





OTTOMAN PATRONAGE
AND
EUROPEAN MERCHANDISE

WORKS OF ART FROM TURKEY AND FRANCE
1530–1850

2 GEORGIAN HOUSE
10 BURY STREET, ST. JAMES'S
LONDON SW1Y 6AA

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WEEKEND OPENING 11 AM – 5 PM

OLIVER
FORGE

BRENDAN
LYNCH



FRONT AND BACK COVER, DETAIL NO. 1
INSIDE FRONT COVER DETAIL, NO. 11
INSIDE BACK COVER DETAIL, NO. 20

Ottoman Patronage and European Merchandise

Works of Art from Turkey and France, 1530–1850

INTRODUCTION

The works of art offered in this exhibition record the timeless allure of Istanbul/Constantinople as a great world city, seat of the Ottoman Empire, with its legendary beauty, culture and riches. The city's unique geographical position, straddling two continents, produced under the Ottomans a succession of sultans who reigned over a pluralist society for almost five centuries. As a city poised between East and West, its centuries of culture, stretching back to its Byzantine past, gave it an innate connoisseurship to hone the best from both cultures.

It was royal patronage in the sixteenth century that built the great Ottoman city as we know it, when its mosques, shrines and palaces were decorated with the unique tiles produced by Iznik potters. Iznik pottery had reached Europe by the late sixteenth century, as documented in several jugs with Elizabethan hallmarked silver

mounts¹. It is recorded that in 1577 the Hapsburg ambassador to the Sublime Porte had a consignment of 'Nicene' (Iznik) tiles sent to Venice, and dishes with 'Italo-Dalmatian' coats of arms were commissioned around the same time².

A revival of interest occurred following the various 'art and industry' exhibitions that took place in western capitals from the mid-nineteenth century, thus reopening the European mind to the arts of the Islamic world.³ Early landmark exhibitions of Islamic art took place in London (1885), Paris (1893), Munich (1910), Alexandria (1925) and London again in 1931, all with extraordinary examples of Iznik pottery.⁴ Nascent interest in both vessels and tiles drew in, amongst other great names, Antonis Benakis and Stefanos Lagonicos in Alexandria; Sir Alan Barlow, Frederick Du Cane Godman and Frederick, Lord Leighton in London; the Rothschild family, Henri-René d'Allemagne and Calouste Gulbenkian in Paris; and J. Pierpont Morgan in New York.⁵ Resident in Cairo from 1871-86, Ambroise Baudry, architect to the Khedive Isma'il, amassed a collection of Islamic art including Iznik and Damascus tiles (catalogue nos. 11 & 12), many now in the Musée du Louvre, Paris.⁶ The twentieth century saw many new collectors of tiles emerge: Henry Myron Blackmer II (1923-88), Krishna Riboud (1926-2000), artists such as Sir Howard Hodgkin (1932-2017)⁷ and Pierre Le-Tan (1950-2019), the writer Umberto Pasti, the actor Peter Hinwood and, in Turkey, Ömer Koç.⁸ We are offering here a small collection of fine tiles (catalogue nos. 11-20) made by the distinguished American scholar of Islamic and Indian art, Dr. Mark Zebrowski (1944-99).⁹



The two large panoramic views by Melling (catalogue nos. 1 & 2), the rare Vincennes broth-bowl (catalogue no. 3), and the later works of the Meissen factory (catalogue nos. 4-9) give a glimpse of what Europeans had to offer the Ottoman court at particular moments in its history. The patronage of Princess Hatice (1766–1822), sister of Sultan Selim III, showed her passion for absorbing the ideas of the Age of Enlightenment, as they reached the shores of the Bosphorus through Melling and many other European visitors.¹⁰ As diplomacy was established, trade – as desired by both countries – followed, and France, with its own dazzling court and culture, was in the first sphere of influence.¹¹

Georges Zarifi (1807-84), from a cosmopolitan Greek family long resident in Istanbul, was banker to Sultan Abdul Hamid II (r. 1876–1909), whom he had known as a prince. In a tumultuous reign where the sultan had inherited crippling state debts and had to deal with dissent in his empire, Zarifi's position was indispensable. As well as being granted lands in the empire he also received generous gifts from the sultan, which remained in the possession of his descendants until recently (catalogue nos. 1-9).¹²

Notes

1. N. Atasoy & J. Raby, *Iznik: the Pottery of Ottoman Turkey*, London, 1989, no. 597. This is one of a larger group of Iznik jugs with English metal mounts, three of which are dated, see Carswell, J., *Iznik Pottery*, London, 1998, pp.98-102.
2. See Atasoy & Raby, 'The European Connection', chapter XXIV, pp. 264-8. Also see M.Q. Ribeiro, *Iznik Pottery and Tiles in the Calouste Gulbenkian Collection*, Lisbon, 2009, p.99, no. 58.
3. S. Vernoit, *Discovering Islamic Art: Scholars, Collectors and Collections, 1850–1950*, London, 2000, pp. 1-61.
4. Each exhibition had an accompanying catalogue, culminating in the six-volume *Survey of Persian Art*, by Arthur Upham Pope, that accompanied the 1931 exhibition at the Royal Academy of Arts, London. Also see *Iznik Pottery from the Collection of Sir Alan Barlow, Bt.*, Oliver Forge & Brendan Lynch Ltd., London, 2017, pp.5-6.
5. The collection of Antonis Benakis (1873–1954) was endowed in 1930 in the family mansion in Athens; the Iznik collections are housed today in the Benaki's Museum of Islamic Art, see J. Carswell, 'The Greeks in the East: Alexandria and Islam', in S. Vernoit, see note 3; the Lagonicos Collection of Iznik Pottery was sold at Sotheby's, Monaco, 7 December 1991; for the collection of Sir Alan Barlow, see G. Fehervari, *Islamic Pottery: a Comprehensive Study based on the Barlow Collection*, London, 1973; also note 3 above; the Frederick Du Cane Godman (1834–1919) Collection was donated to the British Museum in 1983; Lord Leighton's (1830-96) tiles remain in situ at Leighton House, London; Rothschild Collection, dispersed; Calouste Gulbenkian (1869-1965) gave his collection to Portugal in 1960, see Ribeiro, M.Q., *Iznik Pottery and Tiles in the Calouste Gulbenkian Collection*, Lisbon, 2009; a large panel of fine Iznik tiles from the collection of J. Pierpont Morgan (1837–1913) is in the Metropolitan Museum of Art, New York.
6. Three hundred tiles were given to the Musée du Louvre, Paris, in 1898, see M.-L. Crosnier Leconte and M. Volait, *L'Egypte d'un Architecte: Ambroise Baudry (1838-1906)*, Paris, 1998, p. 135.
7. Blackmer's tiles were sold Sotheby's, London, 24-25 April 1991, lots 899-928; Riboud Collection: Christie's, *Art de l'Orient et des Indes...*, Paris, 7 March 2007; a selection of Iznik tiles from the Hodgkin Collection was sold at Dreweatts, 22 May 2019; others were sold at Sotheby's, London, 24 October 2017.
8. See H. Bilgi, *The Ömer Koç Iznik Collection*, Istanbul, 2015.
9. Zebrowski's publications include *Deccani Painting* (1983); *Silver, Gold and Bronze from Mughal India* (1997) and *Architecture and Art of the Deccan Sultanates*, with G. Michell (1998).
10. E. A. Fraser, *Mediterranean Encounters: Artists between Europe and the Ottoman Empire 1774-1839*, Pennsylvania, 2017, pp. 129-141.
11. S. Babaie and M. Gibson, (eds.), *The Mercantile Effect: Art and Exchange in the Islamicate World during the 17th and 18th Centuries*, London, 2017.
12. G. L. Zarifi, *My Memoirs: a World that has Gone*, Athens, 2002 (published in Greek and Turkish).







Property from the collection of Georges Zarifi (1807-84),
banker to the Ottoman Sultan Abdul Hamid II

Two Important Watercolour Views of Istanbul By Antoine-Ignace Melling

A Court Artist on the Bosphorus: Antoine-Ignace Melling

Philip Mansel

Like most other western artists in Constantinople, from Gentile Bellini in the fifteenth century to Fausto Zonaro in the nineteenth, Antoine-Ignace Melling was a protégé of western ambassadors. Living in such a celebrated and alluring city, in the cosmopolitan district of Pera (Beyoğlu), on the northern shore of the Golden Horn, they were keener to commemorate their embassies than diplomats in any other capital.

Born in 1763 in Karlsruhe, capital of the margraviate of Baden, Melling came to Constantinople around 1785. At first a member of the Russian ambassador's household, Melling also drew pictures for the ambassadors of Britain and the Netherlands, and knew Baron Hubsch von Grossthal, the envoy of Denmark. Hubsch's European garden at the village of Büyükdere on the Bosphorus, where many western diplomats spent the summer, was sometimes visited by Hatice Sultan (1766-1822). She was a sister and confidant of Sultan Selim III (r.1789-1807), a poet and musician who often discussed with her his plans to familiarise his subjects 'with the arts and civilisation of Europe'. She was also a remarkable collector, who preferred porcelain from Dresden or Sevres (she had over 500 pieces) rather than China.

After visiting von Hubsch, she decided that she wanted a European garden, as well as European porcelain. Baron Hubsch recommended Melling as a garden designer. As a result Melling was, by his own account, 'attached for several years to Hadidje [Hatice] Sultan as artist and architect': so 'attached' that he was given the unprecedented favour of an apartment in her husband's quarters in her palace.

Having created a garden of roses, lilacs and acacias for the princess, Melling began to redecorate the interior of her palace. He wrote: 'an elegant simplicity was substituted for a luxury of gilding and colours which left no rest for the eye'. The interior pleased the princess so much that she next asked him to design a palace. Despite her household's dislike of European styles of architecture, a neoclassical palace for the princess soon arose at Defterdarbürnü on the Bosphorus. Melling also designed dresses, cutlery and furniture for the princess, and kiosks for Selim III and his mother at Beshiktash.

The princess's letters to Melling, in Ottoman Turkish written in the Latin alphabet (which he may have taught her), were also unprecedented. They not only broke the traditional rules forbidding contact between Muslim women and men who were not close relations, but revealed her imperious personality:

'Kalfa Melling...Is my knife pretty? And the place-mat... You must absolutely ensure that the place mat is ready today. I also want the



Sultana Hatice's Palace at Defterdarbürnü, plate 29 from Melling's *Voyage pittoresque de Constantinople et des rives du Bosphore*, vol. 2, Paris, 1819. Getty Research Institute, Los Angeles (93-B15373)

dark blue ornament today. When will I receive the mosquito net? I absolutely must have it tomorrow. mercoledi matina ora 9'

Personal quarrels forced Melling to leave the princess's service around 1800. He found diplomats more reliable patrons. Lady Elgin, wife of the British ambassador Lord Elgin, for example, wrote to her mother from Büyükdere: 'Meling (sic) has finished the view of the Seraglio Point for you, nothing can be more exact tho' the colouring is very bad' (22 July 1801). He finally left Constantinople in 1802, with a Levantine wife (Francoise-Louise Colombo), their child, born before marriage, and many drawings of the city.

Thanks to the protection of an official called the Comte d'Hauterive, he became an artist to the French government, under both Napoleon I and Louis XVIII, drawing views of the French Empire, or Louis XVIII's exile in England, rather than the Bosphorus. Sixteen years after his departure, forty-eight engravings of Constantinople and its surroundings were published, with the financial support of the French government and a detailed descriptive text, in the magnificent folio volume, *Voyage Pittoresque de Constantinople et des rives du Bosphore*, to celebrate the Feast of Saint Louis on 25 August in 1819. Thanks to the access provided to Melling by his friendship with Hatice Sultan, they include what is probably the sole representation of the interior and inhabitants of an imperial harem in the summer palace, (now destroyed), on Seraglio Point.

The two landscapes being exhibited (models for engravings 7 and 14 in *Voyage Pittoresque*) may have been executed for the sultan or his sister, as some of Melling's drawings were. According to family tradition, they remained in the imperial collection in Constantinople

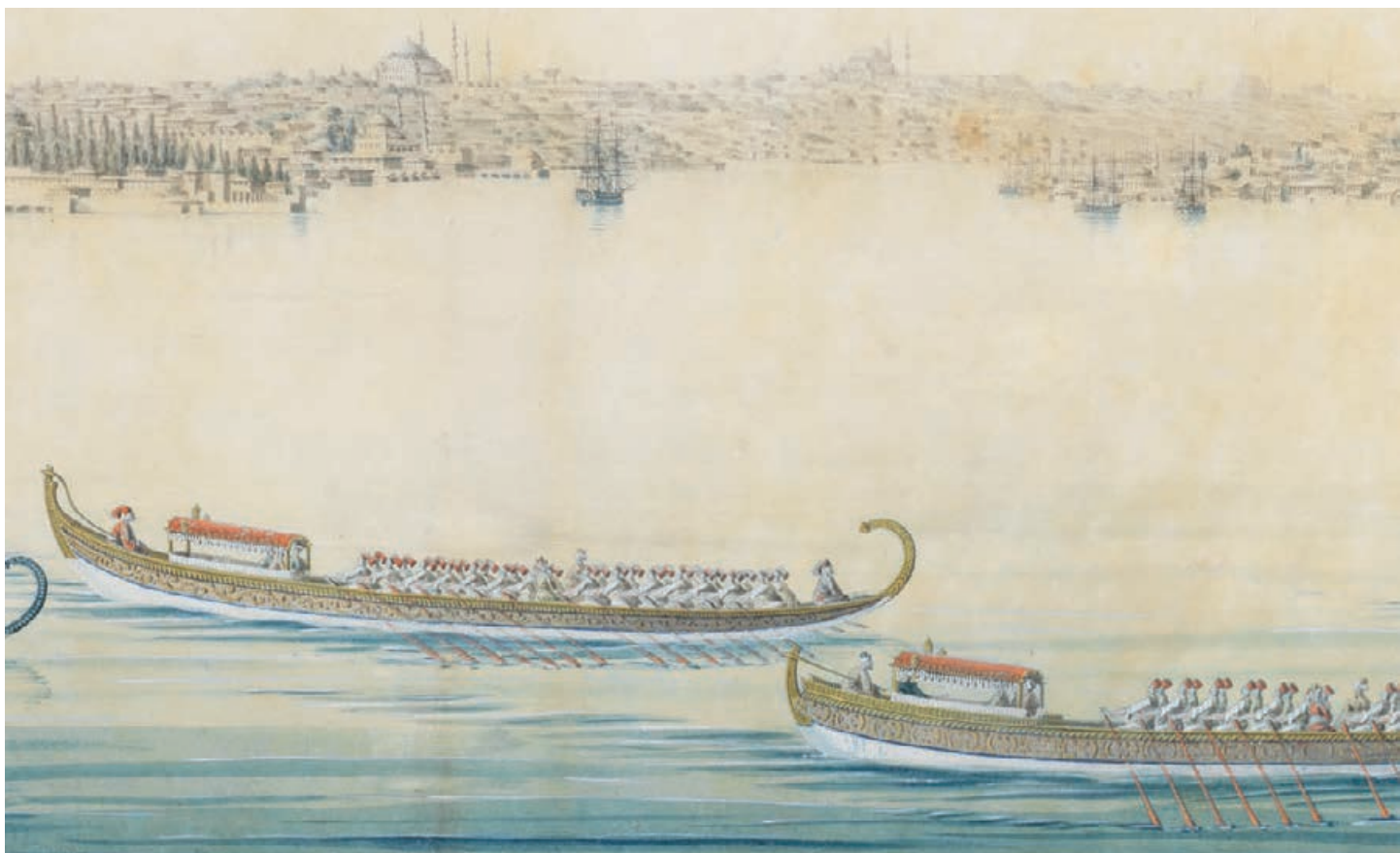
and were given by the grateful Sultan Abdul Hamid II (r. 1876-1909), often in need of loans, to his banker Georges Zarifi, in whose family they remained until recently.

Elegant and accurate, Melling's drawings and engravings commemorate the meetings of cultures and nationalities, western embassies and artists and the Ottoman palace, characteristic of Constantinople during the reign of the modernising Sultan Selim III, before his overthrow by Janissaries in 1807. For Orhan Pamuk, in *Istanbul: Memories of a City* (2006), of all western artists of the city, Melling is 'the most nuanced and convincing... he gives us a sense of the city's golden age with a fidelity to architectural, topographical and everyday detail that other Western artists, influenced by Western ideas of presentation, never achieved.'

Sources

- A-I. Melling, *Voyage pittoresque de Constantinople et des rives du Bosphore*, Paris, 1819
 C. Boschma et J. Perot, *Antoine-Ignace Melling (1763-1831) artiste voyageur*, Paris, 1990
 P. Mansel, *Constantinople: City of the World's Desire*, London, 1995
 O. Pamuk, *Istanbul: Memories of a City*, London, 2006
 T. Artan, 'Eighteenth Century Ottoman Princesses as Collectors: Chinese and European Porcelains in the Topkapı Palace Museum', *Ars Orientalis*, London, vol. 39, 2010, pp. 113–147.

Philip Mansel's books include *Levant: Splendour and Catastrophe on the Mediterranean* (2010) and *Aleppo: the Rise and Fall of Syria's Great Merchant City* (2016). His latest book, *King of the World: the Life of Louis XIV*, was published by Penguin in 2019. He is a Trustee of the Levantine Heritage Foundation and a co-founder of the Society for Court Studies.



Detail of catalogue no. 2, showing a flotilla of royal barges on the Bosphorus



Detail of catalogue no. 2. From left, the Hagia Sophia, the Topkapi Palace complex, the entrance to the Golden Horn and the Galata Tower



Georges Zarifi

Georges Zarifi (1807–84)

Georgios Y. Zariphis, was a prominent financier, and banker to the Ottoman court under Abdul Hamid II (1842-1918). He founded, with his father-in-law, the firm of Zafiropoulou & Zarifi, which flourished with branches in Marseilles, London and Odessa.

Born to a distinguished Greek family long resident in Istanbul, Zarifi met Abdul Hamid II (r. 1876-1909) when he was still a prince. Having ascended the throne unexpectedly in 1876 (when his brother was deposed for mental illness), the new sultan appointed Zarifi to manage his personal wealth. Despite achievements in education and railway building but plagued by costly wars, the Ottoman state was declared bankrupt in the 1880s. Zarifi became indispensable in arranging loans and managing the imperial finances. He was one of fifteen Galata bankers who set up the Office of Public Debt, to facilitate repayment of European loans to the Ottoman state. The sultan's tumultuous reign culminated in 1909, when he was deposed by the Young Turks.



Already wealthy, Zarifi received many privileges from the sultan, being given land within the empire and on occasion receiving the customs duties of many Turkish ports. In the course of his career he became an extensive landowner: on the Bosphorus, in Thessaly and Thrace in Greece and as far away as Mesopotamia where the sultan had granted him lands. The family kept a summer mansion at Tarabiya, as well as a home in Switzerland, finally leaving Turkey in the 1920s. Zarifi is remembered today as a great philanthropist, having built many schools and hospitals to benefit the Greek community in Turkey.

References

- M. Anastasiadou-Dumont, *Les Grecs d'Istanbul au XIX siècle*, Histoire Socio-culturelle de la communauté de Pera, Leiden-Boston, 2012, pp. 173-8
- A. du Velay, *Essai sur l'Histoire Financière de la Turquie Depuis le règne du Sultan Mahmoud II jusqu'à nos jours*, Paris, 1903
- G. L. Zarifi, *My Memoirs: a World that has Gone*, Athens, 2002 (published in Greek and Turkish)



Sultan Abdul Hamid II





1. ANTOINE-IGNACE MELLING (1763–1831) VIEW OF CONSTANTINOPLE FROM EYÜP

Watercolour and gouache on paper, signed at lower right, *F. p. Melling 18[00]*, inscribed with an ink caption: “Vue générale du Port de Constantinople prise de la hauteur d’Eyvup” (*sic*) 90.5 by 53.5 cm.

PROVENANCE

Georges Zarifi (1807-84), Istanbul
Zarifi family, Athens, by descent

CHRONOLOGY

- 1763 Born Karlsruhe
- 1785 Arrives Istanbul with Russian ambassador’s retinue
- 1780s Danish envoy introduces him to the sultan’s sister Princess Hatice (1766–1822)
- 1790s With Hatice as patron, Melling designs gardens, palaces, furniture, interiors
- 1800 Melling leaves for Paris, where he became official artist to Napoleon Bonaparte (r. 1804–14) and Louis XVIII (r. 1814–24)
- 1819 *Voyage pittoresque de Constantinople et des rives du Bosphore* finally published
- 1831 Melling dies in Paris, a celebrated artist

For a biographical essay by Dr. Philip Mansel see pp. 6-7. Also see A. Boppe, *Les Peintres du Bosphore au XVIIIe Siècle*, Paris, 1911 (reprinted 1989), pp. 287-8 and E. A. Fraser, *Mediterranean Encounters: Artists between Europe and the Ottoman Empire, 1774-1839*, Pennsylvania, 2017, pp. 131-45.

The watercolour is signed in ink at lower right and dated 1800. The 1911 catalogue describes the signature as followed by the date 1800, but the edges have since been slightly trimmed. This was a significant year for Melling, after eighteen years his last in the city, his skill in capturing architectural detail therefore at its optimum. Unlike most of the engraved views published in his *Voyage pittoresque de Constantinople*, 1819, which were worked-up prior to publication in Paris, these views have a grandeur and immediacy which is compelling. The published views for each, pls. 7 and 14, differ accordingly, this being the basis for pl. 14. The device of including human figures – in the royal barges in one, and in the ladies picnicing and caravan of camels in the other – in the foreground gives scale and atmosphere. Another watercolour version of this scene is in a private collection, see A. Boppe, *Les Peintres du Bosphore au XVIIIe Siècle*, Paris, 1911 (reprinted 1989), p. 249.

VIEW FROM EYÜP

In this view taken from Eyüp, a bucolic scene unfolds with a servant fetching water from a *sebil* for a group of veiled ladies picnicing in the care of a black eunuch, a train of four goods-laden camels led by a braying donkey and an emaciated herder beyond. This scene is a variant of the view found in *Voyage pittoresque*, and accentuates the vastness of the landscape. The hills of Eyüp are renowned even today for their beauty and the views they afford down the Golden Horn towards the great mosques and palaces of the city. Eyüp itself has long been sacred, with a monastery established there as early as the fifth century, which was restored by and sometimes gave refuge to a succession of Byzantine emperors. Five years after the Fall of Constantinople, a mosque was built that was named after Ayyub al-Ansari, (Eyüp in Turkish), a companion of the Prophet Muhammad who fell in the First Arab Siege, 674-8 A.D., and is thus greatly revered as a place of pilgrimage by Turkish Muslims.

Beyond, to the left, is a series of warehouses and in the distance the clear outline of the Galata Tower, built by Genoese merchants in 1348. At the focal point across the Golden Horn, beyond the Topkapi Palace complex, is the dome of the great Hagia Sofia, the sixth century Byzantine church that became a mosque in 1453. To the right, in a semi-circle returning to the foreground of the painting at least a dozen mosques are visible, fringed by the great Theodosian walls of the city. These include the Sultan Ahmet (1609-16), the great Süleymaniye (1550-57) by Sinan, the Fatih (1771), and the Mihrimah (1570) mosques, culminating with the early nineteenth century mosque complex enclosing the shrine at Eyüp to the lower right.

EXHIBITED

Exposition de la Turquerie au XVIIIe siècle, Musée des Arts Décoratifs, Paris, May-October 1911

PUBLISHED

J. Guérin, P. Alfassa, et A. Dubrujeaud, *Exposition de La Turquerie au XVIIIe siècle*, Musée des Arts Décoratifs, May-October, Paris, 1911, p. 65, no. 219

2. ANTOINE-IGNACE MELLING (1763–1831) VIEW OF CONSTANTINOPLE FROM THE TOWER OF LEANDER

Watercolour and gouache on paper, signed at lower right, *Fait par Melling*, inscribed with an ink caption: 'Vue générale de Co[n]stantinople (sic.) prise de la Tour de Leandre'
89.5 by 54 cm.

PROVENANCE

Georges Zarifi (1807-84), Istanbul
Zarifi family, Athens, by descent

For a biographical essay on Melling by Dr. Philip Mansel see pp. 6-7.

The watercolour is signed in ink at lower right and was originally dated 1800. The 1911 catalogue describes the signature as followed by the date 1800, but the edges have since been slightly trimmed. This was a significant year for Melling, after eighteen years his last in the city, his skill in capturing architectural detail therefore at its optimum. Unlike most of the engraved views published in his *Voyage pittoresque de Constantinople*, 1819, which were worked-up prior to publication in Paris, these views have a grandeur and immediacy which is compelling. The published views for each, pls. 7 and 14, differ accordingly, this being the basis for pl. 7. The device of including human figures – in the royal barges in one, and in the ladies picnicing and caravan of camels in the other - in the foreground gives scale and atmosphere.

VIEW FROM LEANDER'S TOWER

In the left foreground here, on the parapet of Leander's Tower, we see the vigorous firing by a soldier of two cannon to salute the passing of the sultan in a flotilla of ten royal barges, two with canopied enclosures for the royal party, the others each with a single black eunuch. Beside him a draped figure prostrates itself in homage. On the extreme left is a single tall ship in full sail.

Directly in front of us a magnificent panorama of the city is laid out. From the left a cluster of mosques, including those of Hagia Sophia and Sultan Ahmet, appear above a waterside fringed in cypress trees, and to their right the Topkapi Palace complex descending to the entrance of the Golden Horn. Beyond lie the Yeni (1660-65), Süleymaniye (1550-57) and Fatih (1771) mosques, with moored tall ships and caïques opposite below the Galata Tower.

A. Boppe, *Les Peintres du Bosphore au XVIIIe Siècle*, Paris, 1911 (reprinted 1989), p. 242, describes a similar scene:
"Le caïque était alors un des plus grands charmes de la vie au Bosphore. Le grand caïque du Sultan a vingt-quatre rameurs; sous les tendelet d'étoffe dorée repose le souverain invisible aux yeux de ses sujets; à son passage, sur les deux rives, les canon tonnent et tout le long des quais, musulmans et chrétiens s'inclinent..."

EXHIBITED

Exposition de la Turquie au XVIIIe siècle, Musée des Arts Décoratifs, Paris, May-October 1911

PUBLISHED

J. Guérin, P. Alfassa, et A. Dubrujeaud, *Exposition de La Turquie au XVIIIe siècle*, Musée des Arts Décoratifs, May-October, Paris, 1911, pp. 66, no. 221

A. Boppe, *Les Peintres du Bosphore au XVIIIe Siècle*, Paris, 1911 (reprinted 1989), p. 259 (colour plate)









An Important 'Bleu Celeste'
Broth-Bowl
Vincennes, 1755

3. 'BLEU CELESTE' PORCELAIN BROTH-BOWL AND COVER WITH STAND VINCENNES, FRANCE, 1755

Bowl and cover (*écuelle 'unie pour le turc'*)

Of deep form with domed cover, the handles of bowl and cover in the form of intertwined laurel branches bearing berries, painted on a *bleu celeste* ground with ovoid gold-bordered medallions depicting bouquets of flowers and fruit reserved on a white ground

Stand (*plateau 'ovale a bord de relief'*)

Of shallow oval form, painted on a *bleu celeste* ground with four kidney-shaped medallions reserved in white encircling a central medallion, each with a floral spray and gold borders, the scalloped rim with a raised handle at either end, decorated with moulded floral sprays and gilt-edged scrolls of foliage

Markings: Interlacing LL with the letter B for the date 1755 on both bowl and tray

Height 15.2 cm.; width 21.4 cm.; diameter of stand 32 cm.

PROVENANCE

Probably given by Charles Gravier, Comte de Vergennes (1719-87), French Ambassador to the Ottoman Empire 1755-68, to Sultan Osman III (r. 1754-57)

Presented more than a century later by Sultan Abdul Hamid II (r. 1876-1909) to Georges Zarifi, (1807-84), Istanbul (see biographical note on pp. 8-9)

Zarifi family, Athens, by descent

VINCENNES PORCELAIN DESIGNED FOR THE TURKISH MARKET

The bowls were designed for refreshment during the powdering and dressing that comprised the long *toilette* that was an essential part of life at the French court. Produced at Vincennes between 1755-57, this is only the third such *bleu celeste* broth-

bowl to come to light. Traditionally these bowls were presented as diplomatic gifts, or to dignitaries and the nobility.

According to Savill, pp. 645-6, cordial relations were established between France and Turkey following the exchange of gifts between Louis XV (r. 1715-74) and Mahmoud I (r. 1730-54), though for political reasons this began to cool under Osman III (r. 1754-7). By the 1750s Vincennes was already tailoring production '*pour le turc*', with fifty-one forms of vessel, sold through French agents in Istanbul, though many of these designs were also sold in the domestic and European market.

Between 1755-57, nine broth-bowls appear in the Vincennes register of sales, all being sold to the merchant Lazare Duvaux. One of these, sold to Vergennes, the new ambassador to Constantinople, had been commissioned to include "*cartouches dans lesquels des caractères arabes*". (Savill, p. 645). Two of the other bowls were purchased by the Dauphine and the Comtesse d'Egmont, and others were acquired by Madame de Pompadour.

The other two known examples comprise one in the Markus Collection, Museum of Fine Arts, Boston (Hawes and Corsiglia, p. 181, no.63) and a second, formerly in the collections of Baron Foley (1898-1927) and Ambrose Congreve (1907-2011), which was sold at Christie's, London, 23 May 2012, lot 95.

REFERENCES

V. S. Hawes, and C. S. Corsiglia, *The Rita and Frits Markus Collection of European Ceramics and Enamels*, Museum of Fine Arts, Boston, 1984

R. Savill, *The Wallace Collection: Catalogue of Sèvres Porcelain*, vol. II, London, 1988

T. Préaud, et A. d'Albis, *La Porcelaine de Vincennes*, Paris, 1991
Christie's, *Mount Congreve: the London Sale*, 23 May 2012, lot 95



The presentation of the Count de Vergennes, Louis XV's ambassador, to Sultan 'Uthman[Osman] III in the Throne Room of the Topkapi Palace on 3 June 1755, after A. de Favray (1706-91). Private Collection, Photo © Christie's Images / Bridgeman Images





**4. TWO BISCUIT PORCELAIN FIGURES
OF A GENTLEMAN AND A LADY
IN OTTOMAN DRESS
UNIDENTIFIED EUROPEAN MANUFACTORY, 1820-30**

Each seated on tasselled cushions, the oval bases with foliate borders, wearing a turban and a fur-trimmed coat over a buttoned tunic with cummerbund and voluminous trousers, the male

accompanied by a mastiff, his ears clipped, the female with a Cavalier King Charles spaniel perched on her lap
Height 19.5, 20 cm; diameter of base 19, 19.5 cm

PROVENANCE

Georges Zarifi, (1807-84), Istanbul
Zarifi family, Athens, by descent



These figures appears in a photograph of an Edwardian interior in G. L. Zarifi's memoirs, *My Memoirs: a World that has Gone*, Athens, 2002 (published in Greek and Turkish), pl. 6.

It has been suggested that these figures relate to Minton bisque figures, 1825-35, for an example of a 'Grand Turk' see H. Williams, *Turquerie: an Eighteenth-Century European Fantasy*, London, 2014, p. 211, no. 272.



**5. PORCELAIN INCENSE-BURNER
MEISSEN-MARCOLINI (1774-1814) FOR THE OTTOMAN
MARKET, CIRCA 1800**

Decorated in blue, pink and green with gilt highlights on a white ground, the onion-domed brass-hinged lid pierced to emit smoke, the globular base standing on three legs of foliate form, with underglaze blue crossed swords and star marking inside one of the legs
Height 18 cm.

PROVENANCE

Georges Zarifi, (1807-84), Istanbul
Zarifi family, Athens, by descent

Count Camillo Marcolini (1739-1814), prime minister of Saxony, was director of the Meissen works from 1774-1814 and his insignia, the crossed swords with star, was adopted to mark porcelain from this period. Noted for the success of its neo-classical themed products, this period also produced objects for the Ottoman market, including shallow lidded bowls, incense burners, *narghileh* bottles, tankards and cups. For examples see F.B. Eruz, *Sadberk Hanim Museum*, Istanbul, 1989, pp. 144-5. After the Napoleonic Wars (1803-15), the factory suffered financially and much of its market was overtaken by Sèvres.



**6. PORCELAIN LIDDED CUP
MEISSEN-MARCOLINI (1774-1814) FOR THE
OTTOMAN MARKET, CIRCA 1800**

Standing on a low splayed foot, decorated with burgundy and yellow pansy-heads in repeating gilt ogee panels, the lid attached with a brass hinge, the finial in the form of a rose, marked on the underside with blue crossed swords and two stars
Height 12 cm.

PROVENANCE

Georges Zarifi, (1807-84), Istanbul
Zarifi family, Athens, by descent

**7. WHITE PORCELAIN GROUP OF A COUPLE
IN OTTOMAN DRESS
DOCCIA, ITALY, CIRCA 1755**

Standing on a stepped flagstone base pointed at the front, each wearing a turban and flowing robes, clutching a kerchief between them and caught in the movement of dance
Height 19.5 cm.; diameter of base 19 cm.

PROVENANCE

Georges Zarifi, (1807-84), Istanbul
Zarifi family, Athens, by descent

The Doccia factory was established by Marchese Ginori at his villa near Florence in 1735, though it appears nothing was sold before 1745, after which it developed to become one of the most important factories in Italy.

Artists at the factory did have access to watercolours and, for instance, a copy of J. Le Hay and C. Ferriol, *Recueil de cent estampes representant différentes nations du Levant*, Paris, 1714, in libraries in Florence, which may have inspired this group, see H. Williams, *Turquerie: an Eighteenth-Century European Fantasy*, London, 2014, pp. 183-4. For another white porcelain group ascribed to Doccia, see F. Stazzi, *Porcellane Italiane*, Milan, 1964, p. 41, no. 27.



8. **'GRANDIS'**
THREE MINIATURE PORTRAITS OF OTTOMAN
COURT SUBJECTS
FRANCE(?), DATED 1754

The portraits comprise:

- (i) Bahir Mustafa Pasha: inscribed *Mustafa Vizir d'aujourd'hui 1754*, standing pointing to an Istanbul mosque behind him, probably Sultan Ahmet, wearing long robes and the distinctive vizier's hat
- (ii) Two ladies standing in a street, wearing outdoor robes and white muslin veils, a young man standing outside a building behind, inscribed: *Femmes Turque dans les rues*, at upper left, signed Grandis in the foreground
- (iii) Tchelebi, a youth standing against a sunlit wall, wearing a turban and voluminous court robes, a dagger in his cummerbund, inscribed: *Tchelebi jeune seigneur Turc*.

Watercolour on paper, mounted in a gilt frame

Approximately 9 by 7 cm. each

The artist 'Grandis' has not been identified. The images appear to have been taken from Jacques Le Hay and Charles Ferriol, *Recueil de cent estampes representant differentes nations du Levant*, Paris, 1714, engraved after Van Mour (1671-1737). The subject of the third watercolour is taken from pl. 40.

Bahir Mustafa Pasha, was appointed grand vizier by Sultan Mahmut I (r. 1730-54) from 1752-55, after which he was exiled to Lesbos and the Morea, but he became vizier again in 1756, after which he was appointed governor of Egypt from 1758-62. From 1763-65 he was for the third and final time made vizier, under Mustafa III, but accused of corruption he was returned to Lesbos where he was executed.

PROVENANCE

Georges Zarifi, (1807-84), Istanbul
 Zarifi family, Athens, by descent

The framed watercolours appear in the background of a photograph G. L. Zarifi's memoirs, *My Memoirs: a World that has Gone*, Athens, 2002 (published in Greek and Turkish), pl. 9.





9. COPPER-GILT (TOMBAK) LADY'S BELT-BUCKLE
TURKEY, CIRCA 1800

Each of convex form decorated with a rococo vase of flowers
on a ring-punched ground
Diameter of each 7.8 cm.; combined length 20 cm.

PROVENANCE

Georges Zarifi, (1807-84), Istanbul
Zarifi family, Athens, by descent

10. BEYKOZ CUT-GLASS EWER AND BASIN
TURKEY, CIRCA 1820

Comprising a deep basin, its strainer and ewer with stopper; the basin with squat body and broad flaring rim with scalloped edge, painted with a gilt band of sunflower petals surrounded by rows of lozenges enclosing floral sprigs, the exterior wheel-cut, the base facet-cut; the strainer of dished form with seventeen drilled holes, each the centre of a gilt flower-head, surrounded by an olive wreath; the ewer pear-shaped with elongated neck, with gilt wheel-cut decoration comprising a large heart on either side against a ground of lozenges enclosing floral sprigs; the domed gilt stopper facet-cut

Basin: diameter 18.2 cm.; height 11.5 cm.

Strainer: diameter 15.8 cm.

Ewer: height including stopper 35.5 cm.

PROVENANCE

Andreas Metaxa (1790-1860), Athens
Metaxa family, Athens, by descent

The town of Beykoz lies on the Anatolian coast of the Bosphorus, before it opens into the Black Sea, where a glass factory was established by Mehmet Dede, a Mevlevi dervish, during the period of Selim III (r. 1789-1808). It was succeeded by another at nearby Incir Koyu, and this expanded once acquired by Sultan Abdulmecit (r. 1839-61) in 1848. The factory is known for its distinctive transparent glass, both wheel- and facet-cut, with parcel-gilt decoration, though other styles developed in the later nineteenth century. Several dated pieces are known, in private collections, one as early as 1790.





Iznik Tiles from the Collection of the late Dr. Mark Zebrowski (1944–99)

Best known for his ground-breaking scholarly publications on the painting of the Deccani sultanates and the decorative arts of India, art historian Mark Zebrowski was equally passionate about the arts of Turkey and Iran. These two great Islamic powers maintained intimate cultural ties with the rulers of the Deccan where Ottoman taste strongly influenced the courtly arts.

Unpublished at the time of his death, Zebrowski's research on the scant remains of ceramic architectural decoration in India explored this relationship and prompted his desire to collect a few examples of Iznik, Safavid and central Asian ceramic tiles of high aesthetic quality. Specialists in Paris and London aided his endeavour. The

tiles were displayed on the mantelpiece and in a large vitrine in his Kensington flat in De Vere Gardens. At the same time his close friend Krishna Riboud (1926-2000) had assembled a similar collection in her Paris flat (sold at Christie's, Paris, 7 March 2007, lots 115-144), arranged against the spectacular backdrop of a garden filled with a forest of New Zealand tree ferns. Frequent visits back and forth reinforced each other's enthusiasm and delight in surrounding themselves with these never-fading roses, tulips, carnations and arabesques. Except for rare masterpieces he was uninterested in Iznik 'tableware', and believed that large scale ceramic decorative schemes best encapsulated the artistic genius of the most talented Ottoman designers and artisans.

11. IZNIK POTTERY TILE TURKEY, 1570-80

Painted in underglaze viridian green and bole red on a cobalt ground, the flowers partially reserved in white, with slender intersecting stems of tulip, rose, carnation and other flowers 24.3 by 24.5 cm.

PROVENANCE

Ambroise Baudry (1838-1906), Paris
Couton et Veyrac, Nantes, France, 30 March 1999, lot 10
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

For other cobalt-ground tiles with red-speckled white tulips, see W. Denny, and A. Ertuğ, *Gardens of Paradise: 16th Century Turkish Ceramic Tile Decoration*, Istanbul, 1998, pp. 112, pl. 61.



Ambroise Baudry, photogravure of a portrait by his brother Paul Baudry, by Boussod, Valandon et Cie., 1887. Archives départementales de la Vendée, France, (BIB 1326)

Ambroise Baudry trained as an architect and following his first visit to Egypt in 1871 he settled there for fifteen years. He met the Comte de Saint-Maurice, a collector of Mamluk art and a close adviser to the Khedive Isma'il (r. 1863-79), and received commissions from him and other Europeans resident in Cairo.

The Khedive, inspired by Haussmann's streets on a visit to Paris in 1865, had already embarked on a project to modernise Cairo, which sometimes involved the demolition of traditional houses to make way for new European style streets. Baudry was inspired to collect the architectural elements from these and incorporate them in the "Neo-Mamluk" houses he was beginning to design for his Cairo patrons. He was appointed chief architect to the Khedive in 1876 and a year later had completed an extension to the royal palace at Giza.

Baudry's own house in Cairo was finished in 1879, and was described by his brother, the painter Paul Baudry, as "*un véritable 'Cluny Arabe'*", see Rhoné, p. 21. In 1881, he was a founder-member of the Comité de Conservation des Monuments de l'Art Arabe, the influential organisation that would eventually bring about the foundation of the Museum of Islamic Art in Cairo. Following the state's bankruptcy and the removal of the Khedive by the British in 1879, Baudry returned to Paris, where in 1886 he took an apartment at 59 rue de Grenelle, installing his collection of Mamluk architectural elements, Iznik tiles, metalwork and textiles. He had amassed hundreds of Islamic tiles, bought in Cairo, Damascus and Istanbul, a group of which was acquired by the Louvre in 1898.

By the 1890s '*le goût orientaliste*' had swept Paris and Baudry had no shortage of architectural commissions, public and private, including rooms for the Comte de Toulouse-Lautrec at his château, Le Haichois, followed by a *fumoir oriental* for the hôtel particulier of Edmond de Rothschild. He was a committee member for the 'Exposition d'art musulman' in 1893 as well as designing a mosque for Paris. For the rest of his life he made frequent return trips to Egypt.

Notes

J.-R. Rhoné, 'Ancienne collection Ambroise Baudry', in *Arts d'Orient*, Hôtel Drouot, Paris, 7 June 1999, p. 21

M. Bernus-Taylor, 'Un collectionneur d'art islamique', dans M.-L. Crosnier Leconte, et M. Volait, *L'Égypte d'un architecte, Ambroise Baudry (1838-1906)*, Paris, 1998, pp. 134-147.

M. Volait, 'La collection d'art islamique d'Ambroise Baudry', in *Le Caire sur le vif*, Beniamino Facchinelli photographer (1875-1895), Paris, 2017 <http://journals.openedition.org/inha/7812>





12. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze cobalt, viridian green and bole red on a white ground, with a spray of roses and saz leaves, a corner reserved on a cobalt ground
24.5 by 24.5 cm.

PROVENANCE

Ambroise Baudry (1838-1906), Paris
Couton et Veyrac, Nantes, France, 30 March 1999, lot 9
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

For a biographical note on Baudry, see catalogue no. 11.

13. IZNIK POTTERY HEXAGONAL TILE
TURKEY, 1540-50

Painted in underglaze cobalt blue and turquoise on a white ground, with a spray of stylised flowers and saz leaves forming intersecting arcs
28 by 24.2 cm.

PROVENANCE

Sotheby's, London, 15 October 1985, lot 245
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

An elaborate scheme of cobalt and turquoise tiles, some hexagonal, decorates the Sünnet Odası, or Circumcision Chamber of the Topkapi Palace, Istanbul, see W. Denny and A. Ertuğ, *Gardens of Paradise: 16th Century Turkish Ceramic Tile Decoration*, Istanbul, 1998, pp. 77-79.



14. IZNIK POTTERY HEXAGONAL TILE
TURKEY, 1530-40

Painted in underglaze cobalt and turquoise on a white ground,
with a six-pointed star enclosing an interlacing foliate design with
radiating palmettes, the bordering interstices with cobalt-ground
cloud motifs
22.3 by 25.7 cm.

PROVENANCE

London market prior to 1982
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

An almost identical tile is in the Sadberk Hanım Museum, Istanbul,
see L. Soustiel, *Splendeurs de la Ceramique Ottomane*, Paris, 2000,
p. 65, no. 12. For another, in the Victoria & Albert Museum,
London, see A. Lane, 'The Ottoman Pottery of Iznik', *Ars*
Orientalis, vol. II, London, 1957, fig. 35.



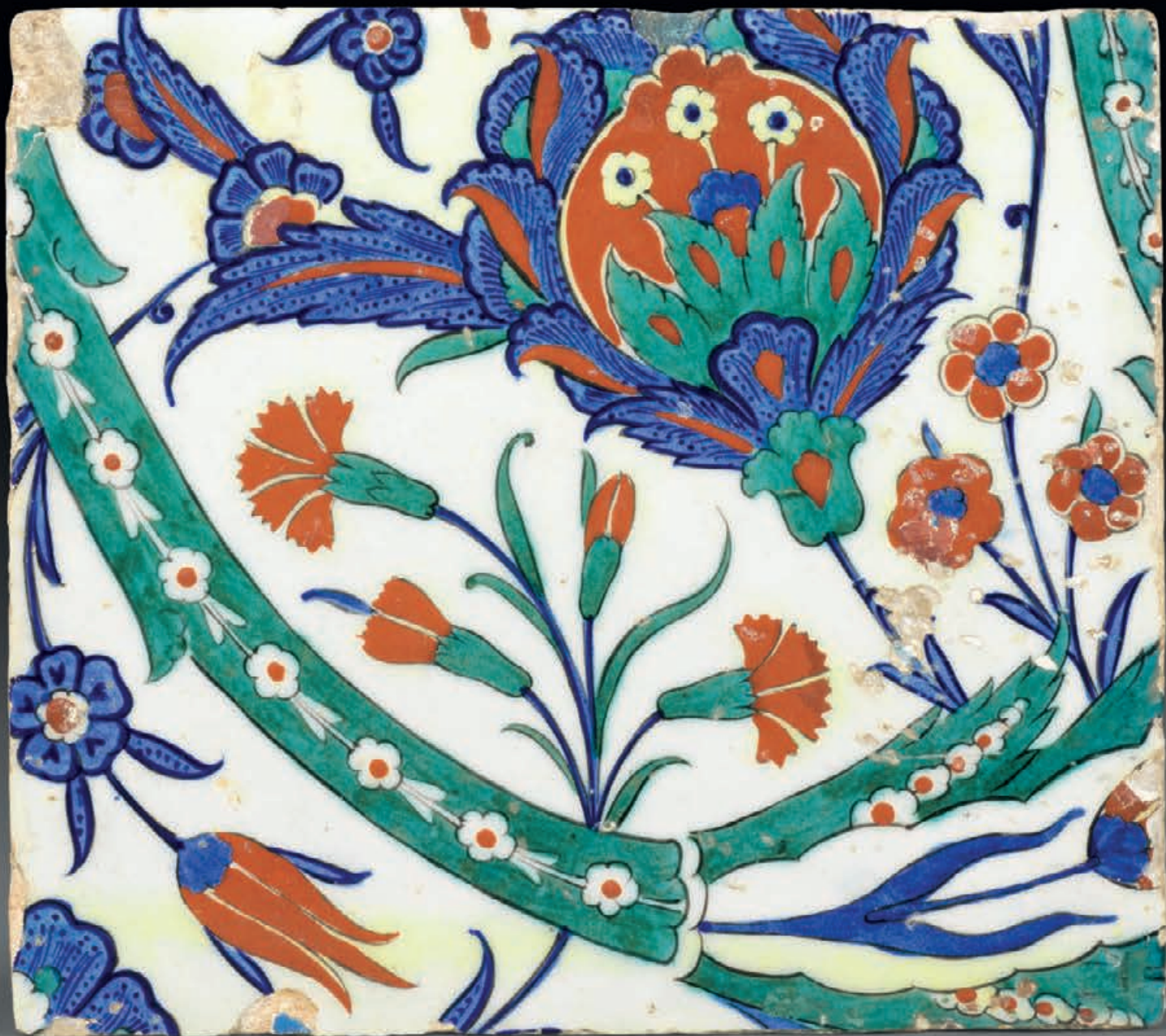
15. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze blue, viridian green and bole red on a white ground, with a large composite flower-head enclosed by spiralling sprigs of tulips, roses and carnations
22.6 by 25.5 cm.

PROVENANCE

Drechsel Ethnografica, Karlsruhe, Germany, 1989
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

A tile with similar composite flower-head is in the Sadberk Hanım Museum, Istanbul, see L. Soustiel, *Splendeurs de la Céramique Ottomane*, Paris, 2000, p. 86, no. 42.





16. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze blue, viridian green and bole red on a white ground, with large composite flowers and arabesques forming a spiral
25.6 by 22 cm.

PROVENANCE

American diplomat, acquired in Damascus in the 1930s, by repute
Phillips, London, 5 February 1986, lot 78
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

17. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze blue, green and bole red on a white ground, with composite flower-heads and *saz* leaves, the cobalt-ground border with serpentine cloud-bands interlacing with floral sprigs 26 by 27.1 cm.

PROVENANCE

American diplomat, acquired in Damascus in the 1930s, by repute Phillips, London, 5 February 1986, lot 78
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

A large tile panel with similar cloud-scroll borders is in the Gulbenkian Museum, Lisbon, see M. Q. Ribeiro, *Iznik Pottery and Tiles in the Calouste Gulbenkian Collection*, Lisbon, 2009, pp. 130, no. 79.





18. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze cobalt, pale turquoise and bole red on a white ground, with serpentine cloud bands interrupting spirals of composite flower-heads and *saz* leaves
21 by 24.5 cm.

PROVENANCE

Sotheby's, Geneva, 25 June 1985, lot 250
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

A panel of forty such tiles is in the Gulbenkian Museum, Lisbon, see M.Q. Ribeiro, *Iznik Pottery and Tiles in the Calouste Gulbenkian Collection*, Lisbon, 2009, pp. 122-3, no. 73. Two others are in the Ömer Koç Collection, Istanbul, and a private Bonn collection, see H. Bilgi, *The Ömer Koç Iznik Collection*, Istanbul, 2015, pp. 206-7, no. 67 and Y. Petsopoulos, (ed.), *Tulips, Arabesques and Turbans*, London, 1982, p. 95, pl. 103.

19. IZNIK POTTERY FRAGMENTARY TILE
TURKEY, 1530-40

Painted in underglaze cobalt and turquoise on a white ground,
with large composite flower-heads and saz leaves forming spirals
28.5 by 21.5 cm., wood frame

PROVENANCE

“La collection C.”, France 1878-1990: Hôtel Drouot, Paris,
10 October 1990, lot 35
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

A tile with a closely related design and palette is in the Musée des
Arts Décoratifs, Paris, see R. Labrusse, *Purs Decors?*, Paris, 2007,
pp. 144 & 334, no. 113. For another, see E. Grünberg, and E. M.
Torn, *Four Centuries of Ottoman Taste*, London, 1988, no.16



20. IZNIK POTTERY BORDER TILE
TURKEY, 1570-80

Painted in underglaze bole red and viridian green on a cobalt ground with turquoise borders, partially reserved in white, with a spiralling design of cloud-edged scroll-embellished split palmettes 16.5 by 27.5 cm.

PROVENANCE

Momtaz Islamic Art, London, 1985
Dr. Mark Zebrowski (1944-99), London
Private collection, London, 1999-2019

Another tile of this type is in the Çinili Köşk, Istanbul, see G. Oney, *Turkish Ceramic Tile Art*, Tokyo, 1975, pl. 117. Two tiles in the Antaki Collection have closely related motifs and palette, see Y. Petsopoulos, ed., *Tulips, Arabesques and Turbans*, London, 1982, p. 94, no. 94



21. IZNIK POTTERY TILE
TURKEY, 1570-80

Painted in underglaze bole red, green, turquoise and cobalt on a white ground, with flowering branches, the border with *saz* leaves scrolling round flower-heads reserved on a cobalt ground 24.3 by 22 cm.

PROVENANCE

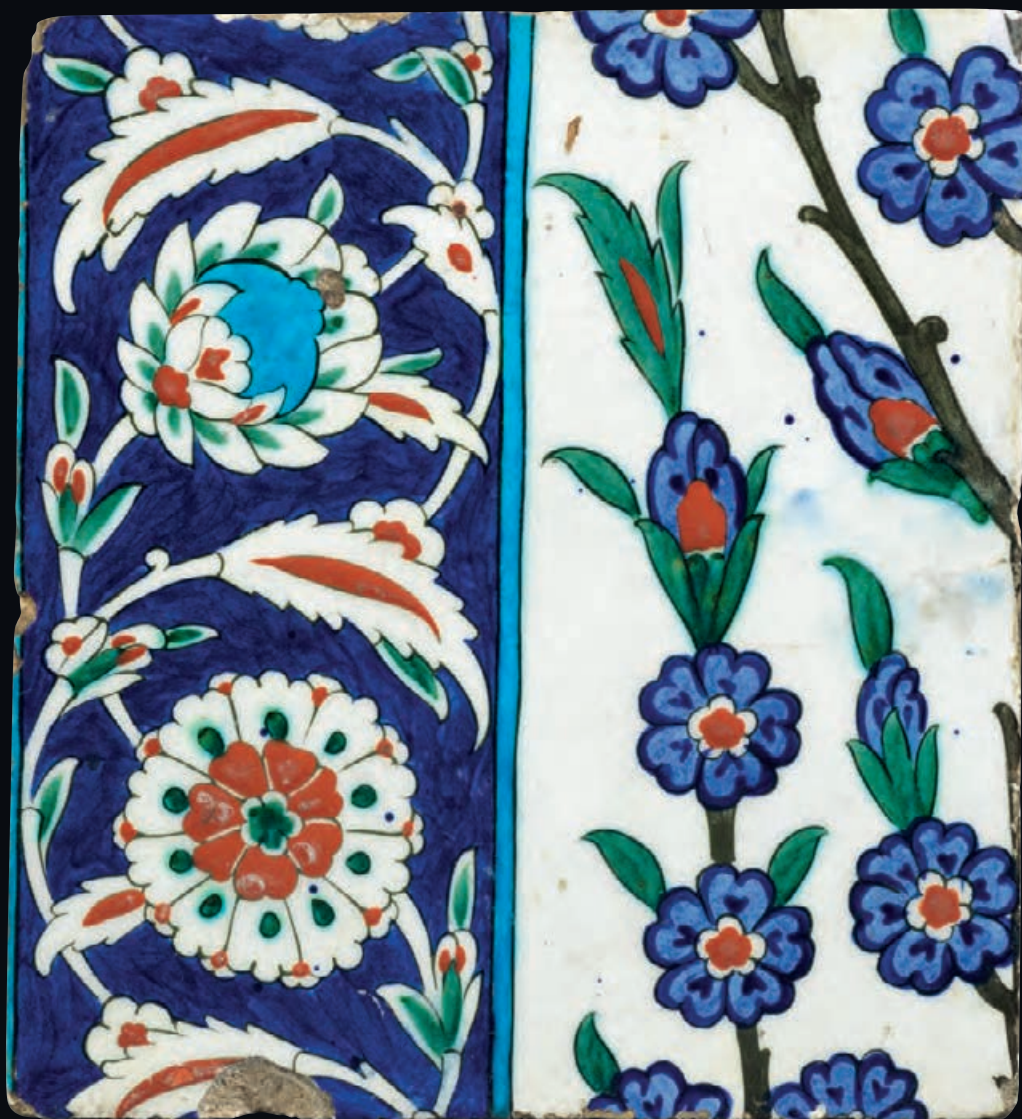
Private collection, London, 1980s-2019

22. IZNIK POTTERY TILE FRAGMENT
TURKEY, 1570-80

With incomplete Arabic letters reserved in white on a cobalt ground, turquoise border
12.8 by 27.2 cm.

PROVENANCE

Private collection, London, 1980s-2019







**23. EPIRUS EMBROIDERED LINEN
BRIDAL PILLOW-COVER
NORTHERN GREECE, 1750-1800**

Embroidered in silk and metal thread on a linen ground, in a palette of muted blue and green with rust red and silver highlights, depicting a standing bride and groom flanking a spouted ewer of tulips, surrounded by in an exuberantly floral garden with birds and animals
45 by 86 cm.

PROVENANCE

Acquired from the dealer Monsieur Lévy, Alexandria, early twentieth century
Alexandrine private collection, Geneva, until 2018

The strategically important state of Epirus was finally conquered by the Ottomans in the late fifteenth century, and by the eighteenth it prospered under the infamous rule of Ali Pasha (1740-1822) of Tepeleni, known by the sobriquet "Lion of Yannina". Epirus had the leading textile industry of the Balkans, where its embroidery provided many parts of the Ottoman empire with court dress and uniforms. According to R. Taylor, *Embroidery of the Greek Islands*, London, 1998, pp. 127-8, both professional and domestic craftsmen were such that they could satisfy the indigenous Greek, Turkish and Latin markets, and these influences can be identified in the variety of embroideries that survive. Stylistically however, Epirus embroidery belongs with the embroidery of the Greek islands.

The Benaki Museum, Athens, has a fine collection of Epirus embroideries, see A. Delivorrias, *A Guide to the Benaki Museum*, Athens, 2000, pp. 104-8 for a bridal cushion with three figures on horseback. Another in the museum (acc. no. 21173) depicting a bride flanked by her parents has closely related elements including the tulip-filled ewer.

For a more elaborate and larger bridal bolster case, see A. J. B. Wace, *Mediterranean and Near Eastern Embroideries from the Collection of Mrs. F. H. Cook*, London, 1935, no. 13, pl. XIX. Also see Taylor, *op. cit.*, pp. 126, 135-139 and 153 for related figural examples.

**24. LARGE OTTOMAN EMBROIDERED
SILK PANEL**
TURKEY, CIRCA 1800

The brownish-red silk ground embroidered in pastel pinks, pale blue and green silk chain-stitch, with silver thread embellishments, the field with a large elaborate cartouche-shaped floral medallion encircled by numerous repeating medallions containing vignettes of a pavilion with three cypress trees, each surrounded by a floral bouquet, similar medallions decorate the borders
210 by 164 cm., lined

PROVENANCE

Private collection, New York





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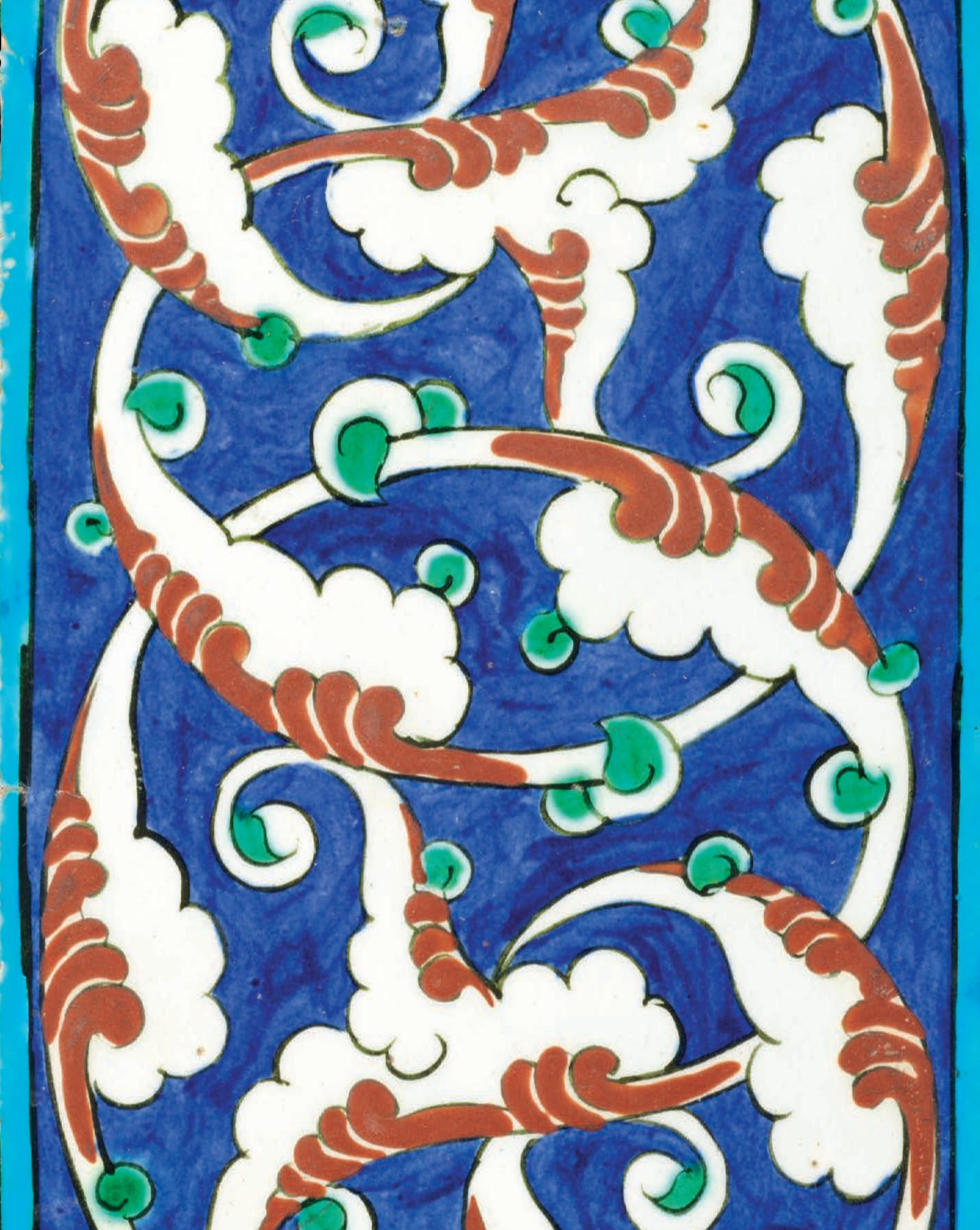
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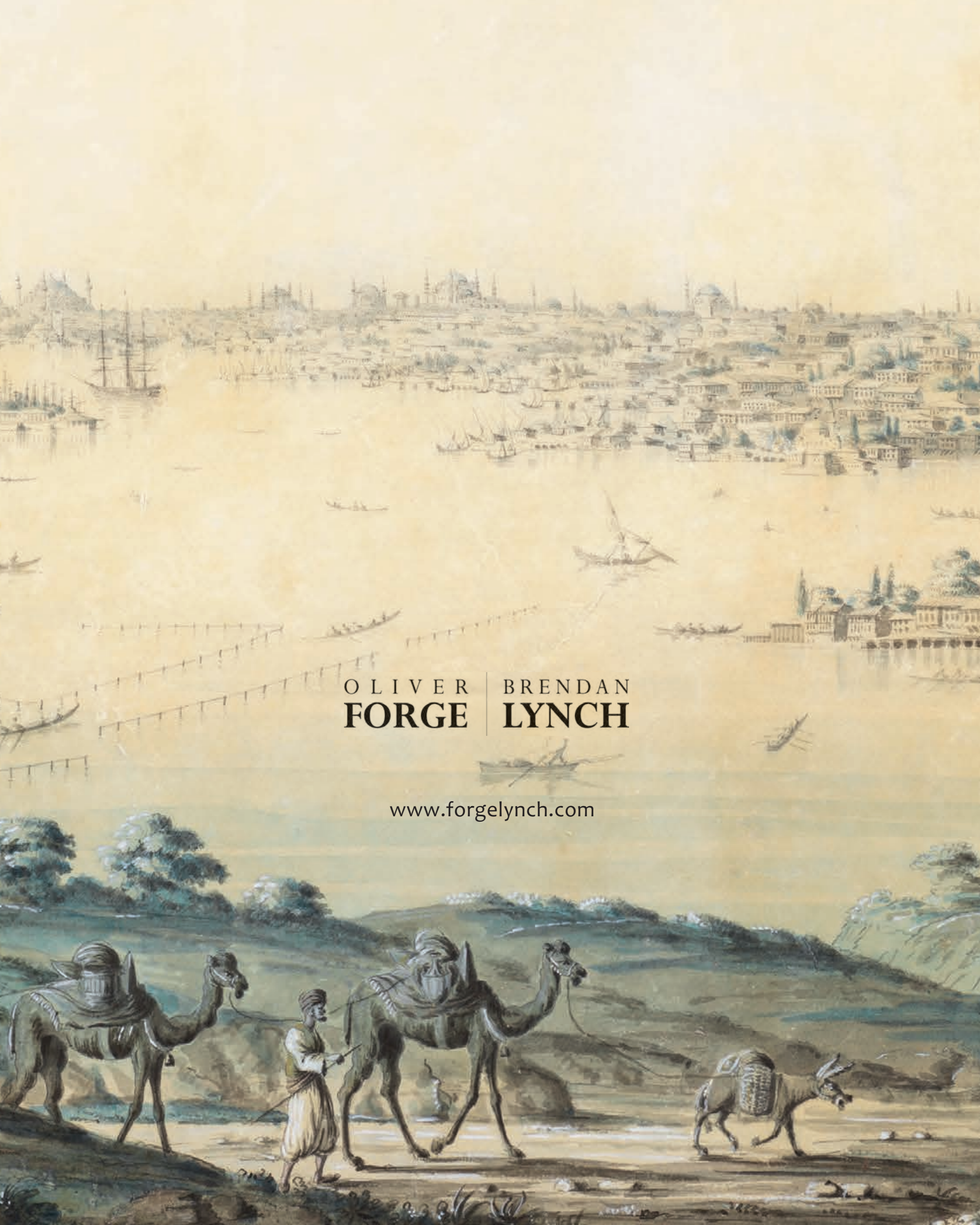
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