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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 Yakbu 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 xvi in Anatolia, and afterwards changed allegiance to Nicephorus Melissenus. When Alexius Comnenus overthrew Michael xvi, 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.
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Süleymanšah then led his army southeast, and between 1082 and 1084 captured Tarsus, Adana, Anazarba 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 Süleymanšah's son Kilicarslan succeeded his father in 1092.

During the reign of Kilicarslan, the army of the First Crusade arrived in Anatolia, besieged Iznik, and after capturing the city handed it over to the Byzantines. Kilicarslan 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, Kilicarslan 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 Kilicarslan. They fought against the Byzantine and crusader armies in the west and the Seljuks of Iran and Syria, Kilicarslan, 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 beyliks—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 Osmanoğulları 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 Mevlana, Sultan Velet and
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 SELJUKS**

After the Mongols defeated the Seljuks at the Battle of Kösedağ 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 Çobanogulları 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 Balikesir, 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 1334, taking advantage of a Byzantine power struggle between the Palaiologos and Cantacuzenos. Orhan’s son Murad I (1356–1389) continued the rapid Ottoman advance towards the Balkans, taking Edirne in 1363, and at the Battle of Sarişungur in 1366 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 countryside 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 Kadi Burhaneddin, extended his territory far as the Ephrates. 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.

**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...
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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 Skhodra and Kruse 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 Uçuz 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 1457 captured the Genoese colonies of Kefe and Sudak, and turned the Crimean Khanate into a vassal state. Gedik Ahmed Pasha 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 Kilia and Akkerman were taken during the Moldavian campaign in 1484. The war with Venice (1499–1501) gained the ports of Modon, Coron, Navarino 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 Çatalhöyük against Shah Ismail in 1514, Selim advanced as far as Tabriz, and with the submission of the Dulkadirids and Ramazanoglu principalities all of eastern Anatolia came under Ottoman rule. The battles of Mercedebek in 1516 and Rizanj 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 Mecca, 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 (Estergon). Peace treaties were 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 Barbarossa Hayrettin Pasha, 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 Pasha defeated a combined Christian navy under the command of Andrea Doria at Prevesa in 1538. In 1544 Charles V’s bid to capture Algeria was repulsed, in 1543 Nice was captured, and in 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 1518 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.

Selim II, who succeeded his father Süleyman the Magnificent, had a weak personality, and real power lay in the hands of Grand Vezir Sokollu Mehmed Pasha. Under his government the empire continued to expand, with the conquest of Chios in 1626 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 Danube and Volga rivers never materialised, despite all Sokollu’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,
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and the Ottoman government found it increasingly difficult to control and protect its outlying territories. After a series of wars the Kast-i Şirin Treaty signed with Iran in 1689 gave Azerbaijan to the Iranians. The Ottoman-Austrian war, which began in 1599, ended in 1668 with the Zitvotzov 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 feiefs, 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 1628 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 1635 showed the weakness of the Ottoman navy. The first years of the reign of Ibrahim’s successor Mehmed IV (1648–1687), who ascended 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 reversals and upheaval Grand Vizir Küršüllü 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 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.

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 Karlowitz in 1718 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 Timisoara, 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 Muteferrika set up the first printing press and began to publish printed books. The French-born Hamburac Ahmed 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 Patroona Halil Rebellion.
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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.

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 1778 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 18th 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 Humbaraci 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.
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. Tatar armies invaded the Crimea, and the Ottoman navy was almost totally destroyed at Çesme. Hostilities were brought to an end by the Kucuk 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 Zistov 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-i Cedid consisting of 12,000 men. This new army was trained by experts brought from Europe, and modern arms and munitions factories were built 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-i Cedid, 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 proclamation 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 Abdülmecid (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 Abdülmecid, and after the brief reign of Murad V, the reign of Abdülmecid 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. Abdülmecid II was a complex character, regarded by some as a reactionary despotic but by others as an extremely skilled and intelligent statesman, these contradictory interpretations probably 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 Abdülmecid to proclaim the Second Constitution. Following a reactionary uprising, the committee deposed the sultan and seized power, placing Mehmed V Reşat (1909–1918) on the throne in his place. During this period the Balkan Wars had disastrous consequences, resulting in the loss of 85 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 four fronts during the four years of this war, from which the empire emerged with huge human losses and drained of resources.

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**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 Palaeolectic 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 Caucasus 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 17th 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 artists brought from both east and west, as well as prominent Byzantine writers, historians and artists. Similarly, when Selim I captured Fes 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, were 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 18th-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 lands of artists like Mârâkça Nasuh, Nakkaş Osman and Levni, Ottoman miniature developed its own distinctive and original style. Denied a figurative 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 unmissable.

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 many surviving collections of their work show. The court poetry tradition is represented by such major poets as Feselli, Neîî, Bikî 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 İrfî 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
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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 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 era 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.

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 valif — 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 valuks 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 valuks 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.

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 Mihrî Hatun of Amasya, a famous figure of the early 16th century.
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In literature, particularly poetry, several women left a lasting mark. The earliest example is Mihr Ihatun of Amasya, a famous figure of the early 16th
century. She wrote poems for Bayezid II and sent them to the palace, and was rewarded with gifts. In 1568 she sent her divan (collected poems) to the sultan and was rewarded by a generous gift of 3,000 őgle. Mihrı 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. Şehi Bey and Lâris were admiring, but Aşık Çelbi likened her style to 'girl's embroidery', condemned her poetry as 'shorixi', 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 Hürriye Hubbi 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, Dilarayat Kafi 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 menâke (narratives about famous figures of the past), must have been women. Among the mystic Bektâşı poets are several women whose names have been recorded.

Women dervishes known as Deryaizers were among the dervish communities that played an important role in spreading Islamic-Turkish culture in Anatolia from the 17th and 18th centuries onwards. The existence of women Şeyh, or leaders of dervish lodges, is recorded in contemporary sources from the 17th to the 18th century. A study of the Mevlevi order of dervishes has found that women Şeyhs led various mystic communities until the 18th 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.

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 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, reveal warrior women among the Anatolian Turks as a natural phenomenon. For example, one of the companions of Danyal Gazi was Fevriyin Hatun, who after her conversion to Islam threw herself into battle without finding the time to take an Islamic name. Vâkı's lover Gâlaşib fights in male attire, and when Kan Tural, one of the heroes of the Dele 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 1360s, 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. Mehemmed IV several times employed his father's wife, the Serbian princess Mara, as mediator in the Venetian wars of 1479–1480, and when Cem Sultan sent a delegation to treat with his brother Bayezid II, it was led by their paternal aunt Selçuk Hatun. From Mehemmed IV'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 crowned 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 Abdülhamit 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
century. She wrote poems for Bayezid II and sent them to the palace, and was rewarded with gifts. In 1506 she sent her divan (collected poems) to the sultan and was rewarded by a generous gift of 3,000 akçe. Mihrâb Hâtun, 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. Sehî Bey and Lâtitî 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 Ayse Hübî in the 16th century, Finnat 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, Dihâyat Kâfîa 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.

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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 preceded 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 could 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 *mawlid* (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.

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 Alevi, relations between men and women in daily life, and the legal status of women differed from those of the orthodox Sunni and Shari’a systems. In Alevi 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 Mihrî 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 beget me a lump of flesh?’ The early 20th-century folk poetess Naciye Baci echoed the words of Mihrî Hatun when she declared, ‘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.
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Pieter Coecke van Aelst

Manners and Customs of the Turks [...] Woodcut, published in 1538 by the widow of Coecke, Maria Verhulst, from the illustrations by Pieter Coecke van Aelst of 1537.

Brussels, Royal Library of Belgium, Department of Prints and Drawings
Aksu and the Child Jesus
Miniature from folio 99v, 12th century
Gold and opaque watercolours on paper, 19.2 x 25 cm
Istanbul, Topkapi Palace Museum, H.529, fol. 99v

Expulsion of Adam and Eve (detail)
Miniature from folio 57v, 12th century
Gold and opaque watercolours on paper, 19.2 x 25 cm
Istanbul, Topkapi Palace Museum, H.529, fol. 57v

Genealogical Tree of the Ottoman sultans
Anonymous, 1208 of Seljuk 51
(1085–1156)
Oil on canvas, 190 x 324 cm
Istanbul, Topkapi Palace Museum, 2741

Portrait of Seljuk woman
Anonymous, 12th century
Second half of 12th century
Oil on canvas, 108 x 85 cm
Rabat, Musée National Marocain, 48
Mary and the child Jesus
Miniature from Fethiye, 17th century
Gold and opaque watercolours on paper, 130 x 145 cm
Istanbul, Topkapi Palace Museum, s.n., fol. 3v

Expulsion of Adam and Eve
(detail)
Miniature from Fethiye, 17th century
Gold and opaque watercolours on paper, 185 x 45.5 cm
Istanbul, Topkapi Palace Museum, s.n., fol. 3r

Genealogical tree of the Ottoman sultans
Fattah, miniatures after Selim I (1512-1520)
Oil on canvas, 180 x 184 cm
Istanbul, Topkapi Palace Museum, 1673

Portrait of Suleyman I
Follower of Sultan Selim, second half of 16th century
Oil on canvas, 98 x 85 cm
Budapest, Magyar Nemzeti Museum, 48
Hafsa Turhan Sultan’s endowment deed
27 January 1575 (15 February 1665)
Gold, opaque watercolour and ink on paper, 31 x 21 cm
Süleymaniyah Library, Yurtlu Vilâde 170

- Portrait of Hürrem Sultan
Anonymous, 17th century
Oil on canvas, 85 x 67 cm
Istanbul, Topkapı Palace Museum, 17148

- Portrait of a princess
Jacopo Stradano (1549–1607)
Florence, 644
Pen and brown ink, gold and watercolour, 17.2 x 14.1 cm
Berlin, Staatliche Kupferstichkabinett, Inv. 1537

- Portrait of Mihrumah Sultan
Anonymous, 1541
Oil on canvas, 94.5 x 70.1 cm
Musée du Louvre, Paris 2
Hadîn Turhan Sultan's endorsement deed
60 Reçel 1059 (23 February 1649)
Gold, opaque watercolour and ink on paper, 31 x 14 cm, 99 Fihon Istanbul, Topkapi Sarayi, Kütüphane

Portrait of Hişnu Sultan
Anonymous, 19th century
Oil on canvas, 83 x 67 cm
Istanbul, Topkapi Sarayi, Kütüphane

Portrait of a princess
Jacopo Ligozzi (1547–1627)
Pen and brown ink, gold and watercolour, 174 x 141 cm
Berlin, Staatliche Museen zu Berlin, Kestner Museum

Portrait of Hüsnu Sultan
Anonymous, 1553
Oil on canvas, 92.5 x 56 cm
Museum Maecenat in Mödling, Austria
A royal marriage procession
Lambert de Veer, 16th century
Watercolour, 17 x 41 cm
Bonn, Der Scult - und
Universitätsbibliothek, Ms. Or. 9
Shopping in the harem
Hungarian School, signed by Swensda
Mid-19th century
Oil on canvas, 56 x 54 cm
Involved, Deimlahbap Palace, 1879
- Lady in winter dress
  Sultanul-Mahamut, 1571 (1942)
  Gold and opaque watercolour
  on paper, 218 x 161 cm
  Istanbul, Topkapi Palace Museum, no. 7875

- Mustafa III's portrait
  Haseki Hürrem Sultan / Mehmed IV
  Enamel on copper, 30.8 x 26.1 cm
  Istanbul, Topkapi Palace Museum, no. 7906, fol. 21r

- Sleeping beauty
  Leena, c. 1709-12
  Gold, silver and opaque watercolour
  on paper, 223 x 146 cm
  Istanbul, Topkapi Palace Museum, no. 7944, fol. 1v

- Lady from the capital
  Second half of 17th century
  Gold and opaque watercolour
  on paper, 219 x 149 cm
  Istanbul, Topkapi Palace Museum, no. 7944

- Woman with a long gauze scarf
  Leena, c. 1700-12
  Gold, silver and opaque watercolour
  on paper, 218 x 163 cm
  Istanbul, Topkapi Palace Museum, no. 7944, fol. 1v

- Woman with a carnation
  Leena, c. 1700-12
  Gold, silver and opaque watercolour
  on paper, 218 x 163 cm
  Istanbul, Topkapi Palace Museum, no. 7944, fol. 1v
• Lady in winter dress
  Abdullah Bâktî, 1571 (761)
  Gold and opaque watercolor
  on paper, 44 x 25 cm
  Istanbul, Topkapı Palace Museum, K. 709, fol. 15v

• Mounted life portrait
  Mustafa II, 1619
  Gold and opaque watercolor
  on paper, 21.5 x 15.5 cm
  Istanbul, Topkapı Palace Museum, K. 1532, fol. 17r

• Sleeping beauty
  Mîr-i Câbi, 1645
  Gold and opaque watercolor
  on paper, 32 x 19.5 cm
  Istanbul, Topkapı Palace Museum, K. 1507

• Lady from the capital
  Second half of 17th century
  Gold and opaque watercolor
  on paper, 35.5 x 23.5 cm
  Istanbul, Topkapı Palace Museum, K. 1518

• Woman with a long gauze scarf
  17th century
  Gold and opaque watercolor
  on paper, 41 x 23.5 cm
  Istanbul, Topkapı Palace Museum, K. 1514, fol. 7v

• Woman with a cowl
  17th century
  Gold and opaque watercolor
  on paper, 41 x 23.5 cm
  Istanbul, Topkapı Palace Museum, K. 1514, fol. 8r
Letter from Saffie Sultan to Queen Elizabeth I:
European paper, 41 x 23 cm
London, The National Archives,
Public Record Office, SP 1024, fol. 19

"Lady of the court at her embroidery"
Paul Lever, 1908
Oil on canvas, 55 x 38.4 cm
Musée des Beaux-Arts
de Bordeaux, Inv. 1981.32

"Dancing ladies and musicians"
H. Cemämbier, Valentin Mueller, 1894
Oil on canvas, 120 x 125 cm
Istanbul, Sörgü Gözlü Collection
Letter from Seljuk Sultan to Queen Elizabeth I
European paper, 49 x 25 cm

Lady of the court at her embroidery
Paul Lebray, 1783
Oil on canvas, 39.5 x 38.4 cm
Musée des Beaux-Arts de Bordeaux, Bx 1683

Dancing ladies and musicians
H. Grenningen, Vilémia Muelle, 1874
Oil on canvas, 179 x 193.5 cm
Istanbul, Sevgi Gündüz Collection
Mirror
Late 16th-early 17th century
Jade, gold, ruby; total h: 15.4 cm, Ø: 13.8 cm
Istanbul, Topkapi Palace Museum, 1775/56

Pan
19th century
Paper, diamonds, enamels, gold; h: 15.5 cm
Istanbul, Topkapi Palace Museum, 122077

Kaya İmamhan Sultan’s Headdress
Mid-17th century
Gold brocade, h: 24 cm, top Ø: 20.6 cm, bottom Ø: 18.5 cm
Istanbul, Topkapi Palace Museum, 12790

Headdress
Late 16th century
Silver brocade, h: 23 cm, top Ø: 19.6 cm, bottom Ø: 17.5 cm
Istanbul, Topkapi Palace Museum, 131985

Embroidered divan furnish
19th century
Silk, gold thread, 430 x 40 cm
Istanbul, Topkapi Palace Museum, 19326
Mirror
Late 16th–early 17th century
Jade, gold, ruby, total l: 35.4 cm,
Ø: 17 cm
Istanbul, Topkapi Palace
Museum, 17598

Mirror
First half of 16th century
Ivory, total l: 20 cm, Ø: 16.2 cm
Istanbul, Topkapi Palace
Museum, 17804

Fan
19th century
Paper, diamonds, enameled,
gold, 32 x 56 cm
Istanbul, Topkapi Palace
Museum, 17772

• Kaya Sultan’s Sultan’s headdress
Mid-17th century
Gold brocade, 88 cm,
top Ø: 10 cm, bottom Ø: 10.5 cm
Istanbul, Topkapi Palace
Museum, 17879

• Headdress
Late 16th century
Silver brocade, h: 33 cm,
top Ø: 9.8 cm, bottom Ø: 15.5 cm
Istanbul, Topkapi Palace
Museum, 17881

• Embroidered divan flourish
17th century
Silk, gold thread, 65 x 40 cm
Istanbul, Topkapi Palace
Museum, 17939
Gown of a princess
Late 18th century
Cotton, silk, gold thread, 71 cm
Istanbul, Topkapi Palace Museum, 1473

Gown of a princess
Mid-18th century
Silk, 54 cm
Istanbul, Topkapi Palace Museum, 1473
Gown of a princess
Late 14th century
Cotton, silk, gold thread, 75 cm
Istanbul, Topkapi Palace Museum, 196/71

Gown of a princess
Mid-14th century
Silk, 1324
Istanbul, Topkapi Palace Museum, 196/75
Harazde Sultan's gown
1610-15
Woven silk satin, 147 cm
Istanbul, Topkapi Palace Museum, 1594

Heybe Sultan's gown
Last quarter of 17th century
Silk fabric with metallic leaf stamp
and cotton lining, 150 cm
Istanbul, Topkapi Palace Museum, 1598
Hosroode Sultan's gown
1220-25
Watered silk satin, 147 cm
Istanbul, Topkapi Palace Museum, 12/353

Ayse Sultan's gown
Late quarter of 14th century
Silk fabric with silver leaf stamp and cotton lining, 150 cm
Istanbul, Topkapi Palace Museum, 12/318
Gown of a princess
8th century
Silk, 65 cm
Istanbul, Topkapi Palace
Museum, 1520-64

Pair of high-backed stools
8th century
Wood, 140 x 42 x 42 cm
Paris, Pierre Collection
Pair of high-backed stools
16th century
Wood, inlaid with mother-of-pearl

Cape of a princess
18th century
Silk, 85 cm
Inscribed: Topkapi Palace Museum, 37/1869

THE ANATOLIAN SELJUKS AND THE OTTOMAN EMPIRE
**Bath patters**

17th century
Wood, mother-of-pearl, ivory. Istanbul, Sultanhmet Museum, 1689–92. Fig. 5948

**Ankle boots**
Red silk satin, gold thread. 20 x 13 cm
Istanbul, Topkapi Palace Museum, 57568

**Child's boots**
Silk satin, gold thread. 61 cm
Istanbul, Topkapi Palace Museum, 57568

**Slippers**
19th century
Silver, coral, velvet. 19 x 13 cm
Istanbul, Topkapi Palace Museum, 3546
Anatolian Seljuks and the Ottoman Empire

+ Bath patterns
  13th century
  Wood, mother-of-pearl, ivory, nacreous shell, 22 x 14.5 cm
  Istanbul, Sulbeker Hanım Museum, 1649–53

Amule boots
  Red silk satin, gold thread, 20 x 12 cm
  Istanbul, Topkapı Palace Museum, 1579

Child's boots
  Silk satin, gold thread, 18 cm
  Istanbul, Topkapı Palace Museum, 1578

Slippers
  19th century
  Silver, coral, velvet, 19 x 9 cm
  Istanbul, Topkapı Palace Museum, 1841
Hürrem Sultan's endowment deed
Dated 16 Korsh 957
(18 November 1558)
73 folio, gold, watercolor
and ink on paper, 26.5 x 13.5 cm
Istanbul, Museum of Turkish
and Islamic Arts, 279

Turkish lady
(Princesse Turque)
George de la Chapelle, 1658
Engraving, 20.5 x 14.5 cm
Vienna, Museum
für angewandte Kunst
Hürrem Sultan’s
endowment deed
Dated 12 Rabi‘ al-Akhir 947
(15 November 1538)
75 folios, gold, watercolours
and ink on paper, 24.5 x 17.5 cm
Istanbul, Museum of Turkish
and Islamic Arts, 2590

Turkish lady
(Princesse Turque)
George de la Chapelle, 1648
Engraving, 23.8 x 16.3 cm
Vienne, Musées
für angewandte Kunst
Madame Turhan Sultan's new mosque

Guillaume Joseph de Guinese, 1700
Engraving, 43 x 23.5 cm
Istanbul Archaeological Museum Library, inv. 144, pl. 13

« Sultan playing an instrument »
Carlo van Loo (1704–1765), 1761
Oil on canvas, 73.5 x 62 cm
Istanbul, Aygül Deylök Collection

« Lady drinking coffee »
Flemish School, 18th century
Oil on canvas, 56 x 85 cm
Istanbul, Sergi Gümüş Collection

« Ladies in a garden (detail) »
Jean Baptiste Millet, 16th century
 Ink, watercolor, and gouache, 39 x 48 cm
Paris, Musée du Louvre, Département des Estampes
Wedding photograph
of Adibe Sultan
Shah Jaffar, 1987
Istanbul, Topkapi Palace Museum, 1876

» Young woman on a divan
Jean-Baptiste Liotard, 18th century
Panel on paper, 70.9 x 47.4 cm
Paris, Musée du Louvre, 1754

» Ladies celebrating a marriage
(Papa Ghas), detail
Jean-Léon Gérôme, Italian School, 19th century
Oil on canvas, 44.5 x 28.5 cm
Istanbul, Seyfi Gerdal Collection
» Young woman on a divan
Jean-Étienne Liotard, 18th century
Pastel on paper, 28.6 x 17.0
Paris, Musée du Louvre, inv 1291

» Ladies celebrating a marriage (Paçe Gümî), detail
Jean-Auguste Ingres, 19th century
Oil on canvas, 244.5 x 195.5
Istanbul, Song-Gürel Collection
Mother and daughter at the bath
Raphael, 1518 (1519)
Canvas on wood panel, 20 x 12.6 cm
Istanbul, Topkapı Palace Museum, inv. 4918

» Portrait of Emetullah
Gülşen Valide
Anonymous, early 19th century
Oil on canvas, 82 x 65 cm
Istanbul, Topkapı Palace Museum, 15344

» Interior of a palace (detail)
Carlo Bresciani (1815–1884), 1843
Watercolour on paper, 45 x 59 cm
Istanbul, Oya and Bilner Etiçalbı Collection

» Palace woman with a tambourine
Pierre Dénis Guillonet, 1823
Oil on canvas, 120 x 85 cm
Istanbul, Sara and Inan Kirac Collection

» Royal lady
Félix Grandin, 1870
Oil on canvas, 71 x 57.5 cm
Istanbul, Ayyarpal Dougak Collection

» Daily life in the royal harem (detail)
Amand-Égide Mollien
Engraving from Voyage Pittoresque de Constantinople et des Rives du Bosphore, s'après les dessins de M. Mollien, Archichante de l'Empereur Sélim III, et Dessinateur de la Téléme Hédige au Tabes
63.8 x 58.5 cm
Istanbul, Topkapı Palace Museum, 79.275, pl. 14
Mother and daughter at the bath
Raphael, c. 1518-1519
Gouache on canvas, 20.5 x 16.4 cm
Istanbul, Topkapi Palace Museum, inv. 1181

> Portrait of Esmatullah Gümüş Valide
Anonymous, early 17th century
Oil on canvas, 63 x 52 cm
Istanbul, Topkapi Palace Museum, 1754

> Interior of a palace (detail)
Le Prince (1814-1844), fl. 1843
Watercolour on paper, 45 x 28 cm
Istanbul, Eyyûbi and Robert E. Zemer Collection

> Palace woman with a tambourine
Pieter Olympt Gerlach, c. 1673
Oil on canvas, 62 x 57 cm
Istanbul, Sams and Inan Kaya Collection

> Royal lady
Hendrik Gouda, c. 1672
Oil on canvas, 77 x 43 cm
Istanbul, Ayşegül Delibegovic Collection

> Daily life in the royal harem (detail)
Anne-Louis Bonger, 1824
Engraving from Antoine-François tablouery de Commerson and Les Reine de Bosporus, 1789
Turkish and Persian Harem Museum, Istanbul, Topkapi Palace Museum, inv. 1875, pl. 64
Divan-i Kâtip Câsi
Pasha
Anonymous, 17th–18th century
Gouache on paper, 74 x 57 cm
Istanbul, Private Collection

» Young woman
French School, 18th century
Oil on canvas, 83 x 50 cm
Istanbul, Seriçe Gallerisi

» An Ottoman lady and her daughter
Antoine de Bouy, 18th century
Oil on canvas, 95 x 75 cm
Istanbul, Aygölü Deluxe Collection
Divanhan of Köprüli Hüseyin Paşa
Anonymous, 17th-18th century
Gouache on paper, 37 x 51 cm
Istanbul, Private Collection

« Young woman »
French School, anonymous, mid-18th century
Oil on canvas, 87 x 54 cm
Istanbul, Topkapi Sarayı Collection

« An Ottoman lady and her daughter »
Antoine de Favray, 1793
Oil on canvas, 119 x 83 cm
Istanbul, Ayşe Hükümet Collection
An afternoon in a garden on the Golden Horn
Realism; oil on canvas, 102 x 122 cm
Private Collection

Emin Sultan’s villa at Defterburna
Engraving from U. M. S. da Val, 1858, 58 x 46 cm
Bibliothèque nationale, Paris

Beyhan Sultan’s winter palace at Avcılar
William Bartlett, Benham & Son, London
Engraving, 18 x 27 cm
Private Collection

Beyhan Sultan's winter palace at Avcılar
William Bartlett, Benham & Son, London
Engraving, 18 x 27 cm
Private Collection
An afternoon in a garden on the Golden Horn
Rudolf Ernst, 1912
Oil on canvas, 120 x 80cm
Istanbul, Private Collection

Ema Sultan’s waterfront palace at Defterdarburnu
Engraving from L’Orient, Istanbul, 1898, 38 x 56cm
Istanbul, Private Collection

Bayhan Sultan’s waterfront palace at Akşırburnu
W.H. Burton, Designs of the
Byzantine: London, 1893
Engraving, 18 x 22 cm
Istanbul, Topkapı Palace Museum, II. 9666 (pp. 9-18)
Ottoman ladies in street attire
Antoine de Favray, 18th century
Oil on canvas, 56 x 81 cm
Toulouse, Musée des Augustins, Inv. 67426

⇒ Portrait of the poetess
Hülega Hanım
Anonymous, c. 1789
Painted on cardboard, 65 x 50 cm
Istanbul, Topkapı Palace Museum, 19570

⇒ Portrait of the painter
Günih Duran
Melike Selim, 1791 (1948)
Pasted on paper, 40.9 x 34 cm
Istanbul, new Museum of Painting and Sculpture, 1988
Beethoven in the home
Abdulmajid Eldahd, 19th century
Oil on canvas, 75 x 211 cm
Istanbul, Marmara Museum of Painting and Sculpture, 19th
Women in Istanbul Square

Nunzi, 1933
Oil on canvas, 25.3 x 39.9 cm
Imperial Sarayburnu Museum, 38413-0101-0007

Self-portrait

Millet Millet, early 20th century
Print on paper, 45.5 x 31 cm
Istanbul, Topkapı Palace Museum, 1937/26
Women in Taksim Square
Naim Ziya, 1931
Oil on canvas, 73.5 x 93 cm
Istanbul, Selimiye Museum, 950-1060-1110

Self portrait
Mihri Mişag, early 20th century
Pastel on paper, 6 x 51 cm
Istanbul, Topkapi Palace Museum, 15980
THE ANATOLIAN SELJUKS AND THE OTTOMAN EMPIRE

Seljuk women
Seljuk women are often mentioned in historical chronicles because of marriage alliances. Women were women in a complex network of political ties and dynastic family relationships. The Seljuk culture was characterized by high-ranking women of their own families, usually cousins. They also married women of neighboring 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 prayer rituals 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 princes, in architectural patronage is recorded in monumental inscriptions throughout the Seljuk domains, in Anatolia, Syria, Iran and Central Asia. [1]

Tombstone with relief of a woman
Akşehir, Narseddin Hoca Cemetery, 11th century, marble, 3.5 x 2.0 x 0.7 cm, Istanbul, Hacıbektaş Museum, 23
The tombstone of a certain Hoca, daughter of Davud, whose name is incised on both sides, bears a relief of a woman sitting cross-legged between two pomegranates. 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 eleventh class. She is wearing a heavily draped gown and a high cap around which she has wrapped a veil like a turban. [1]

Tile with a figure of a woman
Brugge, Unidentified Palace, c. 1025-35, ceramic, 0.11 x 0.22 x 0.09 cm, Kraków, Kazimierz Museum, 976
The simplicity of Seljuk female and male costumes and headscarves is reflected in the tile-shaped tiles that once decorated the Seljuk palace in Kraków. The tile fragment is significant because, while identifying female and male figures on other examples is often very difficult, this clearly depicts a woman. Her spotted gowp sits on the front left hands in its sleeves. She wears a dark-colored cloak which does not cover her face, and around it is wrapped another which hangs freely down her back. [1]

Mirror (2 items)
Ankara, 12th-13th century, steel, 23.5 cm. Β 545, Istanbul, Topkapı Palace Museum, 27892
The mirror is a rare example of a Seljuk mirror with figural motifs. On the back, against a ground of flowers and birds, are two female face one another, a favoured motif of Seljuk visual art. A stylized design, creating a tree of life, is at the centre. [1]
**Exulsion of Adam and Eve** [p. 163]  
Miniatures from Süleyman, 17th century, gold and opaque watercolors on paper, 30 × 24 cm, Istanbul, Topkapi Palace Museum, H. 275, fol. 21r. Included in an album of miniature miniatures with religious themes produced for a sister of Sultan Süleyman (1520–36). The miniatures depict scenes of the life of Adam and Eve as they journey through the Garden of Eden. The illustrations are characterized by a serene, dreamlike quality, with figures depicted in a simplified, almost idealized form, and landscapes rendered in a harmonious, balanced composition. The miniatures demonstrate the high level of skill and sophistication in the art of miniature painting during the Ottoman period.

**Node** [p. 165]  
1. 1676–25, gold and opaque watercolors on paper, 35.5 × 26.5 cm, Istanbul, Topkapi Palace Museum, H. 268, fol. 30r. The node, depicting a scene from the life of Jesus, is held by the Virgin Mary and Saint Joseph. The miniatures are characterized by a serene, dreamlike quality, with figures depicted in a simplified, almost idealized form, and landscapes rendered in a harmonious, balanced composition. The miniatures demonstrate the high level of skill and sophistication in the art of miniature painting during the Ottoman period.

**The Last Judgement** [p. 166]  
Miniatures from Süleyman, 17th century, gold and opaque watercolors on paper, 88 × 40 cm, Istanbul, Topkapi Palace Museum, H. 268, fol. 29v. The Last Judgement is one of the most significant scenes in the New Testament, depicting the final day when the dead will rise and stand before God. The miniatures are characterized by a serene, dreamlike quality, with figures depicted in a simplified, almost idealized form, and landscapes rendered in a harmonious, balanced composition. The miniatures demonstrate the high level of skill and sophistication in the art of miniature painting during the Ottoman period.

**The Martyrdom of Saint John** [p. 167]  
Miniatures from Süleyman, 17th century, gold and opaque watercolors on paper, 30 × 22 cm, Istanbul, Topkapi Palace Museum, H. 275, fol. 22r. The miniature depicts the martyrdom of Saint John, one of the most significant scenes in the New Testament, depicting the final day when the dead will rise and stand before God. The miniatures are characterized by a serene, dreamlike quality, with figures depicted in a simplified, almost idealized form, and landscapes rendered in a harmonious, balanced composition. The miniatures demonstrate the high level of skill and sophistication in the art of miniature painting during the Ottoman period.
Hürrem Sultan’s letter to Suleiman I 1553, yellow paper, black ink, silver and gold thread, 50 x 26 cm, Istanbul, Topkapı Palace Museum, 734/75.

Hürrem used her influence over the sultan to have her sister-in-law’s beloved son Prince Mustafa and her sister Moldovenu renamed to distant provinces in 1553. Mustafa was eventually married in 1573. Hürrem’s incentives are documented in letters to Suleiman. She indicated that she had written this letter on yellow paper, polished and backed with gold in both sides, and was sent to Hürrem in the past year of the Suleiman’s Mosque. [1] Taf. 495, 525, 526, 527, 528.

Hürrem Sultan’s endowment deed 1572

Daughter and granddaughter of Sultan Selim I, Suleiman I and Suleiman II As the Ottomans found themselves standing alone in a space they had largely cleared of all possible rivals, the private customs of marrying their princesses to princes of comparable dynasties was dramatically abandoned. Instead, in the 16th century daughters of the sultans were increasingly seen as an important role in the support of the highest-ranking office holders like grand viziers and grand admirals. Their frequent marriages of Ottoman princesses to successors of appointees of the rank of pasha and above from the reign of Selim I (1512-1520) onwards facilitated a means of ensuring the support of the most influential of the top office holders—event though the designation of candidates in question tended to be less. The common bridegroom was no longer a member of the ruling family, though people did not frequently die of old age in those days, the princesses in question would be married off to another top dignitary regardless of their respective ages, like royal brothers and circumstances. These marriages were celebrated with sumptuous festivities designed for public consumption including acrobatic performances, sporting competitions, theatrical shows, nightly entertainments and sacra banquets that took place in the private halls of the imperial palace. What was significant about many of both the royal bride and her husband was that they should set up appropriate sumptuous banquets as a way to exploit imperial funds into works of public faith and charity, complementing the efforts of the sultan himself to support public works and alliances, 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 leniency nor покой. According to contemporary sources, the sultaness’s marriage was just one of the outer side of the Ottoman line was seen as a question, and being a rich island, the sultaness is the one right to be the office of, as far as that matter is the case.
Hürrem Sultan’s letter to Suleyman I

Spring 1539, yellow gold, 46.8 x 37 mm, Istanbul, Topkapı Palace Museum, 311737

Hürrem’s political authority and power extended itself to her ability to intervene on her son’s behalf when he was a minor, 1539. She used her influence on behalf of her son to negotiate and influence events within the Ottoman Empire, particularly on behalf of the Safavid court in Isfahan. She had long enjoyed a reputation as a strong and influential figure. Her letters to Suleyman I reflect her desire to maintain her son’s interests and the interests of the Ottoman Empire in the region. In one letter, she writes of her desire to see her son and his wife, Fatima daughter of Mehmed, brought to her in order to see her face and to show her the love and respect her son and his wife have for her. The letter describes the events and circumstances of their meeting, including the pageantry and elegance of the court, and the splendor of the palace and its furnishings. The letter ends with a request for a meeting with the Sultan and his wife, indicating the importance of maintaining her position and influence in the empire.

Hürrem Sultan’s handkerchief

1536-39, silk, wool and gold thread, 52 x 50 mm, Istanbul, Topkapı Palace Museum, 311737

Hürrem played a key role in the Ottoman court, using her influence to negotiate and influence events within the empire. Her letters to Suleyman I reflect her desire to maintain her son’s interests and the interests of the Ottoman Empire in the region. In one letter, she writes of her desire to see her son and his wife, Fatima daughter of Mehmed, brought to her in order to see her face and to show her the love and respect her son and his wife have for her. The letter describes the events and circumstances of their meeting, including the pageantry and elegance of the court, and the splendor of the palace and its furnishings. The letter ends with a request for a meeting with the Sultan and his wife, indicating the importance of maintaining her position and influence in the empire.

Hürrem Sultan’s endowment deed

1542

Dated 14 Rajab 1st jahid 860 AH (November 1541), 73 folio, gold, silver, and ink on paper, 24 x 17 cm, Istanbul, Museum of Turkish and Islamic Arts, 295. Like all Ottoman royal women, Hürrem was considered to be the sole patronage of the sultan. In 1539, she commissioned Mirvat Sultan to build a multi-religious complex, known as the Hünkâr Camii, in Constantinople. She had water brought in from Edirne and built another complex at Cini Mustafa Pasha. When Hürrem returned to a large mosque in Jerusalem, she had it on the side where Hélène, the Christian mother of the Roman Emperor Constantine, had had the building destroyed. She had also had the building in Mecca and Medina. The 1540 endowment deed pertains to the multi-religious complex at Hünkâr. T. A. 1639, 271-282.

Hürrem Sultan’s headband

Second quarter of 16th century, linen, silk and gold thread, 29.5 x 34 cm, Istanbul, Topkapı Palace Museum, 311732

Handkerchiefs, like the one described above, were also used as a form of adornment and were often made from fine fabrics. They were often embroidered with intricate designs and often contained messages of love and devotion. In this case, the inscription on the handkerchief reads “My Lord Sultan,” which was a common way of addressing the Sultan. The handkerchief is inscribed with the words “My Lord Sultan,” which were likely written by one of the Sultan’s attendants or by the Sultan himself. The inscription is written in Ottoman script and is likely to reflect the Sultan’s personal style and taste. The handkerchief was likely used as a form of adornment and was likely worn as part of the Sultan’s attire or as a gift to someone else.

The handle of this mirror is made of bone or ivory and the mirror itself is a carved wood. A mirror of this kind was used by the sultans to symbolize their power and authority. The handle of the mirror is carved in a figure of a dragon and a lion, both in combat on a ground filled with lotus scrolls. The edge of the mirror is decorated with ornamental motifs of the silk trade. A. A. 1939, 165, 517-518.

Belt

Mid-16th century, mother-of-pearl, leather, gold, silver, 36.7 x 15.6 cm, Istanbul, Topkapı Palace Museum, 311735

The belt is a symbol of power and prestige for the Ottoman sultan. It is made of gold and silver, and is decorated with intricate designs and motifs. The belt is worn by the sultan as a sign of his authority and power. The belt is likely to have been used by Sultan Suleyman I, the Great, as a symbol of his authority and power.

Jewelry box

1552

The jewelry box is a small wooden box with a lid and a key. The box is decorated with intricate designs and motifs, including lotus flowers and other ornamental elements. The box is likely to have been used by Sultan Suleyman I, the Great, as a way of showing his power and authority. The box is likely to have been used for storing jewelry or other valuable items.

Attended document concerning Shah Sultan and Lutfi Pasha

23 Mukarram 348 (9 May 1550), 8 x 30 cm, Istanbul, Topkapı Palace Museum Archives, 13076. Shah Sultan, the daughter of Sultan Selim I, was greatly interested in her husband, grand vizier Lutfi Pasha, and ordered the payment of a princely sum. In the case of a divorce between Lutfi Pasha and his wife, Sultan Selim I secured the divorce of her sister and dismissed Lutfi Pasha from the grand vizierate. The manuscript relates how the sultan secured the divorce of his sister and dismissed Lutfi Pasha from the grand vizierate. The manuscript relates how the sultan secured the divorce of his sister and dismissed Lutfi Pasha from the grand vizierate.

Portrait of Mehmed and Murad III

Anonymous, 17th century, oil on canvas, 125 x 200 cm, Istanbul, Kariaveli M. Kog Collections

The portrait is a depiction of Mehmed IV and Murad III, the two sons of Sultan Selim I, who ruled in succession. The portrait is likely to have been commissioned by the sultan in order to show his power and authority over his sons. The portrait is likely to have been used as a way of showing the sultan’s power and authority over his sons. The portrait is likely to have been used as a way of showing the sultan’s power and authority over his sons.
Title deed of Jordan

Title deed of Jordan

Mannequins and Customs of the Turks [58, 62-68]

Manners and Customs of the Turks [58, 62-68]

Portraits of artists (p. 168)

Jacopo Bassano (1475-1515), Tunis, 1614, pen and brown ink, gold and watercolour, 17.8 x 14.1 cm, Berlin, SKM Kunstlerarchiv, Kdl 15279.

(Anonymous (c. 1450-1510), Wellcome Library, London.)


© 1984 by Scholastic Inc. (421-52) while he was governor of the city and later was a "leading citizen" in the city's collection of porphyry, or purple sandstone, a material known for its beauty and durability. He is known for his love of art and literature, and his contributions to the city's cultural life. He was also a patron of the arts, supporting many artists and writers, and was known for his generosity towards the poor.

The young men's suit was adorned with silver brocaded linens and embroidered with gold, and was a symbol of wealth and status. The suit was made specifically for the occasion and was considered to be the finest in the city. It was a symbol of the man's wealth and social standing, and was a way for him to show off his family's wealth to others.

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A book by a prolific woman - an early precursor for whose books could be found in the press of Pronker Haruki. Their contents are representative of the early 9th century. The artist is known to have studied in Spain and to have exhibited his easel in Budapest in 829. But the days of his eponymous Constantine the Great are determined.

Turkish lady (Princesse Taranque) [p. 165]
George de la Chapelle, 16th, engraving, 1506. 21 x 13 cm, London, Seep Giseli Collection.

A portrait of a collection of paintings commissioned in 1826 by Prince Ludwig von Wied of Rastatt, the ambassador of the Hohenzollern Empire in Constantinople. In the upper section is a rectangular room, with a horizontal window, built over the roof of the Berlin Palace. It can be seen on one side of a group of five monumental figures standing in a sequence of various rooms. The principal axis, a much smaller scale, is the depiction of the arrival and welcoming of a guest in a sequence of greeting, displaying, taking off her veil, and inviting her to dress, receiving, several doors are shown performing different dance figures. [i.e. Germanische Museum 2003, 54].

Letter from Sultana to Queen Elizabeth [p. 186]
European paper, 13 x 17 cm, London, The National Archives, Public Record Office, S.P. 477/14. 4. Sultana, foreigner in absentia of Morocco, and the mother of Mohamed III, is said to have been freed of all taxes by the sultan in the 12th century. She was released from prison, under which condition she was married to Mohamed, the ruler of Morocco. The queen mother continued to govern in the name of a female, who was declared queen of the Caledonians. [i.e. Sultana to Queen Elizabeth of England, S.P. 477/14].

Ceremonial kaftan attributed to Ibrahim
Early 17th century, bronze of silver-wrapped silk thread, 165 cm, Tunis, Teppic Palace Museum, 1567. Cernominal kaftans, made mostly of heavy silk, were worn by women, bronze-wrapped or silver-wrapped. Bronzes used as gold and silver, but occasionally also by textiles such as silks and fine-woven, were not systematically documented as family or ceremonial. Instead, the material value that surrounded these royal ladies survived only anonymously. [i.e. Cereanominal kaftan to Queen Elizabeth of England, S.P. 477/14].

Ceremonial kaftan attributed to Mohamed
Early 17th century, bronze of silver-wrapped silk thread, 165 cm, Tunis, Teppic Palace Museum, 1567. Cernominal kaftans, made mostly of heavy silk, were worn by women, bronze-wrapped or silver-wrapped. Bronzes used as gold and silver, but occasionally also by textiles such as silks and fine-woven, were not systematically documented as family or ceremonial. Instead, the material value that surrounded these royal ladies survived only anonymously. [i.e. Cereanominal kaftan to Queen Elizabeth of England, S.P. 477/14].

Endowment deed of Kazem Malakpour Sultans
January 16th, paper, 14 x 21 cm, Shiraz, Museum of Emad, 161. It is a letter to the king of Persia, who was the ruler of the church, to decree that the king of Persia was given to the church of Shiraz, and the king of Persia was given to the church of Shiraz, and the king of Persia was given to the church of Shiraz. [i.e. Endowment deed of Kazem Malakpour Sultans].
Street dress of the 17th century remained much the same as during the 16th century. The traditional farouk (ammant) and yapangs (pawir) continued to be worn; while the headdress for the young men was the nesmit, a tall black hat worn as a sign of respect for the Khan. This custom was preserved by many interiorized families, including the Fezouzas of Edinh and the Conflicts of the Fezouzas who were in Constantinople in 1634. [A] 

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, Hicdet Turhan, and her wife, Stiling Emirhan.

Hicdet Turhan acted as the sultan’s proxy in Constantinople during the short sojourn of the court in Edirne. Stiling Emirhan 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 emerged with regard to Ottoman princesses. From the early 17th century, at least some princesses were being given in marriage to the sultan’s brothers, which may reflect the sultan’s desire to create new networks of close, dependable circles around them. A new court style appeared to be taking shape, one provisionally dominated not so much by automatically established grandees making their regular way up the Ottoman bureaucracy, but by courtiers just coming onto the sultan. This may also be why more 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. [14]

Dagger [p. 147] c. 1695, steel, gold, emerald, diamond, cornel, 33 cm, Istanbul, Topkapi Palace Museum, 49735. The hilt is made of a large crystal. The gold pommel consisting of dragon heads are engraved with diamonds.

Hicdet Turhan Sultan’s endowment deed [p. 147] 1697/83 (2 May 1697), gold, opaque watercolour and ink on paper, 34 x 20 cm, Istanbul, Topkapi Palace Museum, 49745. The endowment deed concerns revenue allocated for the upkeep of the caravanserai named the ‘Derdalas’ as well as the Yeni Valide Mosque complex in Edirne. Hicdet Turhan Sultan appears in how endowed revenue from lucrative, shops, coffee houses, coffee houses, and menfolk in Rumeli and Asia, as well as a number of ‘gifts’. The deed also stipulates the duties, responsibilities and wages of those employed to carry out maintenance of the structures, and the materials to be used. [14] Istanbul 1993, p. 3, 15.

Hicdet Turhan Sultan’s new mosque [p. 145-5] Guillaume Joseph Godet, Raphaël pasturelle d’œuvre de Constantinople, 1680, engraving, 41 x 21.5 cm, Istanbul Archaeological Museum Library, SERV 143, 39-71. Begun in 1687 by Sefiye Sultan and completed in 1688 by Hicdet Turhan Sultan, the Yeni Valide complex in Edirne is Constantinople’s proudest legacy that had previously been enjoyed only by the Sultan’s own as royal palaces. Located in the complex are a royal pavilion, fountain, primary school, court market and a tomb for Hicdet Turhan herself. This magnificent elongating the Yeni Valide Mosque complex with the customary houses of entrance to the lower precinct corner was made sixteen years after the sultan’s inauguration in 1684. [14] 18th-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 II was enthroned by the rebels who had overthrown his brother and at first was compelled to comply with their terms, including the demand that he leave the palace in Edirne and reside permanently in Constantinople. Rescued 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 combined by his interior ministers. 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 lifetime of a century or so, once again an impetus was given for marriage between the sultans and the sultanas. The sultan shielded his daughters from premarital arrangements, enhancing the dynastic public profile, and the princesses’ participation injected something new into the set of symbolic rituals in which they had not been major active participants. Ahmed III played his part in the reinforcement of the court and the dynastic 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 Sultan Mustafa III, whose prominent officials were the key figures in the wedding ceremonies, which included the presentation of gifts and blessings to the bride and groom, as well as the official recognition of the marriage by the sultan. These ceremonies were solemn and public affairs, with widespread participation by court officials and others, who were present to witness the union of the princess and the prince. [14] Istanbul 1993, p. 17.
Endowment deed of Emettuth Gilimoy Valide  
early 19th century, oil on canvas, 180 cm x 115 cm, Istanbul, Topkapı Palace Museum.  

A portrait of Emettuth Gilimoy Valide in which the princess is depicted in a dress with a turban, reflecting the fashion of the time. It is an ornate painting, reflecting the style of the period.

Woman with a carnation [p. 127]  
Ismet, 1790-1855, gold, silver and opaque watercolours on paper, 48 x 38 cm, Istanbul, Topkapı Palace Museum, H. 564, fol. 1v  
The woman is depicted in a gold dress with a carnation in her hair, reflecting the fashion of the period.

Sleeping beauty [p. 127]  
Ismet, 1790-1855, gold, silver and opaque watercolours on paper, 28 x 18 cm, Istanbul, Topkapı Palace Museum, H. 564, fol. 2v  
The woman is depicted in a gold dress, lying down, reflecting the fashion of the period.

Ahmed II's portrait  
Kadir Mesut Nusret Pasha, 1850-1910, gouache on paper, 37 x 26 cm, Istanbul, Topkapı Palace Museum, A. 303, fol. 295v  
The portrait of Ahmed II is depicted in a gold dress, reflecting the fashion of the period.

Woman with a long gouze scarf? [p. 128]  
Ismet, 1790-1855, gold, silver and opaque watercolours on paper, 48 x 38 cm, Istanbul, Topkapı Palace Museum, H. 564, fol. 52  
The woman is depicted in a gold dress with a long gouze scarf, reflecting the fashion of the period.

Lady with a carnation  
Abdulhassan Baha, 1840-49, gold, silver and opaque watercolours on paper, 37 x 26 cm, Istanbul, Topkapı Palace Museum, H. 564, fol. 191v  
The woman is depicted in a gold dress with a carnation in her hair, reflecting the fashion of the period.

Jade cup for sweet confections  
date 19th century, jade, gold, silver, 25.9 x 14.3 cm, Istanbul, Topkapı Palace Museum, H. 564, fol. 17v  
The jade cup is depicted in a gold dress, reflecting the fashion of the period.

Porcelain bowl for sweetmeats  
date 19th century, porcelain decorated with gold, silver, and enamel, 30.4 cm x 22 cm, Istanbul, Topkapı Palace Museum, H. 564, fol. 18v  
The porcelain bowl is depicted in a gold dress, reflecting the fashion of the period.
Coffee cup
Late 16th–early 17th century, porcelain decorated with gold and reds, 4.9 x 3.8 cm, Istanbul, Topkapi Palace Museum, 1551/52
Many such Chinese Meissen-style porcelain cups, given extra decoration by the Ottomans with gold wiring and precious stones like rubies and emeralds, are found in the Topkapi Palace collection. This group of five cups dating from the Ottoman period (Jung Dynasty) has been donated to the Istanbul Museum for use in coffee cups. [4, 8]
Parrot 128, 158

Coffee cup
Late 16th–early 17th century, porcelain decorated with gold and reds, 4.5 x 3.8 cm, Istanbul, Topkapi Palace Museum, 1551/52

Coffee cup
Late 16th–early 17th century, porcelain decorated with gold and reds, 4.3 x 3.6 cm, Istanbul, Topkapi Palace Museum, 1575/76

Coffee cup
Late 16th–early 17th century, porcelain decorated with gold and reds, 4.0 x 3.8 cm, Istanbul, Topkapi Palace Museum, 1575/76

Coffee cup
Late 16th–early 17th century, porcelain decorated with gold and reds, 4.0 x 3.8 cm, Istanbul, Topkapi Palace Museum, 1575/76

Coffee tray
17th 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 turban. [7, 15]
Parrot 157, 158

Gold cup for sweetmeats
[2.48]
Gold, diamonds and rubies, 18.3 x 2.1 cm, Istanbul, Topkapi Palace Museum, 1709/10
This small gold cup with lid is decorated with large diamonds and rubies. At the centre of the lid is a large diamond. [7, 15]
Parrot 158, 161

Coffee pot
[2.47]
17th century, gold-plated copper, 17 x 10.2 x 12.7 cm, Istanbul, Topkapi Palace Museum, 1532/33
Coffee pots in this style were used all over the Middle East. They are an inherent part of the usual ritual of coffee drinking. The pot came in different sizes, depending on the number of cups to be brewed. [3, 15]
Parrot 158, 165

Ladies celebrating a marriage
(Paris, 1838) [p. 202-3]
Jean-Baptiste Hamel, 18th century, Ink and washes, 35 x 41 cm, Paris, Musée du Louvre
The picture is represented in the company of eight ladies in the gardens of a royal palace. The architectural setting is little realistic, but the naturalism and bravado are accurate. The painter Jean-Baptiste Hamel (1735–1808) was among the artists who came to work for the French ambassador to Constantinople. He had accompanied the ambassador on his earlier voyage to the east, and illustrated the resulting book, Voyage pittoresque de la Grece. His pictures also illustrate Alexandre d’Ossian’s Tableau général de l’Empire olympien. [7, 15]
Parrot 129, 130

Lady drinking coffee
[2.17]
French School, 18th century, oil on canvas, 91 x 65 cm, Istanbul, Lütfi M. Kirdar Museum
The picture represents the country’s drinking coffee in the famous Fezdis album (1774), which also includes woodcuts of Turkish paintings.

In contrast with the realistic depiction of her jewelry and clothing, the bouquet is greatly exaggerated. Earlier examples of similarly fantastic and exaggerated bouquet—such as those that adorned Turkish coffee cups—are found in the Topkapi Palace collection. This group of five cups dating from the Ottoman period (Jung Dynasty) has been donated to the Istanbul Museum for use in coffee cups. [4, 8]
Parrot 128, 158

Sugar bowl
[2.46]
Late 16th–early 17th century, gold-plated copper, 10.3 x 8.8 x 5.5 cm, Istanbul, Topkapi Palace Museum, 1532/33
The gold-plated sugar bowl has a hinged lid with a simple but elegant form. The rim of the bowl and the lid are decorated with an engraved floral band. [14]
Parrot 158, 160

Chafing dish
19th century, gold-plated copper, h: 15 x 21.5 cm, Istanbul, Museum of Turkish and Islamic Arts, 1144
Chafing dishes of this type 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 standies, fixed to the narrow rim of the bowl, are joined together at a small cupboard with a book that rests on shelves. [14]
Parrot 159, 165

Ladies in a garden
[2.48-9]
Jean-Baptiste Hamel, 18th century, Ink and washes, 25 x 36 cm, Paris, Musée du Louvre
The picture is represented in the company of eight ladies in the gardens of a royal palace. The architectural setting is little realistic, but the naturalism and bravado are accurate. The painter Jean-Baptiste Hamel (1735–1808) was among the artists who came to work for the French ambassador to Constantinople. He had accompanied the ambassador on his earlier voyage to the east, and illustrated the resulting book, Voyage pittoresque de la Grece. His pictures also illustrate Alexandre d’Ossian’s Tableau général de l’Empire olympien. [7, 15]
Parrot 129, 130

Sultana playing on instru.

Hafiz Sultans watermelon
at Ondrashahur (later
Engaging from Voyag. Priv.
Carnavallerinie des Perdons
Apres les leces de M. Atchi
Architecte de l’Emperat.
Duessinere de la Sublev.
Naces... 16 x 6 cm, Istanbul
Collection
Coffee cup (p. 12)
Late 18th-early 19th century, porcelain decorated with gold, rubies, and emeralds, 9.8 x 11 cm, İstanbul, Topkapı Palace Museum, 572/1772.
The gold-plated cup with a hinged lid has a single hot design. The rim of the bowl and the lid are decorated with an engarved floral border. [734]
Parke 1995, 16

Gold cup for sweetsmeats (p. 145)
Gold, diamons, and rubies, 14.7 x 11.5 cm, İstanbul, Topkapı Palace Museum, 253296.
This gold cup with lid is decorated with diamonds and rubies. At the centre of the lid is a large diamond. [743]
Argyle 2001, 16

Coffee pot (p. 148)
19th century, gold-plated copper, 12.6 x 20.7 cm, İstanbul, Topkapı Palace Museum, 274/1772.
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 served. [745]
Parke 1995, 18

Chafing dish
19th century, gold-plated copper, 13.5 x 25 cm, İstanbul, Museum of Turkish and Islamic Arts, 1973.
Chafing dishes of this type containing hot water were used in coffee houses to keep the coffee hot when carrying it to the customer. The surface of the gold-plated copper bowl is engraved with stylized motifs. These dishes, found in the upperwork area of the bowl, are joined together at a small lip with a basket that served as a handle. [748]
Parke 1993, 12

Sugar bowl (p. 147)
Late 18th-early 19th century, gold-plated copper, 14.8 x 8.5 cm, İstanbul, Topkapı Palace Museum, 126/1772.
The gold-plated sugar bowl, which has a hinged lid, has a single hot design. The rim of the bowl and the lid are decorated with an engraved floral border. [749]
Parke 1995, 15

Coffee cup (p. 12)
Late 18th-early 19th century, porcelain decorated with gold, rubies, and emeralds, 9.8 x 11 cm, İstanbul, Topkapı Palace Museum, 572/1772.

Coffee tray (p. 12)
19th century, gold-plated copper, 28 x 23 cm, İstanbul, Museum of Turkish and Islamic Arts, 1973.
The gold-plated tray for carrying coffee cups is decorated elegantly with flowers and leaves on branches. At the centre is a cartouche. [750]
Parke 1995, 17

Ladies celebrating a marriage (P JAVA GÜNDüz) [p. 204-5]
Jean-Baptiste Vanmour School, anonymous, 18th century, oil on canvas, 105 x 102 cm, İstanbul, Sogu Günselier Collection.
This portrait (painted 1805) was given the day after the marriage by the bride and her hest distinguised guests. Wearing the special costume called�şapkır', the bride is shown seated partly on a red spread. She is receiving her guests in a separate room. The bridal parlor, made of silk with embroidered embroidery, and lined with court, is hanging on the wall together with her coated clothes, which are lying on her lap. [751]
Karan 1993, 175, T. C. Osman 2002, 281–82

Sultana playing an instrument (p. 161)
Carl van Lou (1794–1860), oil on canvas, 29.5 x 23 cm, İstanbul, Aşkın Shell Collection.

Lady drinking coffee (p. 187)
French School, anonymous, mid-18th century, oil on canvas, 25.4 x 19.5 cm, İstanbul, Sogu Günselier Collection.
This anonymous painting symbolizes the French School. It is possible that the house of this picture was the depiction of a lady drinking coffee in the famous formal attire (1752), which also includes works of Ioannou paintings.

In contrast with the formal depictions of her jewelry and clothing, the headdress is casually arranged. Typical examples of similarly fantastic and exaggerated headdress style suggest that European society was much more relaxed with imagination. [753]
Marti 1995, 204, 210; Constantinople Treasury, 1976, 294–95, plate 250

Sixth, daughters and nieces of Mustafà III, Abdülhamid I and Selim III (Edwa, Hakri, and Bayhan Sultan)
The sultans now spent much of their time in pleasure and relaxation in a series of new palace along the shores of the Bosporus and the Golden Horn, largely abandoning Topkapı Palace. The female members of the dynasty followed a similar trend. During this period the sultans 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 sultans 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 marriage. After their marriage 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 sultanates themselves. The permission granted them to set up hundreds of their own quite independent of Topkapı Palace as well as all 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 family to acquire legitimate status as partners in governance. 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 Bosporus—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 matrons and favourites

Ladies in a garden (p. 186–7)
Jean-Baptiste Hikais, 18th century, ink, watercolour and gouache, 33 x 46 cm, Paris, Musée du Louvre, Cabinet des Arts Graphiques.
The sultans are represented in the company of eight ladies in the garden of a royal palace. The ceremonial setting is far from rustic, but the costumes and backdrops are accurate. The painter Jean-Baptiste Hikais (1745–84) was among the artists who came to work for the French ambassador. The central figure is Hikais had accompanied the ambassador on his entire voyage in the east, and illustrated the resulting book, Voyage Pittoresque de la Grèce. This picture also illustrates the following:
Othon von Born's Tableau général de l'Empire ottoman. [759]

19th century, porcelain decorated with gold, rubies, and emeralds, 9.8 x 11 cm, İstanbul, Topkapı Palace Museum, 572/1772.

Young woman on a divan (p. 210)
Jean-Étienne Liotard, 18th century, pencil on paper, 22 x 17.2 cm, Paris, Musée du Louvre, BF 934.
An elegantly dressed young woman in a peeve mood is portrayed seated on a divan. Sheet of paper (framed) on the beautiful carpet suggest that a letter (a love letter perhaps) she received her spot. Mist in her is a biedermeier where she apparently kept objects such as a mirror, embroidery materials etc. A book, possibly a diary, lies on the table. [761]
Daily life in the royal bazaar

Exhibition of Wedgwood porcelain, English School, 18th century, enameled porcelain, 62 x 49 cm, Istanbul, Topkapi Palace Museum, 36009, 24

Esma Sultan’s waterfront palace

Embellished dervish fountains

Divan Hong of Kilrara Ihsun Patha (p. 210-11)

Divan Hong of Kilrara Ihsun Patha (p. 210-11)

A few lines in the royal bazaar

Gown of a princess

Gown of a princess

Gown of a princess

Gown of a princess

Gown of a princess

Gown of a princess

Gown of a princess

Gown of a princess

Gown of a princess

Gown of a princess

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Gown of a princess

Gown of a princess

Gown of a princess
Euma Sultans waterfront palace at Ashdod (p. 217)  

Euma Sultans waterfront palace at Ashdod (p. 217)

Beyran Sultans waterfront palace at Akhtabunu (p. 226)  

Dishvaneh of Kipchuk Hisar

Interior of a palace (p. 216-7)

Carlo Boccioni (1882-1916), 1914, watercolour on paper, 41 x 35 cm, Dusseldorf, Kunsthalle (c) (p. 216-7)

Embroidered cushion cover

Grown of a princess (p. 184)

Grown of a princess (p. 184)
**Gown of a princess** [p. 188]

18th century, silk, 85 cm, Istanbul, Topkapı Palace Museum. 1706

Large floral motifs are embroidered on yellow silk taffeta in pastel-colored silks and satins. The sleeves are decorated at the edges and along the center with narrow gold ribbons. [1.4]

**Belt buckle** [p. 192]

First quarter of 18th century, silver and enamel, 17 x 17 cm, Istanbul, Sadberk Hanım Museum. 1660

Two leaf-shaped silver plaques attached by a bud from the buckle, which is one of the usual types on Ottoman belts. They are ornamented with red enameled cartouches and linear banding set in from a scroll. The buckle is accompanied with the monogram of Ahmet III. [1.4]

**Pair of high-heeled patterns** [p. 196]

18th century, wood, pine, 31 x 16 cm, Paris, Private Collection

This pair of high-heeled patterned pine wood shoes on a post guard indicates early 18th-century taste. They are decorated with engraved ivory at the ankle. The fragility of the painted decoration and the ivory suggests that they were worn indoors with bare feet, as was in some instances as well as European depictions of Ottoman sultan shoes. [1.4]

**Embroidered buckle**

18th century, silk, silver thread, pearls, amethyst stones, 3.8 x 8.5 cm, Istanbul, Topkapı Palace Museum. 1706

This silk belt is embroidered with silver thread and embossed with pearls and red and green enameled stones. The central piece is in the form of a stylized rose. Similar belts are seen in European oil paintings of the period. [1.4]

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

Antoine de Favray, 1765, oil on canvas, 58.3 x 37.2 cm, İstanbul, Ayvap Dişlikli Collection

Antoine de Favray, a French painter, came to Constantinople in 1762 to work for the French ambassador Comte de Vergennes. This oil painting is traditionally known as a Turkish lady and her Child. However, in terms of their clothing, hairstyle, and jewellery, the redingote lady and her daughter clearly resemble women identified as Levantine ladies in de Favray’s other paintings in this exhibition. We must ask ourselves whether these girls were K crumbling with brilliance, a peculiarly striking, a veiled style, and caftan dress. [1.4]

**Spray brooch** [p. 215]

Late 18th century, silver and diamonds, 5.2 x 1.0 cm, Istanbul, Topkapı Palace Museum. 1783

The spray of a man is filled with large leaves and serrated with large diamonds and brilliants, and the pelurcoune made of large diamonds are arranged along the upper edge of the piece alternating with the brass. The setting is a symbol of fertility, indicating that the piece must have been made for the teslima of a bride. [1.4]

**Bridal earring**

18th century, gold, rubies, diamonds, 2.5 cm, Istanbul, Topkapı Palace Museum. 1735

The earring is a set with rectangular-cut diamonds and a pendant dark pink, pear-shaped ruby mounted in gold. The beads and ornaments are enameled. [1.4]

**Bridal armband**

19th century, gold, pearls, 10 cm, Istanbul, Topkapı Palace Museum. 1850

A spray of nine small and graduated diamonds, enameled and surrounding by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose 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gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rose gold jewel set and surrounded by a rise gold jewel set and surrounded by a rose gold jewel set and surrounded by a ris...
Emroidered buckle
16th century, silk, silver thread, pomegranates, 5 x 8 cm, Brussels, Topkapi Palace Museum, 12548.
This belt buckle is embroidered with silver thread and decorated with pomegranates and silver coins. The central piece is a silver filigree cross. Similar belts are seen in European paintings of the period. [14].

Ottoman ladies in indoor attire
Antoine de Favray, 16th century, oil on canvas, 52 x 48 cm, Toscaiana, Museo Augustino, D12932.

Ottoman ladies in street attire
[pp. 218-19].
Antoine de Favray, 16th century, oil on canvas, 8 x 6 cm, Brussels, Topkapi Palace Museum, 2352.
Arranged in the style of a row of three large earrings, with a cluster of diamonds at the center. These earrings and earclips decorate the face and hair. [14].

An Ottoman lady and her daughter
[pp. 247].
Antoine de Favray, 16th century, oil on canvas, 52 x 43 cm, Brussels, Topkapi Palace Museum, 11259.

Bride's earring is the last that would have been made before the wedding. The bride's earring is usually the most valuable piece of jewelry. [14].

Spray braid
Late 17th century, silver and diamonds, 7 x 2 cm, Istanbul, Topkapi Palace Museum, 2358.
The spray of flowers in full bloom is made of large diamonds along a curving stem set with diamonds around the leaves. It is set in gold and decorated with black and green enamel. The spray is also designed to be set in gold. [14].

Bridal diadem embroidered by Adolf Sultán to Meşhedi Nəbi in Medina
[pp. 257].
c. 1880s, carved diamond, silver, 42 x 22 cm, Istanbul, Topkapi Palace Museum, 2758.
A spray of rose stems decorated with graduated diamonds, adorned with a bow and surrounded by a crown. This piece is embroidered by another Adolf Sultán (1858-1923), a daughter of Mehmed II (1827-1909) to Meşhedi Nəbi in Medina to decorate the crown of Fatima, the Prophet Muhammad’s daughter. [14].

Wedding photograph of Adolf Sultán [pp. 299].
Selin Efe, 1917, photograph, 65 x 52 cm, Istanbul, Topkapi Palace Museum, 5254.

provided a visual record of all her bridal moments. The crown was adorned with hanging, gold medallions of different shapes, a floral arrangement, diamonds, and pearls. [14].

The crown was adorned with hanging, gold medallions of different shapes, a floral arrangement, diamonds, and pearls. [14].

Calligraphic band
C. 1880s, gold, inscribed, 5 x 22 cm, Istanbul, Topkapi Palace Museum, 2756.
Among the jewels that adorn this band is the inscription of Fatima, the daughter of the Prophet Muhammad. [14].

Adolf Sultán, Abbészat Djan, granddaughter by his daughter Nade Nəbi and Roxelana Pasha, was married to Istanbul (Turkey) in 1921. The photographs

The photographs provide a visual record of all her bridal moments. The crown was adorned with hanging, gold medallions of different shapes, a floral arrangement, diamonds, and pearls. [14].

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Comb box with mirror [p. 352]

Five-halt of 17th century, wood, mother-of-pearl, niello inlaid, bone, 3 1/2 x 8 1/2 cm, Istanbul, Topkapi Palace Museum, 1619-1703.

The rectangular box has a lid at one end and a mirror at the other. The mirror is framed with mother-of-pearl in the form of leaves and surrounded by niello inlaid in a geometric pattern. [3.4]

Turkish 1992, 256, C. 42

Slippers [p. 355]

Late 17th century, silver, coral, velvet, 2 1/2 x 1 cm, Istanbul, Topkapi Palace Museum, 1646-1796.

Although various versions of the same design are found in other countries, this pair of slippers is a rare example. [3.4]

Turkish 1991, 30

Ankle boots [p. 356]

Late 19th century, velvet, gold thread, 5 x 1 cm, Istanbul, Topkapi Palace Museum, 1976-1977.

The ankle boots have thin high heels covered with gold threads embroidered with leaves and flowers in yellow metallic thread and white silk. They feature a oxidized silver buckle. [3.6]

Turkish 1976-1977

Two-piece woman's costume

Early 19th century, silk cloth, three-quarter sleeves, 148 x 180 cm, Istanbul, Topkapi Palace Museum, 1835-1836.

The fancy silk dress worn only to indicate level in front, but the back panel is longer and much more in front. It is embroidered in silk thread, thick silk cord, and silver sequins with stylized geometric flowers and curvilinear designs. The bodice is cut in two pieces, one wide and one narrow. The elbow-length sleeves are double-layered. This was a special costume worn for the bride on the wedding day after she married, when distinguished guests were entertained for a feast that included turkish coffee. [3.4]

Turkish 1835-1836, 759, C. 1

Two-piece woman's costume

C. 1650-60, velvet, beads, silk ribbons, lace, wool, silk thread, 52 cm, Istanbul, Topkapi Palace Museum, 1650-1660.

This two-piece costume is beautifully made, with the hood and train forming a single unit. The bodice is embroidered with flowers and foliage, and the sleeves are decorated with ribbons and lace. [3.4]

Turkish 1650-1660, 749, C. 11

Shoes [p. 358]

Early 19th century, silk, gold thread, 3 1/2 x 1 cm, Istanbul, Topkapi Palace Museum, 1840s.

The three-high silk shoes have pointed toes and high heels in the Louis XV style. They are embroidered and decorated with gold thread and tassels. The sides are decorated with small medallions. [3.4]

Turkish 1840s, 761, C. 2

Child's boots [p. 358]

Silk satin, gold thread, 46 x 15 cm, Istanbul, Topkapi Palace Museum, 1876-1878.

The pair of small boots were probably worn by a child, and they are embroidered with brocades, leaves, and flowers in pink silk. They have low heels and feature the child's initials. [3.4]

Turkish 1876-1878, 761, C. 17

Belt

19th century, silver, gold thread, 6 1/2 cm, Istanbul, Topkapi Palace Museum, 1900.

The belt has a gold buckle and is decorated with gold thread and leaves. [3.4]

Turkish 1900, 763, C. 17

Portait of the poetess [p. 356]

Anonymous, 14th century, oil on canvas, 48 x 37 cm, Istanbul, Topkapi Palace Museum, 1526.

The most famous portrait of this woman is in Oosters patroon, 1437, in the Military Academy, Amsterdam. A related, smaller, final, which was published as a engraving, is also included. This example matches the one at the Topkapi Palace collection. [3.6]

Turkish 1437, 764, C. 17

COSTUME
Comb box with mirror [p. 54]
Five half of 17th century, wood, mother-of-pearl, tortoiseshell, bone, 3 x 2 x 1.8 cm, Istanbul, Sadberk Hanım Museum, 10260
This rectangular box with a lid at one end and a mirror in the cover. A mirror is fitted under another lid that slides over the top surface. The box and lid are decorated with intricate, delicate and intricately carved in mother-of-pearl relief on a tortoiseshell ground. [L.A.]

Palace woman holding prayer beads
Pierre-Désiré Guillonnet, 19th, oil on canvas, 36 x 29 cm, Istanbul, Dulmashkay Palace, 15923

Comb [p. 54]
First half of 19th century, ivory, gold, rubies, 3 x 2 x 0.5 cm, Istanbul, Topkapi Palace, 13172
Polished gold mounts and red and white rubies in gold mounts surround this ivory comb. Such combs were kept in elegantly embroidered cases or boxes. [L.A.]

Palace woman holding a brocade and a mirror
Pierre-Désiré Guillonnet, 19th, oil on canvas, 36 x 27 cm, Istanbul, Dulmashkay Palace, 15920

Two-piece woman's costume
20th century, silk, cotton, velvet, cotton, wool, 18 cm, Istanbul, Topkapi Palace, 15924

Shoes [p. 212]
Early 17th century, 35 cm, Istanbul, Sadberk Hanım Museum, 2232
The soft white leather three-looped patent shoes and the Oxford style. They are embroidered and decorated with yellow threads and pearls. The soles are silvered edges of rings and nails, the silvered borders and the silvered edges of the shoes. [L.A.]

Belt 19th century, velvet, flowers, gold thread, 6 x 19 cm, Istanbul, Topkapi Palace Museum, 37913

Belt with a small comb
19th century, velvet, flowers, gold thread, 6 x 19 cm, Istanbul, Topkapi Palace Museum, 37913

Ankle boots [p. 211]
Red silk satin, gold thread, 20 x 11 cm, Istanbul, Topkapi Palace Museum, 17918
The ankle boots with high back, covered with red satin embroidered with leaves and flowers in yellow metallic thread and white silk. They feature at the front with long fringes. [L.A.]

Palace woman holding a broach and a watch
Pierre-Désiré Guillonnet, 19th, oil on canvas, 36 x 27 cm, Istanbul, Dulmashkay Palace, 15920

Belt 19th century, velvet, pouch, gold thread, 14 x 5 cm, Istanbul, Topkapi Palace Museum, 37913

Box containing a miniature set [p. 209]
19th century, velvet, pouch, 14 x 5 cm, Istanbul, Topkapi Palace Museum, 37913
The box is covered in black velvet embroidered with a floral pattern in pink. The coarser design and craftsmanship make the box look like a work of art. The letter exchanged between Sultan Selim III and the French ambassador is also included in the production of such objects in Constantinople. [L.A.]

Portrait of the poetess Sâir Nigar [p. 207]
19th century, velvet, pouch, 14 x 5 cm, Istanbul, Topkapi Palace Museum, 37913

The most famous portraits of the era are those of the poetess Sâir Nigar, who is portrayed in velvet and embroidered dress. She is depicted in a full-length portrait by Fawzi Fikir in 1883. [L.A.]

for hat is a reflection of the vast extent of changes in Ottoman society. [L.A.]

Gray ceramics, 19th century.
Self-portrait (p. 215)

Mihri Müge, early 17th century, pastel on paper, 35 x 35 cm, Istanbul, Topkapı Palace Museum, 1792.87

Mihri Müge (1685–1764) was the daughter of an enlightened physician, Saim Paşa. After taking private lessons from the court painter Fatih Zümrüt, she went first to Rome and then to Paris to pursue her artistic studies. While living in Montparnasse she married Mihâl Selim Paşa. After the couple returned to Constantinople, she began to teach at the Academy of Fine Arts. In 1753 she returned to Rome, moving in 1758 to the United States of America, where she died in 1764. She painted mostly portraits and still lifes. [14]

Turkish women at the National Assembly

Melik Çelâl Sofâ, 1936, oil on canvas, 37 x 45 cm, Istanbul, HUB Museum of Painting and Sculpture, 194

Melik Çelâl Sofâ (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 female Academy in Paris, but 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 seeks an example to her generation and became a symbol of republicanism. She is represented here addressing parliament. [14]

Women in Taksim Square (p. 220)

Nuruçi Yeşil, 1995, oil on canvas, 37.5 x 51 cm, Istanbul, Sabancı Museum, 201-0092-NEC

This is the central panel of a triptych, where two sides partly represent the plight of women and children in a recent Ottoman past of increasing deprivation. In contrast, the elegantly dressed lady of Taksim Square are depicted as inheriting themselves from such divisions, as well as traditions, and reaching out to enlightenment and modernity. [14]

AUTHORS CATALOGUE

G.Y. Gökçay Yalçın

(Topkapı Archaeological Museum)

L.D. Lütfi Dilekseven

(Istanbul University, Faculty of Letters, Department of Archaeology)

H. Hükmâm

(Istanbul University, Faculty of Letters, Department of Archaeology)

R.A. Reşat Aşad

(Topkapı Archaeological Museum)

S.K. Sezai Kâzimoglu

(Topkapı Archaeological Museum)

T.A. Tahir Ataş

(Istanbul University, Faculty of Arts and Social Sciences)

Y.O. Yeliz Okçay

(Topkapı Archaeological Museum)

Z.K. Zeynep Koçhan

(Topkapı Archaeological Museum)
Turkish women at the National Assembly
Melike Geral Sufi, 1936, oil on canvas, 21 x 30 cm, Istanbul, MSU Museum of Painting and Sculpture, 640
The first portrait of Gizem Duran (1811–1818), who was to become a painter herself, is by Melike Geral (1864–1943), a woman painter of an earlier generation. The artist received a libelous reception in Europe, including criticism, ridicule, and money. Her painting under Osman Hızal and showed great talent in depicting not only the physical features of her subjects, but also their inner world. Her model, Gizem, born into a cultured family, was 12 at the time she sits for Melike Geral. Gizem was sent to study at the Academy of Fine Arts under Mihrı Mughl and Ömer Alev and eventually married another prominent painter, Phryneian Duran. | 1A. Martin 1993, 115, C. 106

Girls' studio at the School of Fine Arts (p. 122–23)
Ömer Adil, oil on canvas, 21 x 30 cm, Istanbul, MSU Museum of Painting and Sculpture, 1865
Ömer Adil (1865–1885), an instructor at the Academy of Fine Arts, has left us this painting of the students' studio at the Academy. | 1A. M. Kaygısız 1999, 28

Women in Taksim Square (p. 128)
Nazar Yılmaz, 1935, oil on canvas, 73.5 x 51 cm, Istanbul, Sabah Sıhah Museum, 200–204 NDS
This is the central panel of a triptych, whose two side panels reproduce the plight of women and children in a recent Ottoman past of increasing differentiation. In contrast, the elegantly dressed women of Taksim Square are sketched as sheltering themselves from such distress, as well as tradition, and reaching out to enlightenment and modernity. | 1A. Gümüş 2002, 74–75

AUTHORS CATALOGUE

G.V. Göksu Yalçın
(Istanbul Archeological Museum)

L.D. Levent Deveci
(Istanbul University, Faculty of Letters, Department of Archaeology)

J.D. Hüseyin Işık
(Istanbul University, Faculty of Letters, Department of Archaeology)

R.A. Rahmi Aksel
(Istanbul Archeological Museum)

S.C.K. Serif Çelik Karpe
(Istanbul University, Faculty of Letters, Department of Archaeology)

S.K. Sadıkoğlu Karagöz
(Istanbul Archeological Museum)

T.A. Tâbiye Aybanı
(Sabah Sıhah University, Faculy of Arts and Social Sciences)

Y.O. Yılmaz Özkay
(Tâbiye Aybanı University, Faculty of Letters)

Z.K. Zeynep Kökten
(Istanbul Archeological Museum)