



INTERWOVEN WORLDS

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Exploring Domestic and Nomadic Life in Turkey

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Alexander Bauer, Co-Curator

Godwin-Ternbach Museum
Queens College, CUNY
at Flushing Town Hall

March 9–April 29, 2012

Published in conjunction with the exhibition *Interwoven Worlds: Exploring Domestic and Nomadic Life in Turkey* organized by the Godwin-Ternbach Museum at Flushing Town Hall, Flushing Council on Culture and the Arts

March 7 – April 29, 2012

Flushing Town Hall, Flushing Council on Culture and the Arts

137-35 Northern Blvd.

Flushing, New York 11354

This exhibition was made possible by The Coby Foundation, Ltd., NYC Department of Cultural Affairs. Additional support has been provided by New York State Council on the Arts, a state agency; Bloomberg Philanthropy, Flushing Town Hall, Office of the President of Queens College, Kupferberg Foundation, Friends of the Godwin-Ternbach Museum, Dominick and Rose Ciampa Family Foundation, Baklavaci Güllüoğlu, Vintage Food Corp.

This catalogue was funded by The Coby Foundation, Ltd. and the NYC Department of Cultural Affairs. It was produced by the Godwin-Ternbach Museum, Queens College, CUNY

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ISBN: 978-0-9832641-1-8



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Thanks are owed to many individuals and institutions that made *Interwoven Worlds* and this catalogue possible. Foremost among them are The Coby Foundation, Ltd. and the New York City Department of Cultural Affairs, which provided major sponsorship. We are also grateful for the support of New York, Queens, and Turkish agencies, communities and individuals; to the loyal funders of the Godwin-Ternbach Museum and those of the Flushing Council on Arts and Culture, Flushing Town Hall.



Bloomberg

I am indebted to Flushing Town Hall, particularly it's Director, Ellen Kodadek and her staff, whose gracious and genial assistance helped to make this project a success and a pleasure. I am also very grateful to Alexander Bauer, Queens College Assistant Professor of Anthropology, for his willingness to lend his time and expertise to the project, as well as his remarkable knowledge of Turkish culture and material culture, and loans from his personal collection; Kristina Richardson, for her enthusiasm, contributions to the catalogue, and very fine lecture on Islamic history and culture; Mark Pettigrew for his involvement in deciphering our just- discovered *Masnavi* of Rumi and his text on that manuscript; my colleagues in the Kupferberg Center for the Arts for their warmth, support and cooperation; the Year of Turkey initiative, for introducing me to the complex and fascinating history and culture of Turkey; Gail Martin for her generous donation of many objects to the museum's permanent collection that were included in the display; Daniel and George Anavian of Anavian Gallery, New York, NY, for the loan of two beautiful Central Asian costumes; Julia Sharp and Centenary College, NJ, for the sharing of numerous textiles; Andrew Hale for his lecture and kind assistance with research on Central Asian textiles, images, music, and interiors; Belkis Balpinar for coming from Turkey to share her vast knowledge of Turkish textiles and carpets; and Dawn Gideon, for her support with sponsors and assistance in bringing Belkis Balpinar to Queens College.



CIAMPA



As always, I thank my dedicated and talented staff – Brita Helgesen and Elizabeth Hoy; and student interns and volunteers – Jessica Mariano, Aisha Hassan, Natalie Olszewski – for their many contributions; Dennis Cady for his inspired and imaginative design and fabrication of the domestic interiors; Margaret Zeuschner and the GTM Advisory Board, the Friends of the Godwin-Ternbach Museum, and the Office of the President of Queens College for their ongoing support.



Amy H. Winter, Director



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INTERWOVEN WORLDS

Turkey has been interwoven with peoples, languages, traditions and religions since Neolithic times, beginning in Anatolia with Göbekli Tepe (10th century BC), the first known human-made religious structure, and Çatal Hüyük (7500 BC–5700 BC), the first evidence of organized human settlement and agriculture. It is truly the nexus of civilizations East and West, with the meeting and melding of cultures from the fertile crescent of Mesopotamia in Iran and Iraq to Egypt, Arabia, Syria, Persia, Palestine, Greece, Rome, the Balkans, Central Asia and the steppes of Russia. Encompassing the great empires and religions of those regions, from Zoroastrianism to Judaism, Christianity and Islam, Turkey's arts and material culture show the imprint of all. Symbols and motifs used in one context were transferred to others, changing their significance.

The images that follow show objects from Coptic Egypt, the Byzantine world, and Islamic territories –revealing some of the roots of Turkish culture.

COPTIC & BYZANTINE WORLDS ROOTS OF TURKISH ART & CULTURE



1. Flat Flask
Roman, Syria
2nd-3rd century

At the end of the Roman Empire and during the rise of Coptic Egypt, Byzantium, and Islam, glass objects were created for functional use. The hand-blown flask and unguentarium here are just a few examples of the beautiful glassware from Syria and Palestine within the borders of the Byzantine and Islamic worlds.



2. Double Unguentarium
Roman, Syria-Palestine
3rd-4th century

COPTIC TEXTILES

Egyptian art at the beginning of the first millennia, first pagan, then Christian, was called Coptic. As Pharaonic and Roman influences waned, Christianity became dominant until Arab armies conquered Egypt in the mid-7th century. This change in religious influence brought about a transformation in material culture. Native pagan themes (influenced by Greek thought and religion) in addition to Christian themes were used to decorate textiles reflecting the vast cultural diversity of the period. Due to the Christian influence on burial rituals, textiles were entombed with the dead during this period and many were preserved because of Egypt's dry climate.

The most common use of textiles in the Coptic world was for apparel. The standard form of clothing was the tunic, a rectangular shirt-like piece of cloth made of plain wool or linen and decorated with either a single vertical band (clavus) that ran down the center of the garment, or two decorated vertical bands (clavi) that extended over each shoulder down to the knee area or the bottom of the garment.



3. Clavus band fragment
Coptic Egypt, 6th-8th century

Early Coptic textiles contained pictures and decoration incorporating Egyptian and Greek motifs. Later textiles showed the influence of Byzantium and subsequently, Islamic art.



4. Tunic decorative fragment
Coptic Egypt, 4th-5th century

Two of the examples here show the classical motif of wave scrolls in the borders. Craftsmen had at their disposal a vast storehouse of images, many of which circulated in the form of patterns, a few of which have survived on papyri. They used pictorial motifs from the Greco-Roman tradition, and during the Ottoman period integrated Eastern motifs from Syrian and Persian fabrics, combining oriental hunters with running lions and other animals as in the *clavus band* above. In the Byzantine period artisans transformed the imagery available to relate it to Christian iconography, such as the central image of Adam and Eve and the tree of life on the tunic fragment seen in the next image.



5. Tunic decorative fragment
Adam, Eve and the Serpent in the
Garden of Eden, and phoenix
birds in roundels
Coptic Egypt, 4th-5th century



6. [Altar] curtain, Coptic Egypt, 5th-9th century, tapestry weave

Three “orant” figures standing with outstretched arms as if in prayer were used in early Christian art as a symbol of the faithful dead. All three figures are shown with cross medallions on their garments. The center figure is shown with long hair or a Pharaonic-style wig. Frontal views of faces with large, wide-set eyes are typical of Coptic figural art. A similar textile has been described as a 5th century Coptic curtain fragment.

THE BYZANTINE EMPIRE

The Byzantine Empire, the Greek-speaking Roman Empire of late Antiquity and the Middle Ages, lasted for more than a thousand years from its genesis in the 4th century. According to legend, the Greek king Byzas first established the city of Byzantium in 657 BC, on the shores of the Bosphorous, present day Istanbul. In 330 AD Constantine the Great, the first Christian ruler of the Roman Empire, transferred the seat of power to Byzantium, subsequently called Constantinople. The Christian state, ruled from that city, would be called Byzantium by modern historians. The lands of the Byzantine Empire were conquered by Ottoman Turks in 1453. However, the standard for luxury and beauty created by the Byzantine Empire survived long after its fall, inspiring both Europe and the Islamic East.



7. Oil lamp with vine tendril handle, cross, and tripod base
Early Christian-Byzantine, c. 600

Byzantium assimilated the material culture and traditions incorporated by the Roman Empire – Greek, Roman, Persian, Arabic – evident in the cultural and religious symbolism and styles of the works on view. This assimilation is shown by the primitive Christian symbols of the small lead seals and the proto-Islamic style of the oil lamp with a cross decorating the top of the handle.



8 & 9
Lead seals , Byzantine-Late Medieval, 6th-14th century



On this icon in Greek Byzantine style with Christ, the Virgin Mary, Bishops and Saints, the results of iconoclasm are apparent in the gauged-out faces of the bishops on the lower register. This destruction may have been the result of the domination of the Western part of the empire by the Seljuk Turks, a Sunni Muslim dynasty, beginning in the 11th century, who brought Islamic rule to Persian then Anatolian territories.

10. Painted panel of Christ, Virgin Mary, Bishops and Saints
(Attrib.) Near East, 16th century

THE SELJUQ EMPIRE

11TH -12TH century

The Seljuq Empire (1037-1194) controlled a vast area stretching from the Hindu Kush to eastern Anatolia and from Central Asia to the Persian Gulf. From their homelands between Uzbekistan and Kazakhstan, the Seljuq Turks advanced into Persia before eventually conquering eastern Anatolia.

The Seljuqs united the fractured Eastern Islamic world and played a key role in turning back the first crusade, only to be defeated by the political alliances that gave rise to the second crusade in 1194.

Highly Persianized in culture and language, the Seljuqs also played an important role in the development of the Turko-Persian tradition, exporting Persian culture to Anatolia, from which the Ottomans subsequently borrowed much in the development of their arts and culture.

CERAMICS

The Seljuq period in the history of art and architecture extends for two centuries from the 11th to the 13th century. During this period, the center of power within the Islamic world shifted from Arab territories to Anatolia and Iran, with the traditional centers now residing in Seljuq Persian capitals like Nishapur, Rayy and Isfahan, and Seljuq Anatolian capitals like Antalya, Kayseri, Konya and Sivas.

Persian revival under Turkish rule constituted a period of intense artistic development. The productivity of these centuries in the visual arts, in comparison with the art from earlier centuries, represented a quantum leap forward.

Seljuq art established a dominant position in Iran and determined the future development of art for centuries. Stylistic innovations introduced by artists in this period had vast repercussions, from India to Asia Minor. In many cases Seljuq artists consolidated and at times perfected older forms and ideas.



Figure decoration appeared on Seljuq pottery from the mid 12th century onwards. At first the decoration was carved or molded while the glaze was monochrome. Such ware can be seen in this turquoise bowl which shows molded pseudo-calligraphy.

11. Turquoise bowl
Turkey, Seljuq, 13th century



Sometimes decoration was applied onto the pot, painted in black slip under a clear or colored glaze to create a silhouette effect. Large birds, animals and fabulous creatures form the bulk of the imagery, although the human figure also appears in the silhouette-ware as in the pitcher below.

12. Bowl
Iran/Iraq, Seljuq, 10th-14th century



The silhouette figures often stand-alone though it is usual for human and animal forms, when they occur, to be superimposed on a foliage background. The stippled pattern on the female figure may have been intended to give the image depth. In some contexts, fish, water, woman and horse are Sufi mystical metaphors.

13. One-handed pitcher
Iran, Seljuq period, late 12th century



The last quarter of the 12th century saw the creation of the splendid and elaborate *minai* (enamel) ceramics, produced by means of a double-firing technique to set the varnish over the enamel. The lovely multi-colored scallop-rim bowl on view is an excellent example of this technique. The fish and frog motif inside of the bowl was common in this period. When filled with water, the animals would appear to swim in the bowl, and the animals rimming the bowl's interior would be reflected in the surface of the water.



14. Bowl with scalloped rim
Kashan, Iran, Seljuq, 12th-13th century



This type of ware that originated in the Persian Seljuq sites of Rayy and Kashan displays ornamental detail similar to Kashan luster-painted ware. Some compositions depict battle scenes or episodes drawn from the *Shah-namah*, such as might be the case in this bowl with polo players encircling the rim.

15. Bowl
Seljuq sultanate, Iran, late 12th century

METALWARE

During the Seljuq period metalwork was particularly widespread, with extremely high levels of workmanship. Bronze was the most widely used metal during the 11th and 12th centuries.

Artifacts were cast, engraved, sometimes inlaid with silver or copper or executed in openwork, and in some cases even graced with enamel decorations. In the 12th century the techniques of repoussé and engraving were added to inlaying of bronze or brass with gold, silver, copper, and niello, apparent in this small but finely crafted bowl, damage to it notwithstanding.



16. Inlaid bowl, brass with silver niello
Turkey, Seljuq period, 13th century



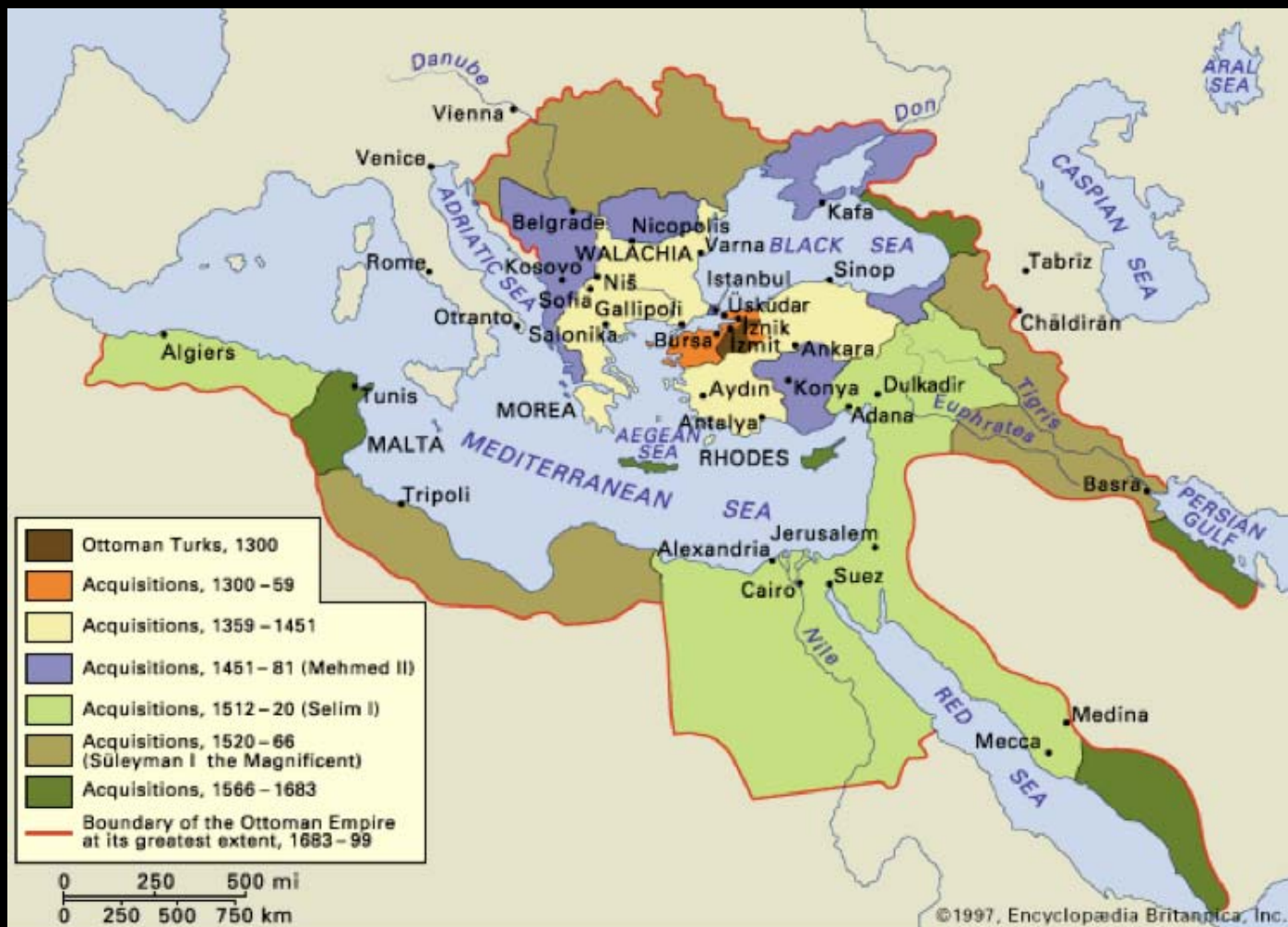
A wide range of objects were produced at the time such as; perfume burners in the shape of animals, oil lamps and mirrors, and it is likely that some of the best craftsmen travelled widely to execute commissions, with fine pieces shipped over long distances.

17. Bronze Oil Lamp
Iran, Seljuk 13th century

While Islamic tradition permitted only the simplest of burials, and goods were never interred with their owners, art and treasure were often cached during the invasions that plagued Central Asia or in periods of internal strife. They were buried in a wall or in a chest to which their owners doubtless intended to return. Often, such caches were lost and only discovered much later, when householders made repairs or dug new wells. Many hard-wearing bronze materials circulated continuously.

THE OTTOMAN EMPIRE

14TH - early 20TH century



The Ottoman Empire 1300-1683

The Ottoman Empire replaced the Byzantine Empire as the major power in the Eastern Mediterranean after the fall of the Seljuq Empire. It was one of the largest and longest lasting Empires in history, inspired and sustained by Islam and Islamic institutions.

As the empire expanded, the Ottomans took over almost all of the Byzantine lands in Anatolia except Constantinople. Turkish Anatolia was divided into emirates, territories so-called for their rulers – “emirs.” One of these was Osman I, from which the name Ottoman is derived. The empire reached its height under the reign of Suleiman the Magnificent (1520-66). At its peak it included Turkey, Egypt, Persia, Greece, the Balkan territories, Hungary, Palestine, Jordan, Lebanon, Syria, parts of Arabia, and much of the coastal strip of North Africa, reaching but turned back from the gates of Vienna in 1529.

In 1453, Mehmet II (known as Mehmet the Conqueror) breached Constantinople’s walls and established the city as his capitol. Hagia Sophia cathedral was soon converted into a mosque, all Christian instruments removed, and the mosaics plastered over, which fortunately preserved them. Constantinople’s name was changed to Istanbul, Greek for “the city,” and ruled by a Sultanate until the fall of the Empire in 1922.



The Ottomans were able to acquire enormous wealth and power because they controlled the vast middle ground of the spice trade routes and the Silk Road between the farthest eastern points in China and the farthest western points in Europe, charging huge taxes for passage through their lands.

OTTOMAN RELIGION, ART, & CULTURE



18. Anonymous scribe and illuminator
The Masnavi of Jalal ud-Din Rumi
 Illustrated manuscript
 Colophon dated 1856
 Manuscript: ink, opaque watercolor, and gold on paper

Jalal ud-Din Rumi (1207-1273) was a towering figure, both in the development of Sufism (Islamic mysticism) and in the history of Persian literature. Born in Afghanistan, he spent his life in Konya, Turkey where he wrote his masterpiece, the *Masnavi-ye ma'navi* (The Spiritual Epic), a poem of spiritual struggle and enlightenment. He founded the Mevlevi Sufi order, known in the West for its distinctive ritual whirling dervishes.



The beautifully scripted and illuminated manuscript above, dated to the mid-19th century, is a testimony to the longevity of Rumi's fame, which continues to this day. The *Masnavi* is Rumi's Sufi poem that dwells on the love between the Creator and His creation, and the longing for the Divine felt by spiritual seekers. Referred to as "the Qur'an in the Persian tongue," Persian miniature painting is also apparent in the beautiful lacquered floral book covers, which show a radiant display of flowers in full bloom.

Cover of the *Masnavi* of Jalal ud-Din Rumi, Illustrated manuscript, colophon dated 1856
Binding: pasteboard; painted and lacquered

This olive-green with gold vessel is a fine study copy of an early 14th century piece. On the body is a gold painted Persian inscription; on the neck a gold design which forms an inscription in the unpainted space.

Lamps such as the one reproduced in this copy were made to illuminate mosques. Filled with oil and a wick, they would have been suspended from the ceiling, using the small lug-handles on the body. Mosque lamps could be made of pottery or of glass, as is this one, and were usually covered with elaborate decoration and inscriptions, often from the Koran. A typical inscription might be a verse from the Light "sura," or chapter (24.35): "God is the Light of the heavens and the earth; the likeness of His light is as a niche wherein is a lamp (the lamp in a glass, the glass as it were a glittering star)...."



19. Mosque lamp with blazon
France, 19th century, copy of a Mamluk, Egyptian lamp
Glass with enamel and gold leaf

The dominion over and inheritance of the traditions of the great civilizations and religions of antiquity, and the riches that passed through their lands, allowed the Ottomans to develop an impressive culture that made important contributions to art and architecture, music and dance, and the creation of magnificent textiles.

Ottoman textiles were based on Persian textiles, dating back as far as the 3rd century AD when sumptuous silk and velvet brocade fabrics were woven with silk, gold and silver lace (braid), and dyed with natural materials. They were created for the aristocracy to display their rank, regale their horses, cover the walls, floors and furniture of magnificent palaces and even decorate their coffins. In many cases, textiles were given to royalty as tribute.

The textile industry was almost forgotten in Iran until the art of brocade was revived under the Seljuqs from the mid-11th to the mid-13th century, bringing a period of peace that allowed for the flourishing of the arts.

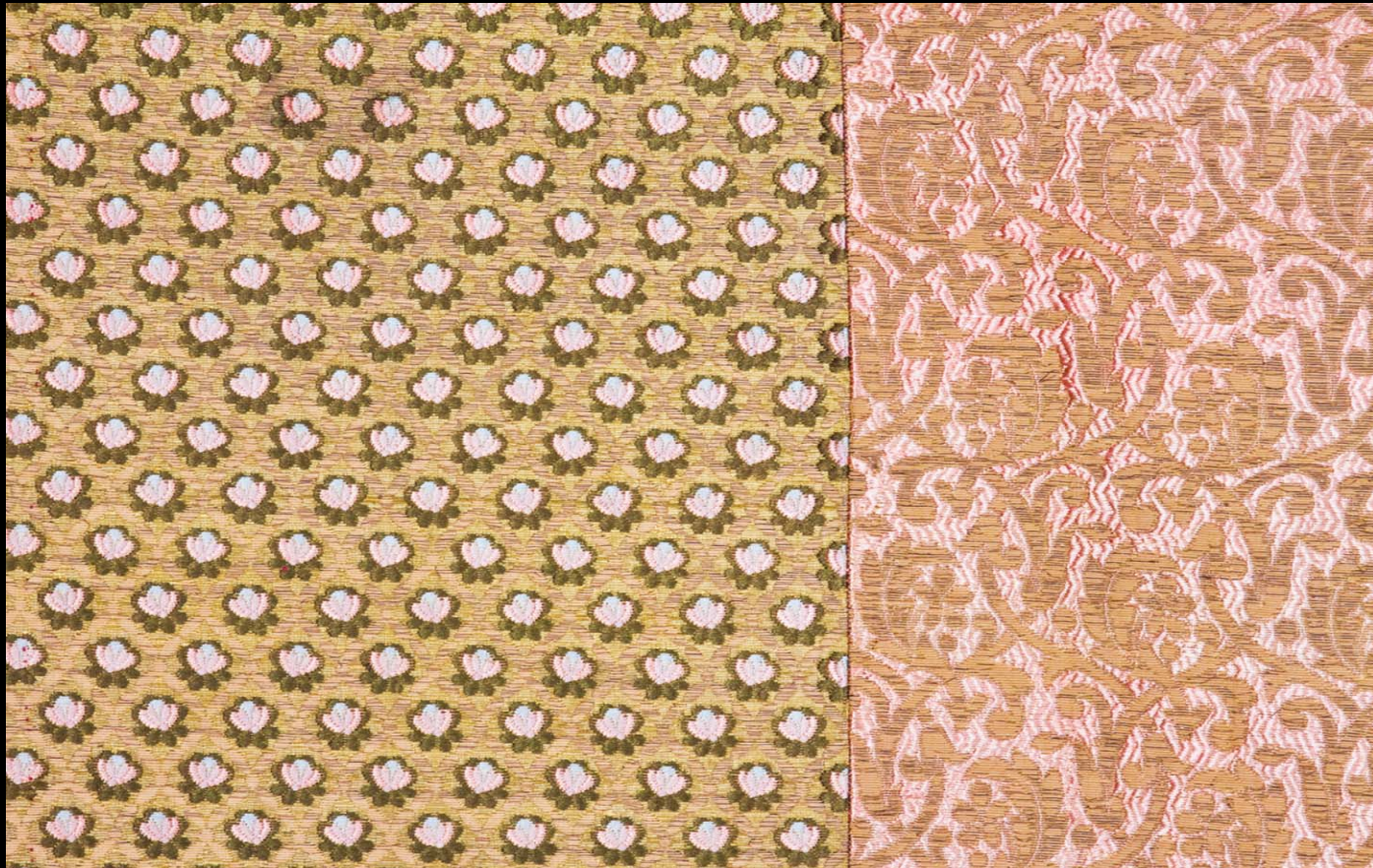
OTTOMAN TEXTILES



20. Prayer rug, Turkey
Late 19th-early 20th century

Turkish rugs are woven with a double loop or “Ghiordes knot,” and are therefore referred to as “Ghiordes rugs”. Typically, Ghiordes rugs are smaller in size and have a single pointed *mihrab*, unlike our rug, which has an undulating arch with colonettes signifying the *mihrab*, the symbolic architectural entrance to paradise in a mosque.

Although dyed in the traditional colors of older Turkish rugs, the motifs on this rug identify it as most likely a “Paderma,” a later type made in Anatolia in the late 19th and early 20th centuries.



21. Silk brocade hanging, Persian Iran, 19th century

During the Seljuq period, brocade and gold designs of animals and birds such as lions, phoenix and eagles were quite glorious, demonstrating the progress of textile technique. Among the decorative elements of cloth weaving during this period were designs of tulips, water lilies and other floral motifs. This hanging from the 19th century continues the Ottoman brocade tradition.

Silk textiles and their trade were valued in Anatolia for over a thousand years before the Ottomans consolidated power. However, in the 15th and 16th centuries the importance of silk in the art and economy of the region reached a new level.

Anatolia was a nexus in the silk trade linking Europe to the East. The Persians, Turks, and Italians traded, produced, and consumed huge quantities of raw silk and luxury fabrics. The silk trade became a determining factor in state policy and military objectives. In Ottoman society, silk fabrics became an important emblem of rank, wealth, and reward. The court encouraged production and controlled quality.

These graceful, courtly works with their origins based upon naturalistic images of flora and fauna, are a pronounced contrast to the geometric abstractions found in a wide range of colorful tribal designs associated with textiles and rugs woven in outlying villages.



This elegant silk carpet, and the smaller carpet with animal motifs that follows, are double-knotted in the Turkish style. This carpet shows a typical Persian Hereke medallion design, indicating a higher knot-per square inch count. Typically, higher knot counts allow leaves, flowers and curvilinear patterns to be woven in a complex manner, differing from the geometric shapes of the flat-woven kilims, representative of fine tribal woven rugs. Rugs with geometric patterns do not require as many knots per square inch.

22. Carpet
Turkey, 20th century
Silk pile, Persian design



The animal and other motifs on this carpet hark back to the themes of paradise and the garden, treasured in Islamic culture, not only for religious significance, but also for the lush and fertile oasis, so important to desert cultures, out of which the iconography arose. Evidence of this can be found as well in the Seljuk minai bowl displayed in slide 19, where fish, frogs and birds decorate and animate the interior. At the same time, these animal images recall the hunting images of Assyria and other ancient empires in the Arabic territories, testifying to the complex heritage of Turkish culture.

23. Carpet with animal motifs
Turkey, 20th century, silk pile



The all-over interior pattern of this carpet is Persian Tabriz Herati style, while the borders show a broader Turkish heart and floral motif. Carpets with Herati designs became highly popular and were widely produced throughout Turkey.

The more geometric quality of this carpet pattern may also be the result of necessity - wool cannot be worked into as complex a pattern as silk. The rich coloration seen here and in the smaller silk rugs above is from natural dyes extracted from flowers, roots and insects, used for many thousands of years, which fade very little with age.

24. Carpet
Sivas, mid-20th century
Wool pile on wool

OTTOMAN ARCHITECTURE & INTERIORS

The exteriors of traditional Ottoman homes are distinctive, showing clean forms and lines that might be regarded as very modern in style. The following two exterior views show the usual three-leveled structure with simple but well-balanced variations of square and rectangular geometry, elevated and tiered on a masonry foundation. Also typical are the contrasting tones, accented by dark timbered moldings and paned windows set inside light stucco walls. Older homes show half-timbering as well, with space between the wood supports filled in with stone rubble then covered in lime plaster.



Traditional Ottoman house in Turkey



Traditional Ottoman house in Macedonia

Interiors show great variation, depending on whether they are rural or urban and on which economic class they represent. A small selection from some 1100 extant Ottoman homes in Safranbolu, Turkey in the Black Sea region, served as models for our Ottoman interior, showing characteristic elements such as wood paneling, cupboards, ogee arch niches and window frames, cushioned divans (couches) covered with carpets, and floors and walls covered with kilims, carpets and sometimes other textiles.



Kaymakamlar Museum, Safranbolu, Turkey
“House of the Governor,” a 19th century Ottoman home



Sihpahioglu Mansion, Safranbolu, 19th century



Mümtazlar House, Safranbolu, 19th century



Ottoman House, 18th century, Cairo, Egypt



Simulated Ottoman interior
from *Interwoven Worlds* exhibition

Interiors of the houses equal their exteriors in design. The low-ceilinged middle stories used in winter are cozy and warm while the upper floors, used in summer, are airy with high ceilings. The master bedroom, the most beautiful room with the best view, is usually situated on the topmost floor. This room, often decorated with woodwork and stenciling, is where master craftsmen exhibited all their skill, as is evident in the lovingly painted mantelpiece and ceiling of the Sihpahioglu Mansion, Safranbolu (slide 46) .

“In typical Safranbolu houses, each room was furnished in such a way as to meet all the needs of the nuclear family. It is not for nothing that Safranbolu residents called each one of these rooms a ‘house’ since they could be a sitting room in the daytime thanks to divans running around the wall, simultaneously a kitchen thanks to the hearth, a bedroom thanks to the floor mattresses taken out of the cupboard at night, and a bathroom thanks to the washstand concealed in a cupboard! Because they were designed as independent units, each of the rooms was assigned a name such as ‘storage house’, ‘guest house’ or ‘dining house’.”

-www.virtualtourist.com

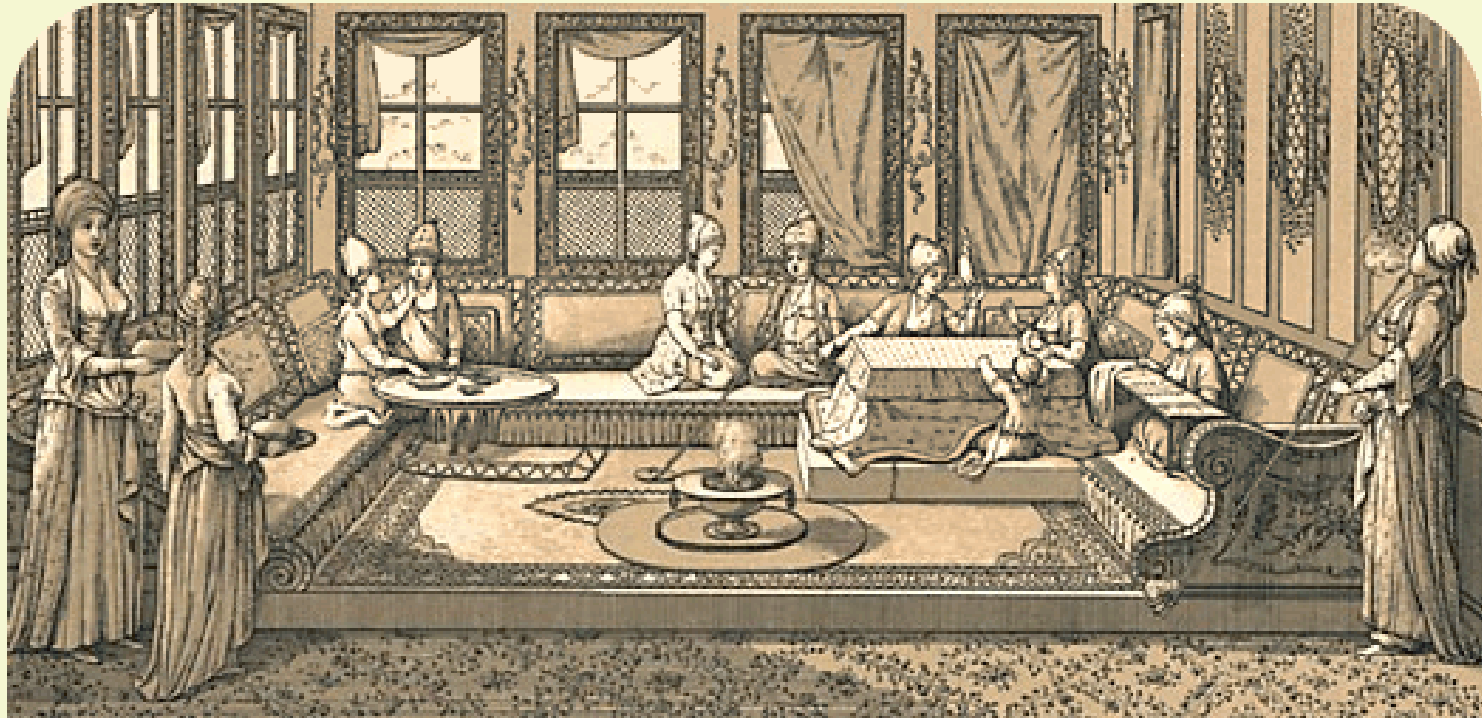


The main rooms of the house, the *selamlık* and *haremlık*, were surrounded on three sides by divans raised about a foot from the ground with gold and colored silk cushions resting against the wall or scattered at intervals along the divans.. The floor was covered with mats or carpets. Whoever entered the family rooms was required to remove his or her shoes and put on slippers.

Haremlik
Topkapi Palace, Istanbul, Turkey



Turkish houses typically contained *selamlık*, reception rooms on the middle floor where men could receive guests.



Haremlik, 18th century engraving from Ignatius Mouradgea d'Ohsson's *Tableau general de l'Empire othoman*,
Illustration from *Flowers of Silk and Gold*, 2000, The Textile Museum, Washington, D.C.

These quarters could be very distinct – to the extent of being virtually separate dwellings with distinct entrances.

TURKISH PORTRAITS, COSTUMES, AND LIFE

یانیہ ولایتی

ایضاً

ایضاً

ایضاً



3

1

2

Yania.

1^{re} partie.

Planche XVIII.

Pascal Sébah
Studio portrait of models wearing
traditional clothing from the province of
Yanya, Ottoman Empire, 1873
Library of Congress LC-USZC4-11733

خداوندگار ولایت



1

2

Hüdavendigâr

3ème partie

Planché

Pascal Sébah
Studio portrait of models wearing
traditional clothing from the province of
Hüdavendigâr, Ottoman Empire, 1873
Library of Congress LC-USZC4-11831



Pascal Sébah
Studio portrait of models wearing
traditional clothing from the province of
Diyarbakir, Ottoman Empire, 1873
Library of Congress LC-USZC4-11837

سینواتی لایو



3^e partie

Sivas

Planche XV

Pascal Sébah
Studio portrait of models wearing
traditional clothing from the province
of Sivas, Ottoman Empire, 1873
Library of Congress LC-USZC4-11840



Abdullah Frères
Turkish woman holding parasol and flowers
1880-1900
Library of Congress
LC-DIG-ppmsca-03807



Guillaume Berggren
Bazaar of Istanbul, 1870-1900
Library of Congress LC-DIG-ppmsca-03853

Bazaar de Stamboul.
Maison Sadullah & Co. N° 315.

G. Berggren
1888



Sebah & Joaillier
Turkish Café, 1880-1900
Library of Congress LC-DIG-ppmsca-22268



Sebah & Joaillier
Turkish shop and merchant , 1880-1900
Library of Congress LC-DIG-ppmsca-22270

NOMADIC & VILLAGE LIFE

Turkey and Central Asia

Turkish culture has been interwoven with cultures and civilizations from Asia to Europe to the Russian steppes for over one thousand years. Textiles from Turkic cultures, ethno-linguistically linked to the area now defined as modern Turkey, are displayed in this section of the catalogue. The territories of Turkic-speaking people extend from the Balkans and Istanbul in the West to Anatolia, Central Asia and China in the East.



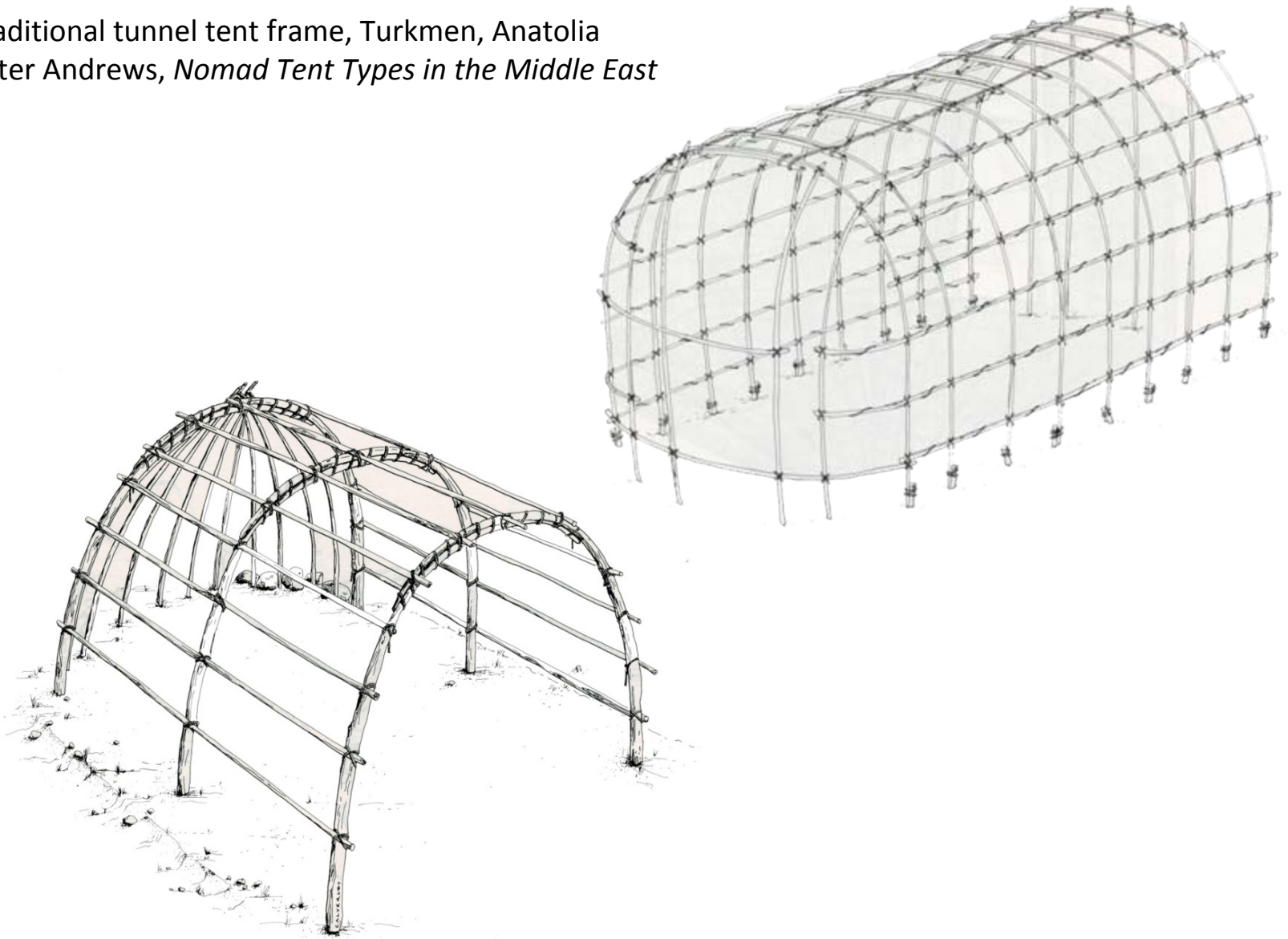
They are primarily from the six independent Turkic states: Turkey, Azerbaijan, Kazakhstan, Kyrgyzstan, Turkmenistan, and Uzbekistan. While many people living in Turkey are of indigenous Anatolian descent, interaction with Central Asian peoples has made a profound mark on the development of Turkish culture. This is apparent in the numerous textiles of Yörük, Yomut, Shasavan, Turkmen, Kyrgyz, Qataghan, Kungrat and Uzbek peoples included here, who have migrated to or settled in Turkey proper.

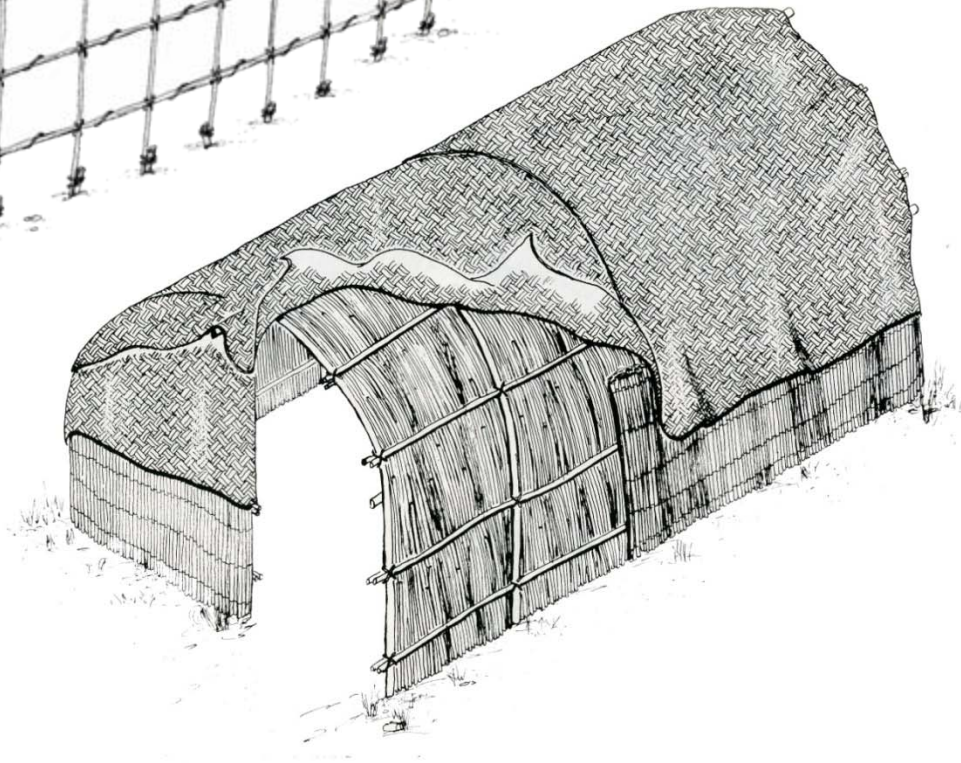
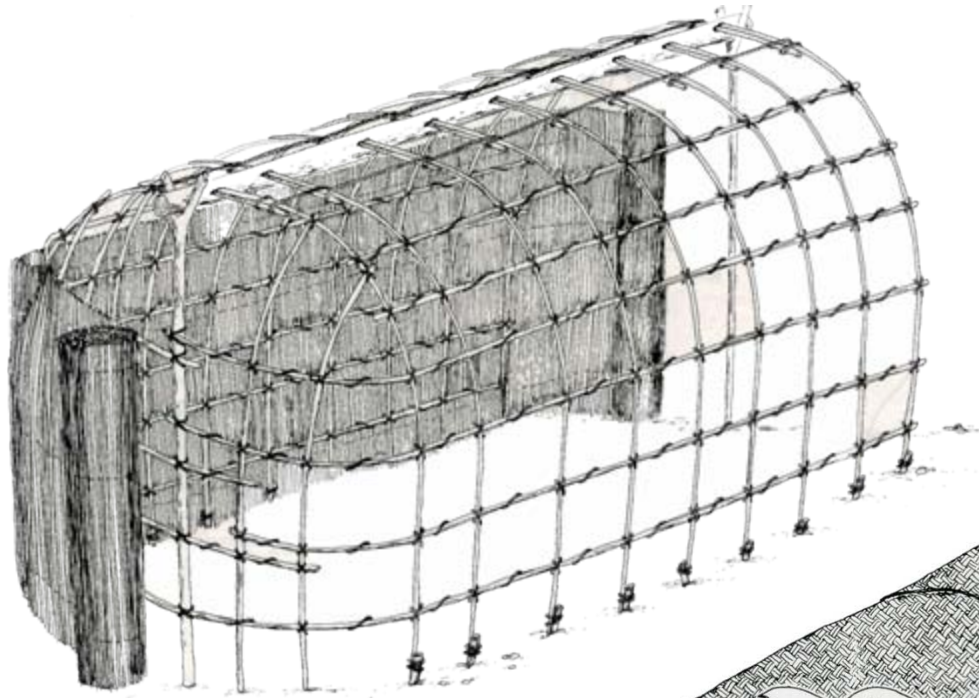
A portrayal of one of the most common denominators of human life—the domestic home—that is both an intimate and sacred refuge –seen in the next image, is a simulated “yurt” or portable tent dwelling typical of Turkic tribal cultures. It represents a nomadic interior but is an eclectic recreation showing the technology, arts and wares of not one but numerous cultures. It is not intended as an exact reproduction but as an imaginative construction that can give a sense of the way tribal people lived in the past and to this day. Archival photographs from the 19th and early 20th century that follow show what these dwellings actually looked like in their specific cultural forms.



Simulated Central Asian Yurt
from *Interwoven Worlds* exhibition

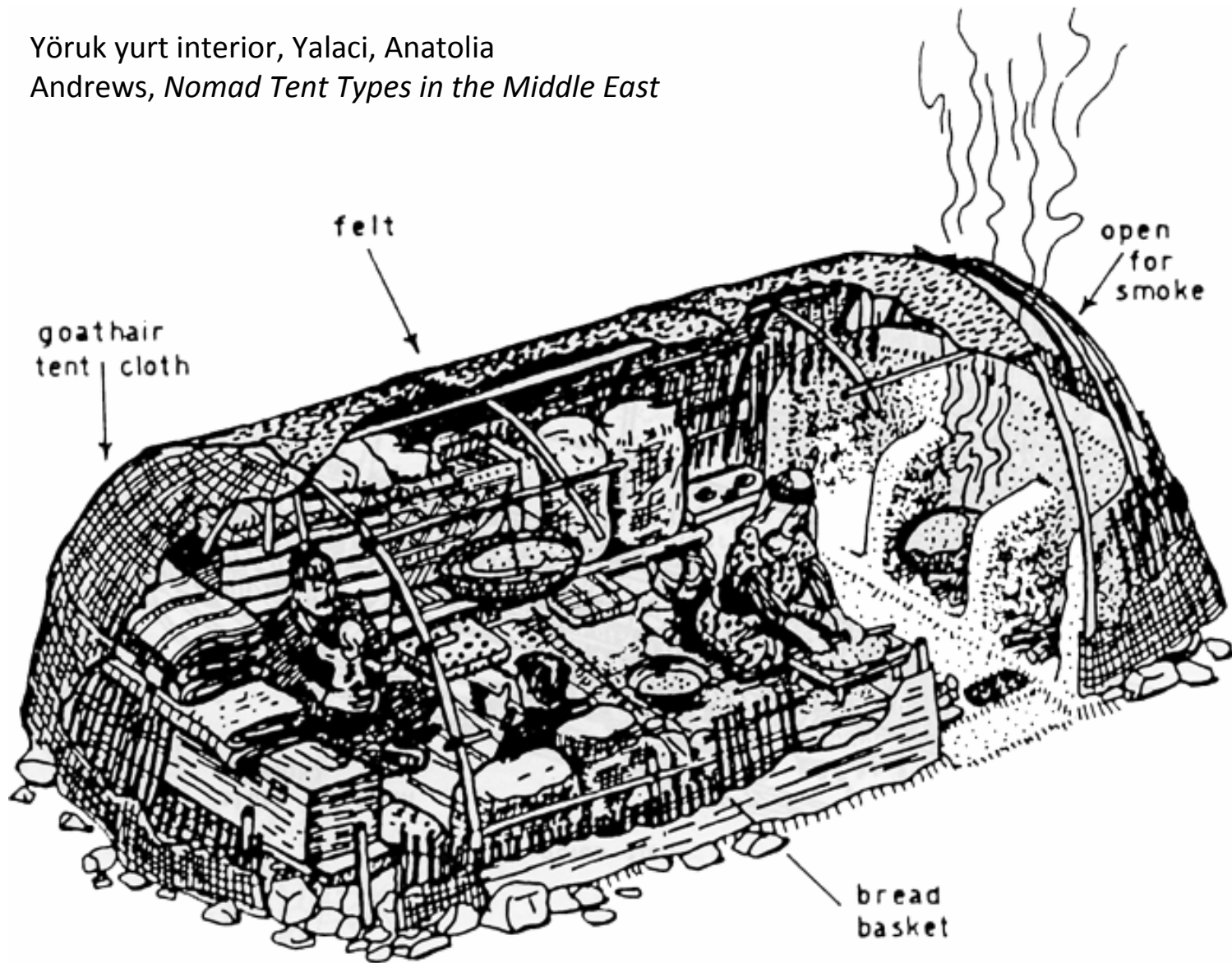
Traditional tunnel tent frame, Turkmen, Anatolia
Peter Andrews, *Nomad Tent Types in the Middle East*





Tunnel tent with thatching and felt
Turkmen, Anatolia
Andrews, *Nomad Tent Types in the Middle East*

Yörük yurt interior, Yalaci, Anatolia
Andrews, *Nomad Tent Types in the Middle East*





Kyrgyz migrations, Turkestan Album, 1865-1872, commissioned by Konstantin Von Kaufman, Library of Congress LC-DIG-ppmsca-14334



Yurt Interior with visiting foreign child, courtesy of Andrew Hale, Anahita Gallery, Santa Fe, NM

The wealth of the family is displayed in the stacks of textiles and rugs, similar in designs to those shown in this catalogue.



Karmysheva Kungrat Couple in Yurt. The Kungrat are one of several Uzbek tribes.
Courtesy of Andrew Hale, Anahita Gallery, Santa Fe, NM



Interior of a Kyrgyz tent, Turkestan Album, 1865-1872 commissioned by
Konstantin Von Kaufman, Library of Congress LC-DIG-ppmsca-12193

Modernization has changed the picture. Due to coercive and often explicit sedentarization policies, throughout the 20th century these peoples have had to migrate to cities, work in factories and suffer the erosion of their populations and ways of life. Even so, their traditions live on, as is well illustrated in the continued production, distribution and consumption of their textiles. The politics of the survival and persistence of these cultures, like all traditional cultures, has been addressed by cultural critic James Clifford in his well-known book, *The Predicament of Culture*, which examines the precarious balance between adaption and the loss of "authenticity" and traditional life.

TEXTILES

Inventive technologies are matched in the art of Central Asian peoples by a high aesthetic of color and design and by significations rooted in an ancient past that continues in symbols preserved in visual memory, woven and rewoven into rugs, bedding, travel accoutrements and interior and exterior tent décor—items often created by and kept in families and clans for generations which, like currency, served as portable wealth that was often used for marriage dowries.

Symbols are complex, an alloy of the many cultures that met on the Silk Roads linking the Near to the Far East. They act, often simultaneously, as mnemonics of sacred beliefs, family histories and noteworthy events, making such textiles literally interwoven with the histories of their owners.

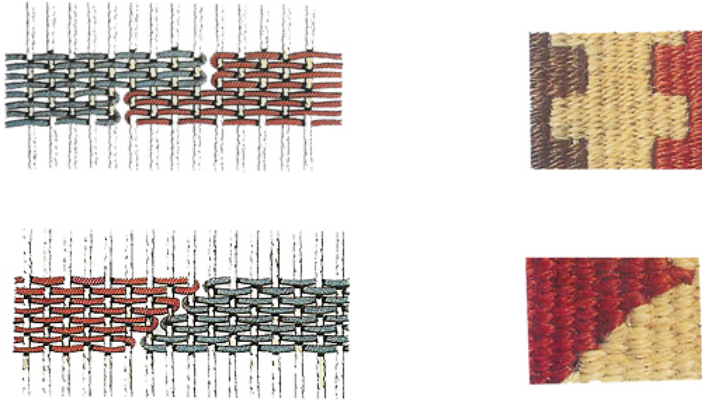


The various categories of nomadic and village textiles include *kilims* and *cicims* (flat tapestry-woven rugs). This kilim features several motifs well known in Anatolian weaving. The large, central medallions are variations of the *koçboynuzu*, or ram's horn, design, which is thought to represent masculinity, male fertility, and strength. In contrast, the border is dominated by variations in the *elibelinde* motif, which is an anthropomorphic goddess figure (literally meaning "hands on hips") symbolizing female fertility. The variation of *elibelindes* appearing in a row along the top and bottom of the kilim depicts a child in the figures' wombs (the small triangular motif that seems to be located between the figures' legs). The combination of male *koçboynuzu* and female *elibelinde* motifs in this kilim suggests that it was likely woven as part of a dowry.

26. *Kilim* with elibelinde design
Niğde, Central Anatolia, Turkey, 18th-19th century

KILIM AND PILE WEAVES

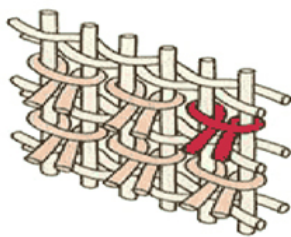
Kilim “tapestry” weft-faced weave



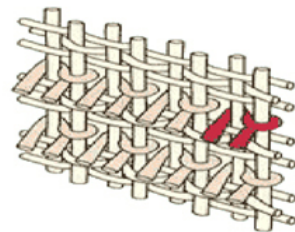
Kilim weaves produce no pile and have a characteristic geometric pattern. Kilims produced in the villages of western Anatolia feature strong, colors, stepped lines, and various zoomorphic motifs drawn largely from traditional symbols of nomadic and steppe art.

Pile Carpet Knot Drawings

Turkish Knot



Persian Knot



A pile surface is formed by yarns, cut or in loops that project from the plane of the foundation fabric. In Central Asian rugs, pile is formed by the cut ends of individually inserted “knots.” Velvet, velour, corduroy and terry are also pile fabrics but of different construction.



27. Prayer rug
Cihanbeyli, Konya region, Turkey, late 19th century

A prayer rug always faces toward Mecca when used in prayer. It represents the *mihrab* - sacred niche or doorway into paradise.

Though the village of Cihanbeyli is located in the Konya province in south-central Turkey, weavings from this village are often categorized as “Kurdish” or even “Yörük,” terms often given to nomadic-style carpets from eastern Turkey.

Indeed, this prayer rug features a shape and style much more typical of nomadic, Kurdish weavings, with its thick, soft pile, strong dyes, and busy and playful array of motifs floating within and around the central niche. In general, prayer rugs are quite common in the Konya region, as the city has for many centuries been a center of Islamic worship and learning.



A *cicim* (pronounced “ji-jim”) is a flat-woven textile with designs created using a supplementary weft-patterning technique. In this technique, extra weft threads are woven into the (typically plain weave) base cloth as it is being woven in order to make supplementary designs that seem to “float” or are raised above the surface of the cloth. The technique is used across the Middle East, but is most common in Turkey.

This *cicim* follows a design distinctive to those from Keçimuhsine, a village in the Konya region of south-central Turkey. The motif is that of a cypress tree on a white (natural) ground intersecting geometric designs often considered *mihrabs*, or prayer arches.

28. *Cicim* prayer rug
Kecimuhsine, Konya region, Turkey, mid-20th century

SYMBOLS

More abstract than the naturalistic motifs of classical and regional Turkish textiles, nomadic textiles often show complex geometric designs with traditional motifs like the *gül*, a stylized octagonal motif (perhaps a floral abstraction - the Persian word *gül* means rose); *latchhooks*, *elibelindes*, and bull or ram's horns; and simple shapes like diamonds, triangles, and star and crescent patterns. These motifs bear symbolic as well as decorative significance, many deriving from ancient times. Most Turkish kilim designs have their roots in the indigenous, pre-Christian and pre-Islamic backgrounds of the rural population and are related to the basic themes of life: birth, marriage, fertility; spiritual life and happiness; love and union; and death. They reflect the ancient cults and practices of their ancestors around these events.

Elibelinde:

Anthropomorphic goddess figure (literally meaning “hands on hips”) symbolizing female fertility. Originating in the Neolithic cult of the Mother Goddess.

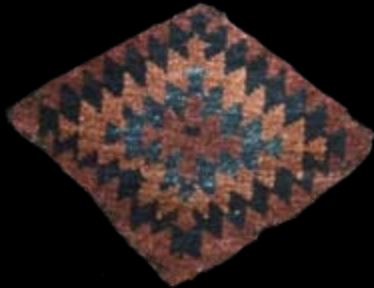
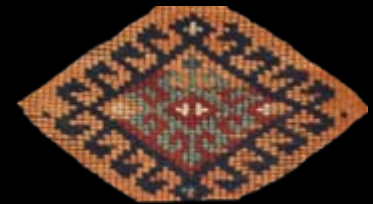


Rams Horns – koçboynuzu :

design, which is thought to represent masculinity, male fertility, and strength

Drynak:

A hooked-diamond motif (“latchhooks” surround the diamond) used by the Yomut as their main carpet *gül* and as a secondary element by other Turkmen groups.



Ashik:

Diamond with serrated outline

gül :

A medallion-like design element featuring either twofold rotational symmetry or left/right (and perhaps also up/down) reflection symmetry.



Note the *güls* and twofold rotational symmetry, left/right and up/down reflection symmetry in this rug.



29. Rug with *güls*, ram's horns, ashiks, and triangles
Yöruk, Anatolia, Turkey, early 19th century



“Shorter strips of cross-stitch in patterns similar to *segusha* (V-shaped forms) are folded in half and stitched together to form small pouches. A long string, sometimes tasseled, is attached to the top, to close the bag or tie it to a belt. The pouches are used to carry tea, cosmetics, and other small personal items: sewing materials small enough to be carried over the shoulder or in a pocket; and money, salt, or mirrors. The patterns of authentic pouches are made to fit the bag's shape, while many spurious ones are constructed from cut down *segusha*.”

-anahitagallery.com

30. Pouch with embroidered floral pattern
Uzbekistan, 19th – 20th century



Nomadic textiles also include woven and embroidered accessories like pouches, bags, bedding, and decorations used in the tent and for transportation.

31. Camel bag
Near East, possibly Balouch
Late 19th -20th century



32. Embroidered cotton pillow cover, Nuristan, Afghanistan, 20th century



33. Tent decoration with elaborate tassels and cross-stitch embroidery
Uzbekistan, 20th century



34. Embroidered prayer cloth
Uzbekistan, 19th-20th century

Hands, fingers and combs: the hand motif protects against spells and the evil eye while the comb protects birth and marriage.

Traditionally a prayer cloth like this would be made by Hazara tribal women. The cloth would be used to wrap the *mohr/turbah* (prayer stone), made of terracotta, brought from Karbala, Iraq, a holy site for Shia Muslims.



Though these textiles are richly embellished many of them also serve as functional containers, for holding or carrying food, clothes, and utensils, and double as cushions.

Like the prayer rug from Konya, this weaving features a shape and style much more typical of nomadic, Kurdish weavings, with thick, soft pile, strong dyes, and an array of drynaks, within and around the central gül (medallion) form.

35. Tent bag panel
Yörük, Konya, Turkey
Mid-19th century
Wool pile weave



“The Shahsavan are a nomadic pastoralist tribe located in northwest Iran near the Soviet frontier. These Azeri-Turkish speaking pastoralists migrate between their winter quarters, *qishlaq*, in the Mughan steppe of Azerbaijan, and their summer quarters, *yeylaq*, around Mount Sabalan, approximately one hundred fifty miles to the south.”

- Cultural Survival, Inc.

36. Bag panel
Shahsavan, Azerbaijan, c. 1875
Wool flatweave

This is the front panel of a storage bag from the Yomut tribe, made with a pile weave, decorated with güls in dark and light blue and an embroidered latch hook band around the center field. There is a small design at the lower center perhaps representing a running dog and bull horns. A bag like this would be used on the back of an animal, and often only one half or side of the bag survives due to heavy use.



37. Bag panel (chuval), Yomut, Turkmenistan, 19th century, wool pile



When not in use transporting a nomadic family's goods, bags like a *chual* often decorate the tent interior. They are used for storing clothes in the bedding pile or holding dishes and utensils while hung on the yurt wall. A traditional hanging *chual* is made of carpet or dark wool cloth; the bottom part is decorated with a fringe and tassels. Note the *ashik* symbols in this weaving.

38. Tent bag (*chual*)
Yomut, Turkmenistan, 19th century
Wool pile, tassels with glass beads



Yörük derives from the Turkish word *yürüme*k, “to walk,” and thus is used to describe any traditionally non- or semi-sedentary groups living in Turkey. These groups are mainly pastoralist herders, for whom weaving is used as an important source of mobile wealth and as a medium for symbolic storage (i.e. the maintenance of myth, the recording of history, and the celebration of occasions). *Yörük* weavings tend to be dominated by geometric, often playful, designs with long histories, and the wool is often thick, soft, and of high quality (after all, these are the folks who provide the wool).

This carpet is dominated by three medallions reminiscent of central Asian *güls*, in an overall appearance resembling Kazak carpets of the western Caucasus. Such links are not surprising given the fact that the *Yörüks* of eastern Anatolia can probably trace a common ancestry to those regions’ nomadic groups.

40. Pair of flat weave tent band fragments
Qataghan Uzbek tribe, Northeastern Afghanistan, late 19th century





Unlike the bags and tent bands, *ilgich* and *segusha* are primarily decorative, made for the purpose of adorning the bedding pile, a symbol of a family's textile wealth. The word *ilgich* means pouch or container. The examples here are characterized by their square shape and brilliantly colored abstract embroidery. The square patchwork panels on display are made from ikat and velvet elements with metallic thread and silk embroidery.

"The most exciting textiles to appear were small square and shield-shaped wall hangings embroidered in silk. They were quite unlike the familiar floral works of the town or village dwellers of northern Afghanistan, and featured scorpions and spiders, not bouquets. The designs were highly abstracted, often asymmetric in composition. They were never sentimental, and the best had an energy, rigor and dynamism unmatched in Central Asian textiles. In the case of these small, 'electric' embroideries, persistent questioning of the traders who traveled from village to village buying them elicited two Uzbek tribes as sources, the Lakai and the Kungrat."

41. Patchwork panel with ikat quilting
Uzbek design, Afghanistan, 19th -20th century

- anahitagallery.com



42. *Ilgich*, Kungrat, Uzbekistan, 19th -20th century



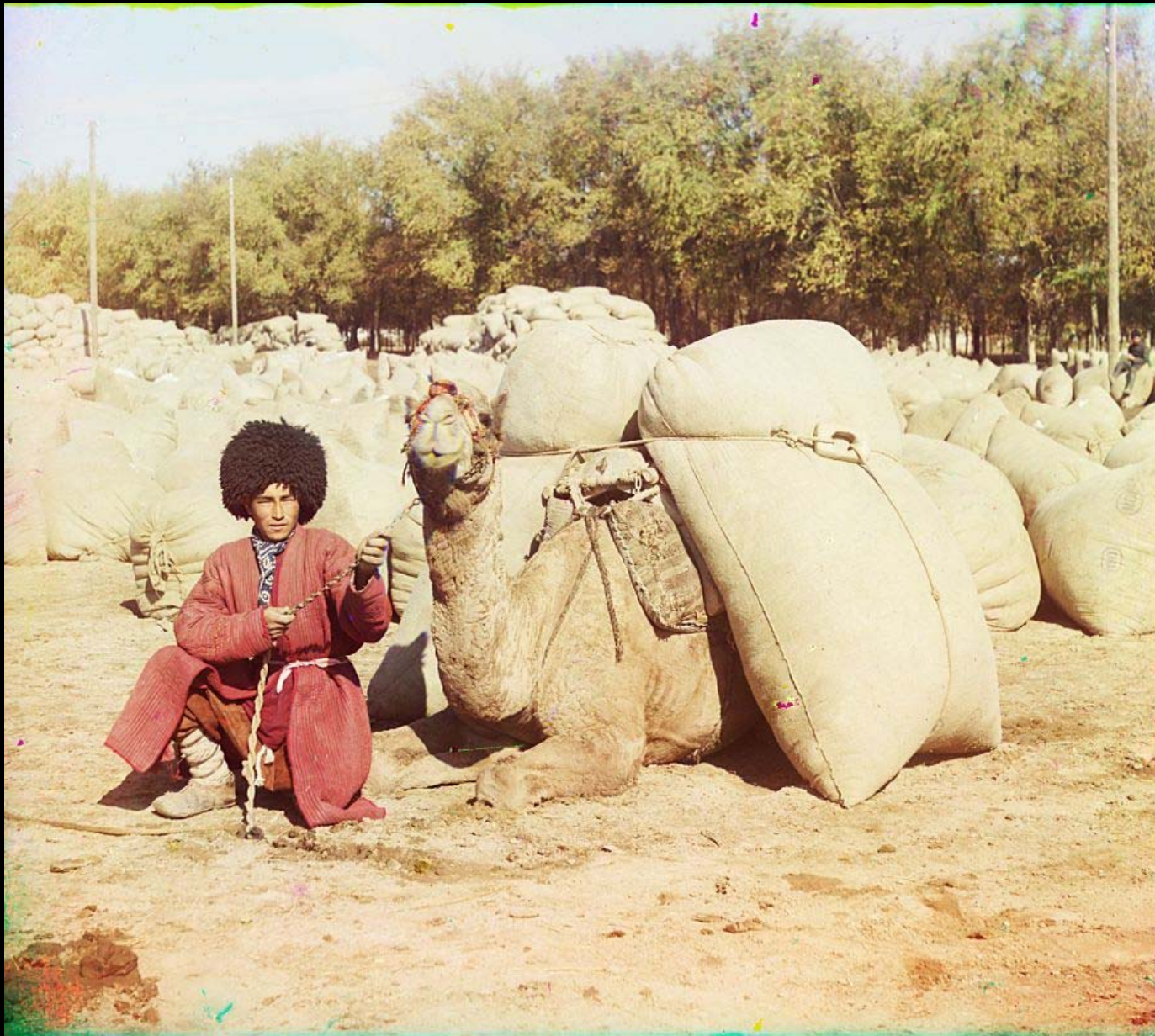
43 & 44
Segusha, Uzbekistan
19th-20th century

“The V-shaped and triangular sectioned embroideries called *segusha* are made by multiple Uzbek groups who maintain nomadic traditions. These embroideries are placed between layers of bedding quilts at the back of the yurt or guest room. Most older *segusha* are worked with a fine cross-stitch in the V-section, often with a sewn-on panel of chain-stitch and/or couching inset in the V. Twisted or crocheted fringes of silk are common. Some fringes have beaded ends, and occasional examples of cross-stitch have a seed-bead or two stitched into the field, probably for magical effect.”

– anahitagallery.com



45. Camel head decoration
Kyrgyz, Turkic Kyrgyzstan
19th-20th century



Sergei Mikhailovich, Turkmen man posing with camel
Prokudin-Gorskii Collection, 1905-1915, Library of Congress LC-DIG-prokc-20131



Vegetal patterns are employed alone or in combination with other major types of ornament—calligraphy, geometric pattern, and figural representation—and adorn a vast number of buildings, manuscripts, objects, and textiles, produced throughout the Islamic world. Unlike calligraphy, vegetal patterns were drawn from existing traditions of Byzantine culture in the eastern Mediterranean and Sasanian Iran. With the exception of the garden and its usual reference to paradise, vegetal motifs and patterns in Islamic art are largely devoid of symbolic meaning.

46. Suzani, Uzbekistan, third-quarter of 20th century

COSTUME



“Tekke Turkmen women's mantles are typically embroidered by women, with small motifs in silk thread with a lacing stitch (*kesdi*). They are worn over the tunic (*kurta*) cloak-fashion, covering the head and shoulders, with the long vestigial sleeves hanging down the back and joined by an embroidered band.

Among the Tekke, the chyrpy's color indicated the age of the wearer: dark blue or black for a young woman, yellow for a married woman of middle age, and white for a matriarch. The motifs were most frequently stylized flowers, and especially the tulip, the most prolific wildflower of the region.”

- Textile Museum, Washington DC

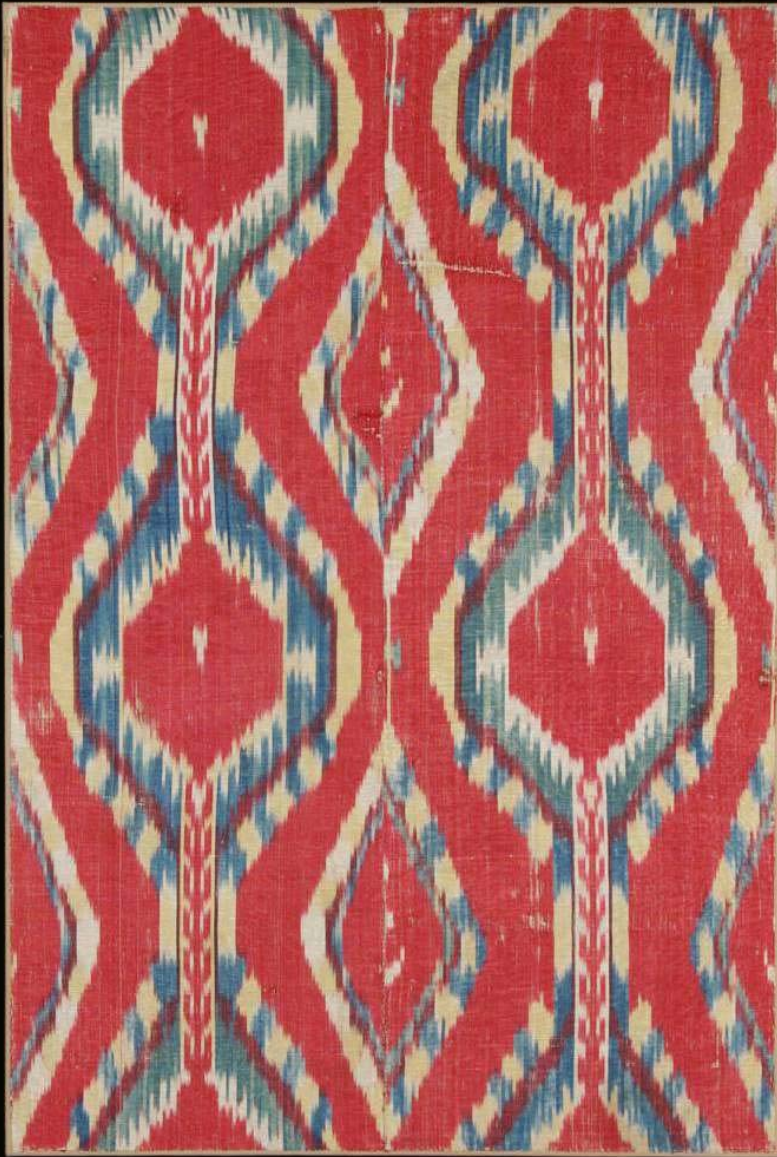
47. Woman's Mantle (*Chyrpy*), Tekke, Turkmenistan, 19th century



48. Woman's coat
Turkmenistan, 20th century
Velvet with embroidery and printed flannel lining



Sergei Mikhailovich, Woman in traditional ikat dress and jewelry standing on rug in front of yurt
Prokudin-Gorskii Collection, 1905-1915, Library of Congress LC-DIG-prokc-20087



“The term ikat is derived from the Malay word *mengikat*, meaning "to tie" – a reference to the distinctive technique used to create them, a complex process that involves tying strips of fiber around the unwoven threads of a textile before dyeing them so as to create rich and intricate patterns in the resulting fabric. Although united by a common technique, ikat textiles are astonishingly diverse in their imagery, which ranges from bold geometric compositions to figural patterns of striking visual and technical virtuosity. The sources of artistic inspiration are equally varied. Ikat textiles by indigenous Central Asian peoples appear in diverse forms, from lavishly adorned garments, such as skirts or shoulder cloths, to monumental ceremonial textiles or serve as potent symbols of their owners' wealth and power.”

-metmuseum.org

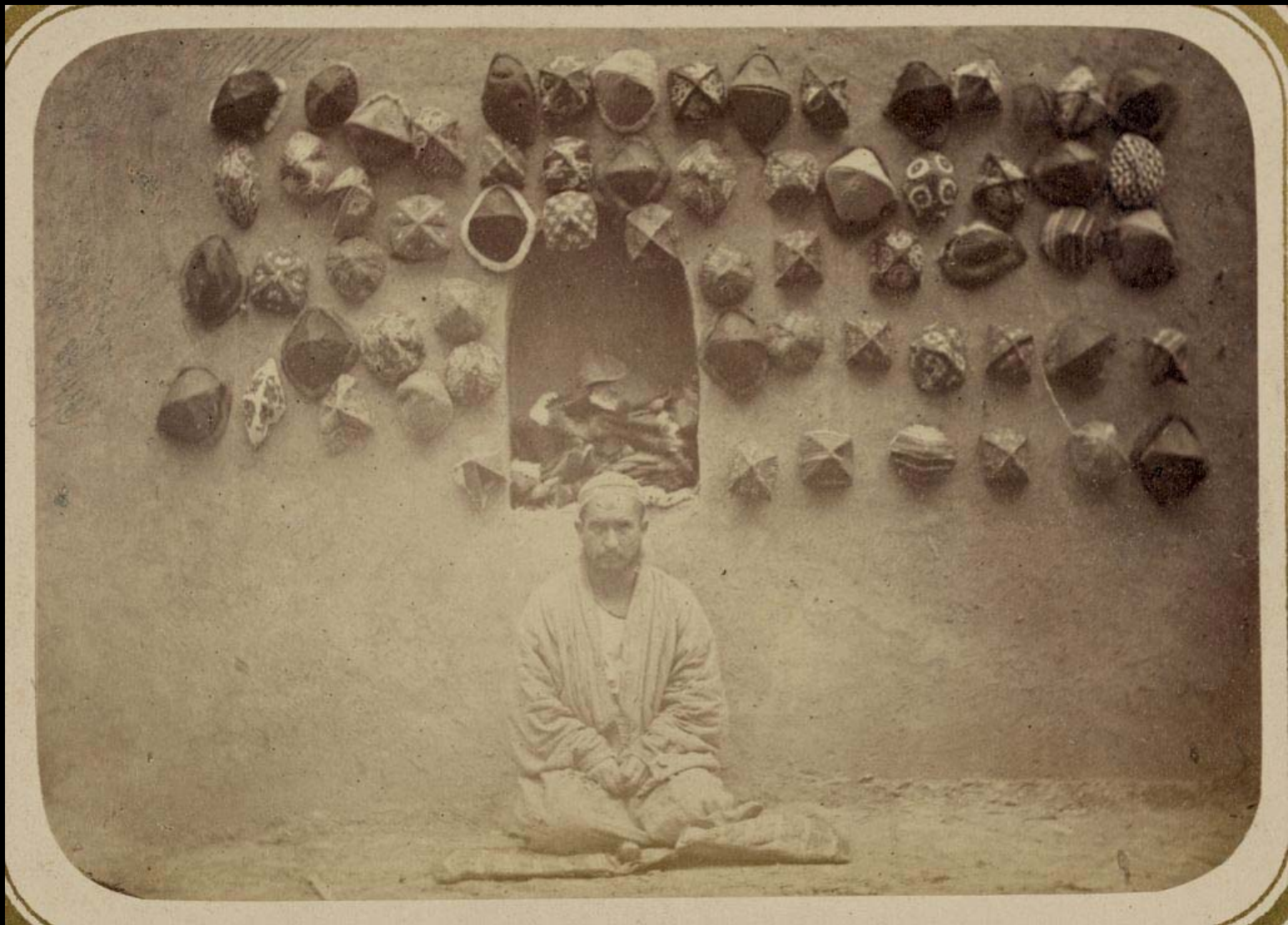
49. Ikat textile, sections of two loom widths
Uzbekistan, c. 1860



50. Embroidered man's hat
Turkmenistan, 20th century



Types of nationalities in the Turkestan krai,
Kara-Kyrgyz, Turkestan Album, 1871-72
Commissioned by Konstantin Von Kaufman
Library of Congress LC-DIG-ppmsca-14242



Vendor of yarmulkas and fur hats, Zaravshan district, Samarkand
1865-1872, Turkestan Album, commissioned by Konstantin Von Kaufman
Library of Congress LC-DIG-ppmsca-14845



51. Embroidered trim, Uzbekistan, 20th century

This is a detail image of an embroidered band used to decorate the front of a woman's dress. Trim like this would be tacked lightly to outer garments worn by women and removed for washing.



52. Embroidered band or braid-
cover
Uzbekistan, 20th century



Embroidered panels like this are often sewn onto clothing as decoration. This panel was probably for the front inset of a dress; it has an elaborate heart design and stylized ram horns.

53. Embroidery sample with heart shape
Uzbekistan, 19th-20th century

PORTRAITS



Studio Portrait
19th-20th century
Photographer unknown



Man in calico
Photograph by S.M. Dudin
ca. 1910-20
Courtesy of Andrew Hale
Anahita Gallery, Santa Fe, NM



Sergei Mikhailovich, Fabric merchant, Samarkand, Uzbekistan
Prokudin-Gorskii Collection, 1905-1915, Library of Congress LC-DIG-prokc-21725



Dress of a Kyrgyz woman, fur trimmed hat
Turkestan Album, 1871-72
Commissioned by Konstantin Von Kaufman
Library of Congress LC-DIG-ppmsca-14242



Dress of a Kyrgyz woman, ceremonial hat
Turkestan Album, 1871-72
Commissioned by Konstantin Von Kaufman
Library of Congress LC-DIG-ppmsca-14243



Dress of a Kyrgyz woman, everyday head scarf
Turkestan Album, 1871-72
Commissioned by Konstantin Von Kaufman
Library of Congress LC-DIG-ppmsca-14244

Samarkand, the second-largest city in Uzbekistan, is most noted for its central position on the Silk Road between China and the West, and for being an Islamic center for scholarly study. In the 14th century it became the capital of the Emperor Tamerlane and is the site of his mausoleum.



Mosque under construction, ca. 1900
Photograph by S.M. Dudin
Courtesy of Andrew Hale
Anahita Gallery, Santa Fe, NM



Samarkand today

CHECKLIST

*NUMBERED OBJECTS ARE ILLUSTRATED IN THE
CATALOGUE

Byzantine and Coptic Periods

*1. Flat flask

Roman, Syria, 2nd-3rd century
Glass, h. 3 ¾ in. (9.5 cm)
Gift of Hans Arnhold, GTM, 67.45

*2. Double unguentarium

Roman, Syria-Palestine, 3rd-4th century
Glass, h. 4 ¼ in. (10.5 cm)
Gift of Hans Arnhold, GTM, 67.28

Bottle with flared rim

Roman, Eastern Mediterranean
2nd-3rd century
Glass, trailed thread decoration
H. 6 in. (15 cm)
Gift of Hans Arnhold, GTM, 67.88

Bottle

Romano-Byzantine, Near East
5th-6th century
Glass, thread coil around neck funnel
H. 9 ¼ in. (23.5 cm)
Gift of Hans Arnhold, GTM, 67.13

Oil lamp

Romano-Byzantine, Syria-Palestine
5th-6th century
Glass, three handles for suspension
H. 3 ¾; diam. 4 ½ in. (9.5 cm; 11.5 cm)
Gift of Hans Arnhold, GTM, 58.67

*3. Clavus band

Coptic Egypt, 6th-9th century
Wool, 3 x 33 in. (7.5 x 84 cm)
Gift of Ernest Erickson, GTM, 61.80

*4. Tunic decorative fragment

Coptic Egypt, 4th-5th century
Wool, tapestry weave
7 ¼ x 6 ¾ in. (18.5 x 17 cm)
Gift of Ernest Erickson, GTM, 61.65

*5. Tunic decorative fragment

Coptic Egypt, 4th-5th century
Wool, diam. 7 ¾ in. (20 cm)
Gift of Ernest Erickson, GTM, 61.66

*6. [Altar] Curtain

Coptic Egypt, Egypt, 5th-9th century
Wool, tapestry weave
21 x 28 in. (53.5 x 71 cm)
Gift of Mr. and Mrs. Norbert Schimmel
GTM, 66.1

*7. Single nozzle oil lamp

vine tendril handle and cross
Early Christian, Byzantine, ca. 600
Bronze, 6 x 7 in. (15 x 19 cm)
Bequest of Joseph Ternbach
GTM, 88.1.18

*8. Lamp stand with tripod base

Late Roman- Early Byzantine
5th-9th century
Bronze, h. 10 ½ in. (27 cm)
Bequest of Joseph Ternbach
GTM, 88.1.23

*9. Lead seal

Byzantine-Late Medieval
6th-14th century
Lead, diam. 2 ½ in. (6.5 cm)
Gift of Charles B. Rogers
GTM, 59.127

*10. Lead seal

Byzantine-Late Medieval
6th-14th century
Lead, diam. 1 ¾ in. (4.5 cm)
Gift of Charles B. Rogers
GTM, 59.128

*11. Painted panel of Christ and Madonna

Near East, 16th century
Wood and paint
16 x 11 in. (45.5 x 28 cm)
Gift of Prof. Kenneth Scott
GTM, 66.59

Seljuq & Ottoman Periods

*12. Turquoise bowl

Turkey, Seljuq, 13th century
Terracotta with molded decoration
H. 5 ¼; diam. 10 ½ in. (13 cm; 26 cm)
Gift of Ernest Erickson, GTM, 58.34

*13. Bowl with two birds

Iran, Seljuq, 9th-10th century
Terracotta
H. 3 ¾; diam. 8 ¼ in. (9.5 cm; 21 cm)
Gift of Ernest Erickson, GTM, 58.33

*14. One-handled pitcher

Iran, Seljuq, late 12th century
Terracotta Rayy ware, lustre-painted
Decorated with women and canines
H. 8 ½; diam. 5 ½ in. (21.5 cm; 14 cm)
Gift of Leon and Harriet Pomerance Fdtn.
GTM, 57.71

*15. Bowl with scalloped rim

Kashan, Iran, Seljuq, 12th- 13th century
Terracotta and enamel paint
H. 4; diam. 8 ¾ in. (10 cm; 22 cm)
Gift of Ernest Erickson, GTM, 58.32

*16. Bowl with riders

Iran, Seljuq sultanate, late 12th century
Terracotta Rayy ware, lustre-painted
Decorated with horses, riders, arabesques
H. 3; diam. 7.25 in. (7.5 cm; 18.5 cm)
Gift of Leon and Harriet Pomerance Fdtn.
GTM, 57.70

Bowl with fish

Iran/Iraq, Seljuq, 10th-14th century
Terracotta, h. 3 ¼; diam. 8 in. (8 cm; 20 cm)
Bequest of Joseph Ternbach, GTM, 88.1.11

Bowl

Iran, Seljuq, 13th century
Lusterware terracotta, pseudo Kufic script
H. 2 ¼; diam. 5 ¾ in. (6 cm; 14.5 cm)
Gift of Mr. and Mrs. Khalil Rabenou
GTM, 57.64

Bowl

Iran, Seljuq 13^h century
Terracotta with turquoise glaze
H. 2; diam. 6 ½ in. (5 cm; 16.5 cm)
Gift of Mr. and Mrs. Khalil Rabenou
GTM, 57.67

Footed Bowl

Iran, Seljuq, 13th century
Terracotta, turquoise glaze
molded rosettes and ribs
H. 3; diam. 5 ¼ in. (7 cm; 13.5 cm)
Gift of Mr. and Mrs. Khalil Rabenou
GTM, 57.66

Sultanabad jar

Iraq, 12th century
Terracotta with five loop handles
H. 18; diam. 11 in. (45.7 cm; 28 cm)
Gift of Ernest Erickson
GTM, 58.38

Footed bowl

Iran, Seljuq, 13th century
Kashan ware beige lustre-painted
Kufic inscriptions on inner and outer rim
H. 2 ½; diam. 5 ¾ in. (6.5 cm; 14.5 cm)
Gift of Mr. and Mrs. Khalil Rabenou
GTM, 57.62

*17. Inlaid bowl

Turkey, Seljuq, 13th century
Brass inlaid with silver
H. 2 ¾; diam. 5 in. (7 cm; 12 cm)
Gift of Mr. and Mrs. Khalil Rabenou
GTM, 57.59

*18. Oil lamp with bird finial

Iran, Seljuq, 13th century
Bronze, 6 x 6 in. (15.25 x 15.25 cm)
Gift of Mr. Nathan V. Hammer
GTM, 57.50

Pouring vessel

Iran, Seljuq, 12th century
Bronze, h. 9 in. (23 cm)
Gift of Walter Marks, GTM, 2003.4.45

Ewer

Iran, Seljuq
11th- early 13th century
Hammered bronze, h. 12 in. (30.5 cm)
Bequest of Joseph Ternbach
GTM, 88.1.12

Mortar and pestle
Iran, Seljuq, 12th century
Bronze, diam. 7 ½ in. (19 cm)
Gift of Clinton Hill
GTM, 2001.1.1 & 2001.1.20

Tripod vessel
Iran, Seljuq, 11th-12th century
Bronze, h. 3 ¼; diam. 7 ½ in. (8.5 cm; 19 cm)
Gift of Max and Georgina Falk
GTM, 93.8.5

Incense burner
Iran, Seljuq sultanate, 11th-13th century
Bronze, l6 ¾ in. (17 cm)
Gift of Max and Georgina Falk
GTM, 93.8.4

Oil lamp with bird finial
Iran, Seljuq, 12th-14th century
Bronze, 4 ½ x 6 ½ in. (11.5 x 16.5 cm)
Gift of Max and Georgina Falk
GTM, 92.9.2

*19. Anonymous scribe and illuminator
The *Masnavi of Rumi*, Illustrated manuscript
Colophon dated 1856, possible date of binding
Manuscript: ink, opaque watercolor,
gold on paper
Binding: pasteboard; painted and lacquered
11 x 7 in. (28 x 18 cm)
Gift of Anonymous donor, GTM, 2011.34

*20. Mosque lamp with blazon
France, 19th century
Copy of an early 14th century
Mamluk, Egyptian lamp
Glass with enamel and gold leaf
H. 11 ¾ in. (h. 30 cm)
Gift of Dr. and Mrs. Eugen Grabscheid
GTM, 62.22

*21. Ghiordes prayer rug
Turkey, late 19th-early 20th century
Wool pile, 68 x 48 in. (173 x 122 cm)
Gift of Ernest Erickson, GTM, 58.39

*22. Brocade hanging
Persian Iran, 19th century
Silk, 46 ½ x 73 in. (113 x 77.5 cm)
Gift of Gail Martin
GTM, 2010.6.29

*23. Carpet
Turkey, 20th century
Silk pile, Persian medallion design
75 x 48 in. (190.5 x 122 cm)
Private collection

*24. Carpet with animal motifs
Turkey, 20th century
Silk pile on silk foundation
42 x 24 ½ in. (107 x 62 cm)
Private collection

*25. Carpet
Sivas, Turkey, mid-20th century
Wool with double pile knot
82 x 120 in. (208 x 259 cm)
Private collection

Brazier
Turkey, 19th-20th century
Bronze
H. 41; diam. 39 in. (104 cm; 100 cm)
Private collection

Shawl
Turkey, ca. 1910
Linen, rayon, gold metallic thread,
glass beads; pulled-thread, tapestry,
satin stitch techniques
74 ½ x 31 ¾ in. (189 x 81 cm)
Gift of Norma Kershaw, GTM, 92.7.36

Spinning wheel
Sinop Province, Turkey, 19th-20th century
Wood, 31 x 32 x 15 in. (79 x 81.5 x 38 cm)
Private collection

Nomadic & Village Life, Turkey and Central Asia

*26. *Kilim with elibelinde* design
Niğde, Central Anatolia, Turkey
18th-19th century
Wool, 64 ½ x 36 in. (164 x 91.5 cm)
Gift of Eric Jacobsen, GTM, 98.4.16

*27. Prayer rug
Cihanbeyli, Konya region, Turkey
Late 19th century
Wool pile on wool foundation
60 x 42 in. (152 x 107 cm)
Private collection

*28. Cicim prayer rug
Kecimuhsine, Konya region, Turkey
Mid 20th century
Wool embroidery on wool flatweave
69 x 47 in. (175 x 119 cm)
Private collection

*29. Rug with *güls* and triangles
Yörük, Anatolia, Turkey
Early 19th century
Wool pile weave
69 x 61 in. (175 x 155 cm)
Gift of Eric Jacobsen, GTM, 98.4.20

*30. Pouch with embroidered floral pattern
Uzbekistan, 19th- 20th century
Cotton with silk embroidery
6 x 4 in. (15 x 10 cm)
Gift of Gail Martin, GTM, 2010.6.26

*31. Camel bag
Near East, late 19th-20th century
Wool flatweave
20 ¼ x 12 in. (51.5 x 33 cm)
Gift of Helen C. Fioratti
GTM, 2005.1.1

*32. Embroidered pillow cover
Nuristan, Afghanistan, 20th century
Embroidered cotton
31 x 14 in. (79 x 47 cm)
Gift of Gail Martin, GTM, 2010.6.15

*33. Tent decoration with tassels
Uzbekistan, 20th century
Cotton, cross stitch embroidery
19 x 4 in. (48 x 10 cm)
Gift of Gail Martin
GTM, 2010.6.19

*34. Prayer cloth
Uzbekistan, 19th- 20th century
Embroidered cotton
13 x 13 in. (33 x 33 cm)
Gift of Gail Martin, GTM, 2010.6.20

*35. Tent bag panel (*chuval*)
Yörük Konya, Turkey
Mid 19th century
Wool pile weave
37 ½ x 24 ½ in. (96.5 x 63.5 cm)
Gift of Eric Jacobsen, GTM, 98.4.12

*36. Bag panel
Shahsavān, Azerbaijan, ca. 1875
Wool flatweave
38 x 16 in. (96.5 x 40.5 cm)
Gift of Eric Jacobsen, GTM, 98.4.14

*37. Tent bag panel (*chuval*)
Yomut, Turkmenistan, 19th century
Wool pile weave
29 x 43 in. (74 x 109 cm)
Gift of Eric Jacobsen, GTM, 98.4.11

*38. Tent bag
Yomut, Uzbekistan, ca. 1880
Wool pile weave
tassels with glass beads
44 x 52 in. (112 x 132 cm)
Gift of Eric Jacobson, GTM, 98.4.15

*39. Rug
Yörük, Eastern Anatolia, ca. 1870
Wool pile weave
95 x 53 in. (241 x 134.5 cm)
Gift of Eric Jacobsen, GTM, 98.4.19

*40. Pair of tent band fragments
Qataghan Uzbek tribe
Northeastern Afghanistan
Late 19th century
Wool, 6 x 72 in. (15 x 183 cm)
Gift of Eric Jacobsen
GTM, 98.4.10

*41. Patchwork panel with *ikat* quilting
Uzbek design, Afghanistan
19th -20th century
Cotton and silk patchwork and embroidery
23 ½ x 22 in. (59.5 x 56 cm)
Gift of Gail Martin
GTM, 2010.6.24

*42. *Ilgich* (decorative hanging)
Kungrat, Uzbekistan, 19th-20th century
Silk embroidery on wool
22.5 x 27 in. (51 x 68.5 cm)
Gift of Gail Martin
GTM, 2010.6.22

*43. *Segusha* (V-shaped decorative hanging)
Uzbekistan, 19th-20th century
Silk and cotton cross-stitch embroidery
27 x 27 x 3 ¼ in. (69 x 69 x 8 cm)
Loaned by Centenary College, New Jersey

*44. *Segusha* (V-shaped decorative hanging)
Uzbekistan, 19th-20th century
Silk and cotton cross-stitch embroidery
27 x 24 x 5 in. (69 x 61 x 13 cm)
Loaned by Centenary College, New Jersey

*45. Camel head decoration
Kyrgyz, Turkic, Kyrgyzstan, 19th-20th century
Felt with cotton appliqué
16 ½ x 17 in. (42 x 43 cm)
Loaned by Centenary College, New Jersey

*46. *Suzani*
Uzbekistan
Third quarter of 20th century
Cotton with silk embroidery
60 x 72 in. (152.5 x 183 cm)
Private collection

*47. Woman's mantle (*chyrpy*)
Tekke, Turkmenistan, 19th century
Embroidered silk
47 x 32 in. (119.5 x 81.5 cm)
Loaned by George and Daniel Anavian

*48. Woman's coat
Turkmenistan, 20th century
Velvet with embroidery and printed lining
42 x 36 in. (107 x 91.5 cm)
Loaned by George and Daniel Anavian

*49. *Ikat* textile
Uzbekistan, ca. 1860
Silk and cotton
34 ¼ x 21 in. (87 x 53.5 cm)
Gift of Gail Martin
GTM, 2010.6.10

*50. Embroidered hat
Turkmenistan, 20th century
Silk and cotton
H. 5 ½; diam. 8 in. (14 cm; 20 cm)
Private collection

*51. Embroidered dress trim
Uzbekistan, 20th century
Cotton with cross stitch embroidery
3 x 47 in. (7.5 x 119.5 cm)
Gift of Gail Martin
GTM, 2010.6.14

*52. Embroidered band or braid-cover
Uzbekistan, 20th century
Embroidered silk and cotton
50 x 5 ¼ in. (127 x 7.5 cm)
Gift of Gail Martin
GTM, 2010.6.17

*53. Heart shape embroidery sample
Uzbekistan, 19th- 20th century
Embroidered cotton
14 x 15 in. (35.5 x 38 cm)
Gift of Gail Martin
GTM, 2010.6.21

Embroidered cap
Turkmenistan, 20th century
Silk and cotton
H. 2 ½; diam. 7 in. (6.5 cm; 18 cm)
Private collection

Kilim
Azerbaijan, 19th century
Wool flatweave
103 x 69 in. (261.5 x 175.5 cm)
Gift of Eric Jacobsen, GTM 98.4.17

Embroidered dress trim
Uzbekistan, 20th century
Cotton with cross stitch embroidery
3 x 47 ½ in. (7.5 x 120.5 cm)
Gift of Gail Martin, GTM, 2010.6.13

Ilgich (decorative hanging)
Kungrat, Uzbekistan
19th-20th century
Wool embroidery on wool
21½ x 21½ in. (54.5 x 54.5 cm)
Loaned by Centenary College, New Jersey

Belouch (*baluch*) bag
Uzbekistan, 20th century
Wool flatweave with embroidery
17 ½ x 23 in. (44.5 x 58.5 cm)
Gift of Gail Martin, GTM, 2010.6.11

Tent bag (*chuvai*)
Yomut, Turkmenistan
19th-20th century
Wool flatweave
19 x 40 in. (48 x 101.5 cm)
Loaned by Centenary College, New Jersey

Ilgich (decorative hanging)
Kungrat, Uzbekistan
19th-20th century
Wool embroidery on wool
21½ x 21½ in. (54.5 x 54.5 cm)
Loaned by Centenary College, New Jersey

Tent bag
Turkmenistan, 19th-20th century
Wool flatweave with embroidery
27 ½ x 44 ½ in. (70 x 113 cm)
Loaned by Centenary College, New Jersey

Tent decoration
Uzbekistan, 20th century
Embroidered cotton
26 x 3.5 in. (66 x 9 cm)
Gift of Gail Martin, GTM, 2010.6.8

Pair of embroidered cuffs
Uzbekistan, 20th century
Cotton with cross stitch embroidery
Each 3 ¼ x 13 in. (8 x 33 cm)
Gift of Gail Martin, GTM, 2010.6.12

Six patchwork panels with *ikat* quilting
Uzbek design, Afghanistan
19th -20th century
Cotton and silk patchwork and embroidery
Assorted dimensions
Loaned by Centenary College, New Jersey

Pillow cover
Uzbekistan, 20th century
Embroidered cotton velour with cloth
buttons
38 x 14 in. (96.5 x 35.5 cm)
Gift of Gail Martin, GTM, 2010.6.16

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