

***Cross- Cultural Exchange Between the Islamic World  
and Europe through 10<sup>th</sup> -12<sup>th</sup> centuries A.H/16<sup>th</sup> -  
18<sup>th</sup> centuries A.D***

***(Iznik ceramic and Italian maiolica as a case study)***

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***Abstract:***

This paper deals with themes of exchange in ceramic production, between the Islamic world, presented by Iznik in Turkey, and Italy in Europe. This exchange took shape in the emergence of a special form of ceramic plates of Italian tradition in Iznik. This type of ceramic plates known as “*Tondino*” dishes was fashionable in Italy around 1500-1530 A.D. Iznik workshops had produced identical samples in the contemporary period as well. On the other hand, decorative elements of Iznik had greatly influenced Italian maiolica production. Of these spiral scrolls of the “Golden Horn”, this was applied on Italian *maiolica Albarello* vessels. Furthermore, decorative elements of Rhodian style with their characterized polychrome design are imitated in Paduan workshops of Italy. In addition, various plates of Iznik production had combined between traditional decorative elements together with European heraldry of Italian families. Thus, such samples specifying a true image of the cross- cultural exchange between the Near East and the West.

***This paper aims at:***

- I. Shedding light on the role of Muslim artisan in ceramic industry and their effect on the Western civilization, Italy in particular.
- II. Emphasizing that Muslim artisans had been influenced by the civilization of the West and adapted what suits their tradition and religion as well.

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III. Illuminating the influence of political and economic status of the Ottoman Empire and Italy on all industries; and ceramics in particular.

***Key words:***

Tondino, Albarello, Iznik, Golden Horn, Italian *maiolica*.

**Research's plan**

**I- Introduction**

**II- Iznik Ceramics**

**III-Italian *maiolica***

**IV-Outlines of the cross-exchange between the Ottomans and the Italians in ceramic production accompanied with samples.**

**V- Systematic Analysis for the paper's discussed artifacts**

**VI-Conclusion**

**VII- Bibliography**

**VIII- Plates**

## I. Introduction

Several preceding studies had greatly presented enough information on the history of Ottoman pottery and divided it into three main phases; each with its origin and artistic features. On the other hand, other studies had minutely discussed the Italian maiolica and its link with Hispano Moresque of Spain, with conflict ideas about which one was the older? And which had impressed the other? Furthermore, these studies had gone into the cross exchange between the East and the West. Mainly, after the spread of Chinese influence in the Near East, which was a mediator for such traditions to reach the West.

Despite the diverse studies that had dealt with pottery industry in the Ottoman Empire and Europe; further points still deserve much focus. Of these, the political status of the Ottoman Empire in its Golden age, which -undoubtedly- had led to the spread of influence to outside its boundaries. Moreover, there was no enough data on the origin of naming Italian ceramic as maiolica, and in other cases majolica, and whether there is any difference between them? Or both are the same? Another shortage in preceding studies is neglecting the definition of *tughra* style precisely. They merely described it as spiral ornaments.

This introduction focuses briefly on both political and economic relations between the Ottoman Empire and Europe in general, and Venice-Italy in particular. Then, a brief report on the history of Pottery is discussed.

Although the vast dominating Ottoman Empire once had multiple and diverse relations with the surrounding regions and several competitor forces. However, due to this paper's main topic, these lines only deal with Ottoman Empire relations with the Western Europe, particularly during the 10<sup>th</sup> -12<sup>th</sup> centuries

A.H/ 16<sup>th</sup> -18<sup>th</sup> centuries A.D.<sup>(1)</sup> Ottoman Empire since its rise formed a big trouble for Europe, since Ottomans took over the duty of repulsing crusaders who had threatened the Muslim world for a long time. Moreover, Ottoman Empire had succeeded in combating Europe, which had begun in the 15<sup>th</sup> and 16<sup>th</sup> centuries A.D to widening their boundaries and spread their dominance towards the East.<sup>(2)</sup>

During this time, Hungary come into view in Eastern Europe as a traditional antagonist for the Ottomans after the Byzantine Empire had declined.<sup>(3)</sup> Thus, worked as a well-fortified wall against the Ottoman's progress in Europe. After *Sultan Suliman I* had ascended the throne in 927 A.H/ 1520 A.D; Ottomans again began to think about the West, this was the beginning of another stage of relations with Europe featured with the expansion in *Al-Balkan* and the Mediterranean Sea. Hungary had rapidly weakened due to internal distributions, besides an unusual behavior of the Hungarian king *Louis II* who killed the messenger of *Sultan Suliman I*.<sup>(4)</sup> This had enraged *Sultan Suliman*, so he declared the war , and continued in its preparations until 928 A.H/ 1521 A.D. Ottoman military forces had moved towards the North, aiming Belgrade the gate to regions beyond Danube river and the key for Central Europe.<sup>(5)</sup> *Sultan Suliman I* managed to access Belgrade after a continuous siege for about 75 days.<sup>(6)</sup>

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<sup>(1)</sup>Shams el-Dīn al-Kilāny, al-‘Uthmānīyīn wa al-Urupyīn fi al-Qarn as-Sādis ‘Ashr, majalat al-Ijtihad, Vol. 11, issue 43, p. 111, 112

<sup>(2)</sup>Muḥammad Suhail Taqūsh, Tārikh al-‘Uthmānīyīn mn qīām ad-Dawla ila al-Enqlāb ‘Ala al-Khilāfah, Dar An-Nafāis, Beirut- Lebanon, 3<sup>rd</sup> edition, 1434A.H/ 2013 A.D, p.7, 10

<sup>(3)</sup>Gábor Ágoston and Bruce Masters, Encyclopedia of the Ottoman Empire, New York, 2009, p. 107-109

<sup>(4)</sup>Andrih Clo, Sūlimān al-Qānūnī, translated by al-Bashīr Ibn Salāmah, Dar al-jīl, Beirut, aṭ-Ṭab’ah al-Ūlā, 1991, p. 77- 80

<sup>(5)</sup>Gábor Ágoston and Bruce Masters, Encyclopedia of the Ottoman Empire, p. 541, 542

<sup>(6)</sup>Muḥammad Farīd Bek, Tārikh ad-Dawla al-‘Aliya al-‘Uthmānīyah, taḥqīq Iḥsān Ḥifnī, Dar An-Nafāis, Beirut, aṭ-Ṭab’ah al-Thānīyah, 1983, p. 202

The fall of Belgrade had put an end to a barrier which hindered the Ottomans' proceeding to regions beyond Danube river. After Ottoman victory in Europe, messengers from Venice, Russia, and Ragusa came to congratulate the Ottoman Sultan. Venice as a commercial city, its fortune based on maritime trading, thus it should keep its peaceful relations with the Ottoman Empire to ensure the freedom of movement in marine harbors. The only threat on their possessions may come from the Ottoman Empire, thus, accommodation was the appropriate choice. Foreign ambassadors arrived at Istanbul to renew all the advantages of old treaties held before. In addition, they were eager to hold a new treaty with the Ottoman Empire in 928 A.H/ 1521 A.D. Due to this new treaty, new clauses had been added according to political and economic circumstances. It is worth mentioning that Venice was ready to accept any conditions to protect their trade within the East of the Mediterranean Sea.<sup>(7)</sup> This new treaty included thirty clauses, of these;

- Ensuring freedom of trading for Venetians all over the Ottoman Empire.
- Ottoman Empire responsible for maintaining Venetian traders' safety.
- Discharge all Venetian traders from poll tax
- Removing any obstacles towards Venetian trade to North Africa.

This treaty gave a glance on the basics that arranged the treaties between the Ottoman Empire and several European countries.<sup>(8)</sup> However, the death of *Sultan Suliman I (al-Qānūnī)* in 973 A.H/ 1566 A.D was the end of the golden age of the Ottoman Empire. Due to a status of repose of both Ottoman

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<sup>(7)</sup>Muḥammad Suhail Ṭaqoūsh, *Tārikh al-‘Uthmānyīn*, p. 182

<sup>(8)</sup>Lailā Sabāgh, *al-Jāliyyāt al-Urupīa fī Bilād al-shām fī al-‘Aṣr al-‘Uthmānī fī al-Qarnain as-Sādis ‘Ashr wa as-Sābi’ ‘Ashr, mū’asasat ar-Risālah*, Beirut, at-Ṭab’ah al-Ūlā, 1989, p. 94, 95

society and the ruling institutions, besides the European bounce towards new improvements. As a result, Ottoman Empire had lost most of its dominance gradually along the three continents of ancient world. After the 1<sup>st</sup> World War, Ottoman Empire had fallen due to the intervention of European and Zionism countries, besides the unplanned policies of militaries who took over control in Ottoman Empire, who expelled *Sultan 'Abd el-Hameed II* in 1327 A.H/ 1909 A.D. This resulted in the emergence of Modern Turkey.<sup>(9)</sup>

The other point in this introduction is a brief glance on history of ceramic. The word ceramic is a term taken directly from the western world and is used to define the pots crafted in tile technique. In the Ottoman records “*Evanî*” was used instead of ceramics and “*Kaşî*” for tiles.<sup>(10)</sup> Talking about Ottoman ceramic, it is a part of the technical schools of Islamic ceramic. It occupied the major position across the 10<sup>th</sup> century A.H/ 16<sup>th</sup> century A.D not only in the Islamic world, but in the European world as well. However, to understand its rise and development; it is important to deal briefly with schools of ceramic prior to the Ottomans. These are late Byzantine and Seljuk ceramics. Despite the later excavations; there is no sufficient information on Byzantine ceramics in early epochs between the 3<sup>rd</sup> to the 9<sup>th</sup> centuries A.D, only that Egypt and Baghdad were centers of Artistic radiance. However, Seljuk ceramic of the 6<sup>th</sup> century A.H/ 12<sup>th</sup> century A.D was a turning point in Islamic ceramic history. The center of artistic radiance had been twisted to the north east of Iran due to political circumstances. Turkish Seljuk became rulers of Baghdad, with the fall of the Fatimid state.<sup>(11)</sup>

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<sup>(9)</sup> Gábor Ágoston and Bruce Masters, *Encyclopedia of the Ottoman Empire*, p. 598

<sup>(10)</sup> Aslihan Erkmen, *The Formal Analysis of Iznik Ceramics (15<sup>th</sup>- 16<sup>th</sup> centuries)*, SOMA 2007, Istanbul, 24-29 April 2007, p. 116- 123

<sup>(11)</sup> *Sū'ād Māhīr, al-khazaf at-Turkī, al-Jihāz al-Markazī li al-kūtūb al-Jāmī'yah wa al-Madrāsīyah wa al-wasāil al-Ta'līmīyah*, 1397H./ 1977 A.D, p.9-13

The decorative style of the Seljuk ceramic is a development for decorative elements of the Islamic art. Floral ornaments became more dynamic and fuller of vitality. Kufic inscriptions with corners were applied on a background of floral ornaments, beside employing the curved *naskhi* script to fill spaces. In addition, living creatures were applied in a large scale as the main decorative topic. Later, such figures lost their priority, so became smaller. The fall of the Seljuk state in 1300 A.D in Anatolia resulted in the decline of ceramic production for about a century. This poor status of ceramic production continued until the Ottomans Turks took over control through the 9<sup>th</sup> century A.H/ 15<sup>th</sup> century A.D.<sup>(12)</sup>

Production of Ottoman ceramic continued nearby for three centuries. This industry raised at Anatolia, via foreign proficient artisans. A gradual decline again affected the ceramic industry due to the termination of two generations of foreign artisans. Thus, it is difficult to define precisely the date of the emergence of original Ottoman ceramic production with a distinct style. The victories of Sultan *Selim I* in Iran in the 10<sup>th</sup> century A.H/ 16<sup>th</sup> century A.D and his occupation of Tabriz in 1514 A.D resulted in a positive transition in the history of Ottoman arts in general, and ceramic in particular. Sultan *Selim I* had brought to Constantinople more than 700 families of the proficient ceramists from Tabriz.<sup>(13)</sup> Since they had been settled in Iznik (ancient Nicaea),<sup>(14)</sup> those Iranian ceramists owns the favor of the

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<sup>(12)</sup>Sū'ād Māhīr, al-khazaf at-Turkī, p.14,16

<sup>(13)</sup>Sū'ād Māhīr, al-khazaf at-Turkī, p.20

<sup>(14)</sup>Iznik, historically Nicaea, town in the northwestern of Turkey. It lies on the eastern shore of Lake İznik. It was founded by the Macedonian king Antigonos I Monophthalmus in the 4th century BC. Nicaea was an important center in late Roman and Byzantine times—notably as the site of two councils of the early Christian church (325 and 787 CE) and as an independent principality in the 13<sup>th</sup> century A.D. In 1331 A.D, Nicaea was besieged and conquered by the Ottoman Turks, who renamed it İznik.

<https://www.britannica.com/place/Iznik> Accessed: 05-02-2019 1:02 UTC

emergence of distinct Ottoman ceramic in Iznik in the 10<sup>th</sup> century A.H/ 16<sup>th</sup> century A.D.<sup>(15)</sup>

The 2<sup>nd</sup> half of the 16<sup>th</sup> century A.D was the beginning of independent personality of Ottoman Ceramic. Decorative elements became more naturalistic due to dual effects; the realistic art of Europe in the Renaissance age, and the falsified Persian style. Thus, composing the new form of the Ottoman ceramic style.<sup>(16)</sup> European influence in Ottoman arts resulted from the geographical location of Turkey,<sup>(17)</sup> which facilitated the commercial relations with eastern European states, and Italy in particular. Several centers of ceramic had emerged. Of these, Bursa, Edirne, Iznik, Damascus, Kütahya, Istanbul, Çanakkale and Morfit, each has its own style.<sup>(18)</sup>

On the other hand, Italy was famous for producing earthenware a long time ago, named as maiolica. The term ‘maiolica’ probably derived from the Balearic Island of Majorca (Majolica), which played the role of an entrepôt for Spanish-Moresque lusterwares to Italian markets during the 14<sup>th</sup> and 15<sup>th</sup>

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Iznik was an important center and consular city under the Byzantines, and for a short period it was the capital of the Seljuk after the battle of Malazgirt in 1071 A.D (when the Byzantines were defeated by the Seljuq Turks. As a result, the Seljuq conquered most of Anatolia and marked the beginning of the end for the Byzantine Empire. After the crusaders seized Istanbul in 1206 A.D, Iznik had flourished for half a century (1206-1261 A.D) under the rule of the Laskaris tribe (attributed to Theodore I Lascaris the first emperor of Nicaea). In 1331 A.D Iznik was reconquered by Orhan Gazi. Later, precisely in the 10<sup>th</sup> century A.H/ 16<sup>th</sup> century A.D, Iznik became center of tiles and ceramics.

Oktay Aslanapa, Turkish pottery from the Iznik Excavations, *Revue des Études Islamiques*, No. 59, 1991, p. 187, 188

<sup>(15)</sup> Sū’ād Māhīr, *al-khazaf at-Turkī*, p.20

<sup>(16)</sup> Gaston Migeon & A.B Sakisian, *La Céramique D’ Aishie- Mineure et de Constantinople*, Paris, 1923, p. 18

<sup>(17)</sup> Turkey, country that occupies a unique geographic position, lying partly in Asia and partly in Europe. Throughout its history it has acted as both a barrier and a bridge between the two continents. <https://www.britannica.com/place/Turkey> Accessed: 05-02-2019 2:12 UTC

<sup>(18)</sup> Sū’ād Māhīr, *al-khazaf at-Turkī*, p.21, 22,31



centuries A.D, or to Spanish name for luster products as *obra de málequa*.<sup>(19)</sup> These earthenware artifacts were one of the distinct developments of the arts of the Renaissance age in Italy.<sup>(20)</sup>

Due to Italy's location in the Mediterranean Sea, at the center of an area touched by several cultural influences – Byzantine, Islamic, and North African, this resulted in high beauty and variant techniques achieved in maiolica wares. In addition, the unstable circumstances in some areas in Spain in the 14<sup>th</sup> century A.D, master Moorish ceramists forcibly moved to Valencia in the north and settled there. Thus, they transferred Islamic motifs and techniques. This was the mediator for these techniques to reach to Italy through trading movement and migration of artisans. By the 15<sup>th</sup> century A.D Italian imports from Spain had diminished, when its Italian artisans reached a high degree of proficiency, besides the change of artistic taste.<sup>(21)</sup> Italian product reached its full stature and exceed the serving of basic needs to decorative purposes.<sup>(22)</sup> Towards the mid 15<sup>th</sup> century A.D and along the 16<sup>th</sup> century A.D, polychrome lustered ornaments of Spanish or Islamic origin became frequently embellishing much of the artifacts' surfaces.

Through centuries, maiolica production had originated from several centers. From the Middle Ages to mid of the 15<sup>th</sup> century, Tuscan workshops had been flourished. Since the dawn of the Renaissance epoch up to the 16<sup>th</sup> century A.D, other centers had occupied the foremost part, of these Faentine, Cafaggiolo, Castel Durante, Deruta, Gubbio and venice, as well as Faenza and Florence.<sup>(23)</sup> Furthermore, Italian maiolica began to spread

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<sup>(19)</sup>Catherine Hess, Italian maiolica- Catalogue of the collection, the J. Paul Getty Museum, Malibu, California, 1988, p. 1-3

<sup>(20)</sup>Bernard Rackham, Islamic Pottery and Italian Maiolica, illustrated catalogue of a private collection, Faber and Faber, London, 1<sup>st</sup> edit., 1959, p. 64

<sup>(21)</sup>Catherine Hess, Italian maiolica- Catalogue of the collection, p. 1-3

<sup>(22)</sup> Bernard Rackham, Islamic Pottery and Italian Maiolica, p. 64,65

<sup>(23)</sup>Catherine Hess, Italian maiolica- Catalogue of the collection, p. 3,11

outside local boundaries and have new markets in several Europeans markets.<sup>(24)</sup>

Conclusively, the encounters between Turkey and Europe, particularly Italy, was through Venetian traders who brought Turkish earthenware to their homeland Italy. As Venice was the headquarter of trade with the levant. As a result, since the 2<sup>nd</sup> half of the 10<sup>th</sup> century A.H/16<sup>th</sup> century A.D imitations of the ‘Golden Horn’ style were made probably at Venice. Furthermore, through the 11<sup>th</sup> century A.H/ 17<sup>th</sup> century A.D, Rhodian style was imitated in Italian Padua as well. Later Italian potters who fascinated with Ottoman ceramic and reproduced identical artifacts had in turn distributed these traditions in Europe. After 1500 A.D onwards, they had immigrated to various countries in Europe and set up ceramic workshops introducing Italian maiolica production with Near Eastern traditions.

The following lines will present a detailed explanation for ceramic of both Iznik as exponent of the Islamic world ceramic, and Italian maiolica as representative of European ceramic.

## **II.Iznik Ceramics**

Iznik was one of the first centers occupied by the Ottomans in the late 13<sup>th</sup> century A.D. but achieved a real distinction at the beginning of the 16<sup>th</sup> century A.D with the emergence of pottery industry there. Iznik had flourished due to its location on one of the main trade routes across Anatolia from the East. Pottery industry in Iznik represented a technical innovation in the history of Turkish pottery. In addition, it symbolizes the extraordinary combination of external influences from China, central Aisha, and Europe. These were the main elements formed the Ottoman pottery style. The effect of these diverse sources was creating unique artifacts.

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<sup>(24)</sup>Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, the tradition of 1000 years in maiolica, Faience& Delftware, 1973, p. 104,107

Pottery industry in Iznik passed by several phases. First, its production was confined in monochrome blue ceramics. Then, other colors were exploited, of these; turquoise and a whole collection of delicate colors. By the 2<sup>nd</sup> half of the 10<sup>th</sup> century A.H/ 16<sup>th</sup> century A.D brilliant, impasted red color prevailed. By the 11<sup>th</sup> century A.H/17<sup>th</sup> century A.D, the whole industry had diminished and greatly weakened due to the weakening of Ottoman power and patronage.

Both pottery vessels and tiles had been produced in the same town, even perhaps in the same workshops. This had resulted in highly interaction in designs of both categories. Concerning tiles, which were usually a decorative element in precisely dated buildings. Therefore, it worked as a valuable evidence for the evolution of the Iznik industry.<sup>(25)</sup> Thus Iznik pottery can be divided into three major periods, as follows;

#### 1. The “Kütahya” style

This is the first phase of Iznik pottery industry, which dates between 1490 and 1525 A.D as securely documented limits. The period when Iznik vessels were painted only in blue and mainly copied Chinese blue and white porcelain. By Internal comparisons of style, most of the surviving pieces can be dated around 1505 and 1520 A.D. The body of the Abraham of Kütahya and later Iznik pottery is a rather loose-grained of white composition with pale buff touches, and not so hard than the 12<sup>th</sup>-13<sup>th</sup> century A.D Persian pottery. Shapes of this style vessels were primarily derived from metallic vessels.<sup>(26)</sup>

A thin wash of the main material was applied over the leather hard raw surface as a painting background. The glaze is thin, lustrous, and tightly fitted. As mentioned before, this type’s vessels were mainly of blue color. Opaque blue is used, and the

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<sup>(25)</sup>John Carswell, Iznik pottery, London, 1998, p. 9, 10

<sup>(26)</sup>Arthur Lane, The Ottoman pottery of Isnik, *Ars Orientalis*, Vol.2, 1957, p. 255, 256

dark effect is increased by heavy detailed and crowded drawings. Later, between 1510- 1515, a lighter blue was employed, and more of the white ground was allowed. This already hints at the delicacy of the “Golden horn” style. latest pieces of the period 1520-1525 were in brilliant warm blue paint, with separating touches of turquoise and naturalistic serrated leaves. Flowers disintegrated into clusters of fleshy volutes or rounded forms.<sup>(27)</sup>

## 2. The “Damascus” style

This group of tiles and ceramic vessels was named so, due to its similarity with Iznik tiles applied on several monumental structures erected in Damascus when Syria had been subordinated to Ottoman rule since 922 A.H/ 1516 A.D.<sup>(28)</sup> It belongs to the blue and white group and considers a changeover to the coral red group.<sup>(29)</sup> The chronological range of this style is About 931 and 962 A.H/1525 and 1555 A.D, when other colors, such as green and purple were also used. These vessels and tiles show a richer manner of invention in Iznik pottery. Excluding emerald green and sealing wax red; all colors were exploited. On earlier pieces of this style; traces of “Kütahya style” decorations are found. There is a continuous trend away from abstraction towards quite naturalistic designs. Colors expanded from blue and turquoise to include purple, gray, green or olive green, and black for outlines.

These gradual changes were not attributed to Persian potters who were exiled from Tabriz in 1514 A.D. However, this style’s colors schemes were developed at Iznik itself by a community of multicultural artisans, including Turks, Armenians, Persians, Greeks, and perhaps Syrians. They had Chinese porcelain vessels

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<sup>(27)</sup>Arthur Lane, *The Ottoman pottery of Isnik*, p. 263, 264

<sup>(28)</sup>Rabi’ Hāmid Khālīfah, *Al- Funūn Al-Islāmīyah fī al-‘Aṣr al-‘Uthmānī, al-Qahira, at-Ṭab’ah ath-Thālīthah*, 2005,p. 66

<sup>(29)</sup>Oktay Aslanapa, *Turkish Pottery from the Iznik Excavations*, p. 190

from more than a century, thus they produced identical artifacts.<sup>(30)</sup> In addition, they have had Italian *maiolica* vessels, from which they took ideas for new figures. Of these “*Tondino*” dishes,<sup>(31)</sup> one of the basic elements of this paper.

Earliest vessels of the “Damascus” style was of blue- and-turquoise color scheme. Potters seems to have been suddenly liberated from complicated decorations of “Kütahya style” style. They began to select only simple elements in innovated forms. These evoke the archaic Italian *maiolica* rather than any pottery in the Near East.

Reminiscences of the “Kütahya style” are still in the background ornament of the panels’ outline. Like this style, dishes’ backgrounds occupied by floral patterns derived from Chinese porcelain. Moreover, tulips and carnations are initially employed, and became favorite elements on Iznik pottery of later periods. Almost Clusters were symbol of all samples of the “Damascus” group.<sup>(32)</sup> Other decorative elements such as hyacinths, rose buds, full blown roses, and artichokes, were applied either.<sup>(33)</sup>

A specific shape of dishes was fashionable in Italy during the period between 1500 and 1530 A.D, as a part of Italian *maiolica*, this is “*Tondino*”. These are small plates with a broad flattened rim and a deep well. Samples of this type began to be produced in Iznik.<sup>(34)</sup> A series of Iznik plates in this shape are painted with tulip clusters within oval panels, sometimes, alternating with cloud scrolls. Such ornaments were in both opaque and bright

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<sup>(30)</sup> Arthur Lane, The Ottoman pottery of Isnik, p. 264-267

<sup>(31)</sup> *Tondino* is a small bowl with a rounded well and flat wide rim, it is among the main shapes of the late medieval Italian *maiolica*. However, it is originated from the Spanish Hispano-Moresque pottery. Nevertheless, it did not take the same shape.

Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 84

<sup>(32)</sup> Arthur Lane, The Ottoman Pottery of Isnik, p. 264-267

<sup>(33)</sup> Oktay Aslanapa, Turkish Pottery from the Iznik Excavations, p. 190, 191

<sup>(34)</sup> Arthur Lane, The Ottoman Pottery of Isnik, p. 268

blue, with the occasional addition of distinct gray- blue. The inspiration of Chinese porcelain is more distinct in the “Damascus” style than in the preceding “Abraham of Kütahia” series. During the early 15<sup>th</sup> century A.D, central lobed medallions with clusters of grapes were common patterns on Chinese vessels. Almost identical dishes were produced in Iznik in the blue and turquoise colors.<sup>(35)</sup> Colors of the “Damascus” style is so attractive. Thus, it is not easy to understand why the potters should have ceased using soon after 1550 A.D.<sup>(36)</sup>

Within the chronological range of “Damascus” style, a subsidiary type called “the Golden Horn” style covers the period about 1525- 1550.<sup>(37)</sup> The distinct form of decoration of this style is the spiral scrolls, resembling script. In addition, long delicate leaves and dark colored medallions of fine *roumis* were applied among the scrolls. Later- at the beginning of the 16<sup>th</sup> century A.D, simpler designs of spiral scrolls, small leaves and flowers prevailed.<sup>(38)</sup> Several fragments had been found in that district, besides similar ones had been uncovered in Iznik, and other sites as well. Colors used in this style were only blue. Other pieces have spiral stems in greenish black. These colors are found in the

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<sup>(35)</sup>Raymond Koechlin et Paul Alfassa, L’art de L’Islam, La Céramique, Paris, Musée des Arts Décoratifs, Editions Albert Morancé, n.d, Pl. 21, No. 100

<sup>(36)</sup>Arthur Lane, The Ottoman Pottery of Isnik, p. 269

<sup>(37)</sup>The Golden Horn (Turkish: Haliç, meaning Gulf) or Altın Boynuz (literally "Golden Horn" in Turkish); is a historic inlet of the Bosphorus dividing the city of Istanbul and forming the natural harbor that has sheltered Ottoman and other ships for thousands of years. It is a scimitar-shaped estuary that joins the Bosphorus just at the point where that strait enters the Sea of Marmara, thus forming a peninsula the tip of which is "Old Istanbul".

[http://www.coastlearn.org/water\\_quality\\_management/case-studies/golden\\_horn\\_halic.pdf](http://www.coastlearn.org/water_quality_management/case-studies/golden_horn_halic.pdf) Accessed: 06-02- 2019 23:36 UTC

The Golden Horn has always had an importance by virtue of its being a major natural port for economic, cultural, social and military development. Since the Byzantine period, the Golden Horn has been surrounded by shipyards, merchant houses and warehouses. - The Golden Horn: Heritage Industry vs. Industrial Heritage. Available from: <https://www.researchgate.net/publication/287756393> The Golden Horn Heritage Industry vs Industrial Heritage. Accessed: 06-02- 2019 23:18 UTC

<sup>(38)</sup>Oktay Aslanapa, Turkish Pottery from the Iznik Excavations, p. 190

contemporary wares painted in “Damascus” style. Concerning shaping or techniques of the “Golden Horn” style, they are indistinguishable from both “Abraham of Kütahya”, and “Damascus” styles. It is exciting to notice that Iznik wares of spiral decorations that imitates the “Golden Horn” style had been imitated in Italian maiolica during the 2<sup>nd</sup> half of the 16<sup>th</sup> century, at Genoa.<sup>(39)</sup>

Iznik examples have a hard-white body because of the increase of using kaolin, the clay responsible for white wares. Decorations were painted on the surface under the glaze. The paste had a certain percent of glaze, which made the wares much harder, and even identical to porcelain. This phase of Iznik production extended from the 2<sup>nd</sup> half of the 15<sup>th</sup> century to the mid -17<sup>th</sup> century A.D.<sup>(40)</sup>

### 3. The “Rhodian” style

This is the third phase of pottery industry in Iznik. It chronologically ranges between 1555 and 1700 A.D. <sup>(41)</sup> Although the ceramic of the previous “Damascus” style was of supreme quality, there was a great aspiration to create a new decorative style for both tiles and ceramic vessels.<sup>(42)</sup> This aspiration is interpreted in a complete sudden change in the color scheme of Iznik pottery.<sup>(43)</sup> Pale turquoise is applied for details, cobalt blue for the ground, however, green is lacking. Broad zones are painted in thin blotchy tomato red, with deep black outlines. Among such color scheme, some of the “*hatayi*” lotus

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<sup>(39)</sup> Arthur Lane, *The Ottoman Pottery of Isnik*, p. 270

<sup>(40)</sup> J. Raby and J Henderson, “The Technology of Fifteenth century Turkish Tiles: An Interim Statement on the Origins of The Iznik Industry”, *World Archaeology*, 21, 1989, p. 115-132

<sup>(41)</sup> Katharina Otto- Dorn, *Das islamische Iznik*, *Archaologisches Institut des Deutschen Reiches, Istanbul Forschungen*, Vol. 13, Berlin, 1941, p. 120-122

<sup>(42)</sup> Oktay Aslanapa, *Turkish pottery from the Iznik Excavations*, p.191

<sup>(43)</sup> Katharina Otto- Dorn, *Das islamische Iznik*, p. 120-122

flowers were in black as well. However, the famous “sealing – wax red” or “Armenian bole”<sup>(44)</sup> being scarcely used.<sup>(45)</sup>

Such decorations form a transition to a subsequent group of ceramics with brilliant underglaze thick coral red belonging to the last quarter of the 16<sup>th</sup> century A.D. The real center of these items was Iznik, although *Kütahya* became a principal center either.<sup>(46)</sup>

The designs of this type are less interesting than the earlier “Damascus” style. Early “Rhodian” dishes were typically with stylized wavy and rock borders, derived from the Chinese porcelain. Nevertheless, by the end of the 16<sup>th</sup> century A.D, the edges became simple circles, the wavy pointed lobes were indicated by the painted lines enclosing the border. On Dishes of the 17<sup>th</sup> century A.D; these lines became simple concentric loops, but the stylized rocks had disappeared.<sup>(47)</sup>

At the end of the 17<sup>th</sup> century A.D, Iznik workshops had entirely ceased, and the demand was met by tiles and pottery vessels produced in *Kütahya*.<sup>(48)</sup> Although *Kütahya* potteries were active since the beginning of the 16<sup>th</sup> century A.D onwards. However, the 18<sup>th</sup> century A.D was the rise of unique style in both tiles and pottery there. This was due to the Armenian elements in the ethnic background of potters.<sup>(49)</sup> Later, and due to

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<sup>(44)</sup> Armenian bole was valued in medieval and renaissance Europe for its medical properties as an astringent. Such composition had come from the East. In addition, this name was also used for a similar clay from deposits in France and probably elsewhere.

Les oeuvres de Bernard Palissy, ed. Anatolia, France, Paris, 1880, p. 363-364, 426-427

<sup>(45)</sup> Arthur Lane, The Ottoman pottery of Isnik, p. 275

<sup>(46)</sup> Oktay Aslanapa, Turkish pottery from the Iznik Excavations, p.191

<sup>(47)</sup> Arthur Lane, The Ottoman pottery of Isnik, p. 277

<sup>(48)</sup> Oktay Aslanapa, Turkish pottery from the Iznik Excavations, p.193

<sup>(49)</sup> John Carswell, Iznik Pottery, p. 115, Rabi' Ḥāmid Khālīfah, Al- Funūn Al-Islamīyah fī al-‘Aṣr al-‘Uthmānī, p. 85



the falling-off for the demand for tiles; the whole industry of ceramic had completely declined.<sup>(50)</sup>

Recently, the fashion in Turkey for Iznik as a collectable item and the increasing public awareness of virtues outside the limited circle of art historians, plus the impact of mass tourism, have led to a massive revival of the pottery industry, largely based on reverence for the 16<sup>th</sup> century A.D style. However, this occurred in *Kütahya* not Iznik.<sup>(51)</sup>

### **III. Italian maiolica**

Early Italian tin-glaze wares are much earlier than is usually supposed. They may actually have started in Italy earlier than in Spain. It was made in both the northern and the southern parts of Italy, but the wares were distinctly different. Tin-glaze pottery was being made in southern Italy by 1200 A.D. They were painted in brown, green, yellow, and soft blue. The outside of pottery objects was left unglazed. These wares were known as “proto-maiolica”. By the 13<sup>th</sup> century A.D, tin-glaze pottery with green and brown colored paintings was made for local demand in several centers. This was typically known as “archaic maiolica”. From about 1300 A.D onwards; the “archaic maiolica” tended towards line drawing rather than to the broader brushwork. The painters began to distinguish between major motifs and the secondary ones by cross-hatching the background. Both the “proto-maiolica” of southern Italy, and the “archaic maiolica” of the North had been the cornerstone for the “Renaissance maiolica”. However, the developments that occurred during the 15<sup>th</sup> century A.D were mainly in the North.

By the late 9<sup>th</sup> century A.H/ 15<sup>th</sup> century A.D, Italian tin-glaze wares had been developed, and ceramic artifacts were considered of high artistic value. Italian maiolica craftsmen were keen to

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<sup>(50)</sup> Arthur Lane, *The Ottoman pottery of Isnik*, p. 277

<sup>(51)</sup> John Carswell, *Iznik pottery*, p. 119

develop their techniques. They explored several drawings, colors, and subject-matter on the white glaze. The shapes were secondary to the painted decoration, they were mostly adaptations of well-known metalwork shapes. However, Painting on maiolica became a new art shape,<sup>(52)</sup> and forms of decorative elements appeared. Plants' stems were turned into spirals and arabesques, circles and other figures, to which formalized leaves, flowers, and fruits were attached. The stems and some of the leaf patterns and garlands gave movement, while the flowers and fruits broke the harmony with their mass and color. The motifs varied from stylized daisy-like flowers and lines, and curling leaves reminiscent of some Persian decorations, to highly abstract forms. In the first three decades of the 10<sup>th</sup> century A.H/ 16<sup>th</sup> century A.D, the Gothic-floral style,<sup>(53)</sup> passed through continuous change, particularly when it was associated as a background or a border including figural-subjects or unusual scenes.<sup>(54)</sup>

Since the 2<sup>nd</sup> half of the 16<sup>th</sup> century A.D, Italian workshops became technically very advanced. Most of their techniques were employed three hundred years later to supply a mass market. The capital behind Italian workshops opened the way to many new developments; it also subjected the pottery tradition to new and unsettling influences.<sup>(55)</sup> There are three main sources influenced Italian *maiolica*, these are:

- Oriental blue and white porcelain, this was imported into Italy through Venice from the late 15<sup>th</sup> century onwards, and the

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<sup>(52)</sup> Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 81-84

<sup>(53)</sup> Gothic is the term generally used to denote the style of architecture, sculpture, and painting that developed from the Romanesque during the 12<sup>th</sup> century and became predominant in Europe by the middle of the 13<sup>th</sup> century.

<https://www.britannica.com/art/Western-painting/Western-Dark-Ages-and-medieval-Christendom#ref582528> Accessed: 07-02-2019 1:24 UTC

<sup>(54)</sup> Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 87, 88

<sup>(55)</sup> Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 83

Italian ceramists were fascinated by a treatment of flower and leaf patterns, which had much in common with their own. Venice and Faventine<sup>(56)</sup> potteries began to produce intricate flower and leaf patterns in a palette limited to tones of blue, a direct reflection of the Far Eastern convention, known as *alla porcellana*.<sup>(57)</sup> Some of these are amongst the most pleasing examples of all Italian maiolica. The Italians absorbed the Chinese manner and impressed it to their own tradition.<sup>(58)</sup>

- Another influence came from Turkish Iznik wares, which had been imported into Italy in considerable quantity. They already shared a common ancestry with the Gothic floral style, and borrowings came naturally and easily. They are seen in Venetian and Paduan pottery<sup>(59)</sup> in the elongation and refinement of leaves, in abstract designs based on flowers and seed-bods and in the further development of strong color, which the Italians were already well able to follow.<sup>(60)</sup>

- A third influence was of the grotesques,<sup>(61)</sup> which became a feature of many Italian decorative designs from 1500 A.D

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<sup>(56)</sup> Faventine, Latin *faventinus*, from *Faventia* (now *Faenza*, city in northern Italy)  
<https://www.merriam-webster.com/dictionary/Faventine> Accessed: 07-02-2019:39 UTC

<sup>(57)</sup> *Alla porcellana*; is a type of pottery of the Middle and Far Eastern origins, with decorative elements based on flowers and foliage rather than on classical imagery, often on a glaze stained soft blue or mauve.

Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 93, 94

<sup>(58)</sup> Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 87, 88

<sup>(59)</sup> Venetian pottery, refers to pottery produced in Venice (north eastern of Italy) from about 1500 onwards. Middle and Far Eastern influence shows in designs based on flowers and foliage rather than on classical imagery, notably in the patterns known as *alla porcellana*, often on a glaze stained soft blue or mauve.

Paduan pottery, refers to pottery produced in *Padua* (north eastern of Italy) during the 15<sup>th</sup> century, mostly common wares, *sgraffiato* slip ware, but probably also green and brown painted tin-glaze wares. Continued as a minor pottery center in the 16<sup>th</sup> and 17<sup>th</sup> centuries A.D, producing some *istoriato* ware and floral decoration derived from Iznik originals.

Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 93,94

<sup>(60)</sup> Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 88

<sup>(61)</sup> The term “Grotesque” is problematic, it first appeared in the mid-sixteenth century A.D to describe the fantastical figures decorating a Roman villa. Because the rooms were

onwards. Grotesques included exotic animals, masks, birds, mermaids, dolphins, canopies, cornucopias and garlands, and virtually any fantasy which came into mind. The motifs of Gothic- floral style were twisted in harmony with the rest of grotesque design. The following of grotesques feature had influenced the floral patterns, either when used alone, these patterns had finely elaborated. This became the standard mood of floral decorations of the late 16<sup>th</sup> and 17<sup>th</sup> centuries A.D.

Despite the variant artistic trends that had an effect on the Italian maiolica; the early 10<sup>th</sup> century A.H/16<sup>th</sup> century A.D was the beginning of characteristic features of Italian maiolica production. This had resulted in a gradual change from simple imitated pieces to special elaborated ones. Thus, the Italians built up a method, a delicacy of composing and drawing, which never achieved even by the Hispano-Moresque potters, from whom Italians mainly inspired shapes and designs.<sup>(62)</sup>

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excavated below ground level, Renaissance observers misconceived them to be grottos. Moreover, the term was extended to imagery completely outside the cultural purview of the west. Over the last two hundred years, other terms proliferated to describe aspects of experience that attach in one or more ways to grotesque, among them arabesque, abject, and convulsive beauty. At the same time, the complex meaning of the word grotesque have lost their resonance and develop to describe horrible, or something horribly exaggerated.

Frances s. Connelly, *Modern Art and the Grotesque*, Cambridge University Press, United Kingdom, 2003, p.5

Peter Ward-Jackson, 'Some Main Streams and Tributaries in European Ornament from 1500-1750', *Victoria and Albert Museum Bulletin*, Vol. III, 1967, p. 58

<sup>(62)</sup> - Hispano-Moresque ware refers to tin-glazed earthenware made by Moorish potters in Spain, chiefly at Málaga in the 15<sup>th</sup> century A.D, and near Valencia in the 16<sup>th</sup> century A.D. The tin- glaze was applied over a design usually traced in cobalt blue. The earthenware objects were fired, and then a metallic pigment -lustre- was applied over the tin- glaze. Again, these objects were fired. The effect varies from a pale-yellow iridescence in early pieces to a coarser, copperish iridescence in later ones. Early designs are Islamic: the tree of life, palm motifs, and Arabic inscriptions, for example. Later designs combine Islamic and Italian Renaissance motifs. Misspelled or intentionally illegible Arabic inscriptions indicate that the work was taken over by Spanish Christian craftsmen. Imitation of this pottery in Italy led to the development of Italian maiolica ware.

<https://www.britannica.com/art/Hispano-Moresque-ware> Accessed: 28-01-2019 23:39 UTC

Until about 1500 Italian tin-glaze was dominated by Florence and Faenza. The workshops of Faenza invented the finest, whitest and most durable smooth and semi-matt tin-glazes ever known. Within few years, other workshops in several towns were in active production, using materials and artistic styles that had been virtually confined to Faenza and Florence. Hence, fine tin-glaze wares were in full production in Cafaggiolo, Siena, Pisa, Casteldurante, Deruta, Gubbio and Venice, as well as in Faenza and Florence themselves. Because of such progress; Italian *maiolica* was traded to most of the European cities because it was differing from the conventional brown earthenware. The so-called Italian colors; cobalt blue, copper green, Naples yellow and orange-ochre, impressed Northern Europe as Islamic pottery had impressed Spain: maiolica was a new idea as well as a new kind of pottery. Just as the ceramists of Faenza had left their crowded workshops at the end of the 15<sup>th</sup> century and spread all over most of Italian regions. As a result, in the next fifty years, the Italians dispersed into Europe.<sup>(63)</sup>

Thus, until the late 16<sup>th</sup> century A.D the making of tin-glazed earthenware was dominated by Italian styles, and in most places by Italian artisans.<sup>(64)</sup> Towards the end of the 16<sup>th</sup> century A.D; regional styles had developed and emerged from a groundwork of Italian examples. From Italy, the new movement spread out in four principal directions: to Spain, France, Flanders, and to Switzerland. In each locality, the Italian conventions had been met with different conditions, and eventually developed in different ways. In Spain, Italian influence took a different course, probably because of the Hispano-Moresque pottery tradition, which was hard to displace. Not until after about 1565 A.D did

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<sup>(63)</sup>Cugier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 88- 103

<sup>(64)</sup>Bernard Rackham, Early Netherlands Maiolica, London, 1926, p. 49

Spanish pottery itself begin to respond to the Italian conventions.<sup>(65)</sup>

#### **IV. Outlines of the cross-exchange between the Ottomans and the Italians in ceramic production**

Due to the layers of pottery that had been accumulated in the Mediterranean region through the ages, they became fundamental references for the intercourse between differ cultures. This illuminates on such relations; such as social schemes, trading relations, and the transmission of fashions. There are several motivations for this intercourse. Ceramic vessels as mobile utensils, they were easily transported from one region to another. Moreover, due to foreign occupations; artists were sometimes obliged to flee outdoors, or forcibly departed for new lands. In addition, artists sometimes were to wander from one place to another searching for higher revenues. Due to these reasons; similar forms, techniques, and ornamental motifs had appeared in variant geographical areas.

This paper focuses on encounters between Europeans, particularly the Italians, and the Ottomans in tendency of ceramic production. In most cases, European responses to encounters with Ottoman ceramics start from the 14<sup>th</sup> century A.D onwards. Through their relations; we can distinguish three periods of encounters in ceramic industry. These periods show different techniques of molding and decorative styles as well. The first period covers pottery production of the 14<sup>th</sup> and 15<sup>th</sup> centuries A.D. The second period ranges from the 15<sup>th</sup> century to the 18<sup>th</sup> century A.D. However, the 3<sup>rd</sup> period is the industrial age. This paper deals only with the 2<sup>nd</sup> period. This actually refers to intercourse between European (Italian renaissance) and Anatolian (classical period of Ottoman art) ceramics, with the existence of Chinese porcelain as a mediator. Ottoman ceramists tried to

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<sup>(65)</sup>Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 104,107

imitate Chinese blue- and -white porcelain objects in Iznik. Much later than in Iznik, exactly between 1575 and 1587 A.D, Italian ceramicists succeeded to imitate Chinese porcelain. However, decorative items were of both Chinese and Middle Eastern origins. Sometimes European ceramics were just copies imitating the original ones. Other times, original features were recreated in different techniques. On the other Hand, European ceramics also had influenced the Ottoman ceramic industry, particularly in the 10<sup>th</sup> century A.H/ 16<sup>th</sup> century A.D.<sup>(66)</sup>

This cross exchange had appeared in producing of special form of plates called “*Tondino*” of Italian origins within Iznik workshops. These *tondino* dishes are mainly inspired from Spanish Hispano-Moresque pottery.<sup>(67)</sup> In the 1<sup>st</sup> half of the 10<sup>th</sup> century A.H/ 16<sup>th</sup> century A.D, the (*Tondino*) dishes had widespread from Italy to the Islamic world, to the Near east, precisely Iznik in Turkey.<sup>(68)</sup> There are several samples of blue- and -white “*Tondino*” dishes of Iznik production. Here is a sample of (*tondino*) dishes (Pl.1), it is of blue under glazed pottery, it is 26.5 cm in diameter, produced in Iznik about 1530-1540 A.D.<sup>(69)</sup> Another sample of broad-rimmed dish (*tondino*) made of white earthenware painted in cobalt blue. It is of 26.6 cm in diameter and 4.9 cm in height, decorated with small sprays of flowers (Pl.2 A, B). It is produced in Iznik about 1530-1540 A.D.

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<sup>(66)</sup>Filiz Yenşehirlioğlu, Ottoman Ceramics in European Contexts, Muqarnas, Vol.21, Essays in Honor of J.M. Rogers (2004), pp.373-382

<https://www.jstor.org/stable/1523369> Accessed: 19-2-2019 22:52 UTC

<sup>(67)</sup>Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, p. 84

<sup>(68)</sup>Cipriano Piccolpasso, Li tre libri dell'arte del vasajo, Victoria and Albert Museum, London, 1934, p. 71

<sup>(69)</sup>Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, Edite par Yanni Petsopoulos, Traduit de l'Anglais par Azizeh Azodi et Christian Diebold, Chêne, 1990, p.118, pl. 326

Referring to the respect of Italian art since the reign of Sultan Mehmed II.<sup>(70)</sup>

Further influence appeared in producing plates in Iznik with Italian decorative elements. These probably had been produced by special Italian orders within Iznik workshops. Here is a tondino dish - 26.4 cm in diam.- of blue and touches of sage-green. It is the only known example of broad-rimmed dish (tondino) to be adorned with a representation of a Turkish youth wearing a feathered cap and fastened chemise with a collar over a landscape background of a series of hills and trees. This was suggested by undoubtedly similar portraits on contemporary Italian maiolica. It is made in Iznik about 1535-1540 A.D (Pl. 3). This artifact is a part of a new trend in decorative elements of Iznik production inspired by Italian maiolica.<sup>(71)</sup>

A further step of the intercourse was the producing of plates in Iznik workshops with unique European heraldry in the same context with traditional decorative items of Ottoman origin.<sup>(72)</sup> A sample of this intercourse a polychrome glazed pottery plate (Pl. 4). It is of a shallow well with flat rim, it measures 2.8 cm height and 20.2 cm in diameter. This type shows the convert from monochrome to polychrome pottery. Several colors are exploited here; cobalt blue, green, and red, besides black for outlines. Although produced in Iznik (about 1575), the master decorative scene here is a European heraldry in shape of coat of arms, mostly attributed to the Venetian family of *Morosini*<sup>(73)</sup> or the

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<sup>(70)</sup> Arthur Lane, later Islamic pottery, London, Faber and Faber, 1971, 2<sup>nd</sup> edit., p. 52, pl. 30A

<sup>(71)</sup> Arthur Lane, later Islamic pottery, p. 52, pl. 31A

<sup>(72)</sup> Filiz Yensehirlioğlu, Ottoman Ceramics in European Contexts, pp.373-382

<https://www.jstor.org/stable/1523369> Accessed: 19-2-2019 22:52 UTC

<sup>(73)</sup> Morosini Family, noble Venetian family that gave four doges and several generals and admirals to the Republic. The most renowned member of the family, Francesco Morosini (1618–94), who rose along the 17<sup>th</sup> century A.D wars with the Turks to become one of the greatest captains of his time.

<https://www.britannica.com/topic/Morosini-family> Accessed: 23-03-2019 3:22 UTC



Dalmatian family *Spingarolli de Dessa*<sup>(74)</sup>. Traditional Ottoman decorations mostly cover the dish's background.<sup>(75)</sup> These are sprays of prunus and campanulas with scattered cloud-scroll fragments. Another sample of this intercourse is a polychrome glazed pottery dish (Pl. 5). It is 5.7 cm height and 36.5 cm in diameter with a shallow cavetto and a broad flat rim. It is painted in cobalt blue, turquoise-green and bole red outlined in grayish black. The dish's backside is embellished by twinned tulip bouquets between single rosettes. This artifact had been produced in Iznik around 1570-1600 A.D.<sup>(76)</sup>

The peak of the Ottoman ceramic had begun from the 10<sup>th</sup> century AH/ 16<sup>th</sup> century A.D. This progress continued until the 1<sup>st</sup> quarter of the 11<sup>th</sup> century A.H/ 17<sup>th</sup> century A.D., and entitled "the classical period" of Ottoman art. The ceramic of this period is of high technical standards, flourished under court patronage and developed according to a court style.<sup>(77)</sup> In a contemporary era, the consumption in the Renaissance era and the adoration of luxurious possessions had encouraged the production of majolica ceramics in Italy. Several centers in Italy, such as Derruta, Faenza, Florence and Doccia had produced samples identical to Ottoman ones. Ottoman ceramic artifacts of the 16<sup>th</sup> century A.D. among the Italian collections were the source from which Italian samples were reproduced. Forms of Ottoman influence on Italian ceramic vessels appear in several samples, of these;

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<sup>(74)</sup>Dalmatian family Spingarolli de Dessa is a family of Dalmatia (northern Yugoslavia). The Dalmatian city of Ragusa (modern Dubrovnik) had a flourishing trade with the Levant in the 15<sup>th</sup> and 16<sup>th</sup> centuries A.D

[http://www.jameelcentre.ashmolean.org/collection/7/674/675/all/per\\_page/50/offset/0/sort\\_by/seqn/object/10954](http://www.jameelcentre.ashmolean.org/collection/7/674/675/all/per_page/50/offset/0/sort_by/seqn/object/10954) Accessed: 23-03-2019 3:57 UTC

<sup>(75)</sup>Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, p. 264,266, pl.586

<sup>(76)</sup>Arthur Lane, later Islamic pottery, p.56-58, pl. 45 B.

<sup>(77)</sup>Filiz Çağman, "Mimar Sinan döneminde Saray'ın ehl-i hiref teşkilati, in Mimar Sinan dönemi Türk mimarlığı, İstanbul, 1988, p.73-77

Soon after 1500 A.D, remarkable oriental effects appeared in the paintings of the Italian Maiolica of Faenza, Siena, and Cafaggiolo; plates' both sides were decorated with spiral running foliage and flowers in blue- and – white. Such designs were entitled “*alla porcellana*”.<sup>(78)</sup> They almost derived both their forms and details from the Chinese blue- and-white porcelain. However, this derivation of designs was not happened mostly direct from China. Turkish earthenware of Iznik acted as a half-way stage through the Near East, for Chinese blue-and-white style, as the traders of Venice brought to Italy.<sup>(79)</sup> A sample of this form of influence is a (*tondino*)dish manufactured in Cafaggiolo in about 1500-1525 A.D. It measures 4.8 cm in height and 24.3 cm in diameter (Pl.6 A, B). The dish's deep well is occupied by a broad beamed merchant ship within interlocking ogival quatrefoils with fleurs-de-lis and foliage sprays. The dish's rim is decorated with four musical trophies divided by stylized foliage sprays and arabesques. The reverse is embellished with three sprays of scrolling foliage and marked in the center either *J[acop]o chafagguolo* or *in chafagguolo* referring to the workshop of manufacturing. All of the painted decoration is executed in blue pigment on a thin, creamy, yellowish white ground. The clay body itself is of a very bright yellowish buff color. This type of delicate foliage and blue colored floral embellishment on a white background, termed *alla porcellana* decoration because it imitates Chinese porcelain ware. This type was much ordered from Italy after the 15<sup>th</sup> and 16<sup>th</sup> centuries A.D.<sup>(80)</sup> Another Italian sample in *alla porcellana* design is on display in Victoria and Albert museum (Pl. 7). This is a tin-glazed earthenware *tondino* dish, possibly made in Faenza – which gained a supremacy in technique and design by

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<sup>(78)</sup>Cipriano Piccolpasso, *Li tre libri dell'arte del vasajo*, p. 71

<sup>(79)</sup>Bernard Rackham, *Italian Maiolica and china*, OCST, vol. 19, London, 1942-43, p. 16

<sup>(80)</sup>Catherine Hess, *Italian maiolica- catalogue of the collection*, illustration no. 21, p.66-68

the mid of the 15<sup>th</sup> century A.D. The dish's broad rim and the deep well are embellished with flowers, fruits, and small ivy leaves on wavy stems. A thick blue colored band encircles the dish's outer rim (Pl. 7 A). The dish's backside is adorned with groups of leafy sprays alternating with crossed lozenges (Pl. 7 B).<sup>(81)</sup>

Italian maiolica did not stop on reproducing imitations of classical Ottoman ceramic but followed the tradition of Italian Renaissance painting included figural compositions as a decorative theme, mainly in the form of portraits of turbaned men or equestrian figures in Ottoman costumes. These were popular subjects on albarello produced in Sicily.<sup>(82)</sup> A sample of this influence is an albarello of tin glazed earthen ware, preserved in the metropolitan museum (Pl. 8). It is manufactured in Italy, particularly in Sicily in the 16<sup>th</sup> century A.D., and its dimensions are 28.1 x 13.3x 13.3 cm. This object's master scene is a figural portrait of a turbaned man in Ottoman costumes.<sup>(83)</sup>

Blue-and-white production in Iznik included another group of ceramics called "Golden Horn", characterized by spirals and scrolls with no large-scale flowers. This style was also entitled as "*Tuğrakeş*"<sup>(84)</sup> style". A sample of this is the *tughra* (official

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<sup>(81)</sup> Bernard Rackham, Catalogue of Italian maiolica, London, H.M.S.O, 1977, p. 65, 343-346

<sup>(82)</sup> Filiz Yensehirlioglu, Ottoman Ceramics in European Contexts, pp.373-382

<sup>(83)</sup> <https://www.metmuseum.org/art/collection/search/188538> Accessed: 20-02-2019 UTC

<sup>(84)</sup> "*Tuğrakeş style*" is a recent nomination for the "Golden Horn" motifs. That is because it has been derived from the ornaments of the *tughras* of the same period. However, the design has been derived from the spiral scrolls used on royal documents as a background for the Sultan's imperial monogram known as "*tughra*".

Nurhan Atasoy & Julian Raby, *Iznik: La poterie en Turquie Ottomane*, p. 108-113

The word *tughra* comes from an Oghuz (a historical Turkish language) term for "seal." According to legend, the Ottoman form of the *tughra* originated with an illiterate sultan, who, unable to sign his name, dipped his three fingers in ink and impressed them on a page. While this account is probably not true. All Ottoman *tughras* include three vertical shafts and two concentric oval loops at left. These undulating forms are calligraphic insignias that include the name of the reigning sultan, the name of his father, and the phrase "the eternally

signature) of Sultan Suliman the Magnificent dated back to 1555-1560 Istanbul, Turkey. This *tughra* is applied of ink, opaque watercolor, and gold on paper. This *tughra* is translated as “Suliman, son of Selim Khan, ever victorious” (Pl. 9).<sup>(85)</sup> Iznik production of “Golden Horn” style appeared in several forms, e.g.; “*tondino*” dishes, bottles, ewers, etc. Here is a great sample of the intercourse between Iznik and Italian maiolica. A “*tondino*” dish (Italian origin) adorned with spiral scrolls of the Iznik “Golden Horn” style, preserved in Ashmolean museum in Oxford (Pl. 10 A, B). It is of under glazed fritware, painted in blue over a white background, and measures 5 cm in height and 24.5 cm in diameter (Pl. 10 A). Its manufacturing date varies between 1535- 1545 A.D. The whole dish is embellished with leafy spirals in cobalt blue resembles the ‘Golden Horn style, which prevailed during the 1<sup>st</sup> half of the 16<sup>th</sup> century A.D. The dish’s backside (Pl. 10 B) is almost plain except double lines surrounding the dish’s outer rim and other double lines surrounding the central deep well.<sup>(86)</sup> Other samples - mostly identical- are on display in Victoria & Albert museum (Pl. 11), and in museum of fine arts in Houston (Pl. 12 A, B).

Another sample of Iznik production in ‘Golden Horn’ style is a pear-shaped vessel of white glazed pottery with a broadened foot preserved in the British museum (Pl. 13 A, B). It measures 22.2 cm in height, and its diameter varies between 11.3 -16.5 cm, adorned with a series of spiral scrolls in the lowest part of the vessel’s body (Pl. 13 A). This is topped with double lines border that confined attached leaves and hooks in between. An upper

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victorious." All sultans, as well as princes, would have their own *tughra*, which court artists created a new with each ruler's succession.

<https://metmuseum.org/blogs/ruminations/2016/tughra-in-ottoman-art> Accessed: 14-3-2019 15:06 UTC

<sup>(85)</sup> <https://metmuseum.org/blogs/ruminations/2016/tughra-in-ottoman-art> Accessed: 14-3-2019 15:06 UTC

<sup>(86)</sup> Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, p. 120, pl.329

part with a band of scrolling foliage with florets and trefoil terminals. The same details are repeated on the bottle's neck as well. The bottle's neck is cut down, however, there are rivet marks indicating that the bottle once had a metal mount. This bottle has inscriptions on both the moulded collar in Armenian with the a precise date 978/ 1529 A.D inscribed, and the other inscription is in shape of spirals on the bottle's base (Pl. 13 B).<sup>(87)</sup> Being painted in only blue suggests to be of the earliest samples of this style which is technically cannot be distinguished from both "Abraham of *Kütahia*" and "Damascus" groups of Iznik pottery.<sup>(88)</sup>

A third sample of Iznik production in 'Golden Horn' style is an ewer of the Goldman collection, preserved in Cincinnati art museum (Pl. 14). It is a cutdown pear-shaped bottle of 24.5 cm high, dated back to 1529 A.D. The main decorative scheme is spiral scrolls of the Iznik "Golden Horn" style. It seems to have been ordered by the Armenian community of *Kütahya* for dedication in a Christian monastery at Ankara. Blue alone is used in this artifact's painting.<sup>(89)</sup>

Another ewer mostly identical to the previous (Pl. 14) is preserved in the Metropolitan museum of Arts. It is entitled Ewer with "*Tughra* style" decoration and produced almost in 1525-1540 A.D (Pl. 15 A, B). It measures 24.6 cm high, 18.9 cm wide, 14 cm in diameter, the ewer's lid is 4 cm high and 8.7 cm in diameter.<sup>(90)</sup>

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<sup>(87)</sup> [https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?assetId=146734001&objectId=236603&partId=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=146734001&objectId=236603&partId=1) Accessed: 14-3-2019 22:10 UTC

<sup>(88)</sup> Arthur Lane, *The Ottoman Pottery of Isnik*, p. 270, figs. 33, 34

<sup>(89)</sup> Arthur Lane, *Later Islamic Pottery*, p. 50, pl. 29 A

<sup>(90)</sup> <https://www.metmuseum.org/art/collection/search/451834> Accessed: 15-3-2019 12:46 UTC

Nurhan Atasoy and Julian Raby, *Iznik: La poterie en Turquie Ottomane*, p. 110, pl. 136

This decorative style of the Middle Eastern origin became popular in Italy as well.<sup>(91)</sup> A distinct group of Italian maiolica artifacts of the 16<sup>th</sup> century, undoubtedly imitating the “Golden Horn” wares of Iznik made around 1525- 1550 A.D.<sup>(92)</sup> Imitations of the “Golden Horn” style were made, probably at Venice, almost in 1570 A.D.<sup>(93)</sup> Several Albarello<sup>(94)</sup> samples of Italian maiolica technique were decorated with the spiral scrolls of the ‘Golden Horn’ style.<sup>(95)</sup> Here is an albarello of Italian maiolica, made precisely in Liguria – a coastal region of north western of Italy- in the ‘Golden Horn’ style. It is composed of a tapering body of white earthenware, it is 22.3 cm in height in opaque pale blue glaze (Pl. 16 A, B). This artifact has been produced in about 1575 A.D. The whole body is decorated with lateral bands of crosses within concentric rings on both the rim and the base, with three large spiral stems with rosettes, leaves, and tendrils.<sup>(96)</sup>

Another Italian maiolica sample of employing the ‘Golden Horn’ style is another set of three albarello (drug jars) vessels of different shapes and sizes (Pl. 17). Each one bear the name of content or drug stored in.<sup>(97)</sup>

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<sup>(91)</sup>Nurhan Atasoy &Julian Raby, Iznik: La poterie en Turquie Ottomane, p. 267

<sup>(92)</sup>Bernard Rackham, Turkish Pottery, OCST, Vol. 12, London, 1934-35, p. 40

<sup>(93)</sup>Arthur Lane, The Ottoman pottery of Isnik, p. 280, 281

<sup>(94)</sup>Albarello refers to pottery jar for apothecaries’ ointments and dry drugs made in the Near East and in Spain. Such vessels were produced in Italy as well from the 15<sup>th</sup> century A.D and onwards. Their basic form was cylindrical but incurved for grasping and wide-mouthed for access. A piece of paper or parchment tied around the rim served as a cover for the jar. Spanish and Islāmic influence is apparent in the colours used in the decoration of early 15<sup>th</sup> century Italian albarells, which are often blue on white.

<https://www.academic.ub.edu/mplbci/eb/levels/collegiate/article/albarello/08107pa59.1103.y> Accessed: 23-02- 2019 11:30 UTC

<sup>(95)</sup>Nurhan Atasoy &Julian Raby, Iznik: La poterie en Turquie Ottomane, p. 267

<sup>(96)</sup>[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=80207&partId=1&object=24317&page=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=80207&partId=1&object=24317&page=1) Accessed: 15-3-2019 1:45 UTC

Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, p. 266, pl. 589

<sup>(97)</sup>Filiz Yavaşlıoğlu, Ottoman Ceramics in European Contexts, pp.373-382

The Rhodian style, the third phase of Iznik ceramic was imitated at Italian Padua throughout the 17<sup>th</sup> century A.D. A few first-class examples of the so-called “Rhodian” ware can be identified as made to a special order for Italy around 1575 A.D.<sup>(98)</sup> It seems that maiolica had been influenced by this kind of Iznik pottery since the second decade of the 17<sup>th</sup> century A.D. mostly at Padua. This type of Paduan maiolica is also called “Canadiana”. First, this nomination had been interpreted to be originated from ‘Candia’ referring to Crete, where similar wares were produced. However, after further researches, it is cleared that ‘Candiana’ has originated from the manufacturing place called ‘Candiana’; a small village in Italy, between *Piove di Sacco* and *Conselve*, near Padua.<sup>(99)</sup> This type’s main form was special floral elements of tulips, carnations, beside other flowers of Ottoman origins of ‘Rhodian’ style. A special difference between Paduan and Rhodian objects is the use of orange in Paduan objects instead of brownish color in Rhodian ones.<sup>(100)</sup>

The popular decorative form of Ottoman artifacts of this type was flowers flanking a central leaf.<sup>(101)</sup> Here is an Ottoman dish in research collection in Ashmolean museum, produced in Iznik in the 2<sup>nd</sup> half of the 16<sup>th</sup> century A.D. It is 30.5 cm in diameter, of fritware with polychrome underglaze painting. The main scene is a serrated leaf overlaid with a row of blossoms. This serrated leaf is flanked by two blue colored tulips with other flowers as a ground of the whole plate in form of carnations and several

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<sup>(98)</sup> Arthur Lane, *The Ottoman pottery of Iznik*, p. 280, 281

<sup>(99)</sup> Andrea Moschetti, “Delle maioliche dette ‘Candiane’”, *Bolletino del Museo Civico di Padova*, N.S., VII, 1931, p. 1-58

<sup>(100)</sup> Bernard Rackham, ‘Paduan Maiolica of the So- Called “Canadiana” Type’, *Burlington Magazine for Connoisseurs*, Vol. 68, no.396 (Mar. 1936), p. 112-114

<http://www.jstor.org/stable/866424> Accessed: 16-02-2019 01:35 UTC

<sup>(101)</sup> Filiz Yenşehirlioğlu, *Ottoman Ceramics in European Contexts*, pp.373-382

vegetal leaves. The dish's outer rim is adorned with vermicular scrolls in addition to abstract motifs (Pl. 18).<sup>(102)</sup>

Italian majolica reproductions of this type are later in date than the Ottoman originals which were dated from the 2<sup>nd</sup> half of the 16<sup>th</sup> century A.D. A wide plate of Delft majolica with decorations identical to Iznik ones (Pl. 19).<sup>(103)</sup>

Further representatives for this type of decoration is a Rhodian dish attributed to Iznik from the 2<sup>nd</sup> half of the 16<sup>th</sup> century. It is 6.5 cm in height and 28 cm in diameter, made of fritware with polychrome -blue, green, reddish brown-underglaze painting. The dish's hollow is filled with a serrated leaf between several roses, tulips, and marigolds on thin stems. The central serrated leaf springing from a bundle of leaves. The dish's outer rim is decorated with vermicular scrolls, besides abstract spiral shapes (Pl. 20).<sup>(104)</sup>

A paduan (Italian maiolica) dish with slightly concave sloping rim and a small curved well, of pale yellowish creamy earthenware, completely tin-glazed, probably mid of the 17<sup>th</sup> century A.D (precisely 1610-1705). It is 8 cm in height and 48.8 cm in diameter (Pl. 21, A, B). It is a large dish of decorative elements that had prevailed in Iznik in about 1570-1600 A.D. Polychrome decorations are employed here. These are blue, green, yellow, and orange. The decorative elements, however, are sprays of foliage and several roses, hyacinths, carnations, tulips and lilies confining a large saz or serrated leaf, all springing from the same point at the dish's lower rim. The initials (G, D, B), probably of the owner, are inscribed on the upper rim (Pl. 21 A). The dish's back side is adorned with four elongated 'S' separated

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<sup>(102)</sup><http://jameelcentre.ashmolean.org/object/EAX.3250> Accessed: 16-12- 2018 22:30 UTC.

Further details are described by the researcher

<sup>(103)</sup>Filiz Yeneşhirlıođlu, Ottoman Ceramics in European Contexts, pp.373-382

<sup>(104)</sup><http://jameelcentre.ashmolean.org/object/EAX.3247> Accessed: 16-12-2019 12:00 UTC.

Further description made by the researcher.



with four wavy lines in form ‘3’ with an extra backward stroke at the top (Pl. 21 B).<sup>(105)</sup>

## V. Systematic Analysis for the paper’s discussed artifacts

The paper’s artifacts are varied in types and forms. Of these; broad rimmed dishes known as *tondino*, an Italian form of dishes. However, Iznik workshops had produced numerous ones. Some pieces are finely embellished with traditional Ottoman ornaments, this is evident in plates nos. 1 and 2. Other *tondino* dishes produced in Iznik as well, but mostly by special Italian orders. Here is a sample, plate no. 3, which is adorned with an Italian style portrait. On the other hand, other artifacts are *tondino* dishes of Italian maiolica, with scrolling foliage sprays, resemble arabesque ornaments, such as plate no. 6. Besides another *tondino* dish with leafy sprays identical to Ottoman decorative elements plate no. 7.

Other artifacts are dishes with shallow well and flat rimes, such as plates nos. 4 and 5. Both are produced in Iznik, however, the master scene is a European heraldry; with traditional Ottoman decorations dominate the dishes’ background. Thus, with no doubt, presents a form of the meant cross exchange. In addition, a differ form of artifacts in this paper is drug jars known as albarello. An Italian maiolica sample here is plate no. 8, produced in Sicily, however, the master decoration is a turbaned man in Ottoman costumes.

Official Ottoman signature known as ‘*tughra* style’ has been widely employed as a decorative element on several artifacts produced in Iznik and in Italy as well. Iznik ceramic samples are *tondino* dishes plates nos. 10, 11, and 12, a bottle plate no. 13, and ewers plates nos. 14 and 15 all are adorned with spiral sprays known as ‘*tughra* style’. On the other hand, *tughra* style had

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<sup>(105)</sup>Julia E., Poole, Italian Maiolica and Incised Slipware in the Fitzwilliam Museum Cambridge.Cambridge (Cambs.): Cambridge University Press, 1995, pp. 424-426, pl. 49

been applied on Italian maiolica artifacts as well, such as Albarellos plates nos.16 and 17. Thus again proving the cross exchange between Eastern and Western cultures.

As mentioned before, Italian maiolica of Padua had been influenced by Ottoman Rhodian style. Present Samples of Rhodian production are plates nos. 18 and 20, adorned with carnations beside variant vegetal leaves flanking a central serrated leaf, with abstract motifs occupying the dishes' outer rimes. Such decorative elements are identically imitated on Italian maiolica dishes, precisely attributed to Padua, samples are plates nos. 19 and 20.

Finally, Ottoman ceramic of Iznik and Italian maiolica had passed by two distinct phases in coloring. The 1<sup>st</sup> was yielding monochrome blue decorations on white ceramic called” *Alla porcellana*” style of Chinese origin. This began in Iznik, and later applied in Italy through Iznik as a mediator. Further phase was the turning to applying polychrome decorative elements, mostly in identical form.

## **VI. Conclusion**

-In the 1<sup>st</sup> half of the 16<sup>th</sup> century A.D, Iznik pottery had been influenced by Chinese porcelain in colors (blue- and white), and by Italian maiolica in shapes, such as “*tondino*” dishes.

-” *Alla porcellana*” style of Chinese ceramic had found an indirect way to Italian maiolica, through a mediator, this was Turkish earthenware of Iznik.

-Although used not to employ figurative scenes; Italian figural portraits taken part in Iznik ceramic production.

-Due to the supremacy the Ottomans achieved in Iznik by the 2<sup>nd</sup> half of the 16<sup>th</sup> century A.D onwards, Italian maiolica had responded to Iznik pottery since the 2<sup>nd</sup> half of the 16<sup>th</sup> century, by producing identical samples.

- Typical European heraldry of Italian families had existed in Iznik ceramic as part of their decorative elements.

- A doubtless form of adulation to the Ottoman Empire in the 17<sup>th</sup> century A.D; polychrome copies of Rhodian style in Iznik were made in the Italian maiolica in Padua, with free versions of the Iznik floral designs.

- In the 19<sup>th</sup> century A.D European potters - not only in Italy, but in France, Holland, Belgium, England, Hungary, and Isfahan- paid great interest in Iznik ceramic. They exploited Iznik designs to inspire their own hybrid inventions.

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**VIII. Plates**



**(Pl. 1)**

[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?assetId=322986001&objectId=239209&partId=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=322986001&objectId=239209&partId=1)

Museum no. 1878,1230.523

Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, Pl. 326



**A (front face)**



**B (backside)**

**(Pl. 2)**

<http://collections.vam.ac.uk/item/O38959/dish-unknown/>

**Museum number:** C.2011-1910

Arthur Lane, later Islamic pottery, pl. 30A



**(Pl. 3)**

<http://collections.vam.ac.uk/item/O85931/plate-unknown/>

**Museum number:** 5763-1859

Arthur Lane, later Islamic pottery, pl. 31A



(Pl. 4)

[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?searchText=%20European%20heraldry&ILINK%7C34484,%7CassetId=936695001&objectId=239240&partId=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?searchText=%20European%20heraldry&ILINK%7C34484,%7CassetId=936695001&objectId=239240&partId=1)

Museum no. 1878,1230.490

Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, pl.586



A (front face)



B (Backside)

(Pl. 5)

[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=239241&partId=1&searchText=+European+heraldry&page=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=239241&partId=1&searchText=+European+heraldry&page=1)

Museum number 1878,1230.489

Arthur Lane, later Islamic pottery, p.56-58, pl. 45 B.



A (front face)



B (Backside)

(Pl. 6)

Catherine Hess, Italian maiolica- catalogue of the collection, illustration no. 21





A ( front side)



B (backside)

(Pl. 7)

<http://collections.vam.ac.uk/item/O161835/dish-unknown/>

Museum number: C.2078-1910

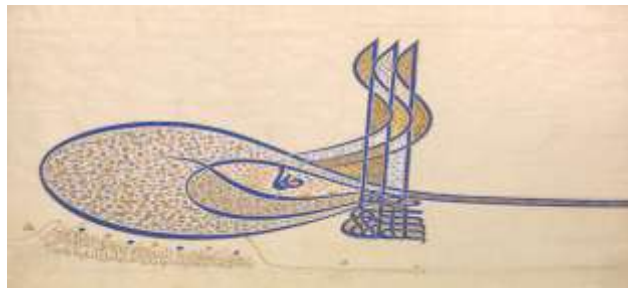
Bernard Rackham, Catalogue of Italian maiolica, p. 65, 343-346



(Pl. 8)

<https://www.metmuseum.org/art/collection/search/188538>

Accession .number 02.5.20



(Pl. 9)

<https://metmuseum.org/art/collection/search/449533>

Accession number: 38.149.1

The Metropolitan Museum of Art, New York, Rogers Fund, 1938 (38.149.1)



A (front side)



B (Back side)

(Pl. 10)

<http://jameelcentre.ashmolean.org/object/EAX.3274>

Accession number. EAX.3274

Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, pl. 329



(Pl. 11)

<http://collections.vam.ac.uk/item/O198601/plate-unknown/>

Museum number: 6590-1860



A (full view)



B (side view)

(Pl. 12)

<https://www.mfah.org/art/detail/86590>

Accession number: 2007.1304



A (full scene)



B (base)

(Pl. 13)

[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?assetId=146734001&objectId=236603&partId=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=146734001&objectId=236603&partId=1)

Museum number: G.16

Arthur Lane, The Ottoman pottery of Isnik, p. 270, figs. 33, 34



(Pl. 14)

Arthur Lane, Later Islamic pottery, p. 50, pl. 29 A  
Cincinnati Art museum, no. 1952.269



A (front side)



B (Backside)

(Pl. 15)

<https://www.metmuseum.org/art/collection/search/451834>

Accession Number: 66.4.3 a,b

Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, p. 110, pl. 136



A (front)



B (side view)

(Pl. 16)

[https://www.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=80207&partId=1&object=24317&page=1](https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=80207&partId=1&object=24317&page=1)

Museum number: 1990.0502.1

Nurhan Atasoy and Julian Raby, Iznik: La poterie en Turquie Ottomane, p. 266, pl. 589



(Pl. 17)

Filiz Yeneşehirlioğlu, Ottoman Ceramics in European Contexts, Muqarnas, Vol.21, Essays in Honor of J.M.Rogers (2004), pp.373-382, fig.6



(Pl. 18)

<http://jameelcentre.ashmolean.org/object/EAX.3250>

Accession number. EAX.3250



(Pl. 19)

Filiz Yeneşirlioğlu, *Ottoman Ceramics in European Contexts*, Muğarnas, Vol.21, Essays in Honor of J.M. Rogers (2004), pp.373-382



(Pl. 20)

<http://jameelcentre.ashmolean.org/object/EAX.3247>

Accession no. 3247



A (front side)



B (backside)

(Pl. 21)

<http://webapps.fitzmuseum.cam.ac.uk/explorer/index.php?oid=73247>

Museum Number: C.22-1932

Julia E., Poole, *Italian Maiolica and Incised Slipware in the Fitzwilliam Museum*, pp. 424-426, pl. 4

## التبادل الثقافي بين العالم الإسلامي وأوروبا (خزف ازنيك والميوليق الإيطالي - دراسة حالة)

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### الملخص:

يتناول هذا البحث اشكال التبادل الحضاري في صناعة الخزف ما بين العالم الإسلامي متمثلاً في خزف ازنيك التركي، والخزف الأوروبي والذي يمثله الموليق الإيطالي. أحد اشكال هذا التبادل هو ظهور شكل مميز من الأواني الخزفية إيطالية المنشأ ضمن خزف ازنيك. هذا الشكل عُرف باسم اطباق "التوندينو" والتي كان لها شهرة في إيطاليا في الفترة ما بين ١٥٠٠ - ١٥٣٠م. اشكال مماثلة لهذه الاطباق إيطالية المنشأ تم انتاجها في ورش ازنيك في نفس الفترة الزمنية. وعلى الجانب الآخر، العناصر الزخرفية التقليدية التي شاع استخدامها في خزف ازنيك كان لها تأثير في زخارف الموليق الإيطالي. ومن هذه التأثيرات زخارف "القرن الذهبي" التي اتخذت الاشكال الحلزونية أحادية اللون (الأزرق). مثل هذه الاشكال الحلزونية تم تطبيقها على اواني الابريلو من الموليق الإيطالي. شكل آخر من التأثيرات التركية على الموليق الإيطالي هو زخارف رودس متعددة الألوان والتي تم تطبيقها في ورش تصنيع الخزف في بادو. شكل آخر من التبادل او ربما الاندماج الفني هو الجمع ما بين الزخارف التركية التقليدية جنباً الى جنب مع بعض شعارات النبالة الخاصة ببعض الأسر الإيطالية. مثل هذه النماذج تسهم في تقديم صورة جلية عن التبادل الحضاري ما بين الأمم.

### يهدف هذا البحث إلى:

إلقاء الضوء على دور الفنان المسلم في صناعة الخزف، وأثره على الحضارات الغربية، وبالأخص الحضارة الإيطالية.  
التأكيد على تأثير الفنان المسلم بالحضارات الغربية، حيث نهل منها ما يتناسب مع تقاليده ومعتقداته الدينية.  
إلقاء الضوء على الحالة الاقتصادية والسياسية لكل من الإمبراطورية العثمانية وإيطاليا وتأثيرهم على مختلف الصناعات، وبالأخص صناعة الخزف.

### الكلمات الدالة:

توندينو، البريلو؛ ازنيك؛ القرن الذهبي؛ الموليق الإيطالي.

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