

THE ANATOLIAN
SELJUKS AND THE
OTTOMAN EMPIRE



AT THE BEGINNING OF THE 11th century waves of Turkish tribes began advancing into Anatolia from the east, and after the Byzantine defeat at Malazgirt in 1071 they settled in Anatolia in large numbers. Around the same time Kutalmışoğlu Süleymanşah and his three brothers of the Arslan Yagbu branch of the Great Seljuk Dynasty arrived in Anatolia, for reasons that are still a matter of speculation. They found themselves in the midst of a Byzantine struggle for succession, and allied first with Nicephorus Botaniates, who was leading an uprising against Michael VII in Anatolia, and afterwards changed allegiance to Nicephorus Melissenus. When Alexius Comnenus overthrew Michael VII, Süleymanşah did not withdraw from the several fortresses, including Iznik, which he had been defending on behalf of Melissenus, but proclaimed himself ruler of the region. In this way Iznik became the first capital of the Anatolian Seljuk state. Alexius was forced to reach a treaty with Süleymanşah in 1081, under which he recognised the new state.



THE FIRST
TURKISH STATE IN
THE 'LAND OF ROME':
ANATOLIAN SELJUKS

Süleymanşah then led his army southeast, and between 1082 and 1084 captured Tarsus, Adana, Anabazza and the entire Cilicia region. Antioch submitted without a fight, but when he was besieging Aleppo in 1086, he was attacked and killed by a Great Seljuk army. After a series of battles and upheavals Süleymanşah's son Kılıçarslan succeeded his father in 1092.

During the reign of Kılıçarslan, the army of the First Crusade arrived in Anatolia, besieged Iznik, and after capturing the city handed it over to the Byzantines. Kılıçarslan failed to halt the crusader army, although weakening it considerably by repeated attacks, and the crusaders forced the Turks to withdraw inland to the high plateaux. After the crusaders departed, Kılıçarslan moved his capital to Konya (Iconium), signed a treaty with the Byzantines, and turned eastwards again.

Known as the Seljuks of Rum (Rome) or the Konya Seljuks, the Anatolian Seljuk state survived until the beginning of the 14th century under the sixteen sultans who followed Kılıçarslan. They fought against the Byzantine and crusader armies in the west and the Seljuks of Iran and Syria, Khwarizm, the Ayyubids and Armenians in the east. The Anatolian Seljuks rose to the height of their power under Sultan Alaeddin Keykubat I (1220–1237), conquering the Mediterranean coast as far as Silifke, Mut and Ermenek, central Anatolia as far as Eskişehir, and eastern Anatolia as far as Ağrı. The Armenians of Cilicia and the Empire of Trebizond both became subject to the sultan of Konya.

The Anatolian Seljuks suffered a major defeat in the mid-13th century at the hands of another power from the east, the Mongols, and from then on their power steadily declined. The death of Sultan Mesut III in 1308 is generally taken to mark the demise of the Anatolian Seljuk state, which was superseded by a series of Turkish *beylik* – minor states or principalities. The beylik period was marked by almost constant warfare, as the principalities jostled for supremacy, until the smallest of all, the Osmanogulları Beylik, rapidly expanded from principality to state and then to empire. The Ottoman Empire was to be the last great imperial age in Anatolia.

The Anatolian Seljuks ruled in Anatolia for just over two centuries, but at their height created one of the most striking civilisations in Anatolian history, a synthesis of Iranian, Turkmen and local Anatolian culture. They built their distinctive monuments in towns and cities all over Anatolia, notably magnificent mosques and caravanserais; created new styles of decoration, epitomised by their tilework and carving; and established a cultural milieu in which great philosophers, poets and writers like Mevlâna, Sultan Velet and

Tile

Beyşehir, Kubadabad Palace,
1225–36
Ceramic, 22 x 22 x 2 cm
Konya, Karatay Museum, 1297

Yunus Emre flourished. Despite their relatively brief period of political power, the Seljuks stamped a lasting cultural mark on Anatolia.

MINOR
PRINCIPALITY
TO WORLD EMPIRE:
THE OTTOMANS

After the Mongols defeated the Seljuks at the Battle of Köseadağ in 1243 and established Ilkhanid rule in Anatolia, the Turkish clans began to migrate westwards to the Byzantine frontier. Between the late 13th and early 14th centuries Turkmen warlords established numerous principalities on what had formerly been Seljuk territory and on territory conquered from the Byzantines. One of the most successful of these minor rulers was Osman Bey (d. 1324), whose frontier lands in northwest Anatolia encompassed Eskişehir, Sakarya and Söğüt. The dynasty which he established was to rule for six centuries over one of the largest empires in world history.

At the end of the 13th century Osman Bey was a liege lord of the Çobanoğulları Beylik, leading incursions into Byzantine territory. When this beylik made peace with the Byzantines, the Turkish troops in the region united under the command of Osman Bey, and this was one of the factors that prompted him to declare his independence. Taking masterful advantage of local conditions, the situation of the Byzantines, and the powerful influence of Muslim dervishes, particularly his father-in-law Şeyh Edebali, he rose to a position of leadership among the commanders in the region, and began to capture Byzantine villages, towns and fortresses. His military achievements not only increased his territories, but encouraged soldiers, commanders and administrators from other Turkmen beyliks in the region to join him. The date when Osman Bey proclaimed his independence is debatable, but historians generally take this to be the year 1299, and regard this as marking the founding of the Ottoman state.

The Ottoman Beylik captured Bursa, one of the major cities in the Marmara region, in 1326. Osman Bey died just before this new conquest, and was succeeded by his son Orhan Bey. While the beylik had expanded only into Byzantine territory under Osman, his son began invading and annexing neighbouring Turkmen territories. The first beylik to be swallowed up in this way was the Karesi, whose lands included Balıkesir, Çanakkale and Bergama. Some of the leading Karesi commanders swore allegiance to the

Ottomans and played important roles in the conquest of Rumelia – the Balkan territories of the Ottoman Empire. An Ottoman army first advanced into Rumelia during the reign of Orhan Bey in 1354, taking advantage of a Byzantine power struggle



Tile with a figure of a woman
Beyşehir, Kütübadabad Palace,
c. 1225–36
Ceramic, 14.9 x 12.2 cm
Konya, Karatay Museum, 1572



Mirror
Anatolia, 12th–13th century
Steel, 27.5 cm, Ø: 13.5 cm
Istanbul, Topkapı Palace
Museum, 2/1790

Mirror
Ottoman, 16th century
Steel, gold inlaid, total length
30 cm, Ø: 14 cm
Istanbul, Topkapı Palace
Museum, 2/1791

between the Palaiologans and Cantacuzenes. Orhan's son Murad I (1326–1389) continued the rapid Ottoman advance towards the Balkans, taking Edirne in 1363, and at the Battle of Sırpsıngıç in 1364 won a crushing victory over a combined army of various Balkan nations attempting to recover Edirne. The doors to the Balkan peninsula were now open. At this time the Bulgarian and Serbian kingdoms were racked by internal squabbles as well as being at war with each other. Weary of the endless feudal strife, the Balkan people were ready to accept Ottoman rule for the sake of peace, just as the Byzantine peasantry had been. In a short time the Ottomans conquered Bulgaria, Greece and Serbia, extending their frontiers as far as the Danube and nearly to Belgrade. Efforts by the European states to halt this advance were thwarted by Ottoman victories at the First Battle of Kosovo in 1389, Niğbolu in 1396, and the Second Battle of Kosovo in 1448.

Having become firmly entrenched in the Balkans during the reign of Murad I, the Ottomans now turned their attention once more to Anatolia. Murad I's son Bayezid I incorporated the territories of all the Turkmen beyliks in Anatolia, and seizing Sivas, Kayseri, Malatya and Elbistan, which had been regarded as the possessions of Kadı Burhaneddin, extended his territory as far as the Euphrates. But this expansion brought Bayezid face to face with Timur (Tamerlane), under whom the dispossessed Turkmen lords had rallied, and the Mongols defeated the Ottomans at the Battle of Ankara in 1402. Their Anatolian territories dismantled, an interregnum of civil strife and wars of succession began for the Ottomans. Some of the former Anatolian Turkmen beyliks took advantage of the vacuum to re-form. Interestingly, however, the Balkan nations did not similarly take this opportunity to cast off Ottoman rule.

This period of upheaval ended when Çelebi Mehmed, one of the sons of Bayezid I, defeated his brothers and claimed the throne in 1413. During the reigns of Mehmed I (1413–1421) and Murad II (1421–1444, 1446–1451) the state regained its power. By the time Murad II's son Mehmed II (1444–1446, 1451–1481) – the future conqueror of Constantinople – came to the throne, the upheavals created by the Battle of Ankara were a thing of the past and the Ottoman state was firmly established.

FROM STATE
TO EMPIRE:
THE PERIOD
OF EXPANSION

Mehmed II entered Constantinople on 29 May 1453 after a siege lasting less than two months. He proclaimed the city the capital of the Ottoman state, which was now on the brink of transformation into empire. First he moved against those rulers who might lay claim to the Byzantine throne, conquering



Nude
c. 1560–70
Gold and opaque
watercolours on paper,
35.4 x 22.5 cm
Istanbul, Topkapı Palace
Museum, H. 2168, fol. 30r



Hürrem Sultan's aigrette
Mid-16th century
Gold, 12 x 1.2 cm
Istanbul, Museum of Turkish
and Islamic Arts, 419

the Morean Principality in 1460 and the Empire of Trebizond in 1461. He subjugated Serbia, Bosnia and Herzegovina, and this expansion brought the Ottomans into confrontation with Hungary along the Danube, and Venice in Greece and the Aegean. After a long war Venice agreed to cede the towns of Skhoder and Kruje and the Aegean islands of Limnos and Euboea to the Ottomans, and to pay tribute of 10,000 gold pieces annually in return for trading rights. Meanwhile Mehmed II conquered the Karamanoğlu Beylik and defeated the Akkoyunlu ruler Uzun Hasan, extending his eastern territories as far as the Euphrates once again. He also conquered the Taurus and Mediterranean coast, and in a campaign to the northern shores of the Black Sea in 1475 captured the Genoese colonies of Kefe and Sudak, and turned the Crimean Khanate into a vassal state. Gedik Ahmed Paşa led a campaign against Italy and captured Otranto from the Kingdom of Naples, but with the death of Mehmed II this campaign was abandoned.

The war of succession that followed Mehmed's death ended in the victory of Bayezid II (1481–1512) over his younger brother Cem, who took refuge with the Knights of Rhodes. Rapid expansion continued under Bayezid, and the ports of Kiliya and Akkerman were taken during the Moldavian campaign in 1484. The war with Venice (1499–1503) gained the ports of Modon, Coron, Navarine and Lepanto for the empire.

Selim I (1512–1520) deposed his father Bayezid and during his reign concentrated mainly on subduing his eastern enemies. Following the victory at Çaldıran against Shah Ismail in 1514, Selim advanced as far as Tabriz, and with the submission of the Dulkadıroğlu and Ramazanoğlu principalities all of eastern Anatolia came under Ottoman rule. The battles of Mercidabık in 1516 and Ridaniye in 1517 against the Mamluks made Syria, Palestine and Egypt part of the Ottoman Empire, and with the acquisition of the Hejaz and the holy cities of Islam, Selim I assumed the title of caliph, which was to remain with the Ottoman sultans until the 20th century.

Süleyman I 'the Magnificent' (1520–1566) looked westwards once more. He conquered Belgrade and Rhodes, defeated a Hungarian army at Mohacs in 1526 and entered the Hungarian capital Buda. The Kingdom of Hungary became a protectorate, and this brought the Ottomans into direct confrontation with the Habsburgs. In 1529 Süleyman besieged Vienna in defence of Hungary, and in 1532 led his campaign against the German princes. In 1541 he annexed Hungary as an Ottoman province, and in 1543, during his Hungarian campaign, captured the fortress of Gran (Esterгон). Peace treaties were



**Standard finial of Emetullah
Gülnuş Sultan**
Dated 1110 (1698)
Copper gilt, 61 x 25.5 cm
Istanbul, Topkapı Palace
Museum, 1/1970



**Hadice Turhan Sultan's
ewer and basin**
Late 17th century
Gold-plated copper, ewer h: 40 cm,
bowl h: 9 cm, Ø: 32 cm
Istanbul, Topkapı
Palace Museum, 25/3852, 25/3853

signed with Austria and the Germans, under which they kept the Hungarian territories they held in return for tribute of 30,000 gold pieces a year.

During this period the Mediterranean was a major battleground with the western powers. Rhodes was taken in 1522, and the independent state established by Turkish and Muslim corsairs in Algeria was obliged to seek Ottoman protection against Charles v. In this way Algeria became an Ottoman province, and its ruler the famous seaman Hızır Reis, later known as Barbaros Hayrettin Paşa, was appointed commander-in-chief of the Ottoman navy. During this time the Ottoman navy fought major battles against Spain and the city states of Italy. Hayrettin Paşa defeated a combined Christian navy under the command of Andrea Doria at Prevesa in 1538. In 1541 Charles v's bid to capture Algeria was repulsed, in 1543 Nice was captured, and 1551 saw the conquest of Libya, establishing the supremacy of the Ottoman navy in the Mediterranean. Meanwhile Ottoman fleets fought against the Portuguese in the Indian Ocean from 1538 until 1669, but never achieved any decisive victory. During this period Yemen, Ethiopia and some other African territories became part of the Ottoman Empire.

Following the campaign against Iran in 1533 and against Iraq and Baghdad in 1534, all of Iraq, including two strategically important gulfs leading to the Indian Ocean, came under Ottoman control. The war with Iran came to an end with the Treaty of Amasya in 1555, although peace continued only until 1576. Under this treaty Azerbaijan and Tabriz were ceded to the Ottomans.

SLOWING EXPANSION AND STAGNATION

Selim II, who succeeded his father Süleyman the Magnificent, had a weak personality, and real power lay in the hands of Grand Vezir Sokullu Mehmed Paşa. Under his government the empire continued to expand, with the conquest of Chios in 1566 and Cyprus in 1571. Shortly after the capture of Cyprus, the Ottoman navy suffered a crushing defeat at the Battle of Lepanto in 1571. Although a new fleet was quickly built, it was not so easy to cope with the loss of around 20,000 experienced seamen, and Ottoman naval power began to abate. Ambitious plans to build a canal at Suez to link the Mediterranean to the Indian Ocean, and another linking the Don and Volga rivers never materialised, despite all Sokullu's efforts.

The late 16th and early 17th centuries were a time of crisis both internally and externally. At home the country was preoccupied with restructuring the state and society, and internationally the empire could no longer assert its superiority over the European powers. Territorial expansion came to a halt,



Dagger
c. 1664
Steel, gold, emerald,
diamond, enamel, 32 cm
Istanbul, Topkapı Palace
Museum, 2/152



Hadice Turhan Sultan's seal
c. 1650
Pearl, 1.2 x 1.5 cm
Istanbul, Topkapı Palace
Museum, 47/87

and the Ottoman government found it increasingly difficult to control and protect its outlying territories. After a series of wars the Kasr-ı Şirin Treaty signed with Iran in 1639 gave Azerbaijan to the Iranians. The Ottoman-Austrian war, which began in 1593, ended in 1606 with the Zitvatoruk Treaty, under which the Austrian and Ottoman emperors were given equal status, and Austria was no longer to pay tribute to the Ottomans.

Meanwhile a succession of uprisings broke out within the country, the economy began to deteriorate, and new taxes imposed in compensation eroded the livelihoods of landowners in Anatolia, sparking off the famous Celali Rebellions. These rebellions brought about significant changes in Ottoman social structure. After half a century of conflict the Celalis were defeated, but with them the traditional system of fiefs, under which crown lands had been granted in return for military service, collapsed.

Osman II (1618–1622) resolved to establish a new army after witnessing the ineptitude of the Janissary Corps during the Hotin Campaign of 1621 against Poland. But before he could implement this plan he was deposed in a janissary uprising and murdered.

Murad IV (1623–1640) succeeded in reforming the Janissary Corps by means of firm measures, and in 1638 recaptured Baghdad, which had been taken by the Iranians in 1624. An attempt to regain Crete during the war with Venice launched by Sultan Ibrahim (1640–1648) in 1645 showed the weakness of the Ottoman navy. The first years of the reign of Ibrahim's successor Mehmed IV (1648–1687), who acceded to the throne as a child of seven, passed in civil upheaval. In 1656 the janissaries rebelled when their salaries were paid in debased coinage, and Mehmed IV was obliged to submit to their demands and execute a number of state officials. Meanwhile the Venetians captured Limnos and Tenedos and blockaded the Çanakkale Straits.

At this time of reversal and upheaval Grand Vezir Köprülü Mehmed Paşa succeeded in bringing a new lease of life to the empire. He restored law and order in Constantinople, recaptured Limnos and Tenedos in 1657, and crushed the rebellion of Abaza Hasan Paşa in Anatolia. After his death, his successor Fazıl Ahmet Paşa won a series of victories against Austria, Poland and Russia in the Balkans, and recovered Crete in 1669. His successor Merzifonlu Kara Mustafa Paşa, made overconfident by these successes, aspired to new conquests in Europe. He declared war on Austria when the Hungarian nobleman Imre Tokoly, who had led an uprising against the Habsburgs, asked the sultan to back his claim to the Hungarian throne. A huge Ottoman



Sugar bowl
Late 18th-early 19th century
Gold-plated copper,
11.5 x 8.8–5.5 cm
Istanbul, Topkapı Palace
Museum, 25/3869



Gold cup for sweetmeats
Gold, diamonds and rubies,
11 x 7.2 cm
Istanbul, Topkapı Palace
Museum, 2/2321



Coffee pot
19th century
Gold-plated copper, 17 x 10.7–7 cm
Istanbul, Topkapı Palace
Museum, 25/3839

army besieged Vienna in 1683 but was defeated at Kahlenberg by Jan Sobieski, who led an army to assist the Austrians. This marked the beginning of inexorable Ottoman decline.

DECLINE
AND REFORM
MOVEMENTS

The defeat at Vienna led to a stronger holy alliance between Austria, Poland, Venice and Russia. Forced to fight on such a broad front, the Ottoman Empire suffered a series of ignominious defeats, finally signing the Carlowitz Treaty in 1699. Under this treaty Ottoman territory was ceded to the European powers for the first time: much of Hungary went to Austria, the Morea (Peloponnese) and Dalmatian coast to Venice, and Podolia (today part of Ukraine) to Poland. Under the Treaty of Constantinople with Russia in 1700 the fortress of Azak was surrendered to the Russians. From the Carlowitz Treaty of 1699 until the Passarowitz Treaty of 1718 the Ottomans fought against their enemies in the west in an attempt to recover their lost lands. Although some victories were won against Venice and Russia, the Ottomans were defeated by Austria at Petrovaradin in 1716, leaving Timisvar, part of Wallachia, Belgrade and northern Serbia under the control of Austria, while they retained the Morea, recently regained from Venice.

The Passarowitz Treaty brought about significant changes in the attitudes of Ottoman statesmen. In the 17th century, statesmen and intellectuals had attributed the weakening of the state to the departure from traditional Ottoman institutions and methods of government, but this treaty clearly revealed that the empire could not hold its own against Europe unless it abandoned these traditional institutions. This led to changes along western lines, and with it a process of westernisation in Ottoman culture.

A number of European experts and intellectuals took part in this process, entering the service of the Ottoman Empire, at first as converts to Islam, but later without the need for this formality. It was at this time that Ibrahim Müteferrika set up the first printing press and began to publish printed books. The French-born Humbaracı Ahmet Paşa was instrumental in establishing the first military engineering school to train modern army officers. With some interruptions and setbacks, the westernisation movement was to continue until the last years of the empire. The period known as the Tulip Era (1718–1730) during the reign of Ahmed III saw closer relations established with Europe, and was marked by a flowering of culture and art, particularly in court circles. However, the Tulip Era was brought to an abrupt end by the Patrona Halil Rebellion.



Wrapper
17th century
Linen, 106 x 102 cm
Istanbul, Topkapı Palace
Museum, 31/15



Coffee cup
Late 16th-early 17th century
Porcelain decorated with gold
and rubies, 4.1 x 5.8 cm
Istanbul, Topkapı Palace Museum,
15/2789

Porcelain bowl for sweetmeats
Second half of 16th century
Porcelain decorated with gold,
rubies, and emeralds, Ø: 9.5 cm,
h: 5.5 cm
Istanbul, Topkapı Palace Museum,
15/2778

The only Ottoman military successes in the 18th century were during the wars with Russia and Austria in 1736–1739. This century saw France and Britain allied with the Ottoman Empire against Austria and Russia. In 1768, encouraged by France, the Ottomans declared war on Russia. The campaign was disastrous. Tsarist armies invaded the Crimea, and the Ottoman navy was almost totally destroyed at Çeşme. Hostilities were brought to an end by the Küçük Kaynarca Treaty of 1774, under which the Crimean Khanate became an independent state and Ottoman control over the Black Sea a thing of the past. This defeat prompted a series of reforms. In 1773 the first modern naval school was established with the help of Baron de Tott, reforms were carried out in the army, and a new artillery corps was set up.

The French Revolution of 1789 upset the balance of power in Europe, and meant that Ottoman wars against Russia in 1787 and Austria in 1791 did not end in crushing defeat, as they might have done. Threatened by the reverberations of the French Revolution, Austria sought peace with the Ottoman Empire, and the Treaty of Zistovi was signed in 1791. The Ottomans suffered defeats at the hands of the Russians, but these led to only minor losses of territory.

Selim III (1789–1807) embarked on far-reaching reforms, and, bypassing the Janissary Corps, founded a modern army called the Nizam-ı Cedit consisting of 12,000 men. This new army was trained by experts brought from Europe, and modern arms and munitions factories were built, again under the supervision of western experts. A new treasury for state revenues was established. However, international developments weakened Selim III's power, and he was deposed in an uprising of conservative elements, and his reform movement was brought to an end. Alemdar Mustafa Paşa, commander of the Danube forces, rallied the supporters of reform and marched on Constantinople, where he deposed Mustafa IV in favour of Selim's nephew, the reformist Mahmud II.

The reign of Mahmud II (1808–1839) was a time of frequent civil unrest. First reactionaries killed Alemdar Mustafa Paşa, who had reintroduced Selim's modernised army under the name Sekban-ı Cedit, and for a while seized control of the government. Mahmud bided his time, and at an opportune peaceful interval, regained power and wiped out the Janissary Corps. Despite continuing territorial losses, Mahmud II succeeded in implementing important reforms in both the government and the spheres of law and social structure. When he died he left behind a smaller but far more modern state.

The reign of his successor Abdülmecid I (1839–1861) was a time of intensive reform and westernisation. The Tanzimat period, which began with the pro-



A pair of drop earrings
Last quarter of 19th century
Emeralds, gold, rose-cut
diamonds, 4.9 cm
Istanbul, Topkapı Palace
Museum, 2/7529



Rose ring
19th century
Silver, diamonds, rubies,
Ø: 2 cm
Istanbul, Topkapı Palace
Museum, 2/7587

clamation of the Gülhane Imperial Edict in 1839, brought a series of radical social, legal and economic innovations. However, this period was also one of serious economic crisis for the empire, which got deeply into international debt, and increasingly dependent on foreign powers. Territorial losses continued. During the reign of Sultan Abdülaziz (1861–1876), the younger brother of Abdülmecid, the empire again faced serious internal and external problems. At the same time important social changes took place. Galatasaray Imperial School, which taught in French, was opened, and many other changes and innovations took place in the educational system. The first civil code was introduced, and the first steps towards democracy were taken by means of significant changes in the legal system.

Four statesmen in favour of constitutional government deposed Sultan Abdülaziz, and after the brief reign of Murad v, the reign of Abdülhamid II (1876–1909) began. This was one of the most unsettled periods in Ottoman history. Constitutional government was proclaimed twice during this time, and in between were many years of absolute rule. Alongside defeats and losses of territory, reform efforts in many areas continued. Abdülhamid II was a complex character, regarded by some as a reactionary despot and by others as an extremely skilled and intelligent statesman, these contradictory interpretations probably being attributable to changes in his own character and ideas during his 30-year rule. He is still a controversial figure even today, but was undoubtedly the last great Ottoman ruler. The Young Turks of the Committee of Union and Progress became increasingly powerful, and forced Abdülhamid to proclaim the Second Constitution. Following a reactionary uprising, the committee deposed the sultan and seized power, placing Mehmed v Reşad (1909–1918) on the throne in his place. During this period the Balkan Wars had disastrous consequences, resulting in the loss of 83 percent of the empire's European territories and with them 69 percent of its population. The Committee of Union and Progress sided with Germany and Austria-Hungary in World War I against Britain, France and Russia, and this calamitous decision was to result in the defeat and collapse of the Ottoman Empire. Ottoman armies fought heroically on seven fronts during the four years of this war, from which the empire emerged with huge human losses and drained of resources.

The last Ottoman sultan Mehmed VI Vahdettin (1918–1922) was not in a position to do anything to retrieve the situation. The war came to an end for Turkey on 30 October 1918 with the Mondros Armistice, and the Allies began



Comb

First half of 17th century
Ivory, gold, rubies, 13.4 x 5.8 cm
Istanbul, Topkapı Palace
Museum, 2/1337



Comb box with mirror

First half of 17th century
Wood, mother-of-pearl,
tortoiseshell, bone,
3.3 x 18.3 x 10.8 cm
Istanbul, Sadberk Hanım
Museum, 11631



Earrings

16th–17th century
Gold, rubies, diamonds, 3 cm
Istanbul, Topkapı Palace
Museum, 2/3537

to occupy the Ottoman lands. Vahdettin opposed the national liberation movement launched in Anatolia in 1919 by Mustafa Kemal Paşa (Atatürk), although he refused to sign the Sèvres Treaty of 20 August 1920 under which Anatolia was to be divided up among the Allies. As the liberation movement in Anatolia gained momentum, he continued to seek solutions which would not damage his own position or the sultanate. After the War of Liberation led by Mustafa Kemal ended in victory and the new Turkish parliament in Ankara abolished the sultanate on 1 November 1922, the sultan took refuge with the occupying forces and left Istanbul on a British warship on 17 November 1922. Heir to the throne Abdülmecid Efendi was proclaimed not sultan but only caliph in 1922, and the Turkish Republic was founded in 1923. The caliphate was abolished on 3 March 1924, and Abdülmecid Efendi, together with all the other members of the Ottoman dynasty, was sent into exile. After 623 years the Ottoman Empire had come to an end, replaced by a modern state, the Turkish Republic, in Anatolia.

LAST OF THE GREAT
ANATOLIAN
CIVILISATIONS

Ottoman civilisation was the last of the great civilisations which had succeeded one another almost without interruption in Anatolia since the Palaeolithic Age, like the superimposed layers of a settlement mound. Over thousands of years Anatolian culture was passed on from tribe to tribe, people to people, and empire to empire. The Ottomans were the heirs and in many ways a synthesis of all these earlier cultures. As in the earlier Hellenistic and Roman-Byzantine periods, the Ottoman Empire brought together 32 ethnic groups under a Pax Ottomana, and from this society of shared behaviour, activities and interaction emerged a highly distinctive cultural environment. Even today it is possible to see the indelible marks of Ottoman culture in lands stretching from Hungary to Yemen and from Caucasia to the Adriatic, reflected in architecture, folk art, language, customs, and cuisine.

While exhibiting many regional variations, this shared culture was nevertheless recognisable throughout the empire. Its focal point and principal source was Constantinople and the Ottoman palace. From the early period the Ottoman sultans created a refined cultural milieu at court, gathering scholars and artists around them. In the 15th century the most sophisticated cultural centres of the eastern world had been the cities of Samarkand, Tabriz and above all Herat, ruled by descendants of Timur. The Ottoman sultans took the courts of these rulers as their models, and like the Renaissance rulers of Italy endeavoured to attract scholars and artists from those cities to their own court. Mehmed II had



**Seal ring of
Pertevniyâl Sultan**
Late 19th century
Gold, Ø: 2 cm
Istanbul, Topkapı Palace
Museum, 47/90

Seal of Pertevniyâl Sultan
1293 (1876)
Silver gilt, 2.4 x 2.8 cm
Istanbul, Topkapı Palace
Museum, 47/91



Coffee tray
19th century
Gold-plated copper, Ø: 29 cm
Istanbul, Museum of Turkish
and Islamic Arts, 301



**Golden cup of
Pertevniyâl Sultan**
1281 (1864)
Gold, 5 cm, Ø: 15.8 cm
Istanbul, Topkapı Palace
Museum, 2/2325

artists brought from both east and west, as well as patronising Byzantine writers, historians and artists. Similarly, when Selim I captured Tabriz and Cairo half a century later, he sent hundreds of artists to Constantinople. These artists, some of whom were attracted by promises of money and status, while others were forced into exile as a result of conquest, played a significant role in the development of Ottoman palace culture.

Ottoman architecture exhibited a distinctive style from the early years of the empire, and with increased power and wealth, works of architecture achieved ever-greater heights of beauty and magnificence. Above all the works of the 16th-century architect Sinan represent the zenith of classical Ottoman architecture, and number among the masterpieces of world architecture.

Although figurative art was frowned upon by Islamic tradition, this did not prevent the art of miniature painting thriving in court circles. This art form originated in the eastern miniature tradition, but in the hands of artists like Matrakçı Nasuh, Nakkaş Osman and Levnî, Ottoman miniature developed its own distinctive and original style. Denied a figurative outlet outside the court, aesthetic expression focused above all on the art of calligraphy, as well as tile painting, inlay, carving, carpet weaving, fabrics and other decorative arts. While each period brought new changes, the continuous thread of Ottoman style remained unmistakable.

Ottoman literature produced some outstanding travel accounts and histories, but on the whole prose literature was outshone by poetry, where creative writing achieved its greatest heights. Almost all the Ottoman sultans were excellent poets, as the many surviving collections of their work show. The court poetry tradition is represented by such major poets as Fuzulî, Nefî, Bâkî and Şeyh Galip, and continued to thrive until the early 19th century. Among the ordinary people there was a deep-rooted folk poetry tradition in Anatolia, as there still is today.

Ottoman music was shaped by many different influences, lending it a character of its own very different from the eastern music traditions from which it sprang. In particular it produced spectacular compositions in the field of religious and mystic music. Among the many great composers of Ottoman music were İtrî and Dede Efendi, and music in this classical genre is still played and composed today.

In general we can say of Ottoman art that its greatest achievements coincide with periods when the state was powerful, and that it declined in periods of weakness and instability. During the late Ottoman period, when



Seal ring of Adile Sultan
1267 (1851)
Gold, emerald, Ø: 2.4 cm
Istanbul, Topkapı Palace
Museum, 47/77

Seal ring of Rukiye Sultan
Late 17th century
Gold, emerald, 2.2 cm,
Ø: 1.7 cm
Istanbul, Topkapı Palace
Museum, 47/290



Hanzade Sultan's headdress
c. 1625
Silver brocade, 24.2 cm,
top Ø: 8 cm, bottom Ø: 19 cm
Istanbul, Topkapı Palace
Museum, 13/792

westernisation exerted increasing impact on Ottoman culture, some arts and styles died out altogether or underwent radical change. Yet even in these periods of decadence, the cultural links between past and future remained unbroken, and the artists and writers of the Turkish Republic, which is the principal heir to the Ottoman Empire, have continued to draw upon this cultural heritage, particularly in the spheres of literature and music, and to some extent also in areas like architecture, decoration and fashion.

WOMEN IN SELJUK
AND OTTOMAN
SOCIETY

Historians have only recently begun to evaluate the social and historical roles of women in Seljuk and Ottoman times, now being unhampered by the prejudices and stereotyped views of the past. Much research remains to be done before definite conclusions can be reached from the huge volume of documentation on the subject. Nevertheless, existing sources throw some light on the position and status of women during the Islamic eras of Anatolia.

It is impossible to speak of a Seljuk or Ottoman 'type' of woman, because of the wide regional, ethnic, religious and social differences. Moreover, significant changes took place over this period of nearly a thousand years. So we will necessarily content ourselves with some general remarks about the status of women during the earlier period, and focus more on the Ottoman period.

If the Ottoman legal system had consisted only of Shari'a law, and if this had been implemented consistently throughout the empire, it would have been easier to generalise about the legal status of Ottoman women. In cities, towns and those rural areas where access to Islamic courts was relatively easy, Shari'a law was widely implemented in areas like marriage, divorce, inheritance and trade. Women were free to apply to the courts and take advantage of their rights under both Shari'a and common law. They were allowed to testify, although the weight of a woman's testimony was taken to be half that of a man. Under certain conditions they could divorce their husbands, and the rights of divorced women were protected by law.

Shari'a law recognised the inheritance and property rights of women, although tradition and common law tended to favour men, and placed greater restrictions on the property rights of women than recognised by Shari'a. For example, in the case of rural land, which was mainly state-owned, the land-use rights held by the peasantry were inherited by sons, and only by wives and daughters in the absence of a male heir. Apart from restrictions of this kind, however, women were able to own property if freehold and hold rights to it otherwise, and to manage their lands and revenues themselves.



Water pipe

Gold, turquoises, pearls,
amber, enamel, 38 x 14 cm,
tray Ø: 18 cm
Istanbul, Topkapı Palace
Museum, 2/1880

Incense burner

Early 19th century
Gold, 18 cm
Istanbul, Topkapı Palace
Museum, 2/3516

Rural women who worked in the fields and other areas of agricultural production appear in documents far less frequently than women landowners or widows classified as taxpayers in censuses. But we know that many women worked as producers and vendors in various trades corresponding to those of the city guilds, which were the public 'male' face of the economy. In Bursa for example large numbers of women were employed in spinning and weaving silk in their homes, and similarly in the mohair production industry in Ankara. Women were free to sell produce in the marketplaces, so long as they did not engage in trades over which the guilds held a monopoly.

Occupations in which women were widely employed were weaving and other branches of the textile industry, midwifery, medical treatment of infants and women, and pharmacy to a limited extent. In addition women taught at schools for girls or as private governesses. Women musicians and dancers sometimes made a living from these skills. Prostitution was widespread in Seljuk and Ottoman times, as it had been in earlier periods.

We find women playing a conspicuous part in the *vakıf* – pious endowments – which were so important in commerce and religious life. Women from palace circles or the governing classes were sometimes granted the revenues from large estates, and those who were granted freehold rights usually endowed these estates or their revenues. Large *vakıfs* established by women of the imperial family or those of local rulers account for a considerable proportion of the hospitals, schools, mosques and other public institutions during the Ottoman period. Thirty-seven percent of all the *vakıfs* established in Constantinople in the year 1546 – excluding those of the imperial family – were founded by women. Although these were mainly small in scale, the proportion is nonetheless significant.

WOMEN OF THE
WORLD OF ARTS AND
CULTURE

During Ottoman times there was no institutionalised educational system in the villages of Anatolia, and where schools did exist we do not know the extent to which girls were able to take advantage of them. Most of the children's schools in towns and cities were for boys, although some were coeducational and others for girls only. Among the upper classes and particularly the families of clerics and members of the mystic orders, girls were educated at home, some of them to a very high cultural level. But no women were admitted to colleges, where jurists and clerical scholars were educated.

In literature, particularly poetry, several women left a lasting mark. The earliest example is Mihri Hatun of Amasya, a famous figure of the early 16th



Quran satchel
19th century
Velvet, gold thread, 10 x 16 cm
Istanbul, Topkapı Palace
Museum, 31/190



Belt buckle
First quarter of 18th century
Silver and enamel, 11 x 7.2 cm
Istanbul, Sadberk Hanım
Museum, 9640



Alphabet book
19th century
17 folios, gold and gouache
on paper, 28 x 18.9 cm
Istanbul, Topkapı Palace
Museum, E.11, 437

century. She wrote poems for Bayezid II and sent them to the palace, and was rewarded with gifts. In 1508 she sent her *divan* (collected poems) to the sultan and was rewarded by a generous gift of 3,000 *akçe*. Mihri Hatun, who never married, wrote love poems that were uninhibited and for their age express almost shockingly 'feminist' views. These poems won widespread popularity, although contemporary critics express widely differing opinions of her work. Sehi Bey and Lâtîfî were admiring, but Âşık Çelebi likened her style to 'girl's embroidery', condemned her poetry as 'whorish', and was particularly outraged by the line, 'Is not a male lion a lion and a female lion a lion?'

The tradition of women poets continues with Ayşe Hubbî in the 16th century, Fitnat Hanım in the 18th century, and Adile Sultan, Nigar Hanım and Leyla Hanım in the 19th century, all of whom number among the finest Ottoman *divan* poets. Famous composers include two women, Dillhayat Kalfa in the 18th century and Leyla Saz in the second half of the 19th century. Leyla Saz was not only an accomplished composer, but also a poet and writer. Sultan Murad V's daughters Behice Sultan and Fehime Sultan were educated in western music and became talented musicians. Some compositions by both these women have survived.

Apart from these famous names there can be no doubt that there were other Ottoman women whose accomplishments in the fields of literature and art remained anonymous. Particularly in the vast creative area of folk literature a significant proportion of those who composed and sang folk songs, and made contributions to traditional narratives like folk tales and *menkabe* (narratives about famous figures of the past), must have been women. Among the mystic Bektaşî poets are several women whose names have been recorded.

Women dervishes known as *Bacıyan-ı Rum* were among the dervish communities that played an important role in spreading Islamic-Turkish culture in Anatolia from the 13th and 14th centuries onwards. The existence of women *Şeyh*, or leaders of dervish lodges, is recorded in contemporary sources from the 13th to the 16th century. A study of the Mevlevî order of dervishes has found that women *Şeyh* led various mystic communities until the 16th century, but after that time they were no longer able to rise to positions of authority in the orders. Women mystics continued to gain widespread renown, however.

POLITICS AND WOMEN

Since the earliest ages of history women have been involved in politics, have exerted an influence in various ways, and in some cases have ruled, in practice if not in name, as powers behind the scenes. This was no less true in Seljuk and Ottoman times. When we look at Anatolia in the period following the Turkish



Earrings

Second half of 18th century
Gold, rock crystal, rubies,
enamel, 6 cm
Istanbul, Topkapı Palace
Museum, 2/7535

Earrings

Early 18th century
Gold, emeralds, rose-cut
diamonds, enamel, 5 x 4.5 cm
Istanbul, Topkapı Palace
Museum, 2/7532

migrations and incursions we frequently come across women who enjoyed considerable liberty in the matter of veiling, travelling, participating in political and social life, and even in war. Legends and epics, in particular, view warrior women among the Anatolian Turks as a natural phenomenon. For example, one of the companions of Danişmend Gazi was Efromiya Hatun, who after her conversion to Islam threw herself into battle without finding the time to take an Islamic name. Varka's lover Gülşah fights in male attire, and when Kan Turalı, one of the heroes of the Dede Korkut Tales, seeks a wife he desires that she be a warrior who has 'brought a head back from the land of infidels'. Although women as warriors appear largely in legend, as instruments of political influence they make an early appearance. When Ibn Battuta travelled through the Anatolian beyliks in the 1330s, he met women who had no compunction about conversing with a strange traveller and welcomed him hospitably. Some of these women were from the ruling classes, such as Nilüfer Hatun, the wife of the second Ottoman sultan Orhan Bey.

After the Anatolia of beyliks and roving warriors came to an end with the conquest of Constantinople in 1453, women continued to appear on the political scene. Mehmed II several times employed his father's wife, the Serbian princess Mara, as mediator in the Venetian wars of 1463–1479; and when Cem Sultan sent a delegation to treat with his brother Bayezid II, it was led by their paternal aunt Selçuk Hatun. From Mehmed II's generation onwards the Ottoman sultans no longer married Christian princesses, and from the reign of Selim I onwards stopped marrying the daughters of neighbouring Muslim or Christian rulers. Instead, from the reign of Süleyman the Magnificent, the sultans confined their consorts to female slaves, and it was mainly they who were active on the political stage from then on. As the centralised power of the state began to wane, the women of the harem gained increasing political power; and when the practice of fratricide and the custom of appointing crown princes as provincial governors were abandoned, the court became an arena of cliques and intrigues led by women.

In the 18th century, expansion of the political sphere enabled women to become more overt in their political activity. The magnificent palaces and waterfront mansions of imperial women along the Golden Horn and the Bosphorus in Istanbul are a concrete manifestation of this new status. It was even rumoured at one time that Esma Sultan, the daughter of Abdülhamid I, would accede to the throne. When there was a shortage of rice in Constantinople in the mid-18th century, an anonymous woman took up a knife and gathered together a



Spray brooch

Late 19th century
Silver and diamonds,
13.2 x 7 cm
Istanbul, Topkapı Palace
Museum, 2/7578

**Bridal aigrette endowed
by Adile Sultan to Mescid-i
Nebi in Medina**

c.1880
Rose-cut diamonds, silver,
16 x 10.3–2.5 cm
Istanbul, Topkapı Palace
Museum, 2/7583

rabble of several hundred people, leading them in a protest riot. This could be taken as an indicator that women of the common class had also gained greater dominance at this time.

VEILING AND THE HAREM

Where the domestic life and relations with the outside world of Ottoman women are concerned, we immediately think of the customs of veiling and the harem. Both customs predated the Ottomans. Male predominance in the home, polygamy, and concubines had long since become an accepted part of Islamic life, and veiling was a longstanding tradition in many societies throughout the Middle East and the Mediterranean. Respectable Byzantine women could not go out into the streets bareheaded, as we have already seen.

The division of labour which led to the confinement of women to their homes also had ancient roots. In his *Oikonomikos* (c. 400 BC) Xenophon states that a woman's place is in her home, and that this is prescribed by law. So the concept of the harem – the private apartments of the house where women spent their time – is a venerable one. In Islamic societies separation of the home into women's and men's apartments, seclusion of the former from the outside world, the use of domestic slaves, and the veiling of respectable women outside the home became widespread, were reinforced by tradition, and religious precepts were invoked to justify them. In Ottoman society women may not have had to ask permission of the men of the household and their elders to leave the house, but propriety certainly restricted their movements. Nevertheless, particularly in the cities, women had many opportunities for outings, whether for shopping, visiting the public bath, or picnicking. Visits between family and friends were frequently exchanged on the occasion of religious feast days such as *mevlit* (celebration of the birth of the Prophet) or *kandil*, and events such as births, marriages and deaths. Written accounts and illustrations show that large numbers of women attended religious festivities and public celebrations.

In Ottoman society, polygamy, while allowed, was not widely practised, and with the exception of high-ranking statesmen and clerics, the proportion of polygamous marriages in the cities is estimated at less than two percent. The extended family, with several generations living under one roof, was not as common as once supposed, whether in pre-modern Europe or Ottoman Turkey. Research has shown that the nuclear family was widespread, since domestic slaves among the middle as well as upper classes relieved the burden of work on wives.



Jewel box
16th century
Jade, gold, rubies,
7.2 x 15.3 x 6.2 cm
Istanbul, Topkapı Palace
Museum, 2/2085



Box containing a manicure set
19th century
Velvet, pearls, 20 x 14 cm
Istanbul, Topkapı Palace
Museum, 31/200

The customs of veiling and seclusion of women varied in character considerably according to time, place and social class. Moreover, rules concerning dress did not apply to women alone. Men, too, were not free to dress as they wished. For Ottoman men, like the Byzantines, going bareheaded and clean-shaven was frowned upon, particularly among the upper classes. The social mores applying to women varied in strictness according to their age. Children and elderly women enjoyed far more liberty than girls of marriageable age and newly married women. Once a woman had children, her life immediately became less rule-bound.

In rural areas, where a high proportion of the Muslim population was Alevî, relations between men and women in daily life, and the legal status of women differed from those of the orthodox Sunnite and Shari'a system. In Alevî communities men and women could mingle more freely, in worship as well as in daily life.

Nonetheless, despite these variations, women did not enjoy equality with men. This inferior status in the discourses of both religion and tradition had considerable impact on daily life. Some women were disturbed by this discrimination, as we see from these words in a famous poem by Mihri Hatun in the 16th century: 'A woman of intelligence is to be preferred above a thousand witless men.' According to hearsay the renowned 19th-century poetess Leyla Hanım wept with frustration at the door of a dervish lodge, crying out, 'My God, why did you begrudge me a lump of flesh!' The early 20th-century folk poetess Naciye Bacı echoed the words of Mihri Hatun when she declaimed, 'Did not the Almighty create us too? Is not a female lion also a lion?' However, these laments did not have much effect, and the women of Anatolia had to wait for the establishment of the Turkish Republic and the reforms implemented by Atatürk before they attained real liberty and equality in the eyes of the law and society, and could participate in all its institutions.



Shoes

Early 20th century, 25 cm
Istanbul, Sadberk Hanım
Museum, 10398



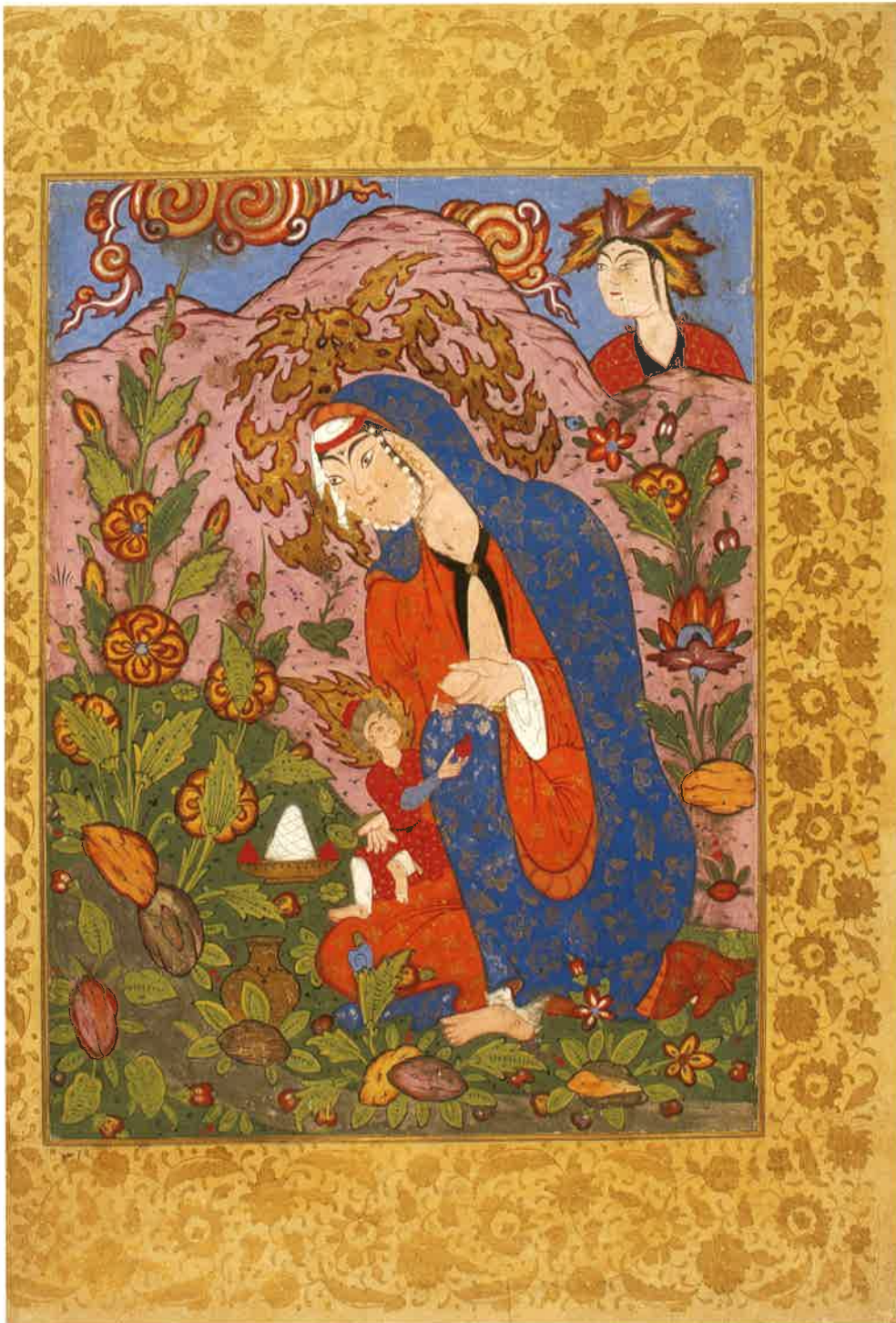


Pieter Coecke van Aelst

Manners and Customs of the Turks [...]

Woodcut, published in 1553 by
the widow of Coecke, Maria Verhulst,
from the illustrations by Pieter
Coecke van Aelst of 1533

Brussels, Royal Library of Belgium,
Department of Prints and Drawings



Mary and the child Jesus

Miniature from *Fahname*,

17th century

Gold and opaque watercolours

on paper, 68.5 x 47.5 cm

Istanbul, Topkapı Palace Museum,

II.1703, fol. 32v

**> Expulsion of Adam and Eve
(detail)**

Miniature from *Fahname*,

17th century

Gold and opaque watercolours

on paper, 68.5 x 47.5 cm

Istanbul, Topkapı Palace Museum,

II.1703, fol. 7v

**>> Genealogical tree of
the Ottoman sultans**

Anonymous, reign of Selim III

(1789–1807)

Oil on canvas, 100 x 80 cm

Istanbul, Topkapı Palace Museum,

17/133

>> Portrait of Süleyman I

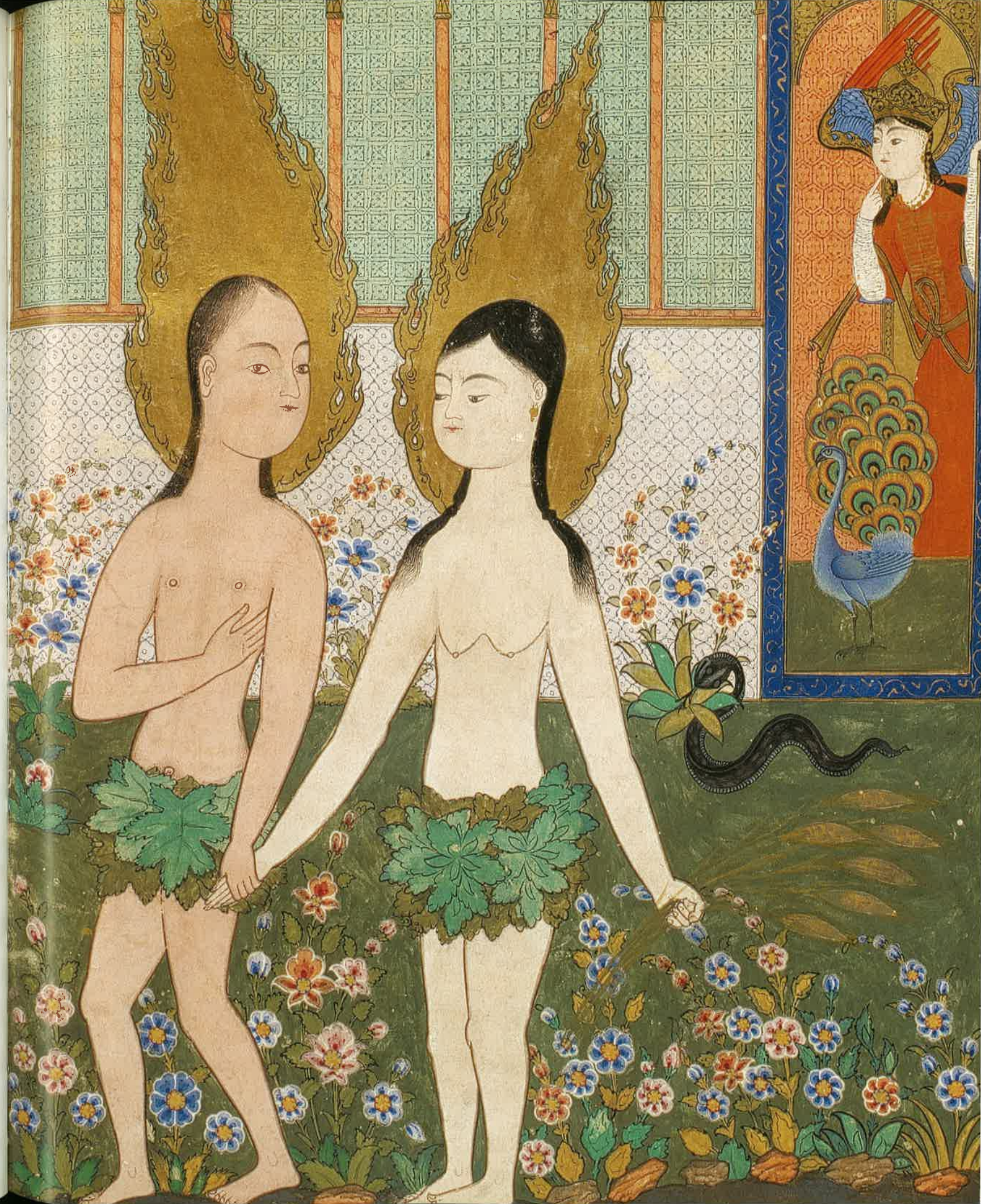
Follower of Tiziano Vecellio,

second half of 16th century

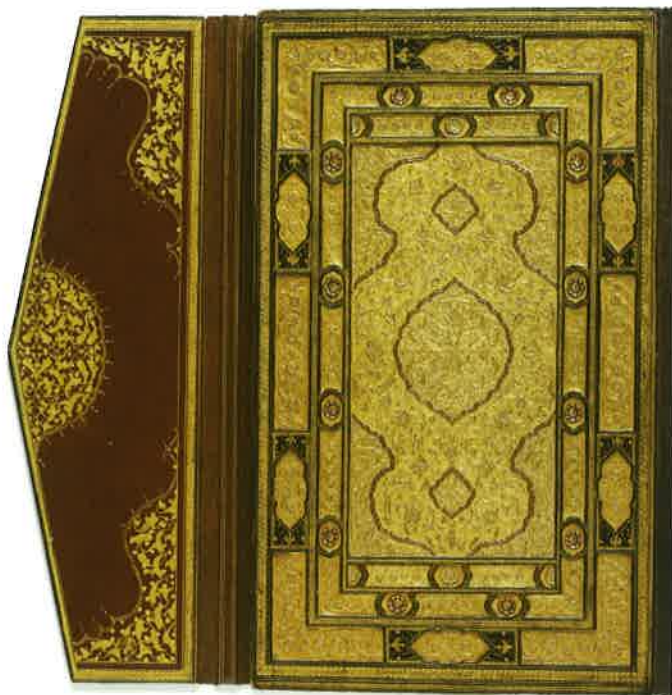
Oil on canvas, 108 x 85 cm

Budapest, Magyar Nemzeti

Museum, 48







**Hadice Turhan Sultan's
endowment deed**

27 Receb 1073 (25 February 1663)
Gold, opaque watercolour and
ink on paper, 31 x 19 cm, 99 folios
Istanbul, Süleymaniye Library,
Turhan Valide 150

> Portrait of Hürrem Sultan

Anonymous, 19th century
Oil on canvas, 83 x 67 cm
Istanbul, Topkapı Palace
Museum, 17/141

>> Portrait of a princess

Jacopo Ligozzi (1547–1627)
Florence, 1614
Pen and brown ink, gold
and watercolour, 17.4 x 14.1 cm
Berlin, SMPK Kupferstichkabinett,
KdZ 15237

>> Portrait of Mihrumah Sultan

Anonymous, 1541
Oil on canvas, 92.5 x 70.1 cm
Museum Mazowieckie w Płocku, 2



ROSSA SOLYMANNI
VXOR.





AMARIA • SOLIMA
IMP • TVR •
• FILIA
ROSTANIS • BASSAE •
• VXOR •
• 1541 •





A royal marriage procession
Lambert de Vos, 16th century
Watercolour, 27 x 40 cm
Bremen, Der Staats- und
Universitätsbibliothek, Ms. Or. 9







Shopping in the harem
Hungarian School,
signed by Swoboda
Mid-19th century
Oil on canvas, 36 x 54 cm
Istanbul, Dolmabahçe Palace, 13/9



◀ Lady in winter dress

Abdullah Buhārî, 1157 (1744)
Gold and opaque watercolour
on paper, 29 x 19.5 cm
Istanbul, Topkapı Palace Museum,
H. 2423, fol. 10r

◀ Mustafa II's portrait

From *Kebir Musavver Silsilename*
Levni, 1703–30
Gouache on paper, 38.8 x 26.1 cm
Istanbul, Topkapı Palace Museum,
H. 2109, fol. 22r

◀ Sleeping beauty

Levni, c. 1720–25
Gold, silver and opaque
watercolour on paper, 8.8 x 16 cm
Istanbul, Topkapı Palace Museum,
H. 2164, fol. 11v

Lady from the capital

Second half of 17th century
Gold and opaque watercolours
on paper, 37.2 x 19.3 cm
Istanbul, Topkapı Palace Museum,
H. 2132/4

>> Woman with a long gauze scarf

Levni, c. 1720–25
Gold, silver and opaque
watercolour on paper, 16 x 8.9 cm
Istanbul, Topkapı Palace Museum,
H. 2164, fol. 15r

>> Woman with a carnation

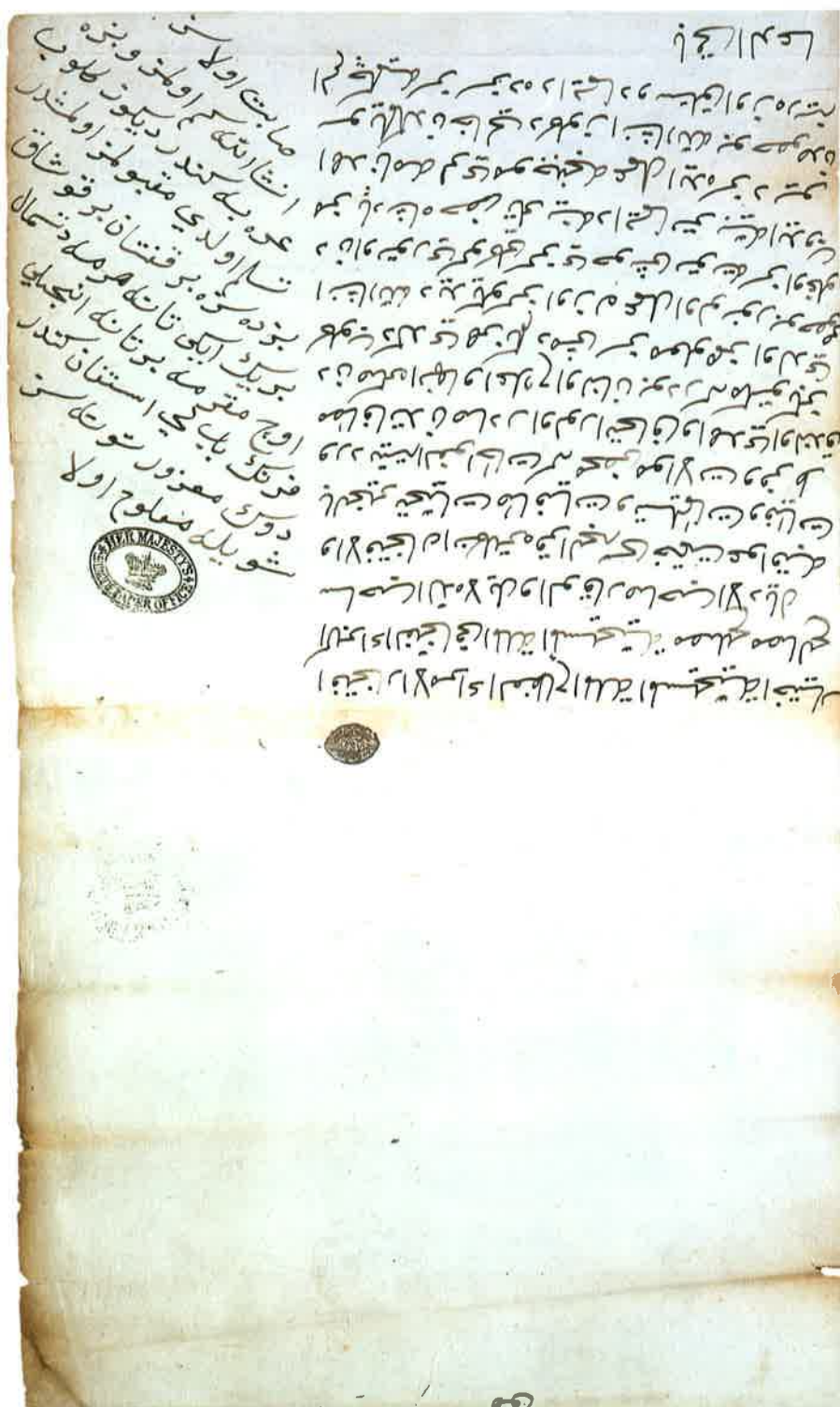
Levni, c. 1720–25
Gold, silver and opaque
watercolour on paper, 16 x 8.9 cm
Istanbul, Topkapı Palace Museum,
H. 2164, fol. 3v





دام بانو نك طسو بر بيدر





**Letter from Safiye Sultan
to Queen Elizabeth I**

European paper, 41 x 25 cm
London, The National Archives,
Public Record Office, S.P. 102/4,
fol. 19

**> Lady of the court
at her embroidery**

Paul Leroy, 1938
Oil on canvas, 55.3 x 38.4 cm
Musée des Beaux-Arts
de Bordeaux, Bx 1981.3.1

>> Dancing ladies and musicians

H. Gemminger, Valantin Mueller,
1634
Oil on canvas, 131 x 193.5 cm
Istanbul, Sevgi Gönül Collection



Die rios hütten gar wenig außers hant
Doch vnder firmen mans Büer zu
innen erlaubet werde, lassen Sie sich
Sudter ein ander in Ihre heuser vnde er-
götzen sich mit solcherley Tinken-
Commodien vnde kürz weillen
1 6 3 4







Mirror

Late 16th-early 17th century
Jade, gold, ruby, total l: 35.4 cm,
Ø: 17.8 cm
Istanbul, Topkapı Palace
Museum, 2/1798



Mirror

First half of 16th century
Ivory, total l: 31 cm, Ø: 10.5 cm
Istanbul, Topkapı Palace
Museum, 2/1804

Fan

19th century
Paper, diamonds, enamel,
gold, 35 x 36 cm
Istanbul, Topkapı Palace
Museum, 2/3577

> Kaya Ismihan Sultan's headdress

Mid-17th century
Gold brocade, 18 cm,
top Ø: 20 cm, bottom Ø: 10.5 cm
Istanbul, Topkapı Palace
Museum, 13/791

> Headdress

Late 16th century
Silver brocade, h: 7.5 cm,
top Ø: 9.9 cm, bottom Ø: 13.5 cm
Istanbul, Topkapı Palace
Museum, 13/993

> Embroidered divan flounce

19th century
Silk, gold thread, 430 x 40 cm
Istanbul, Topkapı Palace
Museum, 31/96







Gown of a princess

Late 18th century

Cotton, silk, gold thread, 71 cm

Istanbul, Topkapı Palace Museum,

13/2071

> Gown of a princess

Mid-18th century

Silk, 134 cm

Istanbul, Topkapı Palace Museum,

13/1877





Hanzade Sultan's gown

1620–25

Watered silk satin, 147 cm

Istanbul, Topkapı Palace
Museum, 13/294

> Ayşe Sultan's gown

Last quarter of 16th century

Silk fabric with silver leaf stamp
and cotton lining, 130 cm

Istanbul, Topkapı Palace
Museum, 13/198





Gown of a princess
18th century
Silk, 65 cm
Istanbul, Topkapı Palace
Museum, 13/2069



Pair of high-heeled pattens
15th century
Wood, ivory, 23 x 15 cm
Paris, Private Collection





◀ Bath pattens

17th century
Wood, mother-of-pearl, ivory,
tortoiseshell, 7 x 24.5 cm
Istanbul, Sadberk Hanım
Museum, 11849-A-53A B

Ankle boots

Red silk satin, gold thread,
20 x 12 cm
Istanbul, Topkapı Palace
Museum, 13/1984

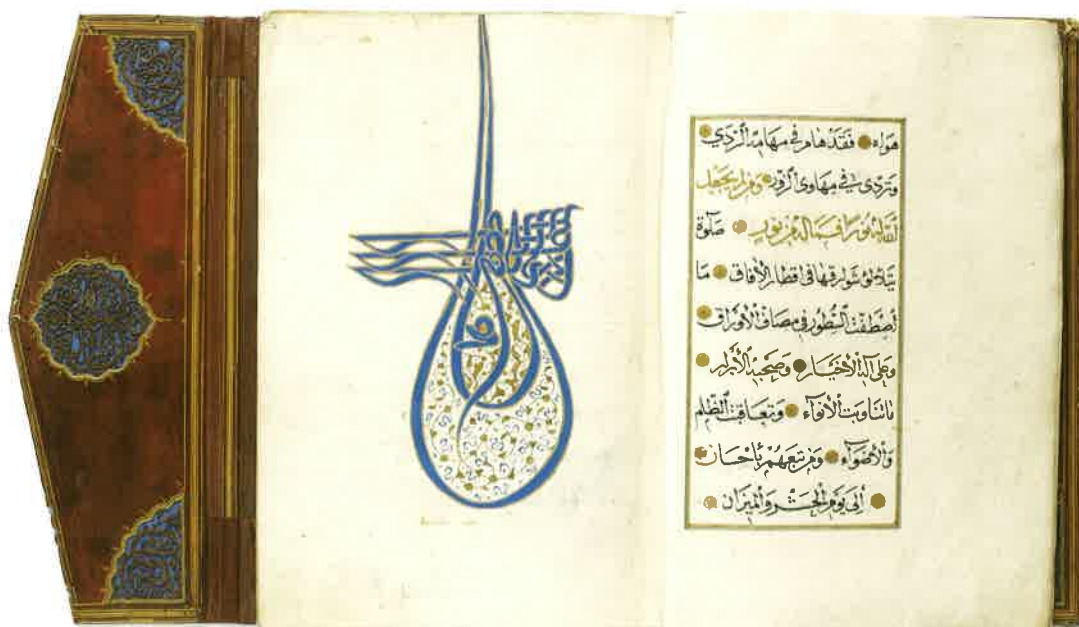
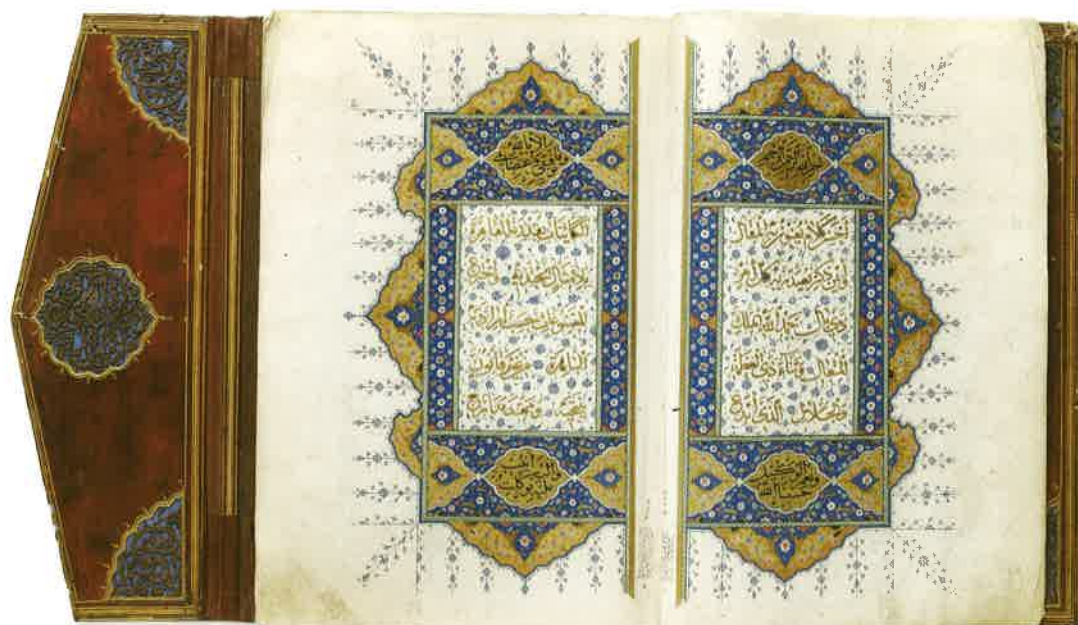
Child's boots

Silk satin, gold thread, 16 cm
Istanbul, Topkapı Palace
Museum, 13/782

Slippers

19th century
Silver, coral, velvet, 29 x 9 cm
Istanbul, Topkapı Palace
Museum, 2/4461





**Hürrem Sultan's
endowment deed**

Dated 28 Receb 947
(28 November 1540)
73 folios, gold, watercolours
and ink on paper, 24.5 x 17.5 cm
Istanbul, Museum of Turkish
and Islamic Arts, 2191

› **Turkish lady**

(*Princesse Turquesque*)

George de la Chapelle, 1648
Engraving, 22.5 x 16.3 cm
Vienna, Museum
für angewandte Kunst



G. la Chapelle

Obir Sultane
mon Sulmane

Princesse
Turquesque.

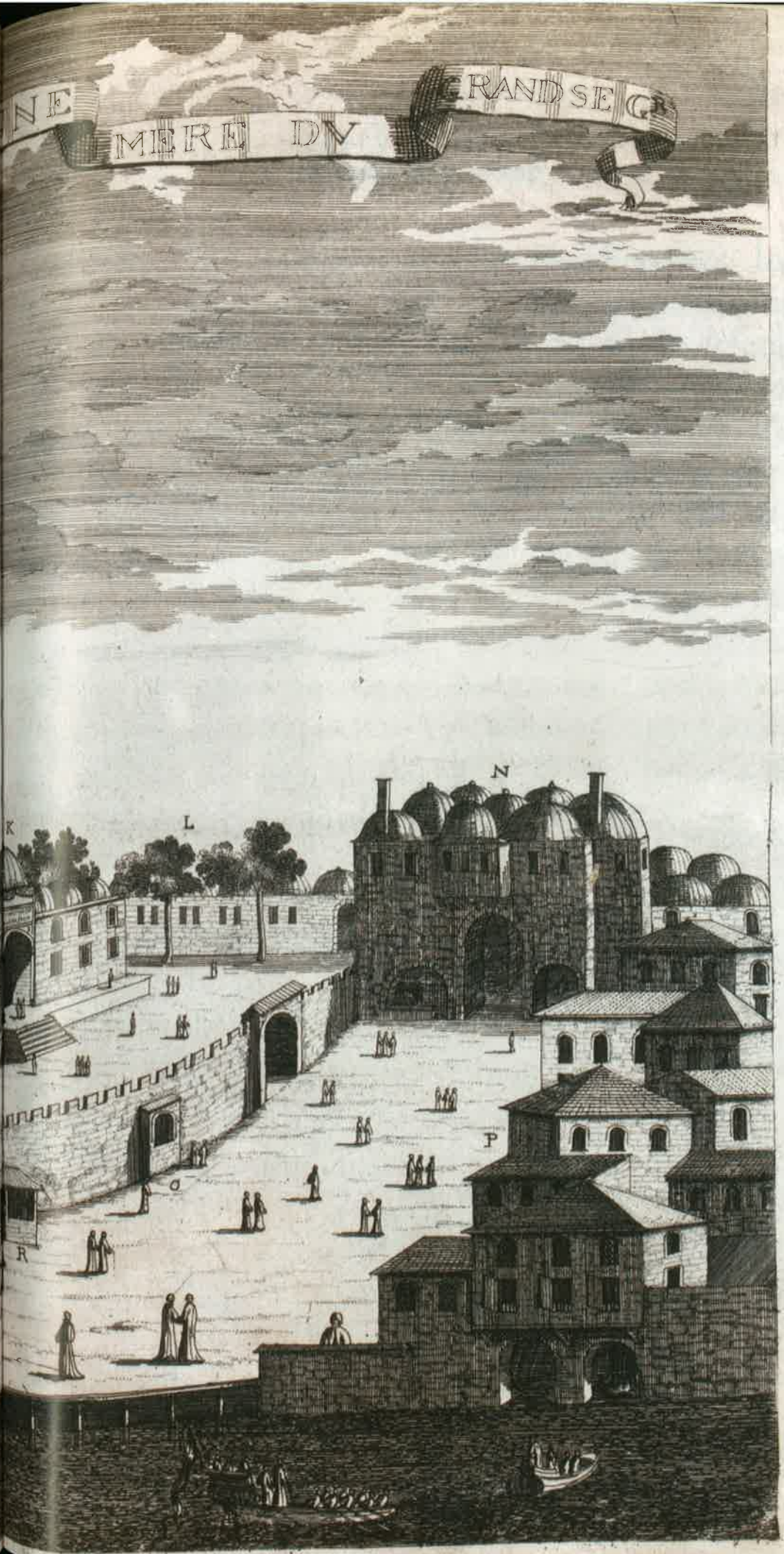
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LA VALIDE E

BASTIE PAR

LA SVLTA





**Hadice Turhan Sultan's
new mosque**

Guillaume Joseph Grelot,
*Relation nouvelle d'un voyage
de Constantinople*, 1680
Engraving, 18,3 x 25,3 cm
Istanbul Archaeological Museum
Library, SKV 124, pl. 13

>> Sultana playing an instrument

Carle van Loo (1704–1765) atelier
Oil on canvas, 74,5 x 60 cm
Istanbul, Aysegül Dinçkök
Collection

>> Lady drinking coffee

French School, anonymous,
mid-18th century
Oil on canvas, 112 x 102 cm
Istanbul, Sevgi Gönül Collection

>> Ladies in a garden (detail)

Jean-Baptiste Hilair, 18th century
Ink, watercolour
and gouache, 35 x 46 cm
Paris, Musée du Louvre,
Département des Arts graphiques











**Wedding photograph
of Adile Sultan**
Sebah-Joallier, 1917
Photograph, 65 x 52 cm
Istanbul, Topkapı Palace
Museum, 17/588

> Young woman on a divan
Jean-Étienne Liotard, 18th century
Pastel on paper, 20.6 x 17 cm
Paris, Musée du Louvre, RF 1374

**>> Ladies celebrating a marriage
(Paça Günü), detail**
Jean-Baptiste Vanmour School,
anonymous, 18th century
Oil on canvas, 54.5 x 76.5 cm
Istanbul, Sevgi Gönül Collection









Mother and daughter at the bath

Raphael, 1158 (1745)

Gouache on cardboard,

20 x 12.6 cm

Istanbul, Topkapı Palace

Museum, nr. 1918

> Portrait of Emetullah

Gülnuş Valide

Anonymous, early 19th century

Oil on canvas, 82 x 67 cm

Istanbul, Topkapı Palace

Museum, 17/144

>> Interior of a palace (detail)

Carlo Bossoli (1815–1884), 1845

Watercolour on paper, 45 x 58 cm

Istanbul, Oya and Bülent

Eczacıbaşı Collection

>> Palace woman with a tambourine

Pierre Désiré Guillemet, 1875

Oil on canvas, 102 x 83 cm

Istanbul, Suna and Inan Kıraç

Collection

>> Royal lady

Fidel Goodin, 1832

Oil on canvas, 71 x 47.5 cm

Istanbul, Ayşegül Dinçkök

Collection

>> Daily life in the royal harem

(detail)

Antoine-Ignace Melling

Engraving from *Voyage Pittoresque*

de Constantinople et des Rives

du Bosphore, d'Après les dessins de

M. Melling, Architecte de l'empereur

Sélim III, et Dessinateur de la Sultane

Hadidge sa Soeur...

63.8 x 98.5 cm

Istanbul, Topkapı Palace Museum,

YB 2671, pl. 14

IVMENIA LA FEMME DV SYLTAN
MEHEMED III









MET











Divanhane of Köprülü Hüseyin Pasha

Anonymous, 17th-18th century
Gouache on paper, 37 x 52 cm
Istanbul, Private Collection

>> Young woman

French School, anonymous,
mid-18th century
Oil on canvas, 87 x 74 cm
Istanbul, Sevgi Gönül Collection

**>> An Ottoman lady
and her daughter**

Antoine de Favray, 1769
Oil on canvas, 97 x 76.5 cm
Istanbul, Ayşegül Dinçkök
Collection









◀ **An afternoon in a garden
on the Golden Horn**

Rudolf Ernst, 1912

Oil on canvas, 120 x 80 cm

Istanbul, Private Collection

**Esma Sultan's waterfront palace
at DeFTERdarburnu**

Eugène Flandin

Engraving from *L'Orient, Stamboul*,

1858, 38 x 56 cm

Istanbul, Private Collection

**Beyhan Sultan's waterfront
palace at Akintiburnu**

W.H. Bartlett, *Beauties of the
Bosphorus*, London, 1839

Engraving, 28 x 22 cm

Istanbul, Topkapı Palace Museum,

YB 2666 (pp. 18–19)





Ottoman ladies in street attire

Antoine de Favray, 18th century
Oil on canvas, 96 x 128 cm
Toulouse, Musée des Augustins,
D180323

>> Portrait of the poetess

Nigar Hanım

Anonymous, c. 1895
Pastels on cardboard, 65 x 50 cm
Istanbul, Topkapı Palace Museum,
17/579

>> Portrait of the painter

Güzin Duran

Müfide Kadri, 1326 (1908)
Pastels on paper, 41.5 x 34 cm
Istanbul, MSU Museum of Painting
and Sculpture, 1681







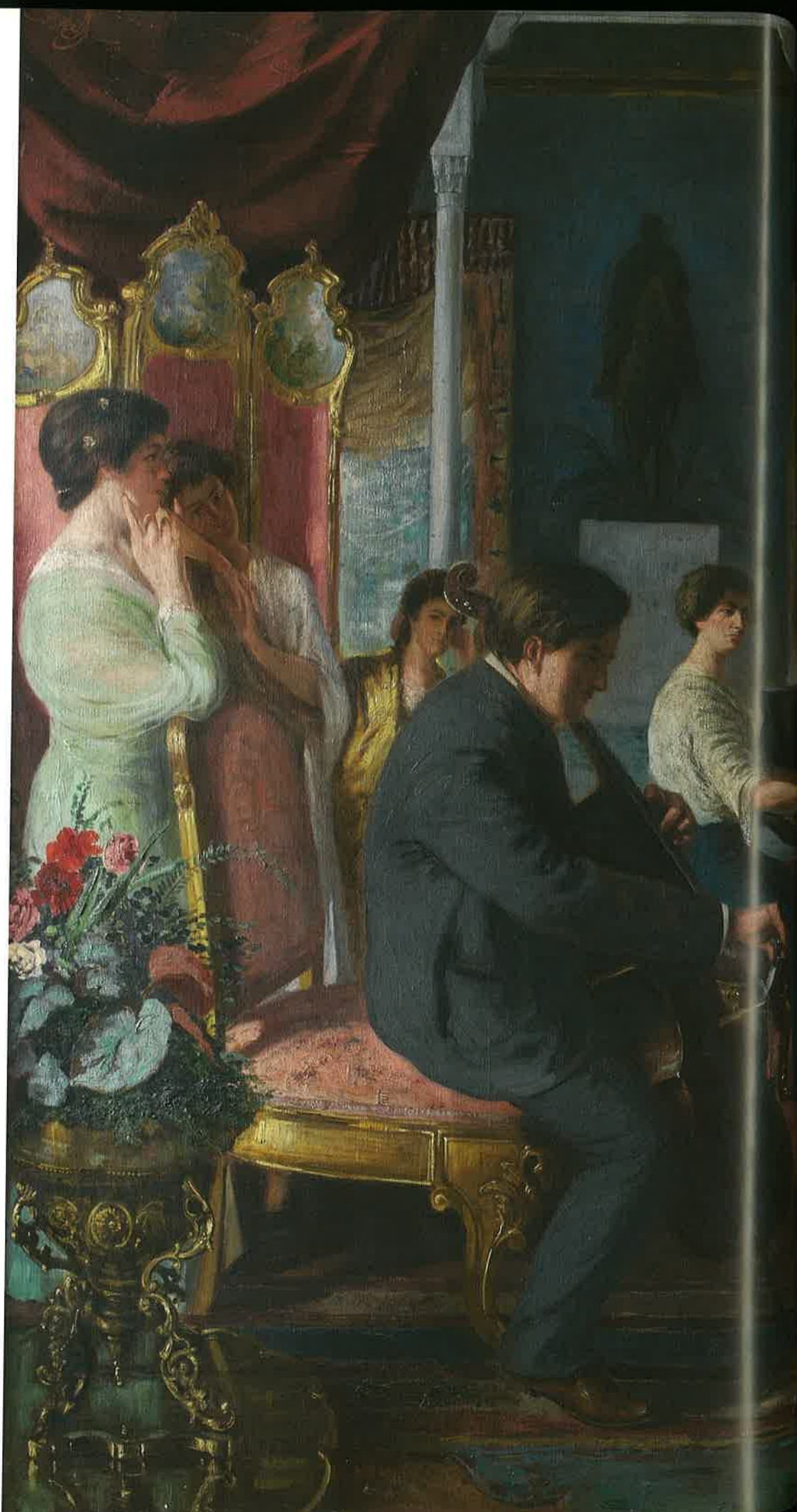


**Girls' studio at the School
of Fine Arts**

Ömer Adil

Oil on canvas, 81 x 118 cm

Istanbul, msu Museum
of Painting and Sculpture, 7863



Beethoven in the harem

Abdülmecid Efendi, 19th century

Oil on canvas, 155 x 211 cm

Istanbul, MSU Museum of Painting
and Sculpture, 1581





Women in Taksim Square
Nazmi Ziya, 1935
Oil on canvas, 73.5 x 92 cm
Istanbul, Sakıp Sabancı Museum;
200-0102-NZG



Self-portrait

Mihri Müşfik, early 20th century

Pastels on paper, 61 x 51 cm

Istanbul, Topkapı Palace

Museum, 17/580

THE ANATOLIAN SELJUKS AND THE OTTOMAN EMPIRE

Seljuk women

Seljuk women are often mentioned in historical chronicles because of marriage alliances. Women were woven into a complex network of political ties and dynastic/family relationships. The Seljuk sultans contracted marriages with high-ranking women of their own families, usually cousins. They also married women of neighbouring Turkish dynasties, such as the Karakhanids or the Artuqids. Sometimes women were married off several times by their male relatives over a short period of time. The few non-domestic activities of high-class women comprised pious works and especially the patronage of architecture; probably rare on the whole, it is this kind of involvement that is mentioned in the historical sources. The involvement of royal ladies, usually wives of amirs, in architectural patronage is recorded in monumental inscriptions throughout the Seljuk domains, in Anatolia, Syria, Iran and Central Asia. | T.A.



Stone sphinx head

Konya, 13th century, stone, 50 x 70 cm, Istanbul, Museum of Turkish and Islamic Arts, 2552
The head of the sphinx reflects the head-dress and jewellery of Seljuk women. She wears a diadem, a headscarf decorated around the edges with needle-point lace, and a choker necklace. Her hair is arranged in two long braids hanging on either side of her head. | T.A., Istanbul 1993, 258, C 108



Tombstone with relief of a woman

Akşehir, Nasreddin Hoca Cemetery, 14th century, marble, 85 x 29 x 7 cm, Konya, Akşehir Museum, 13
The tombstone of a certain Ayşe, daughter of Davud, whose name is inscribed on both sides, bears a relief of a woman sitting cross-legged between two poppy stems. The open book in her hands and the reading table in front of her suggest that she may have been of noble blood, perhaps even born into the ulema class. She is wearing a loosely draped gown, and a high cap around which she has wrapped a scarf like a turban. | T.A., Istanbul 1993, 258-59, C 109



Tombstone with a relief figure of a woman at her embroidery frame

Akşehir, Nasreddin Hoca Cemetery, Ramazan 737 (1336), marble, 88 x 34 x 8 cm, Konya, Akşehir Museum, 149

The tombstone of Rana Hatun, daughter of Mehmed (dated 737), depicts her at the embroidery frame. She wears a scarf hanging down to her shoulders and a low cap in the form of a diadem over it. The draped robe she wears over a long-sleeved dress was typical of the times both for noblewomen and for commoners. | T.A., Istanbul 1993, 218, C 34



Tile with a figure of a woman [p. 144]

Beysşehir, Kubadabad Palace, c. 1225-36, ceramic, 14.9 x 12.2 cm, Konya, Karatay Museum, 1572
The similarity of Seljuk female and male costume and headdress is reflected in the star-shaped tiles that once decorated the Seljuk palace at Konya. This tile fragment is significant because, while identifying female and male figures on other examples is often very difficult, this clearly depicts a noblewoman. Her spotted gown open in the front has bands on its sleeves. She wears a dark-coloured scarf which does not cover her face, and around it is wrapped another which hangs freely down her back. | T.A., Istanbul 1993, 260, C 111



Tile [p. 142]

Beysşehir, Kubadabad Palace, 1225-36, ceramic, 22 x 22 x 2 cm, Konya, Karatay Museum, 1297



Mirror [p. 144]

Anatolia, 12th-13th century, steel, 27.5 cm, Ø: 13.5 cm, Istanbul, Topkapı Palace Museum, 2/1790
The mirror is a rare example of a Seljukid mirror with figural motifs. On the back, against a ground of flowers and leaves, are two birds facing one another, a favoured motif of Seljukid visual art. A stylised design, recalling a tree of life, is at the centre. | T.A., Istanbul 1998, 87, cat. no. 17



Kitab' fi Marifet el-Hiyal el Handasiya (Knowledge of Mechanical Devices)

Abul'izz Abu Bekir Ismail b. ar-Razzaz al-Jazari, Diyarbakır, 13th century, 174 folios, 122 pages with miniatures, 33.5 x 24.5 cm, Istanbul, Topkapı Palace Museum, H. 414, fol. 106v.
The miniature shows a mechanical device in the shape of a concubine offering a drink. It is from a book by the engineer al-Jazari at the Artuqid court of Nasir ad-Din Mahmud (1201-22) in Amid

(Diyarbakır). The concubine's loose and long-sleeved gown reaching below her knees has bands on its sleeves, around the edges of the skirt, and on the short slit in front. She wears red ankle-length trousers with a white lining and black shoes. A green scarf which frames her face and covers her neck reveals an ear and a lock of hair. A headband is tied over the scarf. | T.A.
Istanbul 1993, 258–59, C 110



Expulsion of Adam and Eve [p. 163]
Miniature from *Falname*, 17th century, gold and opaque watercolours on paper, 68.5 x 47.5 cm, Istanbul, Topkapı Palace Museum, H. 1703, fol. 7v. Included in an album of oversize miniatures with religious themes produced for a vizier of Ahmed I (1603–17) is this representation of Adam and Eve. Depicted as leaving Paradise hand in hand, they are surrounded with symbolic elements such as a snake, representing temptation, a peacock, connoting Paradise Lost, and wheat spikes in Eve's hand, representing the forbidden fruit. | T.A.
Paris 1999, 190, fig. 147

Mary and the child Jesus [p. 162]
Miniature from *Falname*, 17th century, gold and opaque watercolours on paper, 68.5 x 47.5 cm, Istanbul, Topkapı Palace Museum, H. 1703, fol. 32v. In the same album we find an illustration of Mary breastfeeding the child Jesus. Mary and Jesus, both repeatedly referred to in the Qur'an, were occasionally represented in Ottoman religious



painting together with prophets, Islamic saints and other religious personalities. | T.A.
And 1998, 178



Nude [p. 145]
c. 1560–70, gold and opaque watercolours on paper, 35.4 x 22.5 cm, Istanbul, Topkapı Palace Museum, H. 2168, fol. 30r. The nude, leaning against a tree in blossom, is holding a pomegranate in one hand and the tip of her long hair with the other. Both the spring flowers and the pomegranate symbolise rebirth and fertility, while nudity is an allusion to physical love. She thus appears as an Ottoman adaptation of Venus the goddess of love. Her jewels, including drop ruby earrings, pairs of gold chain necklaces and golden armbands, gold chain bracelets, rings and anklets, are all the more striking on her nude body, partially

covered with a transparent gauze draped over her arm. | T.A.
Istanbul 1993, 286, C 185



Genealogical tree of the Ottoman sultans [p. 164]

Anonymous, reign of Selim III (1789–1807), oil on canvas, 100 x 80 cm, Istanbul, Topkapı Palace Museum, 17/133. The Ottoman polity that grew into an empire in the course of two centuries took its name from its warrior chief Osman I (r. 1299–1324). Thirty-five sultans of the dynasty reigned for over 600 years until 1918. Here, in this late 18th-century genealogical tree, we have the first 28 sultans, up to Selim III. The last two, placed on both sides of Selim, are later additions in the 19th century. The sultans' portraits are set in medallions hanging from the branches of a tree, and are linked to one another by branches showing the line in which the dynasty passed from father to son, uncle to nephew. | T.A.
Istanbul 2000, 516, cat. no. 162

Mehmed II and Sitti Hatun
Compared to the Seljuk royal or noble women, the prominent wives of the early Ottoman rulers are notably absent as builders or endowers of public monuments or institutions. This absence of public building is a powerful statement about the second-class status of royal wives, since it was virtually an imperative that Muslims of high standing, women and men alike, undertake the construction and endowment of what were considered pious works. Royal wives were deprived of this most public mark of status, presumably because they lacked the qualification that appears to have entitled royal concubines to this privilege: motherhood. Thus, beginning with Nilüfer, the wife of Orhan and mother of Murad I, it was the mothers of princes who built and endowed mosques, schools, dervish hospices, and tombs for their sons or themselves. Or it was their sons who built in memory of their mothers. As with all other social institutions or practices, there was no such thing as a single type or model of Ottoman royal marriage that remained constant through time. Much earlier, in a formative phase when the leaders of the small but rising amirate were marrying women coming from dynasties of more or less equal stature with the Ottomans, and when the various princes had to some extent shared power with the ruling head of the family, Ottoman princesses, similarly, had usually been married to the sons of these other dynasties, as well as to influential statesmen (or their offspring) who in one way or another had gathered around the House of Osman. Mehmed II (1444–46 and 1451–81), for one, was married to ladies recognised as descendants of Serbian, Byzantine or Anatolian, as well as French and Venetian, royal or noble houses. Such practices did not come to an abrupt end with the conquest of Constantinople and Mehmed II's relative 'despotisation of the sultanate', as evidenced for example by some of the matrimonial alliances arranged for and through the sons and daughters of Bayezid II (1481–1512). | T.A.



**Yarlık, decree of Mehmed II
the Conqueror concerning Sitti
Hatun's freehold properties**

Edirne, 864 (1459), ink on paper,
49.5 x 20 cm, Istanbul, Sakıp Sabancı
Museum, 150-0165-SIM

A *yarlık* (royal decree) dated to 1459, pertaining to the assignment of certain revenue sources to the wife of Sultan Mehmed II, Sitti Hatun (d. 1486), is an early example of the empowering of female members of the royal family by way of endowments. We are told that the revenues of two villages of Dimetoka, which were previously allocated to Mehmed II's aunt Fatma Hatun, had subsequently been assigned to her son Mahmud Çelebi. Later still, these villages passed to his sister Sitti Hatun. This is strikingly different from our previous knowledge about these personages. | T.A. Derman 2004, 200, cat. no. 72

Süleyman I and Hürrem Sultan

From the early 16th century onwards, the sultans came to be encouraged or constrained to take only slave consorts for themselves. Nevertheless, it is also early in this period that one woman appears noteworthy in going against what was soon going to be the norm: Hürrem Sultan, wife of Süleyman I (1520–66). Believed to be of Ukrainian origin, and known in Europe as Roxelana (Rossa, Rosa, Rosanne, Ruziac, or la Rossa), she was captured by the Crimeans in the Caucasus in the 1520s and taken to the slave market in Constantinople where she was purchased for the sultan's harem. Although Roxelana joined the lower ranks of the harem, she quickly elevated her status by her wit and gained the nickname, Hürrem, 'the laughing one', on account of her cheerful temperament, high spirits and story-telling abilities. There are numerous portraits of Hürrem by European artists in European collections. These are mostly the product of the 18th-century Venetian School, allegedly based on an original by Titian (Tiziano). The earliest depiction of Hürrem, however, a woodcut dated 1550 by an anonymous Venetian, does not seem to be related to these portraits. Likewise, *Ruziae Soldane*, an engraving by Melchior Lorchs (Lorichs) also dated to the 1550s, does not seem to have provided the model for the later group of oil paintings. Although both are imaginary, the difference in portrayal of her headgear is striking. In the Venetian engraving, published by Mathio Pagani and entitled *La più bella e più favorita donna del Gran Turcho dita la Rossa*, Hürrem is depicted wearing a jewelled four-horned diadem paralleled in some peri headdresses in 16th-century Ottoman and Safavid painting. It seems that Lorchs' portrayal of the headdress is more true to the fashion of the mid-16th century: a small cap, a fez-like headdress with trailing fringed ends, decorated with jewels, pearls and gold coins. The long hair is plaited. | T.A.



Portrait of Hürrem Sultan [p. 167]

Anonymous, 19th century,
oil on canvas, 83 x 67 cm, Istanbul,
Topkapı Palace Museum, 17/141



Portrait of Süleyman I [p. 165]

Follower of Tiziano Vecellio, second
half of 16th century, oil on canvas,
108 x 85 cm, Budapest, Magyar Nemzeti
Museum, 48

This portrait of Süleyman, believed to have been executed by a follower of Titian, depicts him in profile as a strong middle-aged man, with a greying moustache and a full beard, and wearing a bulbous turban. There are many derivatives and copies of this portrait type, which may have been based on a woodcut published by Matteo Pagan ca. 1550. | T.A.



Divan-ı Muhibbi

1565–66, ink on paper, 20.4 x 12.8 cm,
Istanbul, Topkapı Palace Museum,
R. 738 mük., fols. 39v–40r

A Venetian envoy described the all-conquering Sultan Süleyman I as 'by nature melancholy, much addicted to women, liberal, proud, hasty, and yet sometimes very gentle'. The love that he had for Hürrem, however, found its expression not only in the lengths he went to satisfy her, at the expense of discarding his earlier consorts, but also in letters and poems in which he displays his passionate character. The mighty sultan remained devoted to Hürrem for many years, and wrote love poetry under the pen name Muhibbi, including the following *gazel*: 'My intimate companion, my everything, my love, my shining moon/ My close, confident friend, my everything... O Queen of Beauties, my master/ My life, my support of life, the divine wine giving me eternal life/ My springtime, source of all joys, my day, my idol, my smiling rose/ My enjoyment, my drinking partner, the source of light in my company, my bright star, the light of my night/ My bitter and sweet orange, my pomegranate, my candle of dark nights/ The green of my garden, my sweet sugar, my treasure, my love who cares for nothing in this world/ My master of Egypt, my Joseph, my everything, the queen of my heart's realm/ My Istanbul, my Karaman, my land of the Roman Caesars/ My Badahshan, my Kipcak, my Baghdad and Khorasan/ O my love of black hair with bowlike eyebrows, with languorous perfidious eyes/ If I die you are my killer, O merciless, infidel woman/ Since I am a hired eulogist at your gate my work is to praise you all the time/ Though my heart is full of grief, my eyes in tears, this Muhibbi is happy with his life.' | T.A. Washington 2000, cat. no. 25



Hürrem Sultan's aigrette [p. 145]

Mid-16th century, gold, 12 x 1.2 cm, Istanbul, Museum of Turkish and Islamic Arts, 419

When her first son Mehmed (d. 1543) was born in 1521, in conformity with previous tradition Hürrem was supposed to leave the palace. Instead, the sultan officially solemnised their marriage. This exceptional turn of events stirred both Europe and the Islamic world. Having three more sons by the sultan over the coming years – Selim (1524–74), Bayezid (1525–62), Cihangir (1531–53), as well as a girl, Mihrumah (1522–78) – Hürrem broke another central tenet of the dynasty's reproductive policy: that the child-bearing career of a concubine should end once she had given birth to a son. As she established her residence in Topkapı Palace in the 1530s, she was violating yet another rule – that mothers of princes should follow their sons into their provincial posts. A conspicuous part of her headdress, the aigrette found in Hürrem's tomb symbolises her power and prestige. | T.A.

Istanbul 1993, 225, C 49; Washington 2000, cat. no. 80



Hürrem Sultan's letter to Süleyman I

Spring 1535, yellow paper flecked with gold, 45.8 x 17 cm, Istanbul, Topkapı Palace Museum Archives, E. 6056

Hürrem's political authority and eminence enabled her to plot to ensure that one of her sons succeeded Süleyman to the throne. She used her influence over the sultan to have Süleyman's beloved son Prince Mustafa and his mother Mahidevran banished to a distant province in 1534. Mustafa was eventually executed in 1553. Hürrem's intrigues are documented in her letters to Süleyman. An undated letter on yellow paper, polished and flecked with gold on both sides, is one such example. Hürrem formally addresses her husband as 'My Lord Sultan', and begins, 'Having touched this unworthy face of mine to the sacred dust under the foot of my beloved Lord Sultan, thanks be to God on High, my dear soul.' She continues: 'O my Joseph face, my sugar talk, graceful, sensitive Sultan – the one who knows how it is to be away from her sweetheart should read the sura of Joseph. When your noble letter was read to your slaves Mir Mehmed, your son, and Mihrumah, your daughter, they began to weep. Their tears overwhelmed me as if there was cause for mourning in the family. Your son Mir Mehmed, your daughter Mihrumah, Selim Khan and Abdullah send you their greetings and rub their faces in the dust of your feet. And now you enquire about why I am hurt by Ibrahim Pasha. You will hear about it when God willing my meeting with you will be granted to me. For the moment give the Pasha our greetings. We hope they accept.' | T.A.

Istanbul 1993, 224, C 46



Hürrem Sultan's handkerchief

c. 1545–50, linen, silk and gold thread, 52 x 52 cm, Istanbul, Topkapı Palace Museum, 31/1473

Hürrem played her part in diplomacy by embroidering handkerchiefs for the king of Poland or corresponding with the women of the Safavid court. In Islamic and Ottoman art, sultans and courtiers are often depicted holding handkerchiefs in affected poses; this suggests handkerchiefs served as symbols of refinement, luxury and power. Dark-coloured handkerchiefs were placed in tombs and came to be known as 'mourning handkerchiefs'. Hürrem died in 1558, eight years before Süleyman, and was buried in the courtyard of the Süleymaniye Mosque. | T.A. Istanbul 1993, 225, C 47



Hürrem Sultan's headband

Second quarter of 16th century, linen, silk and gold thread, 56.5 x 4.5 cm, Istanbul, Topkapı Palace Museum, 31/1480

Headbands, like handkerchiefs, were placed in tombs. As the unease that Hürrem had provoked was remembered after her death, steps were taken to ensure that no harem woman after her would gain similar prominence as the wife of a sultan. Henceforth, through the latter part of the 16th century and early 17th century, it was as mothers of reigning sultans that royal women exercised power, both outside the palace and over the harem's increasingly complex hierarchy of princesses, as well as female servants, managers and concubines. | T.A.

Istanbul 1993, 225, C 48



Hürrem Sultan's endowment deed

[p. 192]

Dated 28 Receb 947 (28 November 1540), 73 folios, gold, watercolours and ink on paper, 24.5 x 17.5 cm, Istanbul, Museum of Turkish and Islamic Arts, 2191
Like all Ottoman royal women, Hürrem was committed to charitable patronage. In 1539, she commissioned Mimar Sinan to build a socio-religious complex, now known as the Haseki Complex, in Constantinople. She had water brought in from Edirne, and built another complex at Cisir-i Mustafa Pasha. When Hürrem endowed a large soup-kitchen in Jerusalem, she located it on the site where Helena, the Christian mother of the Roman Emperor Constantine, had allegedly built a pilgrim's hospice. She also had soup-kitchens built in Mecca and Medina. The 1540 endowment deed pertains to the socio-religious complex at Haseki. | T.A.

Istanbul 1993, 224, C 44



Belt

Mid-16th century, mother-of-pearl, leather, gold, silver, 91 x 2.7 cm, Istanbul, Topkapı Palace Museum, 2/575

The belt, a symbol of power and prominence for the Ottoman dynasty, was used by ladies, too, as a conspicuous part of court dress. The belt shown here consists of lobed oval plaques alternating with scallop-edged plaques attached to red leather. These plaques, made of mother-of-pearl set into silver mounts, are decorated with branches and flowers

in thinly incised lines and embellished with multi-petalled gold roses. The ring in the middle of the belt is for hanging pouches containing money or seals. | T.A. Billirgen-Murat 2001, 177



Mirror [p. 182]

Late 16th–early 17th century, jade, gold, ruby, total l: 35.4 cm, Ø: 17.8 cm, Istanbul, Topkapı Palace Museum, 2/1798

The typical 16th-century headdress was shaped like a fez adorned with precious stones and with a scarf wrapped around it. The height of the caps varied. Women also decorated them with gold ornaments and feathers of different lengths. Together with earrings, bracelets, necklaces, broad belts and anklets, they embodied an elegant completeness. Mirrors of noblewomen also reflected the beauty and richness of their jewellery in equally exquisite ornament, like the one shown here consisting of a circular jade plaque incised with shoots and leaves inlaid with gold. | T.A.

Istanbul 1998, 117, cat. no. 39



Mirror [p. 144]

16th century, steel, gold inlaid, total l: 30 cm, Ø: 14 cm, Istanbul, Topkapı Palace Museum, 2/1791

The handle of this mirror is made of bone or walrus ivory and terminates in a carved knob. A panel on the knob intended for decoration has been left empty. The mirror is linked to the handle by a metal ring and palmette. The oval mirror back has a lobed edge in the form of palmettes, and is slightly pointed. The back is damascened in gold with the figures of a dragon and a simurg in combat on a ground filled with hatayi scrolls. The edge of the mirror is decorated with typical motifs of the saz style. | T.A. Istanbul 1998, 102-3, cat. no. 28



Mirror [p. 182]

First half of 16th century, ivory, total l: 31 cm, Ø: 10.5 cm, Istanbul, Topkapı Palace Museum, 2/1804

The ivory frame is carved with interlaced arabesques. The ivory back is deeply carved with a formal interlace of flowers, leaves, lotus blossoms and split palmettes, radiating from a central rosette set with a turquoise in a gold collar mount with a petal surround. | T.A.

Istanbul 1998, 100, cat. no. 32



Jewel box [p. 158]

16th century, jade, gold, rubies, 7.2 x 15.3 x 6.2 cm, Istanbul, Topkapı Palace Museum, 2/2085

This jewel box with a sliding lid has a silver-gilt frame. Embellished with

engraved and nielloed decoration, it is resting on cast-gold dragon-headed feet that have been applied separately. Both silver-gilt mounts and jade plaques are encrusted with turquoises and cabochon rubies held by claws, in collar mounts with petal surrounds. The box's surface is decorated with tiny gold balls. | T.A. Atıl 1987; Paris 1990, 216

Daughters and granddaughters of Sultans Selim I, Süleyman I and Selim II

As the Ottomans found themselves standing alone in a space they had largely cleared of all possible rivals, the previous custom of marrying their princesses to princes of comparable dynasties was gradually abandoned.

Instead, in the 16th century daughters of the sultans were increasingly seen as important in ensuring the support of the highest-ranking office holders like grand viziers and grand admirals. These frequent marriages of Ottoman princesses to a succession of appointees of the rank of *pasha* and above from the reign of Selim I (1512–20) onwards functioned as a way of ensuring the support of the most influential of the top office holders – even though the designated husbands in question tended to be old. If the chosen bridegroom was killed or else died of natural causes (though people did not frequently die of old age in those days), the princess in question would be married off to another top dignitary regardless of their respective ages. Like royal births and circumcisions, these weddings were celebrated with sumptuous festivities designed for public consumption, including acrobatic performances, sporting competitions, theatrical shows, nightly entertainments and stately banquets that took place in the private halls of the imperial palace. What was subsequently expected of both the royal bride and her husband was that they should set up pious endowments so as to visibly channel funds into works of public faith and charity, complementing the efforts of the sultan himself in this regard. Such endowments and works, in other words, became material emblems of the alliance, the bonding between the ruler and the rest of his elite. In return, however, the sultan

promised neither loyalty nor kinship. Dynastic continuity through the female side of the Ottoman line was out of the question, and being a royal in-law was no guarantee for anyone to keep his office or, for that matter, his head. | T.A.



Attested document concerning Shah Sultan and Lütfi Pasha

22 Muharrem 948 (28 May 1541), ink and gold on polished paper, 86.6 x 31 cm, Istanbul, Topkapı Palace Museum Archives, E.7924/1. Shah Sultan, the daughter of Selim I, objected strongly when her husband, grand vizier Lütfi Pasha, ordered the violent punishment of a prostitute. In the course of a quarrel over this issue, Lütfi Pasha went so far as to threaten Shah Sultan with his dagger. Sultan Süleyman I secured the divorce of his sister and dismissed Lütfi Pasha from the grand vizierate. The document exhibited here concerns the settlement between the royal wife and her husband. Ten witnesses, including chief architect Sinan, signed the deed. | T.A. Istanbul 1993, 208, C 6

Portrait of Mihrumah Sultan, wife of Rüstem Pasha

Anonymous, 17th century, oil on canvas, 25 x 20 cm, Istanbul, Rahmi M. Koç Collection

The painting is after a portrait by Cristofano dell'Altissimo, made between 1552 and 1564, and now in the Uffizi Gallery in Florence. Together with numerous other portraits, the now-lost original is attributed to Titian, who is known to have copied the portraits of Hürrem and Mihrumah in the Giovio collection. | T.A.

Istanbul 1993, 226, C 50



Portrait of Mihrumah Sultan [p. 169]

Anonymous, 1541, oil on canvas, 92.5 x 70.1 cm, Museum Mazowieckie w Płocku, 2

The young Mihrumah is standing in three-quarter profile, holding a veil at her hips with her left hand. On her head is a white headdress with a train, and she is wearing a red gown with a quatrefoil pattern in black. An inscription in Latin capitals on the upper left reads: CAMARIA SOLIMA/IMP TUR/FILIA/ROSTANIS BASSAE/UXOR/1541.

This is a 17th-century copy, whose identification may be traced back to Paolo Giovio's renowned collection at Como, other copies being similarly inscribed. | T.A. Istanbul 1999, 110, cat. no. 8



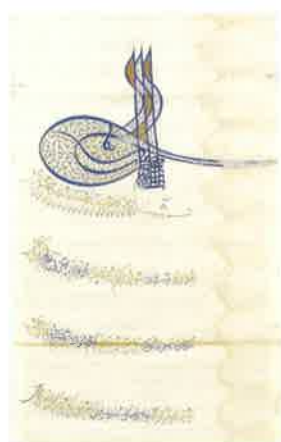
Divan of Mihri Hatun

Amasya, late 15th-early 16th century, 83 folios, ink and gold on paper, 23 x 14.5 cm, Istanbul, Süleymaniye Library, Ayasofya, 3974

Mihri Hatun (c. 1460–1512) was the daughter of a judge who was himself a renowned poet. She lived in Amasya, a provincial city in northern Anatolia, and joined the literary circle formed by Bayezid

II's son Şehzade Ahmed (1481–1512) while he was governor of that city, and presented commemorative poems to the prince on important occasions. In the following couplets from her Divan – collection of poetry – she speaks up on behalf of women: 'They say women have a deficient intellect/ So their words be of no account,/ But in the opinion of your supplicant Mihri/ Conceded by all those of wisdom and intelligence/ A woman of accomplishment is preferable/ To a thousand incompetent men/ A woman of clear intellect is preferable/ To a thousand dull-witted men. | T.A.

Istanbul 1993, 243, C 78

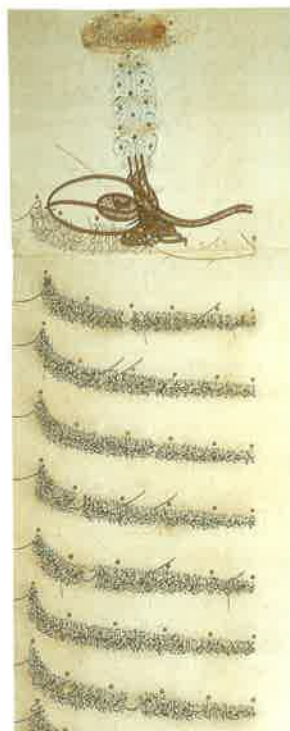


Monogrammed patent of Sultan Süleyman for Mihrumah

Beginning of Ramadan 965 (June 1558), ink, gold and watercolour on paper, 172 x 41 cm, Istanbul, Museum of Turkish and Islamic Arts, 2316

The official monogram of the sultan, attached to state documents, confirmed their legality. Highly decorated ones, representative of the artistic taste of the period, adorned those which dealt with important personages and affairs. Here Süleyman I's monogram is drawn in cobalt blue and outlined in gold. The spaces between the letters are decorated with naturalistic flowers and arabesques, and cloud bands. It was issued when freehold status was granted to lands held by Mihrumah. | T.A.

Istanbul 1993, 227, C 51



Title deed of Ismihan

1099 (1688), ink, gold and paint on paper, 189 x 43 cm, Istanbul, Sakıp Sabancı Museum, 160-0027-SSU

This title deed was issued when Süleyman II was enthroned, to renew the freehold status of the lands formerly granted by Selim II to his daughter Ismihan. The monogram appears simple when compared to its 16th-century precedents. | T.A. Derman 2004, s. 214-15, cat. no. 80



Manners and Customs of the Turks [...]

[p. 160-61]

Woodcut, published in 1553 by the widow of Coecke, Maria Verhulst, from the illustrations by Pieter Coecke van Aelst of 1533, Brussels, Royal Library of Belgium, Engravings Room



Title deed of Ismihan

Edirne, 1105 (1694), ink, gold and paint on paper, 119.3 x 43.8 cm, Istanbul, Sakıp Sabancı Museum, 160-0038-SIA

When Ahmed II was enthroned in 1691, once more earlier land grants needed to be renewed (see previous exhibit). In March 1694, Ismihan Sultan's freeholds, granted long before by her brother Murad III, were renewed yet again. | T.A. Derman 2004, s. 216-17, cat. no. 81



Wrapper [p. 149]

17th century, linen, 106 x 102 cm, Istanbul, Topkapı Palace Museum, 31/15

This cream-coloured linen wrapper was probably used to wrap the clothing of Gevherhan, another daughter of Selim II

and Nurbanu Sultan, and is embroidered with flowers and leaves on branches in a technique called 'palace work'. Young girls started their trousseau by making embroidered wrappers which would later be used daily to wrap linen, clothing, personal items, etc., and princesses, too, had numerous wrappers in their trousseaus. Gifts were also wrapped in bundles and exchanged between the families of the bride and the groom. | T.A. Tezcan-Delibas 1986, 209, fig. 96



Marriage deed of Shah Sultan

Dated 969 (1561), ink on paper, 34 x 12 cm, Istanbul, Topkapı Palace Museum Archives, D.7859/1
The document in question reveals that for the wedding expenses of Shah Sultan, 15,000 filori (Florentine gold coins) were given to the groom, and another 15,000 filori were given to the grand vizier, who was responsible for organisation of the ceremonies. | T.A.



Portrait of a princess [p. 168]

Jacopo Ligozzi (1547–1627), Florence, 1614, pen and brown ink, gold and watercolour, 17.4 x 14.1 cm, Berlin,

SMPK Kupferstichkabinett, KdZ 15237
Jacopo Ligozzi's portrait of an Ottoman princess, standing in the usual three-quarter profile, depicts a conical head-dress with a train of transparent fabric with stripes. The edge of the cap is decorated with a plaited cloth band, holding a jewelled floral ornament attached to a black plume. Her collarless, short-sleeved kaftan is made out of heavy silk or velvet with a medallion motif. The long and loose sleeves of her chemise also have stripes. She is wearing a necklace with a pendant at the centre. | T.A. Berlin 1989, 636–8

Daughters and granddaughters of Murad III, Mehmed III, Ahmed I and Murad IV

While Murad III was survived by some 30 daughters, no daughters are recorded for his immediate successor Mehmed III. At some point during or after the short reign of Ahmed I, the role ascribed to royal princesses had begun to change yet again. Only a few continued to have marriages arranged with top-ranking statesmen during the reign of their father, and such marriages often did not take place if they had not been formalised before their father died and was succeeded by an uncle, brother or nephew. Many princesses ended up taking as their husbands lesser officials or courtiers below the rank of *pasha*. As a result, there was a rash of royal women being married off to all-comers, with some of them going through as many as a dozen marriages or so. There could be no question of major wedding ceremonies, for nobody could afford to make any great investment in marriages fashioned one day and destroyed the next. One could say that the unpredictable fluidity and mediocrity of these marriages (as well as of the corresponding wedding ceremonies) had come to reflect the general chaos and mediocrity of these unsettled times. Meanwhile, these early or mid-17th-century sultans (including those who were relatively fortunate in having several military victories during their reign) continued to shy away from public displays of imperial power. They avoided commissioning socio-religious complexes or illustrated dynastic histories in their own name; and they

barely patronised imperial ceremonies, such as celebrations of royal births, circumcisions and marriages. | T.A.



Ayşe Sultan's gown [p. 187]

Last quarter of 16th century, silk fabric with silver leaf stamp and cotton lining, 130 cm, Istanbul, Topkapı Palace Museum, 13/198
Ayşe, a daughter of Murad III and Safiye Sultan, was married in 1586 to Kanijeli Ibrahim Pasha, three times grand vizier, and after he died she went through two more marriages. On Ayşe Sultan's death in 1605, some of her gowns and silver ornaments were taken back to the Treasury. This gown is one of two still preserved in the palace collection. The fabric is blue combed cotton printed with a design of triple silver spots. It is collarless, and has a deep décolletage. | T.A. Istanbul 1993, 261, C 115



Headdress [p. 183]

Late 16th century, silver brocade, h: 7.5 cm, top Ø: 9.9 cm, bottom Ø: 13.5 cm, Istanbul, Topkapı Palace Museum, 13/993
This type of headdress had been in use since the late 16th century. | T.A. Istanbul 1993, 261, C 116



Hanzade Sultan's gown [p. 186]

1620–25, watered silk satin, 147 cm, Istanbul, Topkapı Palace Museum, 13/294
Hanzade, the daughter of Ahmed I, died in 1650. Her gown, possibly taken back to the Treasury at that time, is made of pale rose-coloured silk satin. The tight bodice is open at the front. Silk thread buttons fasten with loops up to the waist. The wide skirt of the gown has two extra panels in front and at the back. The round collar, short sleeves, skirt and the open front are edged with apricot-coloured fine taffeta. The dress is lined with thin white cotton fabric. | T.A. Istanbul 1993, 263, C 123



Hanzade Sultan's headdress [p. 153]

c. 1625, silver brocade, 24.2 cm, top Ø: 8 cm, bottom Ø: 19 cm, Istanbul, Topkapı Palace Museum, 13/792
This tapering headdress is made of silver brocade. This type of woman's cap, typical of the early 17th century, is repeatedly depicted both in Ottoman miniatures and in European painting. | T.A. Istanbul 1993, 263, C 122

**Kaya Ismihan Sultan's gown**

c. 1645, silk, 119.3 cm, Istanbul, Topkapı Palace Museum, 13/751

Kaya Sultan, a daughter of *Murad IV*, was born in 1632 and died in childbirth in 1659. This gown, perhaps taken to the Treasury following her death, is made of yellow-beige silk fabric with a flower-sprig pattern of damask on a satin ground. It has a small upright collar, open in front. The hem of the skirt and the short sleeves are lined with silk in the same colour. The front opening from neck to waist is closed by eight large pear-shaped, silk-covered buttons. | T.A. Istanbul 1993, 265, C 125

**Kaya Ismihan Sultan's headdress**

[p. 183]
Mid-17th century, gold brocade, 18 cm, top Ø: 20 cm, bottom Ø: 10.5 cm, Istanbul, Topkapı Palace Museum, 13/791

Made of gold-brocaded silk fabric with a dark chestnut-coloured flower pattern, it is narrow at the rim, broadening towards the crown. Lined with thin blue cotton and sized with a special glue to maintain its form, this type of headdress became fashionable in the 17th century. | T.A. Istanbul 1993, 265, C 126

**Turkish lady (Princesse Turquesque)**

[p. 193]
George de la Chapelle, 1648, engraving, 22.5 x 16.3 cm, Vienna, Museum für Angewandte Kunst

George de la Chapelle's depiction of a 'Princesse Turquesque' is also labelled 'Obir sultane mon Sulmane' (This is a Muslim Princess). Engraved in Paris in 1648, it reveals that female fashions did not change much during the second half of the 17th century. Europeans always had difficulty representing Turkish headgear, and in this case the high cap is reduced to a tiny decorative cap with a narrow rim and flaring crown. | T.A. Ptuj 1992, 146

**Dancing ladies and musicians** [p. 180]

H. Gemminger, Valentin Mueller, 1634, oil on canvas, 131 x 193.5 cm, Istanbul, Sevgi Gönül Collection

Part of a collection of paintings commissioned in 1628 by Hans Ludwig von Kuefstein, the ambassador of the Habsburg Empire in Constantinople. In the upper section is a rectangular room, through whose windows hills, possibly overlooking the Bosphorus or the Golden Horn, can be seen. On one side a group of four instrumentalists is playing, and two women are dancing. In the lower section, on a much smaller scale, is the depiction of the arrival and welcoming of a guest in a sequence of greeting, hugging, taking off her veil, and inviting her to dance; meanwhile, several dancers are shown performing different dance figures. | T.A.

Germaner-Inankur 2002, 154

Nurbanu Sultan and Safiye Sultan, mothers of Murad III and Mehmed III
Through the latter part of the 16th century, mothers of Ottoman princes continued to preside over the provincial courts of their sons, and then also the harem at Topkapı Palace – if they were lucky enough to return to the capital as queen mother. It was during the reign of Murad III, who ascended the throne in 1574, that the queen mother and the first consort, in this case Nurbanu and Safiye, first came to compete for influence over the sultan and for the allegiance of governmental factions. As wives of Selim II and

Murad III, and mothers of Murad III and Mehmed III respectively, these two ladies managed the affairs of the royal family, making marriages for princesses or female attendants, and grooming concubines for their sons. Their influence extended beyond the palace, and they played the game of factions, manoeuvring to have their daughters' husbands appointed to high office and patronising various military and religious figures. They corresponded with European royalty; they became part and parcel of state protocol, most strikingly through royal processions; and they also became patrons of art and architecture in Constantinople. | T.A.

**Shopping in the harem** [p. 172–3]

Hungarian School, signed by Swoboda, mid-19th century, oil on canvas, 36 x 54 cm, Istanbul, Dolmabahçe Palace, 13/9
A painting signed by the Hungarian artist Sandor Alexander Swoboda, born in Baghdad, depicts three ladies seated leisurely on a sofa, examining jewels such as necklaces, pins and prayer beads, which appear to have been brought in

a box by a pedlar woman – an early precedent for whom could be found in the person of Kira Esther Handali. Their costumes are representative of the early 19th century. The artist is known to have studied in Venice and to have exhibited his oeuvre in Budapest in 1845–7, but the dates of his sojourn in Constantinople cannot be determined. | T.A.
Istanbul 1993, 220, C 39



Nurbanu Sultan's endowment deed

4 May 1582, 139 folios, gold, opaque watercolours and ink on paper, 26.5 x 17.5 cm, Ankara, General Directorate of Pious Foundations, 121
When Nurbanu died in 1583, she was described by the Venetian ambassador to the Porte as 'a woman of utmost goodness, courage and wisdom' despite the fact that she 'thwarted some while rewarding others'. Nurbanu commissioned a socio-religious complex at Üsküdar, built over 1570–9, and known as Atik (Old) Valide, as did her successor, Safiye Sultan, who embarked on yet another imperial project in 1598, on the waterfront at Eminönü, which would come to be known as Yeni (New) Valide Mosque. Nurbanu's endowment deed lists the revenue sources to be used for the upkeep of her complex. | T.A.



A royal marriage procession [p. 170]

Lambert de Vos, 16th century, watercolour, 27 x 40 cm, Bremen, Der Staats- und Universitätsbibliothek, Ms. Or. 9

The painting, executed in 1573–78, is entitled *The Procession of the Sultan's Wife*. Her carriage is led by splendidly attired mounted officers and pages, with a pair of mounted black eunuchs and several gatekeepers bringing up the rear. The young boy with a split-brimmed hat who is riding alone is the son of a dignitary sent to be educated in her household. More black eunuchs and other mounted attendants are accompanying three more carriages bearing ladies of the court. | T.A.
And 1994, 212–213



Letter from Safiye Sultan to Queen Elizabeth I [p. 178]

European paper, 41 x 25 cm, London, The National Archives, Public Record Office, S.P. 102/4, fol. 19
Safiye Sultan, favourite consort of Murad III and the mother of Mehmed III, is said to have been of Albanian origin, from the village of Rezi in the Ducagini mountains. Occasionally, she, too, exchanged letters with members of European royalty, like Queen Elizabeth I of England. | T.A.
Skilliter 1982b, 119–157

Queen mothers of the early 17th century

Due to the negative effects of the 'paradox of empire', as well as the consequences of stiffening European resistance, Ottoman armies found themselves no longer able to achieve rapid and decisive victories from the mid-16th century onwards. All this translated into a long period of crisis that extended from the late 16th into the mid-17th century. At the very centre or apex of power, this crisis was reflected, among other things, in radical changes in all kinds of dynastic structures and practices, including relations between

the sultan, the grand vizier, and other courtiers; the location of the court itself; royal marriages; and all kinds of rites, rituals or ceremonies of power. Murad III was the last sultan to dispatch a son and his mother to a provincial governorate. Apart from the overall atmosphere of crisis and uncertainty, his successors and their counsellors may have had other, more special reasons not to do this. No fewer than six sultans who followed one another in the first half of the 17th century, that is to say in the midst of all this chaos, were either mentally disturbed (Mustafa I and Ibrahim I), or else very young when they were enthroned (Ahmed I, Osman II, Murad IV and Mehmed IV), despite a change in the rules of succession from primogeniture to seniority, which meant bringing the eldest male member of the royal family to the throne. During this period the queen mothers, residing in Topkapı Palace with their sizeable households, came to assume unprecedented political authority, controlling and managing appointments, allocating land and revenues, and wielding influence over many other matters of state. Unfortunately, the material wealth that surrounded these royal ladies survived only anonymously. | T.A.



Ceremonial kaftan attributed to Murad IV

Early 17th century, gold-brocaded crimson satin, 155 cm, Istanbul, Topkapı Palace Museum, 13/408
The attribution of this triple-spot and tiger-stripe patterned kaftan to Murad IV (1623–49) remains unproven. Nevertheless, it is datable to the first half of the 17th century. When Murad IV was enthroned, he was only twelve

years old. His mother, Kösem, made a glorious return to Topkapı Palace after six years at the Old Palace, and became the first queen mother to act as regent. | T.A.

Tezcan-Delibas 1986, 154, fig. 44



Ceremonial kaftan attributed to Ibrahim

Early 17th century, brocade of silver-wrapped silk thread, 150 cm, Istanbul, Topkapı Palace Museum, 13/489
Ceremonial kaftans, made mostly of heavy silks, satins, velvets, brocades, brocaded velvets or cloths of gold and silver, but occasionally from lighter fabrics such as taffeta and shot silk, were not stylistically different from female costume, and changed very little over time. Their patterns, however, changed to reflect the tastes of the era. This kaftan is attributed to Ibrahim (1640–48), the second son of Mahpeyker Kösem and Ahmed I, who followed his elder brother Murad IV to the throne. However, the queen mother continued to govern in the name of Ibrahim, who was mentally disordered and recognised as such. | T.A.

Tezcan-Delibas 1986, 155, fig. 47

Endowment deed of Kösem Mahpeyker Sultan

January 1617, paper, 25 x 17 cm, Istanbul, Millet Library, Ali Emiri, 931
The harem reached the highest point of its political influence in the throes of the protracted crisis in the first half of the 17th century, as the queen mother doubling as regent came to appoint grand viziers, wrote daily letters with instructions about war materials, taxes and other

matters of state, and continued to endow public institutions. Kösem, however, acquired a strong rival in the person of Ibrahim's young wife, Hadice Turhan. Eventually Kösem was murdered in 1651, in the third year of the reign of her grandson, Mehmed IV (1648–87). | T.A. Ilgürel 1966, 83–94



Royal lady [p. 209]

Fidel Goodin, 1832, oil on canvas, 71 x 47.5 cm, Istanbul, Ayşegül Dinçkök Collection
Standing in three-quarter profile, this court lady is wearing high pattens, white baggy trousers, and a long and loose white transparent chemise that reaches down to her ankles. The skirt of her chemise is embroidered in a pattern that is not Ottoman. The sleeves of her chemise are also very long, loose and embroidered. Under the chemise she is wearing a shirt with long tight sleeves, and over it a short red jacket with frogging. Over the jacket she is wearing a dark yellow vest with a floral pattern which is again not Ottoman. It is edged in ermine. She is wearing a tall, pansy-patterned cap with a white kerchief wrapped around it. Her deep décolletage is adorned with two rows of pearls. The handkerchief in her left hand is a symbol of distinction and power. | T.A. Germaner-Inankur 2002, 156–157



Royal lady

Anonymous, French School, 18th century, oil on canvas, 189 x 102 cm, Istanbul, Rahmi M. Koç Collection
This confident lady, standing in three-quarter profile on high-heeled pattens, wears white baggy trousers, and a long and loose white transparent chemise that reaches down to her ankles. The sleeves of her chemise are also very long and loose. Under the chemise she wears a shirt with long and tight sleeves, and over the chemise she wears a short red padded jacket that covers her hips. The jacket, probably made out of cotton fabric, has short sleeves and is fastened with gold buttons in front. It has a small, dark blue collar at the back. She wears a hat, typical of the 17th century, made out of silver cloth with a floral pattern. She also wears an aigrette, a gold mount with a black feather; a gold belt, rings and earrings. On the left is an inscription reading *SULTANE PRISE*, EN. MER. Et. MENE, A. MALTE CAVSE, IE. LAGVERRE DE CANDIE. On the basis of this inscription the painting must be dated after 1648, although the fashion is of 1640–45 vintage. This, then, is probably Gülnuş Emetullah Sultan, who was taken captive during the early phases of the Ottoman expedition against Crete (Candia). | T.A.



Young lady

Early 17th century, ink and gold on paper, 18.9 x 7.2 cm, Istanbul, Topkapı Palace Museum, H.2135, fol. 26r
In this black ink drawing of a courtly lady, the tapering headdress typical of the late 16th and early 17th centuries and the gold mounts with niello decoration on the sash are gilded. She is wearing an ankle-length chemise with long broad sleeves beneath a sleeveless jacket with a pointed collar. The bottom of her baggy trousers can be seen beneath the skirt. Her necklace, two thick chain bracelets and the buttons of the jacket are also gilded. | T.A.

Istanbul 1993, 262, C 121



Lady from the capital [p. 175]

Second half of 17th century, gold and opaque watercolours on paper, 37.2 x 19.3 cm, Istanbul, Topkapı Palace Museum, H. 2132/4

Street dress of the 17th century remained much the same as during the 16th century. The traditional ferace (overcoat) and yaşmak (gauze veil) continued to be worn, while the hotoz and the fez – types of cap – became narrow at the rim, flaring towards the crown. This costume was recorded by many travellers, including the Frenchman George de la Chapelle, who was in Constantinople in 1641. | T.A. Istanbul 1993, 264, C 124



Lady of the court at her embroidery [p. 179]

Paul Leroy, 1938, oil on canvas, 55.3 x 38.4 cm, Musée des Beaux Arts de Bordeaux, Bx 1981.3.1
Against the background of frequently violent court politics, the peaceful routines of the women's quarters were maintained. Paul Leroy (1860–1942), who visited Constantinople in 1884, chose to depict a lady of the court engaged in embroidery. Leroy was an admirer of Islamic art. He studied the late 17th-century tiles of Yeni Valide Mosque, the construction of which had been interrupted early in the 17th century and completed only under the patronage of Hadice Turhan Sultan in 1663. Leroy renders those tiles beautifully, not only in his painting of the mosque's interior; but also in two other paintings showing concubines in the palace apartments. | T.A. Hitzel 2002, 291

Late 17th-century royal women and their sons

During the long reign of Mehmed IV, which encompassed almost the entire second half of the 17th century, two women dominated court politics: the sultan's mother, Hadice Turhan, and his wife, Gülnuş Emetullah. While Hadice Turhan acted as the sultan's proxy in Constantinople during the long sojourn of the court in Edirne, Gulnuş Emetullah accompanied him to Edirne, and even went with him on his most daring hunting expeditions in the Balkans. Moreover, by the mid-17th century, a somewhat different pattern seems to have been emerging with regard to Ottoman princesses. From the early 17th century, at least some princesses were being given in marriage to their father's boon companions, which may reflect the sultans' desire to create new networks of close, dependable circles around them. A new kind of court society appeared to be taking shape, one provisionally dominated not so much by autonomously established *grandees* making their regular way up the Ottoman bureaucracy, but by courtiers jostling around the sultan. This may also be why most princesses continued to get relatively minor courtiers as husbands. Mehmed IV maintained this policy, keeping the female members of the dynasty in Constantinople and in obscurity. | T.A.



Hadice Turhan Sultan's seal [p. 147]
c. 1650, pearl, 1.2 x 1.5 cm, Istanbul, Topkapı Palace Museum, 47/87
After the murder of Kösem in 1651, Hadice Turhan assumed all power in the harem as regent for Mehmed IV. Her seal consists of an enormous pearl inscribed in talik script with the words Valide-i Gazi Sultan Mehmed Han (Mother of the Warrior Sultan Mehmed Han). It has been pierced horizontally, suggesting that originally it may have

hung from a chain or been part of a string of pearls. | T.A.
Istanbul 1993, 232, C 59



Dagger [p. 147]
c. 1664, steel, gold, emerald, diamond, enamel, 32 cm, Istanbul, Topkapı Palace Museum, 2/152
The hilt is made of a large emerald. The gold quillons terminating in dragon heads are encrusted with diamonds. The gold sheath is also studded with diamonds over enamel decoration of scrolls and flowers on a blue ground. It was presented by Hadice Turhan Sultan to her son Mehmed IV on Friday, 8 February 1664, the day when Yeni Valide Mosque at Eminönü (begun by Safiye Sultan) was inaugurated. Her other gifts on this occasion included a diamond belt and ten caparisoned Arab horses. | T.A.
Istanbul 1993, 232, C 60



Hadice Turhan Sultan's ewer and basin [p. 146]
Late 17th century, gold-plated copper, ewer h: 40 cm, bowl h: 9 cm, Ø: 32 cm, Istanbul, Topkapı Palace Museum, 25/3852, 25/3853
The centrally placed discs on both sides of the body of the ewer are decorated with open-work rumi motifs. One of these discs is actually a lid covering a compartment where hot coals were placed to keep the water warm. Inscriptions around the rim of the basin and inside the lid of the heating compartment tell us that the ewer and basin set was specially made for Hadice Turhan Sultan. | T.A.
Paris 1999, 236, fig. 192



Hadice Turhan Sultan's endowment deed [p. 166]
27 Receb 1073 (25 February 1663), gold, opaque watercolour and ink on paper, 31 x 19 cm, 99 folios, Istanbul, Süleymaniye Library, Turhan Valide 150
The endowment deed concerns revenue allocated for the upkeep of the fortresses on the Dardanelles as well as the Yeni Valide Mosque complex in Eminönü. Hadice Turhan Sultan appears to have endowed revenue from bakeries, shops, coffee grinders, land, villages and farms in Rumelia and Anatolia, as well as a quantity of stored funds. The deed also specifies the duties, responsibilities and wages of those employed to carry out maintenance of the structures in question, and the materials to be used. | T.A.
Istanbul 1993, 230, C 57



Hadice Turhan Sultan's new mosque [p. 194–5]
Guillaume Joseph Grelot, *Relation nouvelle d'un voyage de Constantinople*, 1680, engraving, 18.3 x 25.3 cm, Istanbul Archaeological Museum Library, SRV 124, pl. 13
Begun in 1598 by Safiye Sultan and completed in 1663 by Hadice Turhan Sultan, the Yeni Valide complex in Eminönü in Constantinople proclaims a royal privilege that had previously been enjoyed only by Hürrem: a tomb of her own as royal consort. Included in the complex are a royal pavilion, fountain, primary school, covered market and a tomb for Hadice Turhan

herself. This engraving showing the Yeni Valide Mosque complex with the customs houses of Eminönü in the lower-right corner was made sixteen years after the mosque's inauguration in 1664. | T.A.

19th-century princesses and their public profile

Mustafa II was forced to abdicate in 1703, and did not live to see his daughters' marriages. Meanwhile his brother Ahmed III was enthroned by the rebels who had overthrown his brother and at first was obliged to comply with their terms, including the demand that he leave the palace in Edirne and reside permanently in Constantinople. Ensconced once more in the urban matrix of Constantinople, Ahmed III set about re-establishing a means of ensuring dynastic legitimacy in the capital, a process that was continued by his immediate successors. The sultan turned yet again to the female members of the imperial family, and began to arrange marriages between his daughters (and those of Mustafa II) and loyal members of his new court. After a hiatus of a century or so, once more a series of marriage celebrations preoccupied the capital. The sultan delegated power to the princesses as partners in enhancing the dynasty's public profile, and the princesses' participation injected something new into the set of symbolic rituals in which they had not been major actors in the past. All this played its part in the reinstitution of the court and the dynasty into the capital, and the re-establishment of the legitimacy of the sultanate as a whole in Constantinople immediately after 1703. It is noteworthy that the wedding ceremonies of royal princesses came to be incorporated among the courtly rituals described in detail by the court master of ceremonies at the end of the 17th century. This coincided with the early period of the reign of Mustafa II, who promptly arranged in-laws, palaces, retinues and revenue sources for his numerous daughters. While it was nothing new for princesses to be given roles in this tangled web of matrimonial alliances, it was the specific definition of this role and function that would be the subject of fresh codifications from around 1700. | T.A.



Portrait of Emetullah Gülnuş Valide [p. 205]

Anonymous, early 19th century, oil on canvas, 82 x 67 cm, Istanbul, Topkapı Palace Museum, 17/144
The anonymous bust portrait of Emetullah Gülnuş Sultan which purports to depict her in her youth is entirely imaginary. Her costume reflects European fashion, and her headgear is quite fanciful. In the left corner is an inscription reading, *EV MENIA LA FEMME DV SVLTAN MEHEMED III.* | T.A.
Istanbul 1993, 232-33, C 62



Standard finial of Emetullah Gülnuş Sultan [p. 146]

Dated 1110 (1698), copper gilt, 61 x 25.5 cm, Istanbul, Topkapı Palace Museum, 1/1970
This is one of a pair. Inscribed on the front is the declaration of God's unity (*kelime-i tevhid*), the names of the caliphs and the two martyrs, and a verse from the Qur'an (III/126). On the back, the same verse and the date 1110 (1698) are inscribed. The inscriptions around the edge of both sides indicate that the

standard finial was commissioned by Emetullah Sultan, the mother of the reigning Mustafa II. | T.A.
Istanbul 1993, 234, C 65



Endowment deed of Emetullah Gülnuş Sultan

27 Ramazan 1090 (1 November 1679) and 9 Cemaziyülahır 1093 (15 June 1682), 44 folios, gold, opaque watercolours and ink on paper, 29 x 17.8 cm, Ankara, General Directorate of Pious Foundations, K.143
Drawn up on 27 October 1678 (with an appendix on 5 June 1685), the endowment deed specifies the salaries and numbers of employees who would be working at the endowed hospital, soup kitchen, barn, bakery and mills at Mecca, as well as other endowments at Jeddah, Egypt, Bulaq and Suez. Moreover, beds, bedding and medicine to be used at the hospital, foodstuffs and their containers to be used at the soup kitchen, and other materials endowed for the maintenance of the institutions in question are given in detail. | T.A.
Istanbul 1993, 232-33, C 63



Mustafa II's portrait [p. 174]

From *Kebir Musavver Silsilename*, Levni, 1703-30, gouache on paper, 38.8 x 26.1 cm, Istanbul, Topkapı

Palace Museum, H. 3109, fol. 22r
Two sons of Gülnüş Emetullah followed their father Mehmed IV to the throne. Knowing them personally enabled the artist Levni not only to do their portraits, but also to imagine the features of their grandfather Ibrahim, as well as all three of his sons, namely Mehmed IV, Süleyman II and Ahmed II, vaguely along the lines of Mustafa II's and Ahmed III's visages. This portrait of Mustafa II is also in accord with the physical description provided by the court chronicler *Fındıklı Mehmed Ağa*: a scanty blond beard, hazel eyes, well-built figure and imposing appearance. | T.A.

Istanbul 2000, 408-409



Ahmed III's portrait

Kebir Musavver Silsilename, Levni, 1703-30, gouache on paper, 38.8 x 26.1 cm, Istanbul, Topkapı Palace Museum, A. 3109, fol. 22v
In contrast to earlier portraits of sultans, depicted as sitting cross-legged on cushions, Ahmed III is seated on a high-backed throne. This method of representing the reigning sultan as the last portrait in a genealogical series was a convention that came to be preferred towards the end of the 17th century. The portrayal of the prince next to his father is a novelty introduced by Levni. | T.A.
Istanbul 2000, 410-411



Woman with a carnation [p. 177]

Levni, c. 1720-25, gold, silver and opaque watercolour on paper, 16 x 8.9 cm, Istanbul, Topkapı Palace Museum, H. 2164, fol. 8v
The most distinguished artist in the court circles, Levni, did portraits of many ladies which bear witness to the fashions of the early 18th century. This plump lady holding a carnation in one hand and pulling up her skirt with the other wears baggy trousers with vertical stripes, a transparent chemise, a long-sleeved short jacket with a floral pattern, and a light robe worn over them – and she has a daring décolletage. She wears a tall cap hanging down over her left shoulder, and around it is wrapped a scarf embroidered with pearls on the rim. | T.A.
Istanbul 1993, 266-67, C 131



Woman with a long gauze scarf [p. 176]

Levni, c. 1720-25, gold, silver and opaque watercolour on paper, 16 x 8.9 cm, Istanbul, Topkapı Palace Museum, H. 2164, fol. 15r

Again in clothing representative of the times, the young woman shown here is also wearing a headdress with a one-sided brim curving over one shoulder, and a dark orange scarf wound around the cap to keep it in place. Over this, she has thrown a second, much longer gauze scarf that reaches below her knees. Her white shoes with high heels are a striking feature of her fashionable attire. | T.A., Istanbul 1993, 266-67, C 133



Sleeping beauty [p. 174]

Levni, c. 1720-25, gold, silver and opaque watercolour on paper, 8.8 x 16 cm, Istanbul, Topkapı Palace Museum, H. 2164, fol. 11v

The woman lying down with her eyes shut has a peaceful expression on her face. Her long plaits are hanging down, although her scarf is still neatly in place. She has unfastened her belt buckle, which adds to the atmosphere of indolence. In both European and Persian painting, reclining women convey a feeling of sensuality. This painting is typical of Levni's predilection for displaying carefree appearances, reflecting the spirit of the times. | T.A., İrepoğlu 1999, 187



Lady with a carnation

Abdullah Buhari, c. 1740-45, gold, silver and opaque watercolour on paper,

22.6 x 15.7 cm, Istanbul, Topkapı Palace Museum, Y.Y.1042

Abdullah Buhari, also celebrated for his depictions of elite women, was active in the 1740s. Since the bright and contrasting colours that he chose cannot be supported by the evidence of contemporary textiles that have survived, they must therefore be taken as reflecting his personal taste. It is understood nevertheless that fashions were changing at this time. The long chemise had disappeared, or was replaced by a shorter one, and both a small cap, wrapped around with a scarf like a turban, and a similarly wrapped taller cap, had come into use. | T.A., Istanbul 1993, 269, C 136



Young lady

Abdullah Buhari, c. 1740-45, gold, silver and opaque watercolour on paper, 29 x 19.5 cm, Istanbul, Topkapı Palace Museum, H. 2143, fol. 11r
As similar headgear may also be seen in Vanmour paintings dated to 1730-40, it seems that this kind of headgear coexisted with the high caps that Levni enjoyed depicting. It is striking that headgear changed and varied so drastically over a very short period of time. The lady shown here wears a small, white cap wrapped around with a green scarf like a turban. The scarf has a gold border, which gives the turban a richer striped appearance. | T.A., Istanbul 1993, 269, C 137



Lady in winter dress [p. 174]

Abdullah Buhari, 1157 (1744), gold and opaque watercolour on paper, 29 x 19.5 cm, Istanbul, Topkapı Palace Museum, H. 2143, fol. 10r
Yet another lady by Buhari wears a pair of red trousers with tiny floral bouquets. Over that she wears a long dress, which reaches below her knees, made of a material with blue and orange stripes and tinier flowers. Over the robe the lady wears a blue short-sleeved kaftan lined and edged with black fur. A piece of blue flower-patterned material is wrapped around the small red cap she wears, and a dark green band is tied around her forehead. | T.A., Istanbul 1993, 269, C 138



Young woman [p. 214]

French School, anonymous, mid-18th century, oil on canvas, 87 x 74 cm, Istanbul, Sevgi Gönül Collection
This anonymous painting is a realistic depiction of ladies' costume and headgear in the early 18th century. Her jewellery, too, is typical of the era and echoes Levni's and Buhari's representations. She wears a pair of gold plaited bracelets on both

wrists, and a chain of pearls and an emerald pendant hanging from a gold chain on her neck. Two rows of pearls that hang from her temples are attached to the high cap by jewelled pins. | T.A., Istanbul 1993, 266, C 129



Jade cup for sweet confections

18th century, jade, gold, rubies, 5.5 x 7 cm, Istanbul, Topkapı Palace Museum, 2/3787
The light grey jade cup has a ring foot. The outside of the rim and base of the cup are inlaid in gold with engraved scrolling rumi bands. Around the central field are lobed medallions filled with rubies set in gold flowers. | T.A., Zagreb 1999, 137



Porcelain bowl for sweetmeats [p. 149]

Second half of 16th century, porcelain decorated with gold, rubies and emeralds, Ø: 9.5 cm, h: 5.5 cm, Istanbul, Topkapı Palace Museum, 15/2778
The white bowl with four brick-red medallions is decorated with gold floral settings and studded with jewels. There is a cobalt blue border around the inside rim. The blue mark on the bottom bears the inscription 'fine vessel for wealth and honour' in Chinese. Gold wire is used for linking the settings and creating motifs in keeping with Ottoman taste. Select pieces of Chinese porcelain were decorated by Ottoman craftsmen with gold, rubies and emeralds for use by the royal family. Such decoration became an art in its own right during the second half of the 16th century, and court jewellers and goldsmiths usually

worked on small pieces, such as this bowl for sweetmeats. | T.A.
Chinese Ceramics, cat. no. 1889.



Coffee cup

Late 16th–early 17th century, porcelain decorated with gold and rubies, 4.5 x 5.8 cm, Istanbul, Topkapı Palace Museum, 15/2826

Many such Chinese blue-and-white porcelain cups, given extra decoration by the Ottomans with gold wire stringing and precious stones like rubies and emeralds, are found in the Topkapı Palace collection. This group of five cups dating from the Chenghua period (Ming Dynasty) has been decorated to suit Ottoman tastes for use as coffee cups. | T.A.
Paris 1999, 157



Coffee cup [p. 149]

Late 16th–early 17th century, porcelain decorated with gold and rubies, 4.1 x 5.8 cm, Istanbul, Topkapı Palace Museum, 15/2789
Paris 1999, 157



Coffee cup

Late 16th–early 17th century, porcelain decorated with gold and rubies, 4.1 x 5.8 cm, Istanbul, Topkapı Palace Museum, 15/2818
Paris 1999, 157



Coffee cup

Late 16th–early 17th century, porcelain decorated with gold, rubies, and emeralds, 4.5 x 5.8 cm, Istanbul, Topkapı Palace Museum, 15/2821
Paris 1999, 157



Coffee cup

Late 16th–early 17th century, porcelain decorated with gold, rubies, and emeralds, 4.3 x 6.5 cm, Istanbul, Topkapı Palace Museum, 15/2795
Paris 1999, 157



Chafing dish

19th century, gold-plated copper, h: 13 x 25 cm, Istanbul, Museum of Turkish and Islamic Arts, 4229
Chafing dishes of this type containing hot embers were used to keep the coffee pot hot when carrying it to the chamber where it was to be served. The surface of the gold-plated copper bowl is engraved with vegetal motifs. Three chains, fixed to the openwork rim of the bowl, are

joined together at a small cupola with a hook that served as a handle. | T.A.
Paris 1999, 155



Coffee tray [p. 152]

19th century, gold-plated copper, Ø: 29 cm, Istanbul, Museum of Turkish and Islamic Arts, 301
The gold-plated tray for carrying coffee cups is decorated elegantly with flowers and leaves on branches. At the centre is a rosette. | T.A.
Paris 1999, 156



Coffee pot [p. 148]

19th century, gold-plated copper, 17 x 10.7-7 cm, Istanbul, Topkapı Palace Museum, 25/3839
Coffee pots in this classic form are used all over the Middle East. They are an inherent part of the social ritual of coffee drinking. The pots come in different sizes, depending on the number of cups to be brewed. | T.A.
Paris 1999, 156



Sugar bowl [p. 148]

Late 18th–early 19th century, gold-plated copper, 11.5 x 8.8-5.5 cm, Istanbul, Topkapı Palace Museum, 25/3869
The gold-plated sugar bowl with a hinged lid has a simple but elegant form. The rim of the bowl and the lid are decorated with an engraved floral band. | T.A.
Paris 1999, 156



Gold cup for sweetmeats [p. 148]

Gold, diamonds and rubies, 11 x 7.2 cm, Istanbul, Topkapı Palace Museum, 2/2321
This small gold cup with lid is decorated with large diamonds and rubies. At the centre of the lid is a large diamond. | T.A.
Billigen 2001, 156



Lady drinking coffee [p. 197]

French School, anonymous, mid-18th century, oil on canvas, 112 x 102 cm, Istanbul, Sevgi Gönül Collection
This anonymous painting displays features of the French School. It is possible that the basis of this picture was the depiction of a lady drinking coffee in the famous Ferriol album (1714), which also includes woodcuts of Vanmour paintings.

In contrast with the realistic depiction of her jewellery and clothing, the headgear is curiously exaggerated. Earlier examples of similarly fantastic and exaggerated headgear also suggest that Europeans occasionally mixed observation with imagination. | T.A.

Istanbul 1993, 214, C 20; Germaner-Inankur 2002, 276-279; Hitzel 2002, 40



Ladies celebrating a marriage (Paça Günü) [p. 202-3]

Jean-Baptiste Vanmour School, anonymous, 18th century, oil on canvas, 54.5 x 76.5 cm, Istanbul, Sevgi Gönül Collection
Trotter soup (paça) was eaten the day after the nuptials by the bride and her most distinguished guests. Wearing a special costume called paçalık, the bride is shown seated centrally on a red spread. She is entertaining her guests in a sumptuous environment. Her bridal kaftan, made of satin with couched embroidery, and lined with ermine, is hanging on the wall together with her red veil. Gifts, including a belt and a pearl necklace, are lying in her lap. | T.A.
 Istanbul 1993, 215, C 22; Germaner-Inankur 2002, 160-161

Sisters, daughters and nieces of Mustafa III, Abdülhamid I and Selim III: Esmâ, Hibetullah and Beyhan Sultan

The sultans now spent much of their time in pleasure and relaxation in a series of new palaces along the shores

of the Bosphorus and the Golden Horn, largely abandoning Topkapı Palace. The female members of the dynasty followed a similar trend. During this period the shores of the Bosphorus witnessed the rapid construction of a large number of waterfront palaces, in which the sultan's daughters, sisters and nieces lived with their husbands, who, in traditional fashion, were

high-ranking dignitaries of the court. The sultanas now married at a much later age, and took up residence not in their husbands' homes but in state palaces which had been assigned to them at the time of their birth or prior to their marriage. Soon afterwards they began to construct palaces on their own account, with the result that in the 18th century these palaces began to be named after the sultanas themselves. The permission granted them to set up households of their own quite independent of Topkapı Palace as well as of their husbands, and the recognition of much greater economic independence and political influence, made it possible, from the 18th century onwards, for the female members of the dynasty to acquire legitimate status as partners in government. This new status was reflected in the free and ostentatious life these princesses now began to lead in their sumptuous palaces on the Golden Horn and the Bosphorus – a lifestyle quite different from that of their predecessors, in an imperial mode patterned on that of Topkapı Palace. At the same time the queen mothers and favourite

consorts were no longer in a position to exert influence, while the non-reigning male members of the Ottoman dynasty, from whose hands all political power had been removed by the end of the 16th century, had to wait another century before they were permitted to leave the palace and gain a certain amount of freedom. From the 18th century onwards, the acquisition by the female members of the dynasty of true partnership in power was to change the whole face of the Bosphorus. The new hierarchical structure was reflected in the manner in which sites on the Bosphorus coastline were allocated to members of the royal house in proportion to their status in state protocol. | T.A.



Ladies in a garden [p. 198-9]

Jean-Baptiste Hilair, 18th century, ink, watercolour and gouache, 35 x 46 cm, Paris, Musée du Louvre, Département des Arts graphiques
The sultan is represented in the company of eight ladies in the gardens of a royal palace. The architectural setting is far from realistic, but the costumes and headresses are accurate. The painter Jean-Baptiste Hilair (1753-1822) was among the artists who came to work for the French ambassador Comte de Choiseul-Gouffier. Hilair had accompanied the ambassador on his earlier voyage to the east, and illustrated the resulting book, Voyage Pittoresque de la Grèce. His pictures also illustrate Mouredgea d'Ohsson's Tableau général de l'Empire ottoman. | T.A.
 Hitzel 2002, 52



Young woman on a divan [p. 201]

Jean-Etienne Liotard, 18th century, pastel on paper, 20.6 x 17 cm, Paris, Musée du Louvre, RF 1374
An elegantly dressed young woman in a pensive mood is portrayed seated on a divan. Sheets of paper lying on the beautiful carpet suggest that a letter (a love letter perhaps?) she received has upset her. Next to her is a basket where she apparently kept objects such as a mirror, embroidery materials etc. A book, possibly a diary, lies on the divan. | T.A.



Sultana playing an instrument [p. 196]

Carle van Loo (1704-1765) atelier, oil on canvas, 74.5 x 60 cm, Istanbul, Ayşegül Dinçkök Collection

Hadice Sultan's waterfront palace at DeFTERDARburnu (interior)

Engraving from *Voyage Pittoresque de Constantinople et des Rives du Bosphore, d'Après les dessins de M. Mellin, Architecte de L'empereur Selim III, et Dessinateur de la Sultane Hadidge sa Soeur...*, 40 x 63 cm, Istanbul, Private Collection

Included in the Melling Album is a depiction of Beyhan Sultan's visit to her sister Hadice at the Defterdarburnu Palace. Ten ladies-in-waiting are lined up in twos in front of Hadice in the reception hall. As Beyhan approaches with her retinue, two of her maids help her by holding her elbows. One of the attendants is carrying an incense burner, and another is sprinkling rose water. The text says that Hadice rose up as her sister entered the room, gave her place to Beyhan, and then sat on her left. | T.A.



Daily life in the royal harem

[p. 210–11]

Antoine-Ignace Melling, engraving from *Voyage Pittoresque de Constantinople et des Rives du Bosphore, d'Après les dessins de M. Melling, Architecte de L'empereur Selim III, et Dessinateur de la Sultane Hadidge sa Soeur...*, 63.8 x 98.5 cm, Istanbul, Topkapı Palace Museum, YB 2671, pl. 14

Despite the unusual privileges he enjoyed in court circles, Melling could not have visited the harem quarters of Topkapı Palace. The original title notwithstanding, he may have visited the harem quarters of the summer palaces along the Bosphorus, and the engraving shown here might therefore depict the interior of one such palace – most likely that of Hadice Sultan at Defterdarburnu where he served for many years in a capacity which far exceeded the responsibilities of a garden designer or architect. | T.A. Istanbul 1993, 213, C 18

Hibetullah Sultan's waterfront palace at the Golden Horn

A. Ignace Melling, engraving, 62.5 x 100 cm, Istanbul, Topkapı Palace Museum, A.3704

The Melling Album, *Voyage Pittoresque de Constantinople et des Rives du Bosphore*, published in Paris in 1819,



is famous for its realistic depictions of the Ottoman capital. Mostly comprising illustrations of the waterfronts of Constantinople, it includes interesting details about people, daily life, rituals, architecture, and the natural scenery. The palace of Hibetullah Sultan (1789–1841), a daughter of Abdülhamid I, at the far end of the Golden Horn, is one of the palaces pictured in the Melling Album. | T.A.



Beyhan Sultan's waterfront palace at Akıntıburnu [p. 217]

W.H. Bartlett, *Beauties of the Bosphorus*, London, 1839, engraving, 28 x 22 cm, Istanbul, Topkapı Palace Museum, Y.B. 2666 (pp. 18–19)

Beyhan Sultan (1765–1824), the daughter of Mustafa III and Adilşah Kadın, had several palaces: a twin palace at the centre of the walled city of Constantinople was allocated to her on the occasion of her marriage and she shared a waterfront palace with her niece Esma Sultan the Younger (1778–1848), located at Defterdar İskelesi in Eyüp at the end of the Golden Horn. At the turn of the 19th century Beyhan herself embarked on the construction of waterfront palaces on the Bosphorus. Her palace at Akıntıburnu was depicted by W. H. Bartlett and included in Miss Julia Pardoe's celebrated book, *Beauties of the Bosphorus*, published in London in 1839. | T.A.



Esma Sultan's waterfront palace at Defterdarburnu [p. 217]

Eugène Flandin, engraving from *L'Orient, Stamboul*, 1858, 38 x 56 cm, Istanbul, Private Collection

One of the waterfront palaces of Esma the Younger (1778–1848), another daughter of Abdülhamid I, was located on the Golden Horn. Selim III frequently visited the royal princesses Shah, Hadice and Beyhan in their respective palaces, but was not on good terms with Esma, who played a key role in the 1807 uprising. After Selim III was deposed, Esma Sultan and her mother Sineperver Hatun supported the accession of Mustafa IV, Esma's full brother. | T.A.



Interior of a palace [p. 206–7]

Carlo Bossoli (1815–84), 1845, water-colour on paper, 45 x 58 cm, Istanbul, Oya and Büilent Eczacıbaşı Collection. The waterfront palace where this reception room is located has been identified as Gülhane Kasrı, a late addition to the Topkapı Palace complex. The heavy gilt ornamentation of the ceiling was noted by a number of Europeans who visited the palace after Abdülmecid moved away from Topkapı Palace. Curtains complete with tassels, ribbons and bows, which are also a feature of the reception hall

of Esma Sultan's palace at Defterdar, add to the stiflingly oppressive interior decoration. | T.A. Germaner-Inankur 2002, 77



Divanhane of Köprülü Hüseyin Pasha [p. 212–3]

Anonymous, 17th–18th century, gouache on paper, 37 x 52 cm, Istanbul, Private Collection

This anonymous painting depicting the interior of the divanhane at Köprülü Hüseyin Pasha's waterfront mansion at Anadoluhisarı is based on an engraving by Hercule Cateneacci (1816–84), published in 1883. The T-shaped reception hall with windows onto the Bosphorus on three sides and domed at the centre is covered with wood paneling painted with colourful floral motifs. A little girl is presenting a tulip to one of two ladies seated on cushions. The other is smoking a pipe. | T.A.

Germaner-Inankur 2002, 78, fig. 44



Embroidered divan flounce [p. 183]
19th century, silk, gold thread,
430 x 40 cm, Istanbul, Topkapı Palace
Museum, 31/96
Ottoman embroideries with architec-
tural representations are of considerable
interest. Some are very sketchy and
imaginary, but a few depict real buildings
and must have been modelled on paint-
ings or engravings. A case in point is
this divan flounce in three sections,
embroidered with a picture of Beşiktaş
Palace. This bears a close resemblance
to the better-known representations of
the palace: Melling's engraving in the
Voyage and l'Espinasse's engraving in
Muradgea d'Ohsson's Tableau (published
in 1820). | T.A.
Washington 2000, 142-3



Embroidered cushion cover
Linen, gold, silver, coral beads,
100 x 67 cm, Istanbul, Topkapı Palace
Museum, 31/1835
The cushion cover is made of heavy,
loosely woven linen, and embroidered
with gold and silver thread (made of
metal wire wrapped around yellow and
white threads respectively), gold strip and
coral beads. In the centre is a blossom
encircled by knotted branches bearing
leaves, tulips, roses, and other flowers

that form symmetrical volutes and
extend to the sides, covering the entire
surface. The motifs are couched and
embellished with gold thread and beads.
The ground is covered with silver basket
stitch. | T.A.
Istanbul 1983, E298



Gown of a princess [p. 185]
Constantinople, mid-18th century,
silk, 134 cm, Istanbul, Topkapı Palace
Museum, 13/1877
This long-sleeved gown of rose-pink silk
is fastened from collar to waist by buttons
and loops. It has narrow godets and
pockets in the side seams. The cut and
the fabric, which has a flower pattern
woven in green, yellow, pink and white,
are similar to the gowns depicted by
Abdullah Buhari. | T.A.
Istanbul 1993, 270-71, C 141

Gown of a princess
18th century, silk, 66 cm, Istanbul,
Topkapı Palace Museum, 13/805
This dress of Indian lamé fabric
embroidered with large, stylised double
poppies in coloured silk thread is cut in
the same model as the previous one,
with narrow godets and pockets in the



side seams. It is attributed to Fatma
Sultan, daughter of Mustafa III. | T.A.
Tezcan-Delibas 1986, 155, fig. 61

YOUR ONLY LOVE...

Am I your only love – in the whole world –
now?
Am I really the only object of your love?
If passions rage in your mind,
if love springs eternal in your heart –
is it all meant for me? Tell me again.
Tell me right now, am I the one who
inspires
all your dark thoughts, all your sadness?
Share with me what you feel, what you
think.
Come, my love, pour into my heart
whatever gives you so much pain.
Tell me again.
Nigâr Hanım, 19th-century poetess



Gown of a princess
18th century, silk and silver lamé, 84 cm,
Istanbul, Topkapı Palace Museum, 13/804
This exquisite gown is also attributed to
Fatma Sultan. The floral pattern, derived
from those of chintz fabrics, is embroidered
in coloured silk and silver thread on silver

lamé. It is trimmed in creamy taffeta,
and lined with white fabric. | T.A.
Tezcan-Delibas 1986, 156, fig. 64



Gown of a princess
18th century, delicate wool and silk,
silk thread, 68 cm, Istanbul, Topkapı
Palace Museum, 13/2067
This dress of delicate Indian wool and
silk fabric embroidered with small
flower sprays in multicoloured silk
thread is cut in the style of the two
previous dresses. It is decorated around
the edges with a wide silver band, and
there are narrow vertical stripes of
silver ribbon along the seams. | T.A.
Tezcan 1997, 72-85



Gown of a princess [p. 184]
Late 18th century, cotton, silk, gold
thread, 71 cm, Istanbul, Topkapı Palace
Museum, 13/2071
Large floral sprays, leaves, shoots and
branches are embroidered in pastel-
coloured silk thread. The front edges,
skirt hem, and sleeves of the gown are
decorated with two different kinds of
golden ribbon. One of these has also
been appliquéd over the seams. | T.A.
Tezcan 1997, 72-85

**Gown of a princess** [p. 188]

18th century, silk, 65 cm, Istanbul, Topkapı Palace Museum, 13/2069
Large floral motifs are embroidered on yellow silk taffeta in pastel-coloured silk threads. The dress is decorated at the edges and along the seams with narrow gold ribbon. | T.A.

Tezcan 1997, 72-85

**Belt buckle** [p. 155]

First quarter of 18th century, silver and enamel, 11 x 7.2 cm, Istanbul, Sadberk Hanım Museum, 9640
Two leaf-shaped silver plaques attached by a hook form the buckle, which is one of the usual types on Ottoman belts. They are ornamented with red enamelled carnations and leaves spreading out from a vase. The buckle is stamped with the monogram of Ahmed III. | T.A.

Istanbul 1993, 270, C 143

**Belt buckle**

Mid-18th century, silver, gilt and niello, 6.9 x 28.5 cm, Istanbul, Sadberk Hanım Museum, 9110
The gilded silver buckle would originally have been attached to a leather or textile belt. The convex central piece, which hides the hook connecting the two pieces, is embellished with chased decoration of stylised carnations and palmette leaves spreading out from an eight-pointed

star. The two flanking pieces have niello decoration consisting of tulips and leaves. | T.A.

Istanbul 1993, 270, C 144

**Embroidered buckle**

18th century, silk, silver thread, pearls, semiprecious stones, 5 x 8.9 cm, Istanbul, Topkapı Palace Museum, 31/1522
This silk belt is embroidered with silver thread and embellished with pearls and red and green semiprecious stones. The central piece is in the form of a stylised tulip. Similar belts are seen in European oil paintings of the period. | T.A.

Memphis 1992, 176

**Pair of high-heeled pattens** [p. 189]

18th century, wood, ivory, 23 x 16 cm, Paris, Private Collection
This pair of high-heeled pattens painted with floral motifs on a jade-green ground reflects early 18th-century taste. They are decorated with engraved ivory at the edges. The fragility of the painted decoration and of the ivory suggests that they were worn indoors with fine gowns, as seen in some miniatures as well as European depictions of Ottoman elite women. | T.A.

Unpublished

Fan [p. 182]

19th century, paper, diamonds, enamel, gold, 35 x 36 cm, Istanbul, Topkapı Palace Museum, 2/3577
There are several fans and fly-whisks in Topkapı Palace collections, made from various materials including plumes, ivory, ebony, and date-palm leaves. This circular paper fan is gilded on both



sides and decorated with vegetal motifs in the rococo style of the early 19th century. The two central sections, as well as the bars and handle, are enamelled on gold, and set with diamonds. | T.A.

Bilgin 2003, 92

**Oriental woman**

Anonymous, Vanmour School, 18th century, oil on wood, 35.5 x 26 cm, Istanbul, Ayşegül Dinçkök Collection
European artists in Constantinople continued to produce portraits of Ottoman ladies or Europeans in Ottoman attire. Attributed to the Vanmour School, both the costume and the stature of the lady represented here bear a close resemblance to Levni's depictions of women. The baggy trousers, long chemise, gown, ermine kaftan, and headdress are representative of the early 18th century. | T.A.

Germaner-Inankur 2002, 175

Oriental woman

Anonymous, Vanmour School, 18th century, oil on wood, 35.5 x 26 cm, Istanbul, Ayşegül Dinçkök Collection
Again attributed to the Vanmour School, the costume of the lady represented here testifies to the change of fashion in female dress, which was shown also by the Ottoman artists such as Abdullah



Buhari. The difference lies in the fact that while Buhari depictions consistently display the shortening of the chemise, here a long transparent chemise is worn over the baggy trousers. The length of the robe worn over it, however, is shortened considerably. | T.A.

Germaner-Inankur 2002, 175

**An Ottoman lady and her daughter** [p. 215]

Antoine de Favray, 1769, oil on canvas, 97 x 76.5 cm, Istanbul, Ayşegül Dinçkök Collection
Antoine de Favray, a Maltese knight, came to Constantinople in 1762 to work for the French ambassador Comte de Vergennes. This 1769 painting is traditionally known as A Turkish Lady and Her Child. However, in terms of their clothing, headdresses and jewellery, the reclining lady and her daughter closely resemble women identified as Levantine ladies in de Favray's other paintings in this exhibition. We must ask ourselves whether elite Turkish and Levantine women were clearly distinguishable in these and other ways. In this connection

it is worth noting that earrings, necklaces, bracelets, rings, belt buckles, and head-gear brooches similar to those depicted in these paintings are also to be found in the Palace Treasury. Nothing comparable to the mutual affection between the mother and daughter portrayed here is to be found in the Orientalist painting of the period. | T.A.

Hitzel 2002, 45; Germaner-Inankur 2002, 162-163

Ottoman ladies in indoor attire

Antoine de Favray, 18th century, oil on canvas, 96 x 128 cm, Toulouse, Musée des Augustins, D180322
Hitzel 2002, 47



Ottoman ladies in street attire

[p. 218-9]
Antoine de Favray, 18th century, oil on canvas, 96 x 128 cm, Toulouse, Musée des Augustins, D180323
Hitzel 2002, 48-49



Spray brooch [p. 157]

Late 19th century, silver and diamonds, 13.2 x 7 cm, Istanbul, Topkapı Palace Museum, 2/7578

The spray of roses in full bloom with large serrated leaves along a curving stem is studded with diamonds and brilliants, and pomegranates made of large diamonds are arranged along the upper end of the stem alternating with the leaves. Pomegranates were a symbol of fertility, indicating that the piece must have been made for the trousseau of a bride. | T.A.

Istanbul 1993, 294, C 224



A pair of drop earrings [p. 150]

Last quarter of 19th century, emeralds, gold, rose-cut diamonds, 4.9 cm, Istanbul, Topkapı Palace Museum, 2/7529

Cut into perfect drops, these two emeralds, each around 35 carats, are crowned by a petalled link. Three large diamonds decorate the gold attachment to the hook. | T.A.

Istanbul 1993, 290, C 206



Earrings [p. 156]

Early 18th century, gold, emeralds, rose-cut diamonds, enamel, 5 x 4.5 cm, Istanbul, Topkapı Palace Museum, 2/7532

Arranged as the petals of a rose, seven large emeralds surround a cluster of diamonds at the centre. Three diamonds and enamelwork decorate the link attachment. | T.A.

Istanbul 1993, 290, C 205; Billigen-Murat 2001, 166



Earrings [p. 156]

Second half of 18th century, gold, rock crystal, rubies, enamel, 6 cm, Istanbul, Topkapı Palace Museum, 2/7535

Pear-shaped, star-cut rock crystal gems are set in gold mounts, decorated inside with black and green enamelwork. This is hinged to the earring with a latticed segment shaped into a rose in full blossom with a ruby at the centre. The segment is then hinged to a gold hook embellished with green enamelled leaves. | T.A.

Istanbul 1993, 290, C 207



Earrings [p. 151]

16th-17th century, gold, rubies, diamonds, 3 cm, Istanbul, Topkapı Palace Museum, 2/3537

The gold earrings are set with rectangular-cut diamonds and a pendant dark pink, pear-shaped ruby mounted in gold. The hooks and mounts are enamelled. | T.A.

Istanbul 1993, 289, C 203



Rose ring [p. 150]

19th century, silver, diamonds, rubies, Ø: 2 cm, Istanbul, Topkapı Palace Museum, 2/7587

Nine large diamonds form the petals of a full-blown rose with a larger 3-carat diamond at the centre. The setting and band are made of silver. Two small rubies decorate the setting. Rings with rose motifs were very much in fashion after the 18th century, and by the first half of the 20th century almost every elite bride had one in her trousseau. | T.A.

Istanbul 1993, 289, C 206



Wedding photograph of Adile Sultan

[p. 200]

Sebah-Joaillier, 1917, photograph, 65 x 52 cm, Istanbul, Topkapı Palace Museum, 17/588

Adile Sultan, Abdülhamid II's granddaughter by his daughter Naile Sultan and Kemalettin Pasha, was married to Şevket Efendi in 1917. The photograph

provides a visual record of all her bridal ornament. She wears a ceremonial sash bearing the recently devised Ottoman armorial device, a floral jewelled pin, bracelets with brilliants, a watch, and, most strikingly, a necklace with a star and crescent motif. | T.A.

Istanbul 1993, 295, C 233



Bridal aigrette endowed by Adile Sultan to Mescid-i Nebi in Medina

[p. 157]

c. 1880, rose-cut diamonds, silver, 16 x 10.3-2.5 cm, Istanbul, Topkapı Palace Museum, 2/7583

A spray of nine stems studded with graduated diamonds, affixed by a bow and surmounted by a crescent. This jewel was endowed by another Adile Sultan (1826-98), a daughter of Mahmud II (1808-39), to Mescid-i Nebi in Medina to decorate the tomb of Fatima, the Prophet Muhammed's daughter. | T.A.

Istanbul 1993, 294, C 226



Calligraphic band

c. 1880-85, gold brocade, silver, brilliants, 7 x 33 cm, Istanbul, Topkapı Palace Museum, 2/7604

Among the jewelled objects that Adile Sultan (1826-98), a daughter of Mahmud II (1808-39), endowed to Mescid-i Nebi in Medina is a calligraphic band to decorate the tomb of Fatima, the daughter of the Prophet Muhammed. The declaration of God's unity (kelime-i tevhid) is embroidered in sülüs script on silver brocade with brilliants. There are floral motifs at both ends. | T.A.

Istanbul 1993, 246, C 84

**Seal ring of Rukiye Sultan** [p. 153]

Late 17th century, gold, emerald, 2.2 cm, Ø: 1.7 cm, Istanbul, Topkapı Palace Museum, 47/290
This gold ring has a raised hexagonal collet containing the flat-cut emerald seal engraved with the name Rukiye in nastaliq script. The edges of the collet and the band are ornamented with red and green enamel flowers on a white ground. The Rukiye to whom the seal ring belonged must be the daughter of Murad IV (1623–40), since the inventory of her jewellery that was taken to the Palace Treasury following her death in 1696 includes a ring whose description closely corresponds to this. | T.A.
Istanbul 1993, 288–89, C 195

**Seal ring of Adile Sultan** [p. 153]

1267 (1851), gold, emerald, Ø: 2.4 cm, Istanbul, Topkapı Palace Museum, 47/77
A large emerald, almost square with bevelled corners, is set in a gold ring with openwork decoration. The inscription reads Ismetlu Adile Sultan aliyetti's – şan hazretleri (the Virtuous Adile Sultan, her most renowned ladyship), and gives the year as [1]267 (1851). Adile Sultan (1826–98) was the daughter of Mahmud II (1808–39). | T.A.
Istanbul 1993, 246, C 83

**Seal ring of Pertevniyâl Sultan** [p. 152]

Late 19th century, gold, Ø: 2 cm, Istanbul, Topkapı Palace Museum, 47/90
The oval gold plaque encircled by petals is inscribed in the middle with the name of the woman who was to become Mahmud II's second favourite, Pertevniyâl (d. 1883). Her name is surrounded by the names of the Seven Sleepers. After giving birth to Abdülaziz, Pertevniyâl Sultan was promoted to Mahmud's fifth wife, and the seal must have been made at this time. | T.A.
Istanbul 1993, 239, C 73

**Seal of Pertevniyâl Sultan** [p. 152]

1293 (1876), silver gilt, 2.4 x 2.8 cm, Istanbul, Topkapı Palace Museum, 47/91
The inscription on the oval gold seal reads 'Pertevniyâl, mother of the late Abdülaziz'. After the death of her son in 1876 Pertevniyâl Sultan retired into seclusion. The seal must have been made at around this time. | T.A.
Istanbul 1993, 239, C 74

**Golden cup of Pertevniyâl Sultan**

1281 (1864), gold, 5 cm, Ø: 15.8 cm, Istanbul, Topkapı Palace Museum, 2/2325
This gold drinking cup for water or sherbet is decorated at the rim with a band of leaves. It is engraved with the name of the valide sultan (sultan mother) Pertevniyâl, and the date 1281. | T.A.
Istanbul 1993, 239, C 75

**Water pipe** [p. 154]

Gold, turquoises, pearls, amber, enamel, 38 x 14 cm, tray Ø: 18 cm, Istanbul, Topkapı Palace Museum, 2/1880
The water pipe is made of gold with a pear-shaped body. The burner has elegant three-layered floral decoration of gold, turquoises and pearls. The tube is wound with gold thread, the collar mounts at each end are enamelled gold, and the mouthpiece is made of yellow amber. It belonged to Mustafa Pasha, the former governor of Van, whom the rebels of 1730 wished to replace Damad Ibrahim Pasha as grand vizier. This, however, never came to pass, as Mustafa Pasha died in Revan the same year. | T.A.
Billirgen 2002, 126

**Incense burner** [p. 154]

Early 19th century, gold, 18 cm, Istanbul, Topkapı Palace Museum, 2/3516
This gold incense burner with a pierced lid is decorated with foliate chasing. Around the rim of the base is an inscription referring to Hadice Sultan, daughter of Mustafa III. The vessel is one of the two (not forming a pair) sent as gifts to Medina. | T.A.
Washington 2000, 178, cat. no. B51

**Rosewater sprinkler**

1232 (1816), gold, 18 cm, Istanbul, Topkapı Palace Museum, 2/3517
The neoclassical style, which is less exuberant than contemporary Ottoman baroque architecture, was taken as the model for a later series of enamelled gold rosewater sprinklers or incense burners presented to Medina in the course of the 19th century. | T.A.
Washington 2000, 178, cat. no. B50



Adile Sultan's *Divan*
(collection of poems)

Post-1880, 145 folios, ink and gold on paper, 25.1 x 17 cm, Istanbul, Topkapı Palace Museum, H. 996

Daughter of Mahmud II and Zernigâr Hanım, Adile Sultan (1826–98) received a good education that included Arabic and Persian. She was married to Tophane Müşiri (Marshal of the Canon Foundry) Mehmed Ali Pasha. She had two palaces on the European shores of the Bosphorus, one at Defterdarburnu and the other, Neşedabad Palace, at Fındıklı; and two others on the Anatolian side of the strait, one at Validebağ and the other at Kandilli. She gave birth to four children, but they all died before her. Upon the death of her fourth child, soon after the passing away of her husband in 1868, she withdrew from society, joined the Nakşibendi sufi order and devoted herself to pious works (especially in Istanbul and Medina). She lived through the reigns of Abdülmecid, Abdülaziz, Murad V and Abdülhamid II, and was esteemed by all. She is the only female member of the Ottoman house to have had her poetry collected in a *divan*. Love of God and the Prophet, commitment to the Nakşibendi order, and fidelity to the dynasty are themes that abound in her poems. She commissioned the *Divan-ı Muhibbî* of Süleyman I. | T.A. Istanbul 1993, 245, C. 82



Qur'an satchel [p. 155]

19th century, velvet, gold thread, 10 x 16 cm, Istanbul, Topkapı Palace Museum, 31/190

Like their counterparts in other walks of life, the royal children attending the palace school carried their alphabet books in embroidered cases hung around their necks. Similar cases for Qur'ans were presented as gifts to newlywed brides. | T.A.

Topkapı 2000, 342



Alphabet book [p. 155]

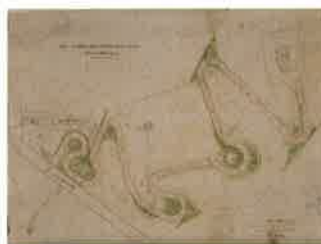
19th century, 17 folios, gold and gouache on paper, 28 x 18.9 cm, Istanbul, Topkapı Palace Museum, E.H. 437 This alphabet book made for palace children is illuminated in rococo style. The frontispiece includes a gilded chequer-board on which the letters of the alphabet are written. It is followed by pages showing combinations of letters. At the back of the book is a note explaining that it belonged to Refia Sultan, a daughter of Sultan Abdülmecid (1839–61). | T.A.

Istanbul 1993, 211, C. 14



Beethoven in the harem [p. 224–5]

Abdülmecid Efendi, 19th century, oil on canvas, 155 x 211 cm, Istanbul, MSU Museum of Painting and Sculpture, 1581 This is one of Caliph Abdülmecid Efendi's two large-size oil paintings that reflect cultural changes at the Ottoman court during the late 19th and early 20th centuries. The celebrated poetess Şair Nigar Hanım used to visit the caliph and his family frequently at their house in Bağlarbaşı. In her diary we find a note stating that on 8 November 1917 she spent the evening in the company of musicians, including a pianist, two violinists, two viola players, and two alto singers. These musicians were the prince, his two wives and some of their attendants. Beethoven was Abdülmecid Efendi's favourite composer, and in this painting his first wife, Şehsuvar Kadınefendi, is depicted as the violinist, while his second wife, Mehisti Kadınefendi, is standing, perhaps ready to sing. At the piano is Ofelia (who had taken the name Hatça Kadın). The interior is totally European in character. | T.A. Germaner-Inankur 2002, 182



Plan of Zekiye Sultan's waterfront Palace at Ortaköy

19th century, paper, 44 x 66 cm, Istanbul, Topkapı Palace Museum Archives, E.9436/5

This is the plan prepared for the construction of a new pathway to the garden pavilion at Zekiye Sultan's

(1872–1950) waterfront palace in Kuruçeşme. Zekiye Sultan, the daughter of Abdülhamid II, had settled there after her marriage to Nureddin Pasha in 1889. Dated (15 Şevval 1215), the plan reflects the changing taste in landscape architecture. The new pathway winding around trees, probably pines, was meant to provide multiple vistas overlooking the Bosphorus. | T.A.

Unpublished



An afternoon in a garden on the Golden Horn [p. 216]

Rudolf Ernst, 1912, oil on canvas, 120 x 80 cm, Istanbul, Private Collection Three beautifully dressed ladies are represented by the Austrian artist Rudolf Ernst (1854–1932) in the serenity of a *yalı* garden along the Golden Horn. It is the early hours of a summer evening, and the bright yellow sky and typical bluish Constantinople skyline give the scene an evocative atmosphere. Beyond the low walls on one side of the garden is a wood with tall cypress trees. The beaten earth, gathering moss towards the walls and stone borders of the flowerbeds, continues deep into the woods. | T.A. Hitzel 2002, 219



Mother and daughter at the bath
[p. 204]

Raphael, 1158 (1745), gouache on cardboard, 20 x 12.6 cm, Istanbul, Topkapı Palace Museum, H. 1918

A young mother is helping to wrap her little daughter in a large towel at the hamam (bath). The mother's wet hair is also wrapped in a towel, while that of the girl seems to be gathered up in a piece of thin gauze. The bath bowl and a cup, which probably contained henna, have been left lying on the floor. The court artist Raphael, known for his portraits of Mahmud I, Osman III and Mustafa III, has signed the painting in the Armenian alphabet. Raphael's style differs considerably from other contemporary court artists, perhaps due to his having trained in Italy. | T.A.

Istanbul 1993, 216, C 24



Bath pattens [p. 190]

17th century, wood, mother-of-pearl, ivory, tortoiseshell, 7 x 24.5 cm, Istanbul, Sadberk Hanım Museum, 11849-A-53AB These high wooden pattens were probably worn not in wet and humid baths, but with fine gowns. They are decorated with floral motifs executed in mother-of-pearl inlaid in a tortoiseshell ground. | T.A.

Istanbul 1993, 285, C 181



Comb box with mirror [p. 151]

First half of 17th century, wood, mother-of-pearl, tortoiseshell, bone, 3.3 x 18.3 x 10.8 cm, Istanbul, Sadberk Hanım Museum, 11631

This rectangular box with a lid at one end was meant to carry a comb. A mirror is fitted under another lid that slides over the top surface. Both the top and the bottom surfaces are decorated with delicate narcissus and hyacinth motifs executed in mother-of-pearl inlaid on a tortoiseshell ground. | T.A.

Istanbul 1993, 265, C 127



Comb [p. 151]

First half of 17th century, ivory, gold, rubies, 13.4 x 5.8 cm, Istanbul, Topkapı Palace Museum, 2/1337

Inlaid gold leaves and red and white rubies in gold mounts ornament this ivory comb. Such combs were kept in elegantly embroidered cases or boxes. | T.A.

Istanbul 1993, 265, C 128



Palace woman with a tambourine
[p. 208]

Pierre Désiré Guillemet, 1875, oil on canvas, 102 x 83 cm, Istanbul, Suna and Inan Kiraç Collection

Pierre Désiré Guillemet, who painted a number of palace women in 1874–75, carefully depicted the headgear and

garments of the time. The model for the three portraits in this exhibition is blonde with a fair complexion. She is variously represented holding a tambourine, holding a miniature brazier and ashtray, and holding prayer beads. | T.A.
Hitzel 2002, 272; Germaner-Inankur 2002, 178



Palace woman holding prayer beads

Pierre Désiré Guillemet, 1874, oil on canvas, 98 x 79 cm, Istanbul, Dolmabahçe Palace, 13/571

Istanbul 1993, 274–275, C 153; Hitzel 2002, 273; Germaner-Inankur 2002, 179.



Palace woman holding a brazier and ashtray

Pierre Désiré Guillemet, 1874, oil on canvas, 96.5 x 77 cm, Istanbul, Dolmabahçe Palace, 13/570

Hitzel 2002, 272; Germaner-Inankur 2002, 179



Slippers [p. 191]

19th century, silver, coral, velvet, 29 x 9 cm, Istanbul, Topkapı Palace Museum, 2/4461

Although various written sources attest that court women wore shoes and slippers decorated with emeralds, rubies and pearls, very few richly embellished shoes or slippers have survived. The pair of slippers displayed here, decorated with silver and coral, is a rare example.

| T.A.

Tezcan 1997, 92



Two-piece woman's costume

c. 1875–80, velvet, beads, silk ribbons, lace, woollen fabric, 162 cm, Istanbul, Topkapı Palace Museum, 13/768–769 This two-piece costume belonged to Reftandil Kadın, the second wife of Murad V (1840–1905), who reigned very briefly in 1876. The brown velvet jacket has a tightly fitting boned bodice, long sleeves, a high collar, and an open front. Vine leaves are embroidered with brown beads around the cuffs, in the centre of the back, on both sides of the front panels, and on the furbelows decorating the shoulders. The spreading skirt is decorated with ribbons, and is longer at the back than the front. | T.A.

Istanbul 1993, 277, C 163



Two-piece woman's costume

Early 20th century, silk cord, tulle, silver sequins, 148 cm, Istanbul, Sadberk Hanım Museum, 1888

The flaring tulle skirt reaches down only to ankle level in front, but the back panel is longer and trails on the floor. It is embroidered in silk braid, thick silk cord and silver sequins with stylised symmetrical flowers and cornucopias. The underskirt is made of lace. The tightly fitting jacket has a deep décolletage and a broad lace collar. The elbow-length sleeves are double-layered. This was a special costume worn by the bride on the Friday after her marriage, when distinguished guests would be invited for a feast that included trotter soup. | T.A.

Istanbul 1993, 279, C 169



Shoes [p. 159]

Early 20th century, 25 cm, Istanbul, Sadberk Hanım Museum, 10398

The soft white leather shoes have pointed tips and heels in the Louis XV style. They are embroidered and decorated with yellow beads and staples. On the soles are silver-gilt emblems of winged lions, the letters J.B., the address 'Grand Bazar Rue Kalpakçılar Baschi no. 201-203' and the numbers 38-5 and 6981, the first presumably being the size. | T.A.

Istanbul 1993, 279, C 170



Ankle boots [p. 191]

Red silk satin, gold thread, 20 x 12 cm, Istanbul, Topkapı Palace Museum, 13/1984

The ankle boots with thick high heels are covered with red satin embroidered with leaves and flowers in yellow metallic thread and white silk. They fasten at the front with long shoelaces. | T.A.

Tezcan 1997, 97



Child's boots [p. 191]

Silk satin, gold thread, 16 cm, Istanbul, Topkapı Palace Museum, 13/782

Made for a child, these boots are embroidered with branches, leaves and flowers on pale blue satin. They have low heels, and fasten at the sides. | T.A.

Tezcan 1997, 103



Belt

19th century, silk, pearls, gold thread, 5 x 84 cm, Istanbul, Topkapı Palace Museum, 31/88

Embroidered in gold thread and pearls, the flower and leaf design on this velvet belt displays a refined taste. There are several similar belts in the Topkapı Palace collection. This example matches the jewellery box displayed next to it. | T.A.



Belt

19th century, velvet, pearls, gold thread, 6 x 80 cm, Istanbul, Topkapı Palace Museum, 31/1001



Belt

19th century, velvet, pearls, gold thread, 84 x 5.5 cm, Istanbul, Topkapı Palace Museum, 31/90
Istanbul 1993, 284-85, C 184



Box containing a manicure set [p. 158]

19th century, velvet, pearls, 20 x 14 cm, Istanbul, Topkapı Palace Museum, 31/200
The box is covered in black velvet embroidered with a floral pattern in pearls. The exquisite design and craftsmanship match the velvet belts embroidered in gold thread and pearls. In the letters exchanged between Hadice Sultan and Antoine-Ignace Melling they mention many craftsmen, including women, who were involved in the production of such objects in Constantinople. | T.A.

Bilirgen 2002

Portrait of Halil Pasha's wife

Halil Pasha, 1904, oil on canvas, 124 x 79 cm, Istanbul, Sakıp Sabancı Museum, 200-0118-HP

After completing his military education, the future Halil Pasha (1857-1936) went to Paris to study painting with Léon Gérôme and Gustave Courtois. When he returned to Constantinople, he taught painting in several institutions and opened his first exhibition in 1902. The portrait of his wife in her street costume of pinkish velvet is one of his many portraits of women. That he was admitted into the private quarters of many households where women posed



for him is a reflection of the extent of change in Ottoman society. | T.A.

Giray 2002, 92-93



Portrait of the poetess Şair Nigar [p. 220]

Anonymous, c. 1895, pastels on cardboard, 65 x 50 cm, Istanbul, Topkapı Palace Museum, 17/579

The most famous poetess of the renovation movement in Ottoman poetry, Şair Nigar (1856-1918), was the daughter of Macar Osman Pasha, an instructor at the Military Academy, and Emine Rifati Hanım. Educated in an enlightened family, she published her first poetry book as a teenager. In addition to poetry, she published essays and several translations. This anonymous portrait depicts her in her late 30s. | T.A.

Istanbul 1993, 246, C 85

**Self-portrait** [p. 227]

Mihri Müşfik, early 20th century, pastels on paper, 61 x 51 cm, Istanbul, Topkapı Palace Museum, 17/580. *Mihri Müşfik (1886–1954) was the daughter of an enlightened physician, Rasim Pasha. After taking private lessons from the court painter Fausto Zonaro, she went first to Rome and then to Paris to pursue her artistic studies. While living in Montparnasse she married Müşfik Selami Bey. After the couple returned to Constantinople, she began to teach at the Academy of Fine Arts. In 1923 she returned to Rome, moving in 1938 to the United States of America, where she died in 1954. She painted mostly portraits and still lifes.* | T.A. Istanbul 1993, 254, C 104

**Portrait of the painter Güzin Duran** [p. 221]

Müfide Kadri, 1326 (1908), pastels on paper, 41.5 x 34 cm, Istanbul, MSU Museum of Painting and Sculpture, 1681. *This bust portrait of Güzin Duran (1898–1981), who was to become a painter herself, is by Müfide Kadri (1889–1912), a woman painter of an earlier generation. The artist received a liberal education, in subjects including literature, music and religion. She studied painting under Osman Hamdi and showed great talent in depicting not only the physical features of her models, but also their inner world. Her model Güzin, born into a cultured family, was 13 at the time she sat for Müfide Kadri. Güzin went on to study at the Academy of Fine Arts under Mihri Müşfik and Ömer Adil, and eventually married another eminent painter, Feyhaman Duran.* | T.A. Istanbul 1993, 255, C 106

**Turkish women at the National Assembly**

Melek Celal Sofu, 1936, oil on canvas, 36 x 48.5 cm, Istanbul, MSU Museum of Painting and Sculpture, 619. *Melek Celal Sofu (1896–1976), who belonged to one of the most eminent families in Constantinople, received a sound liberal education and learned several languages. She went on to attend the Julian Academy in Paris, and not only made a career for herself as an artist, but also wrote books on art, including Ottoman embroidery and calligraphy. The painting here reflects her own position in life as a woman who set an example to her generation and became a symbol of republican Turkey. She is represented here addressing parliament.* | T.A. Istanbul 1993b, 28

**Girls' studio at the School of Fine Arts** [p. 222–3]

Ömer Adil, oil on canvas, 81 x 118 cm, Istanbul, MSU Museum of Painting and Sculpture, 7863. *Ömer Adil (1868–1928), an instructor at the Academy of Fine Arts, has left us this painting of the ladies' studio at the Academy.* | T.A. Istanbul 2004, 58

**Women in Taksim Square** [p. 226]

Nazmi Ziya, 1935, oil on canvas, 73.5 x 92 cm, Istanbul, Sakıp Sabancı Museum, 200-0102-NZG. *This is the central panel of a triptych, whose two side panels represent the plight of women and children in a recent Ottoman past of increasing desperation. In contrast, the elegant ladies of Taksim Square are depicted as liberating themselves from such distress, as well as tradition, and reaching out to enlightenment and modernity.* | T.A. Giray 2002, 114–15

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