant triple-blossom flower stems, while the cavetto is outlined by a zigzag band. The center has a stylized floral motif.

Akalin-Bilgi 1997, p 98, no. 109



162

*Tabak*Second half of the 18<sup>th</sup> century

h: 3.2 cm; d: 12.7 cm

inv. no. 282

Everted plain wide rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in green and manganese purple. The rim is encircled by a border of evenly spaced trefoil leaf motifs. The center of the plate is covered in an allover pattern of crosshatching with a star in the center of each square, and is separated from the border by a double black circle.

Akalin-Bilgi 1997, p 99, no. 110





163

*Tabak*End of the 18<sup>th</sup> century

h: 3.4 cm; d: 13.2 cm

inv. no. 150

Everted plain rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise and manganese purple with black contours. The rim is encircled by a narrow band of connected spirals and separated from the turquoise and purple checkerboard-patterned center by a single black line. The piece has been restored.



164

*Tabak*End of the 18<sup>th</sup> century

h: 3.4 cm; d: 15 cm

inv. no. 278

Everted plain rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in manganese purple with black contours. The rim is encircled by one and the cavetto by two thin blue lines. The center of the plate contains a simple stylized flower motif and the rim is encircled by a narrow border of chain motif.



Akalın-Bilgi 1997, p. 99, no. 111

139

Catalogue:  
18<sup>th</sup> century

165

*Box*

Second half of the 18<sup>th</sup> century  
 h: 3.2 cm; w: 5.9 cm; l: 11.3 cm  
 inv. no. 374

Plain base, upward-widening trapezoidal form, sliding lid. Cream colored paste, white slip, transparent glaze. Underglaze decoration in green, manganese purple and brownish red with black outlines. The interior has two compartments. The long sides and the cover are decorated with a composition of serrated leaves and flowers. The short sides have a single floral motif. The piece has been restored.

Sotheby's 1996 b, p. 51, no. 76  
 Akalın-Bilgi 1997, p. 91, no. 92



166

*Cup*

Late 18<sup>th</sup> – early 19<sup>th</sup> century  
 h: 6.2 cm; d: 10.8 cm  
 inv. no. 234

Everted plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in manganese purple, yellow, brownish red with black outlines. The arms of a six-pointed star emerge from the base and extend over the entire body. The arms of the star are outlined in yellow and painted alternately in solid purple and in flower motif; floral sprays separate the points of the star. The interior of the rim has an interlocking frieze of leaves and the center a single free-form branch.

Akalın-Bilgi 1997, p. 101, no. 119





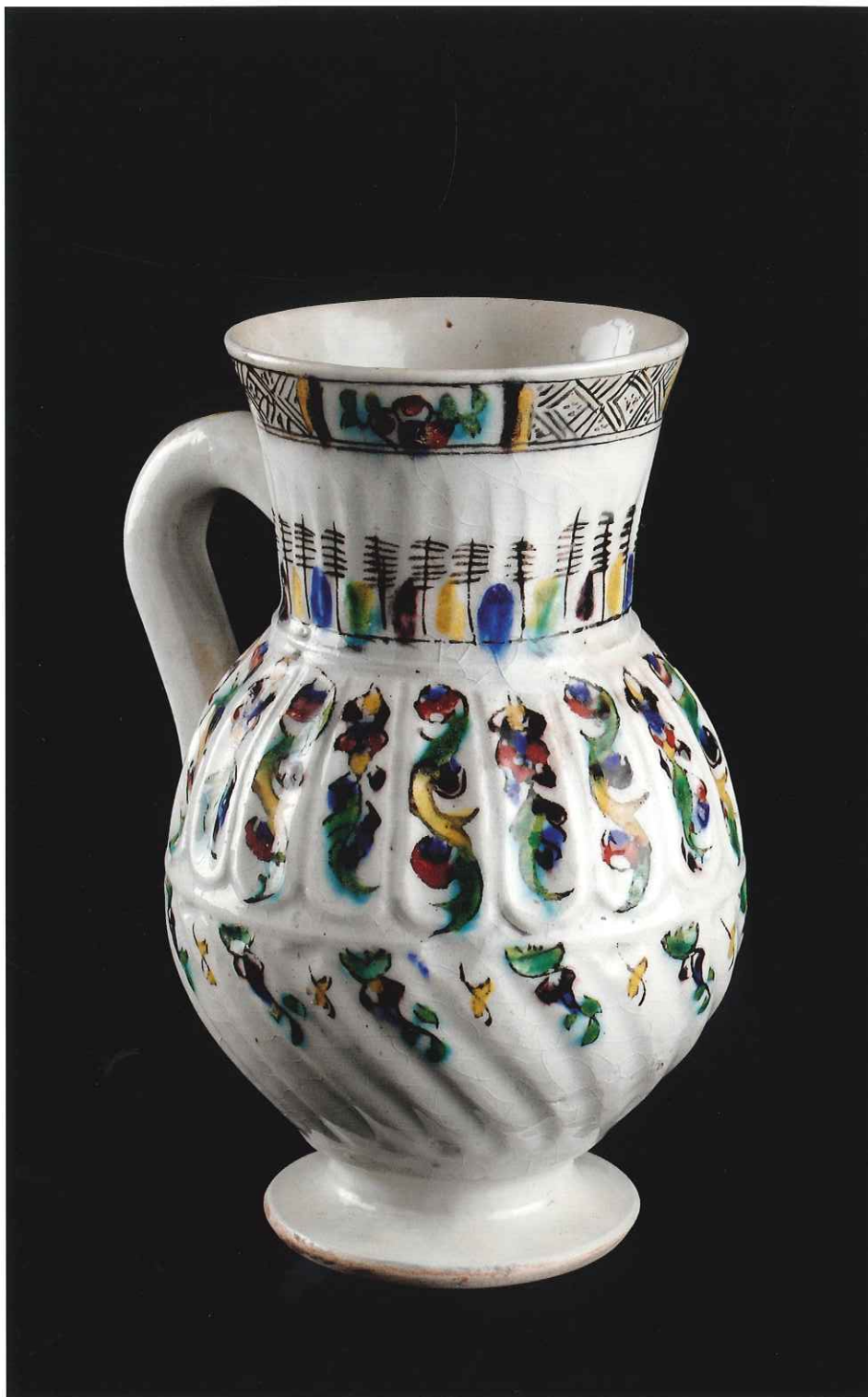
*Jug*

Second half of the 18<sup>th</sup> century

h: 17 cm; d: 10.1 cm

inv. no. 146

Everted rim, long tapering neck, spherical body, pedestal foot and a handle attached at mid-neck and mid-body. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple, cobalt blue and brownish red with black contours. The lower part of the body is formed of radial ribs and the upper half of concave vertical sections. The upper ends of the radial stripes are decorated alternately with leaf and flower motifs and the upper vertical sections with reversed "S"-shaped leaf and flower motifs. The lower half of the neck has concave vertical impressions that are decorated with colored leaves alternating with vertical lines with horizontal hatching. The rim has a border of horizontal cartouches in which diamond shapes alternate with floral motifs. The piece has been restored.



168

*Cup*Second half of the 18<sup>th</sup> century

h: 4.9 cm; d: 9 cm

inv. no. 375

Plain rim, round body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, manganese purple and brownish red with black outlines. The exterior of the body is decorated with horizontal sprays of dagger-like leaves and flower sprays. The interior has a border at the rim of diamond patterns alternating with floral motifs. At the center of the cup, surrounded by three of the same, is an animal motif resembling a caterpillar. The rim has been restored.

Sotheby's 1996 b, p. 51, no. 76

Akalin-Bilgi 1997, p. 99, no. 112



142

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169

*Tankard*Second half of the 18<sup>th</sup> century

h: 10.6 cm; d: 10.2 cm

inv. no. 148

Plain rim, concave cylindrical body, plain base, handle. White paste, white slip, transparent glaze. Underglaze decoration in yellow, green, manganese purple, cobalt blue and brownish red with black contours. The rim has a border divided into six cartouches filled alternately with horizontal side-by-side hatched diamonds and floral motifs. The decoration on the body consists of seven vertical bands filled alternately with needle-leaved stems and stylized four-leaf clover motifs. On the base of the mug are flower and leaf motifs formed with black brushstrokes. The piece has been restored.





170

# *Mug*

Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 7.2 cm; d: 9 cm

inv. no. 235

Inverted plain rim, barrel-shaped body, round base, single strap handle. White paste, white slip, transparent glaze. Underglaze decoration in green and brownish red with black contours. The rim has a border of diagonal stripes. The body is divided into seven vertical sections, of which six contain needle-leaved stems with dots at the end of the needles.

Akahn-Bilgi 1997, p. 100, no. 113

171

# *Mug*

Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 7.3 cm; d: 9.1 cm

inv. no. 173

Plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, white slip and turquoise colored glaze drizzled from the rim. The body and base are unglazed. The body is decorated with circular and triangular motifs formed with small bas relief dots.



143

Catalogue:  
18<sup>th</sup> century

172

*Mug*

Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 8.2 cm; d: 9.1 cm

inv. no. 174

Plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, white slip, turquoise glaze over designs in black. The bottom of the body and the base are unglazed. The rim has a border of diagonal hatching; there are vertical needle-leaved stems drawn in black between the circles of bas relief dots on the body.

173

*Mug*

Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 7.6 cm; d: 11.4 cm

inv. no. 367

Inverted plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, white slip, turquoise glaze over designs in black. The base is unglazed. The rim has a border of stylized curving leaves; the body has three lightly incised round medallions separated into eight sections like the spokes of a wheel; each of the sections is decorated with a bas relief dot. The medallions are separated by inverted triangular arrangements of bas relief dots on a background of small foliage motifs drawn in black.

Akalın-Bilgi 1997, p. 100, no. 116





174

*Mug*Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 7.4 cm; d: 11.2 cm

inv. no. 369

Inverted plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, white slip, Turquoise glaze over designs in black. The lower body and base are unglazed. The rim has a diagonally hatched border, and the body is decorated with triangular arrangements of dots, circles executed in black paint and bas relief dots, with small black foliage motifs in the intervening spaces. The handle is decorated with loose brush strokes.

Akalin-Bilgi 1997, p. 100, no. 118

175

*Mug*Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 7.8 cm; d: 10.7 cm

inv. no. 366

Inverted plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, white slip. Turquoise glaze over designs in black. The rim has a diagonally hatched border, and the body is decorated with triangular arrangements of dots, circles executed in black paint and bas relief dots, with small black foliage motifs in the interstices. The handle is decorated with freehand brush strokes.

Akalin-Bilgi 1997, p. 100, no. 115



176

*Mug*

Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 7.8 cm; d: 10.6 cm

inv. 368

Inverted plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, black designs under a turquoise glaze. The lower part of the body and the base are unglazed. The rim has a diagonally hatched border, and the body is decorated with circles executed in black paint and bas relief dots, with small black foliage motifs separating them. The handle is decorated with freehand brush strokes.

Akalın-Bilgi 1997, p. 100, no. 117

177

*Mug*

Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 8.2 cm; d: 10.5 cm

inv. 365

Inverted plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, black designs under a turquoise glaze. The lower part of the body and the base are unglazed. The rim has a diagonally hatched border, and the body is decorated with circles executed in black paint and bas relief dots, with small black foliage motifs separating them.

Akalın-Bilgi 1997, p. 100, no. 114





178

*Mug*Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 8 cm; d: 9.3 cm

inv. no. 175

Inverted plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, black designs under a turquoise glaze. The lower part of the body and the base are unglazed. The rim has a diagonally hatched border, and the body is decorated with triangles and circles made of bas relief dots and small black foliage motifs.

179

*Mug*Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 7.8 cm; d: 8.6 cm

inv. no. 176

Inverted plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, black designs under a turquoise glaze. The rim has a diagonally hatched border, and the body is decorated with circles and triangles executed in black paint and bas relief dots, separated by small black needle-shaped leaves. The handle is decorated with freehand brush strokes and bas relief dots.



180

*Mug*

Late 18<sup>th</sup> – early 19<sup>th</sup> century

h: 7.8 cm; d: 9.3 cm

inv. no. 177

Inverted plain rim, barrel-shaped body, round base, single strap handle. Cream colored paste, black designs under a turquoise glaze. The rim has a diagonally hatched border, and the body is decorated with circles and triangles executed in black paint and bas relief dots, with small black foliage motifs in the intervening spaces.

181

*Icon*

19<sup>th</sup> century

20.7 x 25.4 cm

inv. no. 170

Rectangular shaped tile icon. White paste, white slip, transparent slip. Underglaze decoration in cobalt blue, manganese purple, yellow, turquoise and brownish red with black outlines. The Virgin Mary is wearing a crown and holding the Child Jesus in the crook of her left arm. Haloes surround their heads. Jesus is giving a blessing with His right hand and holding the Bible in His left. The edge of the icon is framed with a thin black line. There is a similar icon in the Sadberk Hanım Museum collection. See Carswell 1991, p. 98, K.127.

Sotheby's 1995, p. 125, no. 291

Soustiel 2000, p. 163, no. 122



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*Icon*Late 19<sup>th</sup> century

a) 19.5 x 8 cm; b) 12 x 8 cm

inv. no. 435

Pieces of a tile icon. The topic of the icon is probably "*Deisis*". In the *Deisis*, the Virgin Mary and St. John the Baptist beg the intercession of Jesus for all of humanity; in this scene Jesus is in the center with the two persons to whom he is closest, the Virgin Mary and St. John the Baptist, on either side. The center of the icon in which Jesus is represented is missing. On the left, we see Mary, with her haloed head inclined forward, holding a scroll in Greek that reads, "Mother Mary presents the prayers of mankind to her son." On the right, St. John the Baptist is seen with his haloed head inclined toward the center as well. The areas surrounding the figures are filled with floral sprays.





*Crucifix and pedestal*Early 20<sup>th</sup> century

h: 106.5 cm; pedestal: 36 x 36 cm

inv. no. 182

Liturgical object in baroque style consisting of a crucifix mounted on a pedestal.

White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, yellow, brownish red and manganese purple with black outlines. The design has been executed in three separate sections. The lowest section begins as a square base rising in four steps that support an architectural form supported by four columns supporting rounded arches. The steps are decorated with borders of lines of palmettes alternating with rosettes connected by curling stems. Above the entrance to the arched structure we see two birds facing one another. The middle section rests on the arches of the lower piece, and consists of eight columns connected to one another with rounded arches which support a tulip-shaped pedestal on a rounded base. The architectural details are emphasized and enhanced by geometric and stylized foliage motifs and the tulip pedestal with rumî-palmette motifs. The crucifix, the third section, is set into an orifice in the center of the tulip, which forms its support. The face of the crucifix portrays Jesus on the cross with angels at the ends of the arms of the cross; above His head is a medallion containing a cross and at His feet is a skull; the reverse of the crucifix bears a representation of Mary. The piece has been restored.

Soustiel 2000, p. 170, no. 133



*Tile*

First half of the 19<sup>th</sup> century

d: 65.7 cm

inv. no. 338

The tile consists of a central round tile surrounded by eight truncated triangular plaques which complete a circle. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, pale manganese purple and brownish red with black outlines. The center of the round plaque contains a sixteen-pointed radiating form with interlocking rumî motifs at the center, surrounded by three lines of interwoven lotus-palmette motifs. Its border is composed of intersecting and reversing curved figures. When the exterior tile plaques are joined together, they form a circular band of serrated leaves, hatâyî and palmette motifs connected to one another by fine stems. The border bears the following inscription in *sülüs* script.

*Âdem bu besm-i devr-i dilârâya bir gelür  
Bil kadr-i ömrünü kişi dünyâya bir gelür  
Dünya için vücûdunu sarf etme yok yere  
Nakd-i hayât merdüm-i dâniya bir gelür*

*Bir câm ile kalsa nolâ eyvân-ı harâbât  
Cem gitti bozulmaktadır erkân-ı harâbât  
At başı berâber arakı kır bâde süzülsün  
Dönsün koşu meydanın ameydân-ı harâbât*

Meaning:

To this beloved and smiling time, man comes  
but once

Appreciate the value of life, for to the world  
man comes but once

Do not in vain consume yourself for earthly  
pleasures

For the wealth of life to wise men, comes but once

If a single glass remained, what would become  
of the tavern?

The people gone, ruined would be the customs  
of the tavern

All together, break the glasses and let the wind  
flow away

Let to the square return the glasses of the tavern

The piece has been restored and mounted on a  
wooden stand.

Akalın-Bilgi 1997, p. 129, no. 169







*Tile*

First half of the 19<sup>th</sup> century

d: 65.8 cm

inv. no. 178

The tile consists of a central round tile surrounded by eight truncated triangular plaques which complete the circle. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, pale manganese purple, brownish red and light green with black outlines. The center of the round plaque contains a pentagon made of interlocking lines surrounded by a frieze of lotus blossoms that are in turn surrounded by eight radiating floral sprays. The surrounding plaques each contain bands of two sprays below and three floral sprays above. The border at the edge of the piece contains an inscription enclosed in cartouches in *sülüs* script.

*Âdem bu besm-i devr-i dilârâya bir gelür  
Bil kadr-i ömrünü kişi dünyâya bir gelür  
Dünya için vücûdunu sarf etme yok yere  
Nakd-i hayât merdüm-i dânyâya bir gelür*

*Bir câm ile kalsa nolâ eyvân-ı harâbât  
Cem gitti bozulmaktadır erkân-ı harâbât  
At başı berâber arakı kır bâde süzölsün  
Dönsün koşu meydanın ameydân-ı harâbât*

Meaning:

To this beloved and smiling time, man comes  
but once

Appreciate the value of life, for to the world  
man comes but once

Do not in vain consume yourself for earthly  
pleasures

For the wealth of life to wise men, comes but once

If a single glass remained, what would become  
of the tavern?

The people gone, ruined would be the custom  
of the tavern

All together, break the glasses and let the wine  
flow away

Let to the square return the glasses of the tavern

The piece has been restored and is mounted on  
a small wooden table.







*Tile*Late 19<sup>th</sup> – early 20<sup>th</sup> century

42 x 42 cm

inv. no. 452

Panel design composed of four separate tiles. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple, brownish red and yellow with black contours. The panel has a border composed of curvilinear branches and leaves intertwined with rosette floral motifs. At the center of the panel we see four dagger-like leaves connected to one another within a circle. The circle is surrounded by four large tulip motifs originating from the corners, surrounded by smaller floral sprays and connected by curving stems. The panel has been mounted on a small wooden table.





*Ceiling boss*Late 19<sup>th</sup> to early 20<sup>th</sup> century

58 cm x 58.5 cm

inv. no. 451

The octagonal ceiling piece consists of a central round tile surrounded by eight truncated triangular plaques. White paste, white slip, decorated under the transparent glaze in cobalt blue, turquoise, manganese purple and brownish red. The center of each of the eight plaques contains a calligraphic inscription arranged in the shape of a pitcher that is surrounded by tulips and other floral sprays. The round plaque at the center bears the name "Sinyasoglu Simonaki Efendi" in Arabic script. An additional piece covers the central round tile and is shaped like a goblet; it is decorated in narrow bands of rosette and leaf motifs.





*Tile*

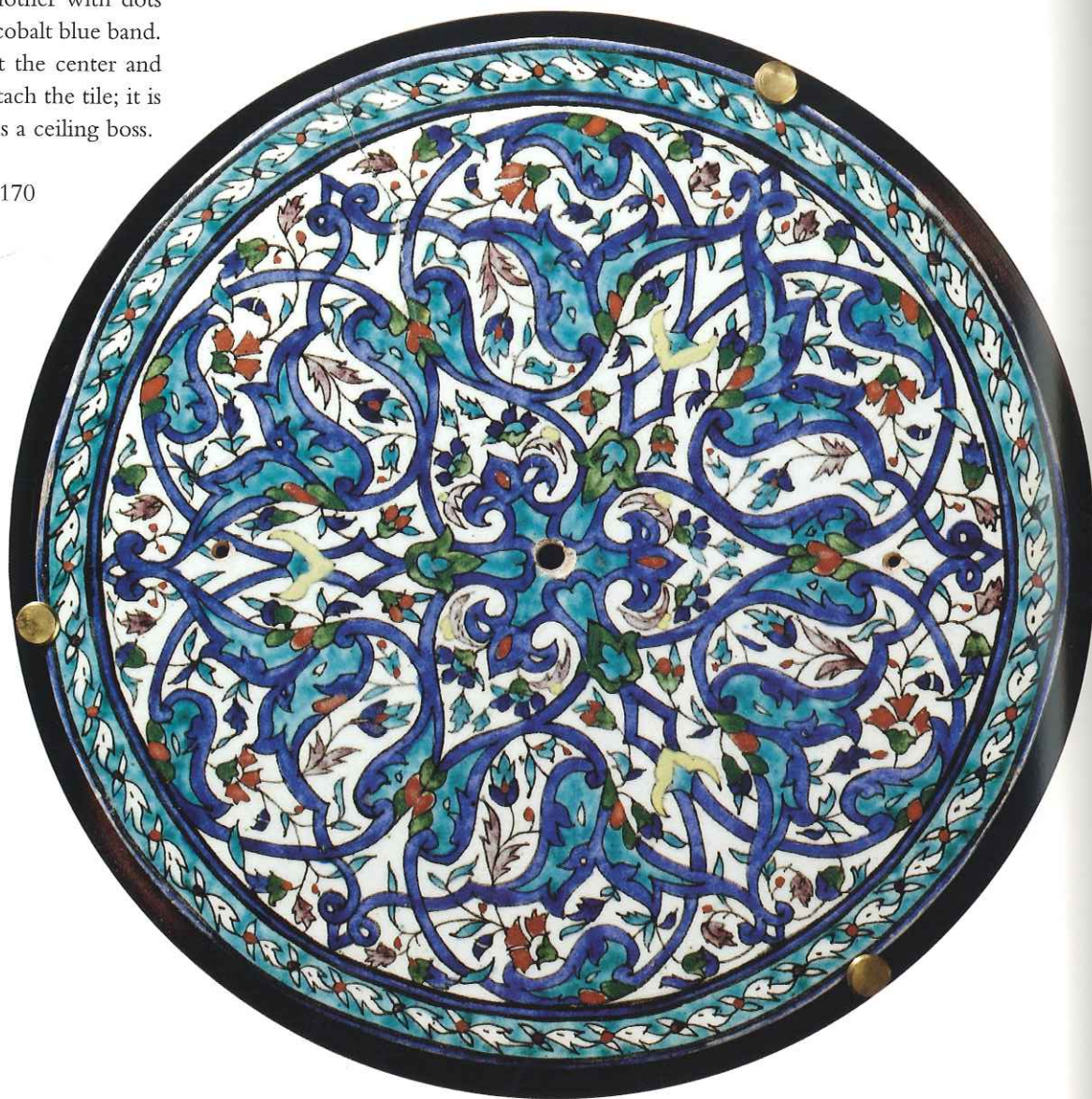
Late 19<sup>th</sup> to early 20<sup>th</sup> century

d: 31.8 cm

inv. no. 377

Tile consists of a single piece. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, manganese purple and brownish red with black contours. A circular composition is formed by large rumî curves emerging from intertwined palmettes that form the shape of a six-pointed star, embellished with fine stems of carnations and hatâyî buds. The border consists of stylized palmettes connected to one another with dots surrounded on either side by a cobalt blue band. Small holes have been made at the center and sides of the piece in order to attach the tile; it is possible that the tile was used as a ceiling boss.

Akalın-Bilgi 1997, p. 129, no. 170





*Covered jar*Late 19<sup>th</sup> century

h: 32.5 cm; d: 14 cm

inv. no. 462

Plain rim, pear-shaped body, pedestal foot and fitted domed lid. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, manganese purple, cobalt blue, brownish red and yellow with black contours. The body and cover are decorated with rumî curves in diagonal bands on a turquoise ground. Both lower body and cover bear a frieze of leaves; the rim of the body is bordered with a band of intertwined rumî curves and palmette motifs.

Alif Art 2004 b, p. 103, no. 115





190

*Plate*

Late 19<sup>th</sup> century

h: 3.8 cm; d: 26.1 cm

inv. no. 217

Everted rim, slightly concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green and brownish red with black outlines. The center contains a ewer decorated with rumî and palmette motifs surrounded by four hatâyî placed in a circular arrangement, and the rim has a border with a wave pattern that is influenced by İznik ceramics. The reverse of the plate has six circular scrolls in a staggered design.

Akalın-Bilgi 1997, p. 112, no. 139



191

*Plate*

Late 19<sup>th</sup> century

h: 4.2 cm; d: 26 cm

inv. no. 213

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and brownish red with black contours. The composition covers the entire surface, and consists of an asymmetrical arrangement of tulips, carnations, roses and lilies emerging from a single root. The ground has been painted turquoise, but the border surrounding the rim has been left white.

Akalın-Bilgi 1997, p. 104, no. 126





*Plate*Late 19<sup>th</sup> century

h: 4.1 cm; d: 30.3 cm

inv. no. 209

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and brownish red with black outlines. The dominating elements of the overall pattern are three serrated leaves containing stylized flower buds; the leaves curl into a circular design and are surrounded by carnations, stems of spring flowers and hatâyî buds. The rim has a cobalt blue border. The reverse of the plate has four stems of spring flowers.

Akalın-Bilgi 1997, p. 104, no. 127





193

# *Plate*

Late 19th century

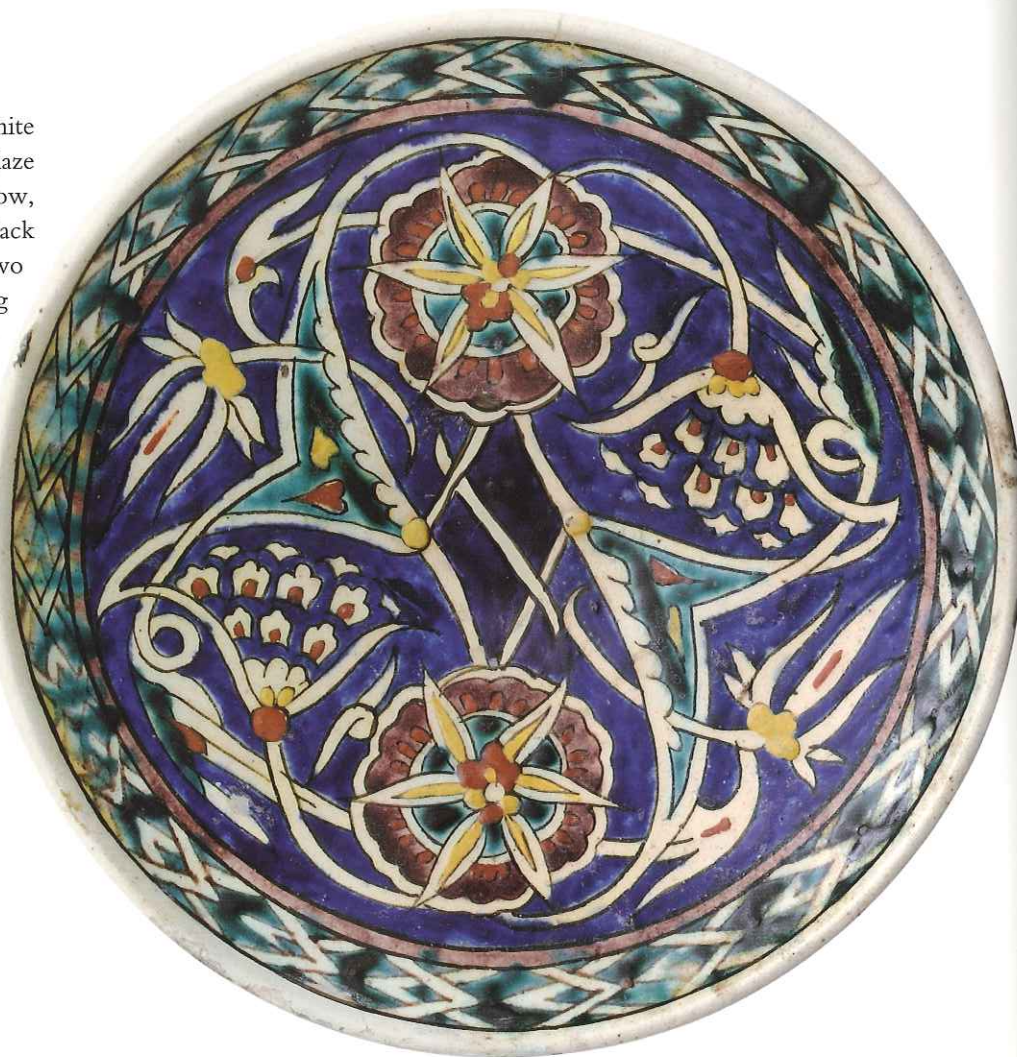
h: 5.2 cm; d: 21.6 cm

inv. no. 216

Plain rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and brownish red with black outlines. The composition consists of two rumî, intertwined in a circular fashion, along with roses and tulips, and a border of intersecting chevrons. Four sprays of flowers extend around the reverse of the plate. The piece has been restored.

Carswell 1991, p. 90, K105

Akalın-Bilgi 1997, p. 106, no. 129





*Plate*Late 19<sup>th</sup> century

h: 4.8 cm; d: 29.4 cm

inv. no. 346

Wide everted plain rim, shallow body, ring base. Cream colored paste, white slip, transparent glaze. Underglaze decoration in pale cobalt blue, turquoise, dark green, yellow, manganese purple and brownish red with black outlines. The rosette in the center of the plate is connected by fine stems to three carnations and other small blossoms. Three suns radiating from the center of the plate contain *hatâyî* and small leaves and flowers. The interior border contains "S"-curves connected by bows; the rim is decorated with stylized *rumî* curves alternating with triangular arrangements of stylized fruits.

Akalın-Bilgi 1997, p. 107, no. 131



*Footed vase*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 22 cm; d: 16.8 cm

inv. no. 228

Everted plain rim, bell-shaped body, high pedestal foot. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and brownish red with black outlines. The body of the vase is decorated with oval medallions whose outlines are formed by rumî motifs containing joined stems with rosettes gathered in the center with round pincers. The rim has a cobalt blue border; the lower part of the body and upper part of the foot are bordered by vertical colored stripes, some of which contain small triangles at the base. The border of the foot consists of rosette blossoms connected by "S"-curved fine stems and rumî.

Akalm-Bilgi 1997, p. 106, no. 130





196

*Beaker*Early 20<sup>th</sup> century

h: 14 cm

inv. no. 167

Everted plain rim, concave body, pedestal foot. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and slightly raised brownish red with black outlines. A radiating pattern on the foot continues upward to the lower portion of the body and is separated by a white band from the blue ground of the body, which contains a pear-shaped medallion in white surrounded by fruit blossoms. Inside the medallion in Arabic script are the words "*Āfiyetbād / Āfiyet olsun*" [Bon appetit].



197

*Tankard*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 10.8 cm; d: 9.3 cm

inv. no. 249

Plain rim, tapering cylindrical body, plain foot and vertical handle, rectangular in cross section. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and brownish red with black outlines. The surface is decorated with an all-over pattern of twining stems whose ends and turning points are enlivened with rumî and palmettes. The exterior face of the handle has a pattern of interlocking hooks, and its sides are decorated with small rosettes. On the base is a stamp in Arabic script that reads "*Hilmi-Kütahya*".

Akalin-Bilgi 1997, p. 122, no. 155



165

Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries







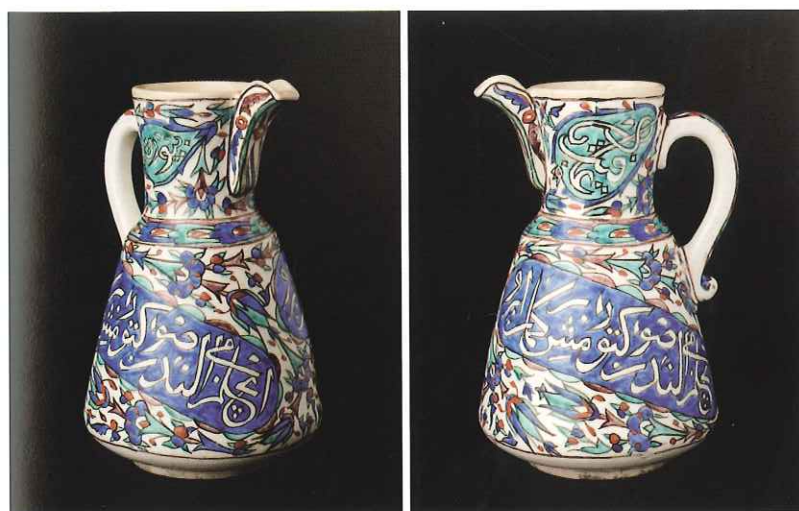
*Pitcher*Late 19<sup>th</sup> century

h: 25.2 cm; d: 15.8 cm

inv. no. 226

Plain rim, thick neck, conical body, ring base, pouring spout and single strap handle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, pale manganese purple and brownish red with black outlines. Bands outlined in semi-circles and set diagonally on the body read in Arabic script, "*İçilmez mi elinden su götürmüş bir keman ebru / Yay kaşlı (güzelin) elinden su içilmez mi?*" [Would you not drink the water brought by the beauty with the curving eyebrows?]; on the neck are two pear-shaped frames containing the inscriptions, "*Âfiyetbâd / Afiyet olsun*" [Bon appetit] and "*Buyurun*" [Please have some]. The remaining surfaces are covered in tulips and hatâyî branches. The spout and rim have been restored.

Akalin-Bilgi 1997, p. 104, no. 128



199

*Bottle*

Late 19th century  
h: 27.5 cm; d: 16 cm  
inv. no. 385

Plain everted rim, neck with molding, spherical body, pedestal foot. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and brownish red with black outlines. Intertwined heart-shaped curves in four vertical bands encircle the body and buds sprouting from their tips rise up the neck; they are separated by large rosette-centered sprays. The pedestal foot is decorated with rosettes and leaves, the molding with a diagonally striped band, and the rim with alternating Chinese cloud patterns and quatrefoil rosettes.

Akalın-Bilgi 1997, p. 103,  
no. 125



200

*Bottle with lid*

Late 19th to early 20th century  
h: 28.6 cm; d: 16.9 cm  
inv. no. 450

Everted plain rim, pedestal foot, long narrow neck, carinated conical body, lid. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, yellow, green, manganese purple and brownish red with black outlines. The body is decorated with two symmetrical bouquets of carnations, tulips, lotus and dagger-shaped leaves arranged in a *kantharos*. The interiors of the leaves are filled with spring blossoms; long curling stems rise from the lotus to decorate the neck. The rim is decorated with a border of Chinese clouds and rosettes on a dark blue ground and the molding is painted in chevrons. There is a knob handle on the gradated convex lid, which is decorated in rosettes and small *hatâyî*.





201

*Coffee jug*Late 19<sup>th</sup> century

h: 15.9 cm; d: 8.5 cm

inv. no. 250

Plain rim, short neck, cylindrical body with a slight tapering upward, ring base, pouring spout, single cup handle and fitted dome-like lid with a knob handle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, dark green, manganese purple and brownish red with black outlines. The body is decorated with a line of alternating tulips and carnations both connected and framed by curvilinear stems and leaves. The transition to the neck has a border of concentric diamonds in cartouches; the exterior of the spout contains a framed serrated leaf; the neck is covered with alternating Chinese cloud forms and rosettes; the lid is encircled with leafy rosette blossoms.

Akalin-Bilgi 1997, p. 101, no. 120



202

*Plate*Early 20<sup>th</sup> century

h: 5.8 cm; d: 18.7 cm

inv. no. 214

Round form with edges executed in basket weave loops, pedestal foot. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, very dark green, black and brownish red with black outlines. The center of the plate contains a pinwheel blossom and the edges, four half-rosettes; between the rosettes doubled leaves and small bouquets of flowers emerge from a single stem. The basket-weave loops are painted in five different colors. The exterior of the plate and the foot are decorated with zigzag and radial designs.

Akalin-Bilgi 1997, p. 111, no. 136

Soustiel 2000, p. 168, no. 130



169

Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries

*Plate*Late 19<sup>th</sup> century

h: 4.1 cm; d: 22 cm

inv. no. 215

Everted foliated and zigzag rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, yellow, manganese purple and brownish red with black outlines. The decoration covers the surface completely: two large adjacent flowers filled with scale-and-dot are surrounded by four rosettes from which emerge stems of buds to both sides, and the remaining area is covered in Chinese clouds and dots. The rim has a continuous border of round blossoms and paired leaves; the border is framed by a zigzag frieze following the contours of the exterior edge and a straight line on the interior. The back of the plate has a design of four rosette flowers separated by pairs of Chinese clouds.

Akahn-Bilgi 1997, p. 109, no. 135

Soustiel 2000, p. 168, no. 129





*Plate*Late 19<sup>th</sup> century

h: 6 cm; d: 27.3 cm

inv. no. 154

Everted plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and sienna red with black contours. Two round fish-scale motif flowers at the center are surrounded by a wide band consisting of four rosette flowers connected by stems of buds and blossoms emerging from either side of the rosettes, interspersed with dots spots and Chinese clouds. The edge is encircled by a cobalt blue band.



205

*Plate*

Early 20<sup>th</sup> century  
h: 4.5 cm; d: 22.7 cm  
inv. no. 331

Plain rim, shallow body, ring base. Light brown paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow and brownish red with black outlines. Two fish at the center are surrounded by a wreath of small leaves and blossoms. The rim has a blue border.

Akalın-Bilgi 1997, p. 111, no. 137



206

*Plate*

Late 19<sup>th</sup> – early 20<sup>th</sup> century  
h: 5.2 cm; d: 25.4 cm  
inv. no. 202

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, yellow, manganese purple and brownish red with black outlines. The asymmetrical allover design of tulips, carnations, rosettes and other flowers on curving stems springs from a single base of leaves and stones. The rim is encircled in cobalt blue. The piece has been restored.

Carswell 1991, p. 89, K103  
Akalın-Bilgi 1997, p. 102, no. 122  
Soustiel 2000, p. 165, no. 126





207

*Plate*Early 20<sup>th</sup> century (1908)

h: 4.5 cm; d: 25.6 cm

inv. no. 427

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, yellow, manganese purple and brownish red with black outlines. The plate is decorated with tulips, carnations, hyacinths, buds and leaves springing symmetrically from a leafy palmette at the base. A large oval cartouche in the middle of the plate is inscribed in Armenian: "Yaşasın Meşrutiyet, özgürlük, kardeşlik, eşitlik, 10 Haziran 1908". ["Long live the constitutional monarchy, liberty, fraternity, equality. 10 June 1909."] The edge is framed with a cobalt blue border.



208

*Plate*Early 20<sup>th</sup> century

h: 4.4 cm; d: 26.1 cm

inv. no. 204

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, yellow, manganese purple and brownish red with black outlines. The symmetrical overall design of tulips, carnations, roses and lilies on curving stems springs from a tuft of leaves at the base. The rim is encircled in cobalt blue.

Carswell 1991, p. 89, K102

Akalin-Bilgi 1997, p. 102, no. 121

Soustiel 2000, p. 165, no. 125



173

Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries



*Plate*

Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 4.4 cm; d: 25.6 cm

inv. no. 201

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, yellow, manganese purple and brownish red, with black outlines. At the center, a calligraphic inscription in the shape of a pitcher is surrounded by tulips and other flowers on intertwining stems. The rim is framed with a border of cobalt blue. The base is stamped in Arabic script, "Hilmi – Kütahya". For two plates in the Sadberk Hanım Museum collection bearing the same stamp, see Carswell 1991, p. 89, K.101.

Carswell 1991, p. 90, K104

Akalın-Bilgi 1997, p. 102, no. 123

Soustiel 2000, p. 167, no. 128





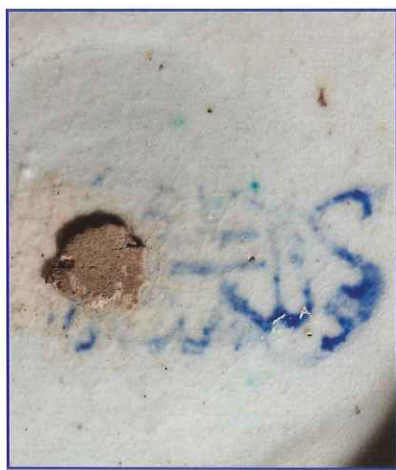
*Plate*

Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 4.5 cm; d: 21.5 cm

inv. no. 157

Everted plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and brownish red with black contours. A rosette at the center of the plate is surrounded by a complicated interlocking arrangement of curvilinear branches connecting rumî motifs. The plate has a border of triangular motifs. The back of the plate is decorated with three evenly separated floral sprays and the base bears a stamp in Arabic script reading "Hilmi-Kütahya".





*Sugar bowl*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 12.6 cm; d: 8.8 cm

inv. no. 287

Inverted plain rim, spherical body, pedestal foot, fitted domed lid that completes the spherical shape of the body. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow and brownish red with black contours. The body is encircled by niches formed by two entwined coils, and the niches contain alternating tulip and hatâyî buds. The arches between the niches contain half-rosettes, and the rim and lid are lined with a manganese purple border. The knob of the lid is decorated with a rosette, and the lid itself with double leaves emanating from the knob. The base bears a stamp in Arabic script reading "Hilmi-Kütahya".

Akalin-Bilgi 1997, p. 122, no. 156

*Bottle*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 28.7 cm; d: 18.4 cm

inv. no. 424

Everted plain rim, narrow neck with molding, carinated conical body, plain base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple and brownish red with black contours. The body is decorated on a blue ground with five teardrop medallions formed by a complicated design of interconnected rumî and palmette motifs. On the turquoise ground of the medallions an inscription in Arabic characters reads, "Âfiyetbâd / Âfiyet olsun". Palmette and rumî motifs embellish the neck. The base bears a stamp in Arabic script reading "Hilmi-Kütahya".

The base bears a stamp in Arabic script reading "Hilmi-Kütahya".





213

*Bottle*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 30 cm; d: 17.2 cm

inv. no. 342

Externally thickened rim, narrow neck with molding, spherical body, pedestal foot. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green and brownish red with black contours. The body is decorated with single pendant fuchsia blossoms connected to and alternating with rumî curves that spring from the tips of palmettes. The transition to the neck is marked with a molding painted in diagonal stripes; the molding on the neck bears a frieze of diamonds connected by dots and is framed by zigzag borders. Although the moldings overlay the decoration on the body, the design continues up the neck and is completed with palmettes and buds below the white rim.

Akalın-Bilgi 1997,  
p. 120, no. 153



214

*Bottle with lid*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 32.5 cm; d: 16.5 cm

inv. no. 264

Everted plain rim, long narrow neck, pear-shaped body, ring base, convex fitted lid with knob. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and brownish red with black contours. The neck and the lower half of the body are divided into eight vertical panels which taper to facing triangular points. The lower sections contain a single carnation and the upper sections a rosette. The points are connected to form eight cartouches, each of which contains a tulip and rumî-shaped leaves. There is an interwoven geometric frieze on the lid.

Akalın-Bilgi 1997, p. 107, no. 132



215

*Bottle*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 28 cm; d: 17.3 cm

inv. no. 341

Everted plain rim, thin neck, pear-shaped body, pedestal foot. Light brown paste, white slip, transparent glaze. Underglaze decoration in pale cobalt blue, turquoise, light green, pale manganese purple and brownish red with black outlines. Four long vertical bands in elongated and decorated sun shape [*salbekli şemse*] decorate the body from rim to base. The centers of the lower suns have rosettes from which spring budding branches that rise, separate and join again in an "X" with a rosette at the cross, continuing upward in this manner.

Akalin-Bilgi 1997, p. 108, no. 133



216

*Jar*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 21.5 cm; d: 19.4 cm

inv. no. 463

Everted thickened rim, oval body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and slightly raised brownish red with black outlines. The body is decorated with five connected elongated and decorated sun-shaped medallions [*salbekli şemse*] filled with interwoven curvilinear branches containing rumî-palmette motifs. Between the medallions, originating from shoulder and base, are pendant and rising motifs that resemble pointed palmettes. The rim and lower body have borders of bands of intertwined ribbons resembling those used on illuminated manuscripts.

Alif Art 2004 b, p. 102, no. 112



179

Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries



217

*Bedside pitcher*

Late 19<sup>th</sup> – early 20<sup>th</sup> century  
 Pitcher: h: 15.2 cm; d: 8.3 cm  
 Plate: h: 3.2 cm; d: 14 cm  
 inv. no. 343

The pitcher has a plain everted rim, long neck, pear-shaped body and concave base; the plate has a plain everted rim, concave body and ring base. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, yellow, manganese purple and brownish red with black outlines. The body of the pitcher is encircled with diamond motifs on a staggered axis; their outlines have been deeply incised to give the impression of a relief. The interiors of the diamonds are filled with foliage motifs, the neck is covered with bands of petals, zigzags, braids and a lotus-palmette border. The interior rim of the plate is decorated with scalloped sun motifs connected end to end to form a chain. The centers of the suns contain quatrefoil rosettes, and the suns are surrounded by stems of small blossoms and leaves; the rim is encircled by a cobalt blue band. The pitcher has been restored.

Akalın-Bilgi 1997,  
 p. 108, no. 134



218

*Bowl*

Late 19<sup>th</sup> – early 20<sup>th</sup> century  
 h: 8.2 cm; d: 16.2 cm  
 inv. no. 262

Plain rim, hemispherical body, plain base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, dark pink and brownish red with black contours. The decoration on the body is divided into four sections consisting of pairs of dagger-shaped leaves rising from rosettes; they are separated by grape leaves and bunches of grapes. The rim has a border of diamonds and circles.

Akalın-Bilgi 1997, p. 115, no. 144



*Breakfast set (Iftariyelik)*Early 20<sup>th</sup> century

I) w: 11.7 cm; l: 10.4 cm; h: 2.6 cm

II) w: 9.2 cm; l: 13.3 cm; h: 2.8 cm

inv. no. 348

Six dishes in the shape of pointed petals surround the central hexagonal dish. Cream-colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, manganese purple and brownish red with black outlines. The center of each dish contains a downward curving stem with a serrated leaf and plant buds; The edges are decorated with borders of cartouches that contain alternating motifs of two tulips and a rosette.

Akalin-Bilgi 1997, p. 118, no. 148





220

*Plate*

Late 19<sup>th</sup> – early 20<sup>th</sup> century  
h: 3.1 cm; w: 13.2 cm; l: 23 cm  
inv. no. 218

Oval shape, foliate rim. Cream colored paste, white slip, transparent glaze. Underglaze decoration in dark green, pale cobalt blue, turquoise, manganese purple and brownish red with black outlines. A cypress tree in the center is surrounded by bunches of grapes and grape leaves, and the rim has a frieze of stylized palmettes.

Akalın-Bilgi 1997, p. 114, no. 142



221

*Plate*

Late 19<sup>th</sup> – early 20<sup>th</sup> century  
h: 3.6 cm; w: 13.4 cm; l: 23.2 cm  
inv. no. 344

Oval shape, foliate rim. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, cumin green and brownish red with black outlines. The decoration on the plate consists of a peony, hatâyî, tulips and small buds springing from a single tuft. At the top of the plate enclosed in a wreath is a monogram with the letters "Z-D". The rim is framed with a cobalt blue border.

Akalın-Bilgi 1997, p. 114, no. 141



*Plate*

Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 4 cm; w: 13 cm; l: 23 cm

inv. no. 345

Oval shape, foliate rim. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple and brownish red with black outlines. The decoration on the plate consists of a peony, hatâyî, tulips and small buds springing from a single tuft. The rim is framed with a cobalt blue border.





*Bottle*

Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 28.2 cm; d: 17.1 cm

inv. no. 285

Thickened rim, narrow neck with molding, spherical body, pedestal foot. Light brown paste, white slip, transparent glaze. Underglaze decoration in light and dark tones of cobalt blue, turquoise, light green and brownish red with black contours. The body is decorated with three large peonies separated by tulips, carnations, hyacinths and stems of small leaves. The raised frieze connecting the neck to the body and the border of the rim are decorated with a meander motif and the ring molding on the neck with diagonal cartouches on either side of a chain motif. The tulip and peony motifs are repeated on the neck.

Akalın-Bilgi 1997, p. 112, no. 140

Soustiel 2000, p. 164, no. 123



224

*Bottle*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 29 cm; d: 15.9 cm

inv. no. 286

Thickened rim, narrow neck with molding, spherical body, pedestal foot. Cream colored paste, white slip, transparent glaze. Underglaze decoration in pale cobalt blue, turquoise, dark green, manganese purple and brownish red with black contours. The body is decorated with four large side-by-side *hatâyî* motifs connected by blossoms and budding branches. Small horizontal teardrop shapes decorate the ring moldings that divide the neck; the upper part of the neck is decorated with buds on interwoven stems and the lower part with two *hatâyî*, thus repeating the motifs on the body.

Akalin-Bilgi 1997, p. 116, no. 146



225

*Bottle*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 29.5 cm; d: 16.7 cm

inv. no. 263

Everted plain rim, narrow neck with molding, carinated conical body. Cream colored paste, white slip, transparent glaze. Underglaze decoration in pale cobalt blue, turquoise, dark green, yellow pale manganese purple and brownish red with black contours. An all-over design of tulips, carnations, rose stems and branches of large leaves covers the body. The molding has a frieze of stylized palmettes, above which is a border of buds and leafy branches.

Akalin-Bilgi 1997, p. 103, no. 124



185

Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries



226

*Pitcher*Late 19<sup>th</sup> century

h: 27.5 cm; d: 15.5 cm

inv. no 161

Everted plain rim, long narrow neck, spherical body, ring base and single strap handle. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple and red with black outlines. The entire body is covered with branches of leaves and flowers on which small birds are perched. Two bands on the neck in Arabic script read: "*Gül femleri görür aşk ile doldum / İçilirmî elinden su*". ["Seeing the rose-shaped mouth, I was filled with love / Would I drink from her hands?"] The handle is decorated with a stem bearing four flowers. The piece has been restored.



186

Kütahya Tiles  
and Ceramics

227

*Vase*First half of the 20<sup>th</sup> century

h: 23.5 cm; d: 14.5 cm

inv. no 386

Flaring rippled rim, short neck, cylindrical body that tapers downward, plain base. White paste, white slip, transparent glaze. Underglaze decoration in pale cobalt blue, turquoise, dark green, yellow, pale manganese purple and brownish red with black outlines. Scalloped arches filled with rumî curves decorate either side of the band separating the neck from the body and the lower part of the body. The frieze of arches separates the body into five niches that are filled with tulips, broken-stemmed carnations, long, slender, serrated leaves and other blossoms; tulips and other blossoms are suspended from the rim, filling the spaces between the arches on the neck.

Akalin-Bilgi 1997, p. 115, no. 143



228

*Water pipe base (Nargile)*First half of the 20<sup>th</sup> century

h: 26.5 cm; d: 14 cm

inv. no. 166

Everted lipped rim, bell-shaped body, long narrow neck, ring base. White paste, white slip, transparent glaze. Underglaze decoration in lavender blue, turquoise, bottle green and brownish red with black contours. The lower edge of the body and the neck are decorated with wide borders of fluted triangles, the neck with three narrow bands of braiding, and the body with joined, scalloped suns. Each sun contains carnation motifs springing from a single stem; the spaces above and below the suns are filled with small rumî and palmette motifs.



229

*Rosewater sprinkler (Gülâbdan)*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 18.2 cm; d: 9.5 cm

inv. no. 400

Plain rim, long narrow neck, spherical body, pedestal foot. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, green, brownish red with black contours in a design seen on İznik ceramics. The body is separated into sections by four large “S”-shaped curving leaf motifs; the sections are decorated alternately with blue and green fish-scale motifs. A band of curving leaves separates the neck from the body; the neck is covered with a pattern of blue spots on a black dotted ground. A border of spiral curls on a green ground decorates the base. The piece has been restored.

Bedoukian-Hazarian 1982, p. 14



187

Catalogue:  
19<sup>th</sup>, 20<sup>th</sup>  
centuries



*Bottle*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 28.1 cm; d: 16.8 cm

inv. no 340

Thickened rim, narrow neck with molding, compressed spherical body, pedestal foot. Cream colored paste, white slip, transparent glaze. Underglaze decoration in light and dark tones of cobalt blue, turquoise, light green, pale manganese purple and brownish red with black outlines. The ground is decorated in fish scale motif. An inscription in a round medallion at the center of the body reads, “*Yadigâr-ı Kütahya*” [Memento of Kütahya] in Arabic script; on either side are sun motifs with scalloped edges and hatâyî designs; between the larger motifs and on the neck are rosette blossoms. The neck is divided by friezes of spirals and beading.

Akalin-Bilgi 1997, p. 116, no. 147

Soustiel 2000, p. 164, no. 124



*Pitcher*Early 20<sup>th</sup> century

h: 21.5 cm; d: 11.2 cm

inv. no. 162

Everted rim, neck, pear-shaped body, pedestal foot, beak-shaped pouring spout, single strap handle, fitted lid. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, brownish red dark green, yellow and manganese purple with black outlines. The body decoration consists of diagonally arranged long cartouches with wavy edges, filled with stems of buds arising from a single root. The space between the cartouches is covered in a fish-scale motif. The lid is decorated with a rosette and stems of fine leaves; the spout has a rosette and leaves on a single stem. The lid is covered with the fish-scale motif, among which are painted three rosettes. The piece has been restored.

*Pitcher*Early 20<sup>th</sup> century

h: 29 cm; d: 16.5 cm

inv. no. 163

Plain rim, long neck, compressed spherical body, pedestal foot, beak-shaped pouring spout, single strap handle. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, brownish red, dark green, yellow and manganese purple with black contours. There are three large medallions on the body, one small one under the handle, and two small ones on the neck; the medallions contain two facing dagger-shaped leaves surrounding flowering stems. The surfaces between the medallions are covered in fish-scale motif. On the shoulder of the vessel there is a border of tulips and roses on a broken curvilinear stem; the handle and pouring spout bear friezes of rosettes and leaves.





*Pitcher*First half of the 20<sup>th</sup> century

h: 34 cm; d: 16 cm

inv. no. 164

Trough-like pouring spout, narrow neck, spherical body, pedestal foot, single handle composed of two straps joined at the middle of the handle. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, brownish red, dark green and manganese purple with black outlines. The foot and lower body are decorated with bands of facing stylized palmettes, and the body with four palmettes framed by pairs of dagger-shaped leaves and surrounded by branches of spring flowers; the shoulder has a border of upward- and downward-facing leaves, and the neck, serrated leaves gathered together by rings; the handle bears a line of trefoil leaves. The piece has been restored.





234

*Pitcher*Early 20<sup>th</sup> century

h: 27 cm; d: 17.5 cm

inv. no. 454

Pouring spout, pear-shaped body, pedestal foot, single handle. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green and manganese purple with black contours. The body is covered with a pattern of rosettes connected by narrow leaves which form a diamond pattern; the diamonds are filled with stylized palmette motifs connected by fine stems. A narrow band of cobalt blue delineates the rim.



235

*Plate*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 4.2 cm; d: 27.1 cm

inv. no. 155

Everted plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, yellow, manganese purple and brownish red with black outlines. At the center, a large floral motif springs from a central rosette; on the edges symmetrical arrangements of carnations, tulips and buds on curvilinear branches spring from peony motifs. The rim is encircled by a narrow cobalt blue band.





236

*Plate*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 6.5 cm; d: 26.5 cm

inv. no. 153

Everted plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow and brownish red with black contours. In the center on a turquoise ground we see a flower motif with eight petals; the point of each petal terminates in a palmette; the center of the flower bears a pinwheel, and each petal in turn contains a flower motif. The edge of the plate has a dark cobalt blue ground with curvilinear branches and four equally spaced leaves with a turquoise ground; the reverse of the plate is decorated with three hatâyî motifs.

237

*Plate*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 5.3 cm; d: 24.6 cm

inv. no. 464

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, yellow, manganese purple and slightly raised brownish red with black outlines. The decoration at the center of the plate develops outward from a small eight-pointed star and continues to grow and intertwine to form a large eight-pointed star whose points terminate in palmettes. Each row of sections formed by the interlocking lines is filled with a different flower motif on a colored ground. The oval medallions between the points of the star also contain floral motifs.





238

*Plate*

Early 20<sup>th</sup> century  
h: 4.7 cm; d: 26.2 cm  
inv. no. 211

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, yellow, manganese purple and brownish red with black contours. The allover pattern surrounding the eight-pointed star at the center of the plate consists of two intertwined radial motifs.

Akalın-Bilgi 1997, p. 116, no. 145

239

*Tabak*

Early 20<sup>th</sup> century  
h: 3 cm; d: 28.5 cm  
inv. no. 347

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, yellow and manganese purple with black outlines. Within a frame at the center of the plate is the inscription in Arabic letters: "*Mâ uhdre't-te'amu hayrun / Hazırlanan yemek hayırlıdır*" ["Food that has been prepared with care is auspicious in itself"]. Three bands of lotus-palmette designs surround the inscription.

Akalın-Bilgi 1997, p. 118, no. 149



193

Catalogue:  
19<sup>th</sup>, 20<sup>th</sup>  
centuries



240

*Plate*

Early 20<sup>th</sup> century  
h: 5.3 cm; d: 28.3 cm  
inv. no. 156

Plain everted rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and brownish red with black contours. The geometric decoration radiates from the star at the center of the plate and has the appearance of a five-petal flower. Each petal contains a star motif in its center which in turn contains a flower; rumî curves cover the ground between the petals. The medallion in the center reads, "Yadigâr" [memento] in Arabic script. The rim has a border of two intertwined zigzag lines. The back of the plate is adorned with four horizontal floral sprays.



241

*Bottle*

Early 20<sup>th</sup> century  
h: 29.5 cm; d: 15 cm  
inv. no. 180

Everted plain rim, long narrow neck, pear-shaped body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple and brownish red with black outlines. The body has four large stars and the neck four smaller stars that form the centers of geometric interweaving that covers the entire surface. At the center of each small star is a rosette blossom, while floral sprays fill the larger stars; the areas between the interwoven bands contain small leaves.





24.2

*Plate*

Early 20<sup>th</sup> century  
h: 3.3 cm; d: 28.4 cm  
inv. no. 212

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, yellow, pale manganese purple and brownish red with black contours. A ten-pointed star at the center radiates in a geometric interlace that covers the entire surface of the plate. The areas within the extended points of the stars are filled with single stems of flowers. The rim is encircled by a green border. The reverse of the plate has small floral motifs.

Akaln-Bilgi 1997, p. 119, no. 150



24.3

*Plate*

Early 20<sup>th</sup> century  
h: 5 cm; d: 27.8 cm  
inv. no. 203

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green yellow, pale manganese purple and brownish red with black outlines. An eight-pointed star is the starting point for a radiating interlaced geometric design that covers the surface of the plate. The central star contains a rosette, while each of the eight large stars at the edge contains a floral spray. A green border encircles the rim. A label affixed to the back of the plate reads, "Fabrique du Sultan Abdul-Hamid JC siz 1907".

Carswell 1991, p. 88, K100

Akaln-Bilgi 1997, p. 119, no. 151



195

Catalogue:  
19<sup>th</sup>, 20<sup>th</sup>  
centuries



*Plate*Early 20<sup>th</sup> century

h: 4.2 cm; d: 26.6 cm

inv. no. 210

Plain rim, concave body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and manganese purple with black outlines. In the center of the Seal of Solomon motif the word "Kitmir" [the name of the dog of the Seven Sleepers of Ephesus] is written in Arabic letters; the letters which emanate from the points of the star and form a circle around the edge of the plate reads, "Ashab-I Khef - Yemliha, Mekselina, Meslina, Memuş, Debernuş, Saznuş, Keleşateynuş" [The Seven Sleepers, followed by their names]. A white border encircles the rim.

Akalin-Bilgi 1997, p. 119, no. 152



245

# Tile

Early 20<sup>th</sup> century

w: 18 cm; l: 32.3 cm

inv. no. 171

Oval shape. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple and brownish red with black outlines. At the center of the tile is the *tuğra* (monogram) of Sultan Abdülhamid II; above it is the Ottoman imperial coat of arms and below it a garland of flowers and a star-shaped medal; the tile is bordered with dove-tailed lozenges.



197

Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries



*Plate*Early 20<sup>th</sup> century

h: 4.9 cm; d: 28.4 cm

inv. no. 269

Plain rim, shallow body, ring base. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, yellow, manganese purple and brownish red with black contours. The central composition, framed by draperies, contains the imperial arms of the Ottoman state below the *tuğra* (monogram) of Sultan Mehmet Reşat and the words, "Long Live our Sultan" in Arabic script. The border consists of sun motifs containing rosettes, connected to one another by quadruple knots. The piece has been restored.

Akalın-Bilgi 1997, p. 120, no. 154



247

# Plate

Early 20<sup>th</sup> century

h: 4.6 cm; w: 27.6 cm; l: 39 cm

inv. no. 376

Everted plain rim, shallow oval body, oval base. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, manganese purple and brownish red with black outlines. The border at the rim of the plate has a cobalt blue ground bearing sun motifs with central rosettes, connected to one another by quadruple knots. The center of the plate consists of a scalloped equilateral diamond with palmettes at each point, the center of which is filled with flower and leaf motifs. Smaller flowers are scattered around the central motif.

Akalın-Bilgi 1997, p. 123, no. 157





*Plate*

First half of the 20<sup>th</sup> century

h: 5.6 cm; w: 27 cm; l: 40 cm

inv. no. 144

Everted plain rim, oval shape, concave body, ring base. White paste, no slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, manganese purple, yellow and brownish red with black outlines. The center contains a bouquet of flowers including tulips, rosettes and small leaves that springs from a single stem. The border has cobalt blue rococo style leaf designs in bas relief on a ground of black stripes.



*Basin*Early 20<sup>th</sup> century

h: 12.6 cm; d: 26.5 cm

inv. no. 370

Wide everted scalloped rim, hollow body, with concave ribs in the form of niches rising from the base. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, manganese purple, dark green, light yellow and brownish red with black outlines. The interior rim has a lip to hold the ewer and soap holder. The rim is decorated with *hatâyî* composed of facing serrated leaves with a rosebud between them alternating with bouquets of three flowers. A cobalt blue border encircles the rim. The exterior of the basin is decorated with four equidistant stems of tulips and buds. The concave ribs at the base are outlined with a zigzag frieze.

Akalin-Bilgi 1997, p. 123, no. 158





250

*Hanging ornament*Late 19<sup>th</sup> century

h: 11.8 cm; d: 13.8 cm

inv. no. 255

Egg shaped. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green, yellow, brownish red and manganese purple with black contours. Tulips, hatâyî buds and serrated leaves spring from curvilinear stems, covering the entire surface. The holes at either end are surrounded by wide zigzag borders.

Akalin-Bilgi 1997, p. 125, no. 159

251

*Oil lamp*Late 19<sup>th</sup> century

h: 27 cm; d: 19 cm

inv. no. 227

Concave base with perforation, spherical body, long flaring neck, three handles between the neck and body. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, yellow, manganese purple and brownish red with black contours. The inscription inside the three leaf-shaped medallions on the body reads (in Arabic script), "Yâ habibî unzur bihâlî / Ey sevgili halimi gözet" [Oh beloved, behold the state I am in]. The ground is covered with tulips, roses and stems of spring blossoms and leaves. The neck is decorated with curvilinear Chinese clouds connecting medallions containing palmettes and separated by rosettes. The three sides of the handles are covered with friezes of geometric shapes. The rim is broken and has been reconstructed with plaster.

Akalin-Bilgi 1997, p. 125, no. 160



### *Hanging ornament*

Late 19th – early 20th century

h: 28 cm; d: 23.4 cm

inv. no. 459

Spherical shape, with a hole at either end. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, dark green, green, turquoise, yellow and brownish red with black contours. A wide band encircling the center of the body contains three dark green cartouches with the following inscription in *ta'lik* calligraphy:

*Kıl kerem yâ Hazret-i Sultan Mevlânâ meded  
Her zaman tac-u halim Kul hu vallahu ehad  
Hemen ayn-ı Muhammed'le Ali'dir Şems-ü Mevlânâ*

*Ey Sultan Mevlânâ Hazretleri yetiş  
Başımın tacı, hayalim her zaman (De ki O Allah  
birdir)  
Elbet Hazret-i Muhammed ve Hazret-i Ali ile  
Şems ve Mevlânâ aynıdır*

Meaning:

Oh my Sultan Mevlana, be kind and save me,  
God one and only is the crown of my ecstatic  
love,  
But the Sun Mevlana is almost the same as  
Muhammad and Ali

Above and below the band are eight stools on which rest the tall felt Mevlevi turbans, and between them are eight round turquoise medallions inscribed with the names, "Allah, Muhammed, Ebubekir, Ömer, Osman, Ali, Hasan, Hüseyin". The holes of the ornament have borders of stylized foliage motifs.

A similar hanging ornament can be seen at the Kütahya Tile Museum.

Alif Art 2004 a, p. 67, no. 60



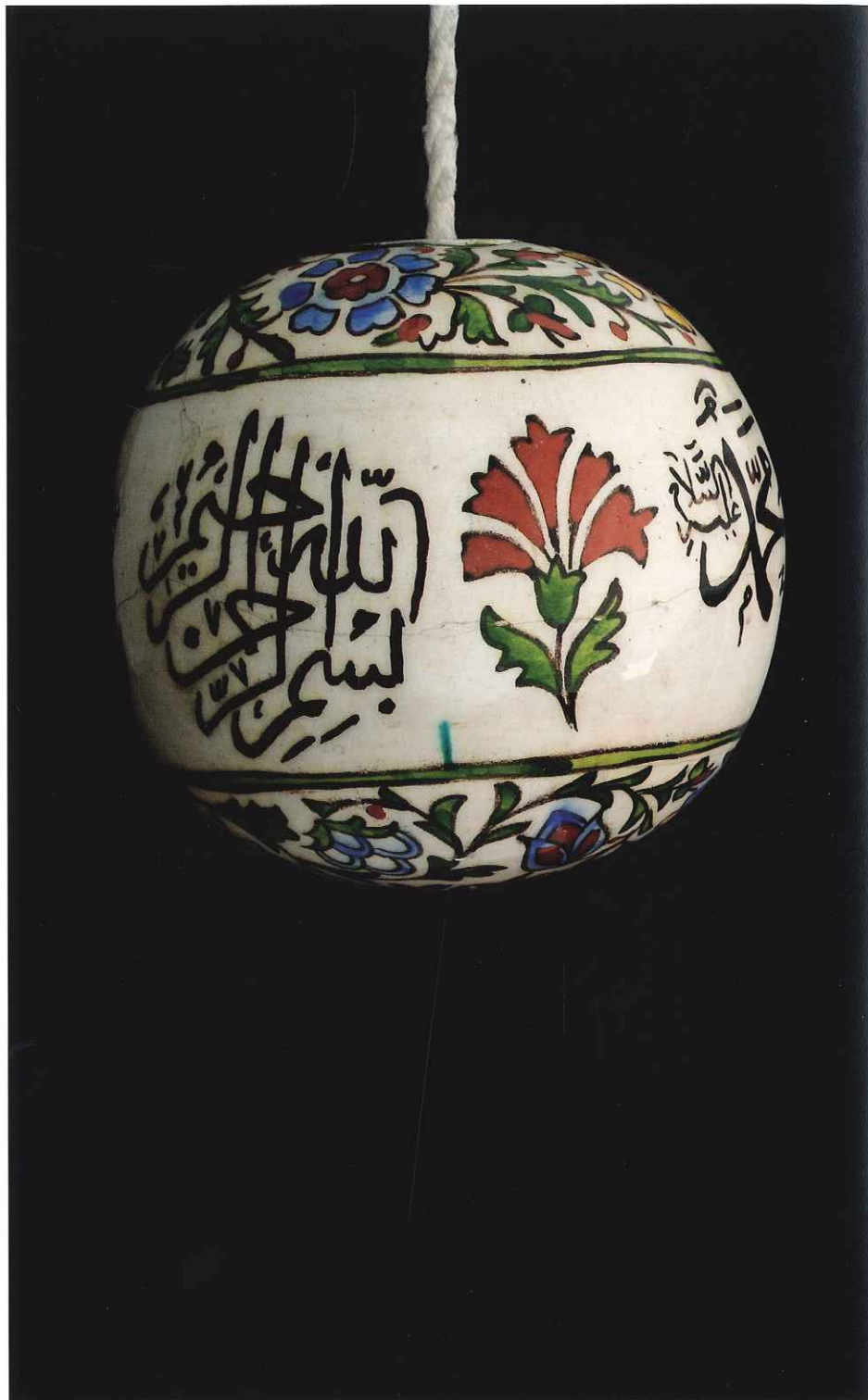


*Hanging ornament*Early 20<sup>th</sup> century

h: 14.5 cm; d: 13 cm

inv. no. 172

Compressed spherical shape, hole at one end. Cream colored paste, white slip, transparent glaze. Underglaze decoration in blue, yellow, dark green and burn sienna with black outlines. The upper and lower parts of the body are covered with rosette and tulip motifs on curvilinear stems. The band around the central part of the body in Arabic script reads: "Bismillahirrahmanirrahim – Allah – Lâ ilâhe illâllah Muhammeden Resulallah – Muhammed" [In the name of God the Compassionate and Merciful – God – There are no divinities but God, and Muhammad is His Prophet – Muhammad] and is interspersed with tulip, rosette and carnation motifs. The piece has been restored.



254

*Globe*Early 20<sup>th</sup> century (1327 H/1909 AD)

h: 25.5 cm; d: 25.5 cm

inv. no 142

A map of the world drawn on a hanging ornament. White paste, white slip, transparent glaze. Underglaze decoration in turquoise, cobalt blue, yellow, green and brownish red with outlines and inscriptions in black. A rectangular cartouche bears the inscription, "*Bursa Valisi Hasan Bey Efendi Hazretlerinin Kütahya ziyaretleri hatırası sene-i milliye 1327*" [In commemoration of the visit to Kütahya of Hasan Bey, His Excellency the Governor of Bursa, 1327].

Soustiel 2000, p. 169, no. 132



255

*Hanging ornament*Late 19<sup>th</sup> – early 20<sup>th</sup> century

h: 27.5 cm; d: 28 cm

inv. no. 143

Spherical shape with holes at either end. Light brown paste, white slip, transparent glaze. Underglaze decoration in light and dark tones of cobalt blue, dark green, and brownish red with black outlines. The composition is similar to that used in the decoration of İznik tiles. Peonies around the holes at either end are surrounded by four-pointed stars formed by bands of green filled with branches of spring blossoms. The points of the two stars are connected in the center of the sphere by *hatâyî* motifs, which thus form four sun-shaped medallions. The centers of the medallions are filled with red hyacinths surrounding a central peony motif.

Soustiel 2000, p. 169, no. 131



205

Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries



*Tile*Early 20<sup>th</sup> century

43.7 x 48.8

inv. no. 378-381

Four rectangular plaques. Cream colored paste, white slip, transparent glaze. Underglaze decoration in light and dark tones of cobalt blue, turquoise, green and brownish red with black contours. The surface is covered with a pattern of curvilinear branches forming a wavy vertical line bearing hatâyî flowers; tulips, carnations and hyacinths spring from the hatâyî blossoms which grow to either side of the vertical stem.

The mural tiles of the Kütahya Government House Mescit (1907) have the same composition. The design was copied from the 16<sup>th</sup> century İznik tiles of the Şehzade Mustafa Tomb in Bursa (1555).

Akalın-Bilgi 1997, p. 126,  
no. 162





## Tile

Early 20<sup>th</sup> century

w: 23.3 cm; l: 26.9 cm

inv. no. 351-352

Two hexagonal tiles. Cream colored paste, white slip, transparent glaze. Underglaze decoration in light and dark tones of cobalt blue, turquoise, dark green and brownish red with black outlines. The inscription framed within the central six-pointed star reads in Arabic letters, "Afiyet olsun" [Bon appetit]. The star is surrounded by alternating hatâyî and peony motifs among tulips, hyacinths and serrated leaves. Holes in the center and breaks at the edges have been restored.

Akalın-Bilgi 1997, p. 112, no. 138





*Tile*Early 20<sup>th</sup> century

25 x 15.5 cm

inv. no. 382

Rectangular border tile. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green and brownish red with black contours. The large rosette at the center is surrounded by branches on either side from which spring hatâyî, serrated leaves and buds. Half-sun motifs at either end are filled with rumî and palmette motifs. The long edges have a turquoise border.

Akalın-Bilgi 1997, p. 126, no. 163



*Tile*

Late 19<sup>th</sup> – early 20<sup>th</sup> century  
 17.7 x 14.5 cm; 17.6 x 14.5 cm  
 inv. no 349

Two rectangular border tiles. Cream colored paste, white slip, transparent glaze. Underglaze decoration on a cobalt blue ground consists of turquoise and white overlaying curvilinear branches interwoven with yellow cartouches. Mural tiles in the Kütahya Government House Mescit (1097) bear the same design.

Akalın-Bilgi 1997, p. 125, no. 161





## Tile

First half of the 20<sup>th</sup> century

26.5 x 42.5 cm

inv. no. 384

Two rectangular tiles. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and brownish red with black outlines. The central oval medallion formed by the *sülüs* inscription reading, “*Maşallahu kâne / Allah’ın istediği olur*” [God’s will be done], is enlivened by the interlocking design above it. The oval is framed by a wave motif. The spandrels contain half-leaves set at right angles. The piece has been restored.

Akalin-Bilgi 1997, p. 126, no. 164



## Plate

Early 20<sup>th</sup> century

19.8 x 21.7 cm

inv. no. 353

Rectangular tile; cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green and brownish red with black contours. The *sülüs* inscription is arranged in the shape of an oval medallion topped by an interlocking design; the inscription reads “*Maşallah*” [What a wonder God has willed!] and above it, another inscriptions reads, “*Ya Hû*” [Oh He (meaning God)]. Draperies have been drawn in the upper corners, and the lower corner-pieces have scalloped edges with trefoil blossoms at their tips, within which are arrangements of rumî curves unfolding in both directions from a central motif. The triangular pediment of the Kütahya Ahievren Fountain bears a “*Maşallah*” inscription similar to this one, dated 1333-1335 H/1914-1916 AD.

Akalin-Bilgi 1997, p. 127, no. 165





# Tile

Early 20<sup>th</sup> century (1321 H/1903 AD)

22.5 cm x 19.7 cm

inv. no. 256

Rectangular tile; cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue and turquoise with black contours. The inscription in sülüs calligraphy is from the 88<sup>th</sup> verse of the Hûd Sura, "*Vemâ tevfiykı illâ billâh, aleyhi tevekkeltü ve ileyhi üniyb. Sene 1321 / Başarmam ancak Allah'ın yardımı iledir. Yalnız O'na dayandım ve yalnız O'na döneceğim. Sene 1903 / My welfare is only in the hands of God. In Him I trust and unto Him I turn (repentent). Year 1903.*" The edges are bordered with a thin band of turquoise on the interior, and a thick band of cobalt blue on the exterior.

Akalın-Bılgı 1997, p. 128, no. 167





263

## Tile

First half of the 20<sup>th</sup> century

19.5 x 58.5 cm

inv. no. 383

Plaque composed of three rectangular tiles. White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, green and brownish red with black outlines. The Besmele (*Bismillahirrahmanirrahim*) is inscribed in *sülüs* calligraphy within arched cornerpieces whose interiors are filled with interwoven rumi and palmette motifs. The frame is composed of a quadruple braid of curvilinear rumi motifs which are joined at the corners with palmettes. Bands of turquoise delineate the interior frame and the arches.

Akalin-Bilgi 1997, p. 128, no. 168

264

## Tile

First half of the 20<sup>th</sup> century

26.7 x 22.8 cm; 26.7 x 22.6 cm

inv. no. 350

Plaque composed of two rectangular tiles. Cream colored paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise and brownish red with black outlines. The Besmele is inscribed in *sulus* calligraphy. The edges are outlined in a frieze of doubled braid.

Akalin-Bilgi 1997, p. 127, no. 166



↑ 263

264 →



212



*Plate*

First half of the 20<sup>th</sup> century

h: 4 cm; d: 40 cm

inv. no. 158

Plain everted rim, shallow body, ring base. Light brown paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, yellow, red and black with black outlines. At the center of a scalloped sun-shaped medallion formed by intertwined rumî and palmette motifs is a star and crescent motif, itself at the center of a scalloped nine-petal medallion. The remainder of the surface is covered with a geometric design composed of eight-pointed stars, and the rim is decorated with a wide border of rumî-palmette motifs. The reverse of the plate bears the inscription, "*Kütahya Azim Çini Fabrikası Mamulâtı*" [Product of the Kütahya Azim Tile Factory].





# Tile panel "Map"

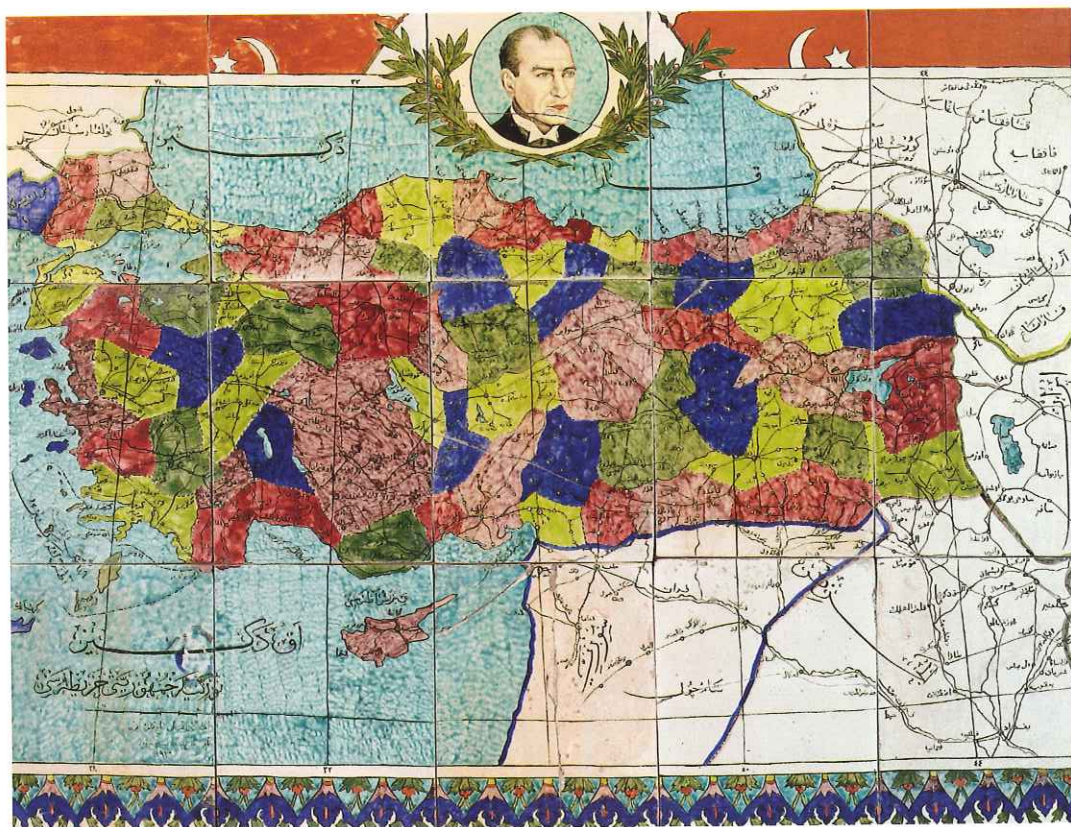
1929

75 x 100 cm

inv. no. 434

Made of white paste, white slip and transparent glaze, fifteen rectangular tiles form a map of Turkey. At the upper edge between two halved representations of the Turkish flag is a portrait of Mustafa Kemal Atatürk enclosed in a round medallion. In the lower left corner in Ottoman script, "Gazi Hazretlerine Yedigâr" [A memento for the Exalted Ghazi], the date 1929 and the signature "Kütahî Kamil Efendi" can be seen. Explanations on the map are written in Ottoman Turkish. The lower edge of the panel is decorated with a border of palmette and leaf motifs.

Antik 2000, p. 72, no. 249





*Figurine*Early 20<sup>th</sup> century

h: 28.4 cm

inv. no. 257

White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, light green, manganese purple, brownish red and black. The figure represents a *Zeybek*, the swashbuckling young hero of Western Anatolia. He sits on a flower-decorated trunk with his legs apart. His fez is wrapped with a decoratively edged scarf [*oya*], and he wears a short jacket [*cepken*], a wide sash, knee-length shalwar and hand-knit stockings; he holds his rifle in his left hand. The craftsman is Sarhoş Ahmet.

Şahin 1988, p. 33

Carswell 1991, p.90, K106

Akalin-Bilgi 1997, p. 131, no. 171





*Figurine*

First half of the 20<sup>th</sup> century

h: 36.8 cm

inv. no. 258

White paste, white slip, transparent glaze. Underglaze decoration in turquoise, dark green, yellow, brownish red and black. The peasant woman is carrying a shell on her right shoulder and, together with the soldier next to her, represents the Turkish War of Independence. The two figures are standing on a pedestal painted to resemble the soil. The helmeted soldier is wearing a bandolier and carrying a rifle over his shoulder. The woman wears a short jacket [*cepken*] and shalwar with a chintemani design. The name of the artisan, "Abdurrahman Usta", is inscribed in Arabic script on the pedestal.

For a similar figurine made by Abdurrahman Özer (1924-1985), see Şahin 1998, p. 34.

Carswell 1991, p. 91, K107

Akalın-Bilgi 1997, p. 132, no. 177



269

*Figurine*Second half of the 20<sup>th</sup> century

h: 17.7 cm

inv. no. 260

White paste, white slip, transparent glaze; underglaze decoration in cobalt blue, turquoise, green and black. Figurine of a woman carrying a water jar on her left shoulder. She is wearing regional dress consisting of a short jacket [*cepken*], shalwar and a headscarf that leaves her hair exposed. Her right arm is behind her head as she holds the handles of the jar on her shoulder. The figure stands on a round pedestal painted in a checkerboard pattern with friezes of diamonds and zigzags on the sides.

Antik 1991, no. 169

Akalın-Bilgi 1997, p. 131, no. 172



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Kütahya Tiles  
and Ceramics

270

*Figurine*Second half of the 20<sup>th</sup> century

h: 17.4 cm

inv. no. 168

Figurine of a woman wearing a short jacket and shalwar, carrying a water jug on her left shoulder. The figure stands on a round pedestal. Cream colored paste, white slip, transparent glaze; underglaze decoration in brownish red, pale cobalt blue, manganese purple, turquoise, green and yellow.





271

*Figurine*Second half of the 20<sup>th</sup> century (1957)

h: 16.3 cm

inv. no. 259

White paste, white slip, transparent glaze; underglaze decoration in cobalt blue, green, yellow, manganese purple, brownish red and black. Figurine of a woman wearing regional dress. The figure stands on a beveled square pedestal, holding her short jacket with her right hand. She wears a jacket with embroidered foliage motifs, full shalwar, a necklace and a scarf that sets atop her hair draped toward her back, leaving her hair exposed. The pedestal is decorated with a frieze of small flowers set within their "C"-shaped stems. The date "1957" is inscribed on the pedestal.

Antik 1991, no. 169

Akalin-Bilgi 1997, p. 131, no. 173



272

*Figurine*Second half of the 20<sup>th</sup> century

h: 16.2 cm

inv. no. 261

White paste, white slip, transparent glaze; underglaze decoration in cobalt blue, turquoise, green, yellow, brownish red and black. The figurine represents the character of a Zeybek, the swashbuckling young hero of Western Anatolia, leaning against a bank and looking upward. He wears a fez wrapped with a decoratively edged [oya] scarf, an embroidered short jacket [cepken], a wide waistband and knee-length shalwar with long stockings. His left hand rests inside his waistband and his right hand holds the rifle resting on the ground. The pedestal has been decorated with flower designs, reflecting the atmosphere of the countryside.

Antik 1991, no. 169

Akalin-Bilgi 1997, p. 132, no. 174



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Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries

*Figurine*

Second half of the twentieth century

h: 45 cm

inv. no. 446

White paste, white slip, transparent glaze; underglaze decoration in cobalt blue, green, yellow, brownish red and black. The figure represents a Zeybek, young heroic figure of Western Anatolia. Leaning on a bank, his right hand holds the rifle he has set against the ground. Wearing a green shirt, short white jacket [*cepken*], knee-length black shalwar, wide cobalt blue waistband and long stockings.





274

*Figurine*

Second half of the 20<sup>th</sup> century

h: 28 cm

inv. no. 447

White paste, white slip, transparent glaze; underglaze decoration in cobalt blue, green, manganese purple, brownish red and black. A Mevlevi dervish sheik is portrayed sitting among flowers and greenery. He wears the tall green-banded felt hat worn by the dervishes and wears a long outer garment trimmed in fur.



275

*Figurine*

Second half of the 20<sup>th</sup> century

h: 10.8 cm, w: 7.4 cm

inv. no. 371

White paste, white slip, transparent glaze. Underglaze decoration in cobalt blue, turquoise, dark green, brownish red and black. The figure of a woman sitting on a bank, wearing a beret tilted to the side and modern dress. The bank is decorated with designs of flowers to represent a country scene.



Akahn-Bilgi 1997, p. 132, no. 175

221

Catalogue:  
19<sup>th</sup>-20<sup>th</sup>  
centuries

276

*Figurine*

Second half of the 20<sup>th</sup> century

h: 17 cm

inv. no. 169

The figurine represents a woman wearing a bikini, leaning against a vase and holding the leash of a dog in her right hand. White paste, white slip, transparent glaze, painted underglaze in cobalt blue, turquoise, dark green, yellow, brownish red and black. The body of the vase is decorated alternately with rosettes on a checkerboard background and stems of flowers and the neck with cartouches.



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Kütahya Tiles  
and Ceramics

277

*Figurine*

Second half of the twentieth century

h: 9.4 cm

inv. no. 372

White paste, white slip, underglaze painted in green, black, cobalt blue and brownish red. The figure is of a dog seated on a raised surface that forms a pedestal. The pedestal is decorated with serrated leaves and spiral curves.

Akalın-Bilgi 1997, p. 132, no. 176





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