
**CERAMIC DISHES FROM IZNIK ATTRIBUTED TO RHODES,
ARCHAEOLOGICAL AND ARTISTIC STUDY**

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Abstract

The Turkish Iznik - located in western Anatolia in the southeast of the city of Istanbul - is one of the most famous cities that had a major role in the development and prosperity of the Ottoman ceramics industry, especially in 10th century AH (16 AD), when it was the oldest center of the ceramics industry in Asia Minor.

The reason for this is that it was built on the ruins of Byzantine Nicaea, which was famous in the Byzantine era for its ceramic industry, due to the availability of good clay, which is very similar to Chinese porcelain clay (kaolin).

Iznik reached the height of its prosperity in the manufacture of ceramic artifacts, as it produced, starting from the second half of 10th century AH (16 AD), masterpieces that are not comparable to other artifacts in the history of Ottoman ceramics, until it had a guild for potters who were used by government factories to meet their needs.

The Sothbey and Bonhams groups in London maintain a large number of ceramic pots and tiles that go back to the city of Iznik, this research was limited to the study of twenty-seven ceramic dishes that are mistakenly attributed to the style attributed to Rhodes and date back to the second half of 10th century AH and the beginning of 11th century AH (16-17 AD).

These dishes including twenty-five in the Sothbey group, and two in the Bonhams group, bearing unique characteristics that confirm the extent to which this city has reached development and prosperity in the manufacture of ceramic dishes, which was the reason for the expansion of its fame, and the distinctive character of its ceramics, until it occupied the forefront among the ceramics of the Islamic world.

The research begins with an introduction to the city of Iznik and its role in the development of the Ottoman ceramics industry; it is also divided into two axes as follows the descriptive study and the analytical and comparative study with technical study that includes applied

styles and decorative elements.

Keywords: Iznik, Anatolia, Ottoman ceramic artifacts, ceramic industry, Asia Minor, Chinese porcelain, Ottoman ceramics, ceramic dishes, ceramic tiles.

Introduction

The Ottomans inherited most of the secrets of their predecessors in the manufacture of ceramic utensils¹, and then in turn added to this inheritance the motifs and coloring they succeeded in, thus reaching the climax in creating wonderful masterpieces. These utensils have become one of the best documents that show us the beauty of the Ottoman decoration, and the splendor of the Ottoman art, represented in the harmonious shapes and well-balanced lines, and in the wonderful colors that indicate highness in taste and accuracy in feeling.

It was known through the excavations conducted in Iznik² that the Ottoman pottery in its first stage was made of red clay, and the piece, after burning, was covered with a thin white

¹Migeon, G. & Sakisian, A.B. (1923). *La Ceramique d'Asia-Mineur et de Constantinople du XIV^e au XVIII^e Siecle*, in *Revue de l'Art Ancien et Modern*, XLIII et XLIV, Paris, p. 29. Watson, O. (1989). *Ottoman Pottery of Iznik and Kotahia*, Islamic Art in the Kair collection, Robinson, B.W., London, p. 233.

A large number of archaeologists dealt with Iznik ceramics, for example :Lane, A. (1957). *The Ottoman Pottery of Iznik*, *Ars Orientalis* II, Michigan, pp. 247-281. Aslanapa, O. (1970). *Pottery and Kilns from the Iznik Excavations*, Istanbul, pp. 140-146. (1971-1976). *Pottery and Kilns from the Iznik Excavations between 1963 to 1966*, Istanbul. pp.188-189. *Report on Iznik, Anatolians Studies 17-1967*, pp. 34-35. *Turkish ceramic art*, *Archaeology* 24/3, New York 1971, pp. 209-220. Arseven, C.E. (1950). *L'Art Turc*, Istanbul 1939. *Les Arts Decoratifs. Turcs*, Istanbul. Pope, J.A.R., Ettinghausen (1972). *Chinese influence on Iznik pottery -An examination of an old problem*, *Islamic Art in the Metropolitan Museum of Art*, New York, pp. 152-139. Atil, E. (1973). *Ottoman Art at the Freer Gallery*, *Sanat Tarihi Yilligi*, IV, Istanbul, pp. 185-207. Denny, W. (1980). *Ceramics, Turkish Art*, Atil E., Washington, D.C. pp.239-297. Carswell, J. (1982). *Ceramics*, in Petsopoulos, pp. 73-96. *Ceramics, Tulips, Arabesque and Turban, Decorative Arts from the Ottoman Empire*, Yanni petsopoulos, London, pp. 73-120. Atasoy, N. & Raby, J. (1989). *Iznik, The pottery of ottoman turkey*, edited by Yanni petsopoulos Press London, Alexandria.

See: Maher, Souad (1977). *Turkish ceramics*, Cairo. Marzouk, Mohamed Abdel Aziz (1987). *Islamic Decorative Arts in the Ottoman Era*, Egyptian Book House - Cairo. Mansour, Amal (1994). *Iranian and Chinese influences on Aznak ceramics during the eleventh and twelfth centuries AH (16-17 AD)*, Ph.D. thesis, Faculty of Archeology, Cairo University. Khalifa, Rabi'e Hamed (2000). *Islamic Arts in the Ottoman Era*, Zahraa Al-Sharq Library, Cairo.

²Marzouk, Mohamed Abdel Aziz. *Decorative Arts*, p. 75. Maher, So'ad. *Turkish Ceramics*, p. 20.

layer, then dipped in colored paint, and then returned to be burned again.

The first era of Iznik with pottery or pottery is closely related to the Seljuk dishes that carry a layer of paint, and this type appeared in the middle of the 8th century AH (14 AD), and it was produced in one color at first, which was blue, green, or brown in its dark and light degrees, and the special drawings were absent Living organisms, and the decorations included branches and leaves, and modified forms of flowers.

Another type of pottery was made in Iznik, called (Malatya pottery). It is distinguished by the fact that colored drawings are applied over a thin layer of white paint, and then the drawing is covered with glossy transparent paint. The predominant color was dark cobalt blue, then light blue, turquoise, purple, and green were used, and were found alongside these dishes. On which decorations were carried out in black under a bright turquoise coating, as an extension of the Seljuk styles. As for the decorations, they included plant branches, leaves, flowers, buds, fan shapes, clove sticks, bunches of grapes, and many types of roses¹.

Iznik ceramics gained wide fame, especially after the victories achieved by Sultan Selim I in Iran and his seizure of the city of Tabriz in the year 920 AH (1514 AD), when he brought upon his return to Constantinople more than seven hundred families of the most skilled artisans in the city of Tabriz, which was considered at that time an important center of Industry centers in western Iran.

A large number of these craftsmen settled in Iznik, and it is to them that the credit goes back to the emergence of Turkish ceramics that have their own characteristics in this city, perhaps this explains the presence of clear Iranian and Chinese influences in the ceramics of the tenth century AH (16 AD)², moved with these makers to Iznik.

¹Aslan Aba (1987). Arts and architecture of the Turks, translated by Ahmed Muhammad Issa, Istanbul, pp. 258-259.

²The Ottomans were able to enter Tabriz twice, the first in 920 AH (1514 AD) at the hands of Sultan Selim, see: Wolber, Donald (1946). Iran, its past and present, translated by Muhammad Abdel-Naim Hassanein, Dar Al-Raed Al-Arabi for Printing and Publishing - Cairo, p. 87. Nawar, Abdel Aziz Suleiman (1976). History of Islamic Peoples in the Modern Age, Beirut, Vol. 1, pp. 27-31. Motthe. The Safavid Afshaar and Zend period, Iranian Studies, 31, p. 498.

The second was in 940 AH (1534 AD) at the hands of Sultan Suleiman the Magnificent. Goma and El-Khouly, Badie and Ahmed (1976). History of the Safavids and their civilization, Dar Al-Raed Al-Arabi - Cairo, vol. 1, p. 121. Since 967 AH (1554 AD), relations have been established between the two countries,

Ottoman ceramics were made in Iznik, which is divided into three different types that are erroneously attributed to Kutahya, Damascus and Rhodes¹, as for the ceramics that are erroneously attributed to Kutahya - which is located at a distance of seventy-five kilometers south of Iznik - it dates back to the period between the years 895-931 AH (1490-1525 AD), it is characterized by the fact that it is decorated with blue-black drawings.

The potter excelled in using the blue color in its degrees in executing the decorative elements, including white areas, then he painted gilded elements on them, the decorations are limited to bands or bands, and consist of small units consisting of floral motifs in blue on a white background or vice versa.

The ceramics mistakenly attributed to Damascus date back to the period between 931-962 AH (1525-1555 AD), and the colors were limited to blue with slight touches of turquoise, then the bright blue and olive colors appeared after that, and the motifs were defined in greenish-black.

Carnations, daffodils, and lotuses appeared, and potters imitated Chinese porcelain.

As for the third type, it is wrongly attributed to Rhodes based on the huge collection of dishes kept by the Cluny Museum in Paris, numbering five hundred pieces, which were distributed to other museums, the museum attributed it to the Rhodes industry, so that the name that this museum created spread on the late Iznik ceramics².

It was mentioned that the reason for this percentage is due to the fact that the Iznik potters - after the country's economic conditions worsened in the second half of the sixteenth century and after the state began to decline, which appeared in the arts and industries, especially ceramics - began to search for new markets to compensate for their loss. They took the city of Lindos on the island of Rhodes as a center for their products, and turned to

but they did not last long. Denny, W.B. (1990). *Late Islam, The Age of empires, Islamic Art and patronage*, New York, p. 216. Hellinbrand, R. (1999). *Islamic Art and Architecture*, Thames and Hudson, p. 226.

¹Maher, So'ad. *Turkish Ceramics*, pp. 33-34. Aslan Abba. *The Arts of the Turks and Their Buildings*, pp. 260:262. Otto-Dorn, K. (1941). *Das Islamische Iznik*, Berlin, Arvhaeologisches Institut des Deutschen Reiches, Watson, O.(1991). *Ottoman Pottery of Iznik and Kotahia*, p. 233. Brend, B. *Islamic Art*, British Museum Press, pp. 182-185.

²Hassan, Zaki (1948). *The Arts of Islam*, Dar Al-Raed Al-Arabi - Beirut, p. 339. Maher, So'ad. *Turkish Ceramics*, p. 37. Migeon, G.et. Sakisan, A. *La Ceramique d'Asia Mineure*, p. 339. Soustil, J. (1985). *The Islamic Ceramic*. Office du livre S.A, Freiberg - Swiss, p. 322.

producing types of ceramics suitable for the western market¹.

In fact, it is noticed that a kind of confusion occurred between this type of dishes and ceramic artifacts that were produced in Iznik during the 10-11th centuries AH (16-17 AD), and between those dishes and pottery artifacts that were made in some other cities such as Athens, Rhodes, Florence and Paris, as a late tradition of Iznik pottery, in the period between 1277-1303 AH (1861-1887 AD)².

First: the descriptive study

The study deals with a description of the dishes, arranged according to the decorative elements applied on them, and according to comparative studies with a large number of contemporary dishes that are similar in their decorative elements³.

1. Dish, Sothbey's Collection, London (pl. 1)

Date: around 983 AH (1575 AD).

Diameter: 31.4 cm.

Decorative elements⁴: Drawings under the paint in ultramarine blue and viridian green. The drawings are outlined in gray, with a prominent red coral above the paint. They include plant branches that sprout from below and branch left and right, and flowers branch out from them. Tulips, carnations, roses and iris, as well as leaves of various shapes, and on the edge, drawings of snails and waves (breaking wave design).

2. Dish, Sothbey's in London (pl. 2)

Date: around 983 AH (1575 AD).

Diameter: 28.5 cm.

¹Maher, So'ad. Turkish Ceramics, p. 38. Marzouk, Mohamed Abdel Aziz, Decorative Arts, p. 91. Bublinton Fine Arts Club (1907). Illustrated Catalog of the Faience of Persia and the Near East, London, p. XXII.

²Khalifa, Rabi'e Hamid. Islamic arts in the Ottoman era, p. 72. Lane, A. (1957). Later Islamic Pottery, London, pp. 60-61.

³Darwish, Mahmoud Ahmed. A Study of Pottery from Iznik, Journal of the Faculty of Arts, Minia University, Series of Special Issues, July 2001.

⁴It looks like a dish kept in the Metropolitan Museum in New York. Atil, E. (1987). The Age of Suleyman the Magnificent, Exhibition Catalogue, Washington D.C., No.199, and another dish from the Lagonico collection in Monaco, La Collection Lagonico. (1991). Monaco, p. 58 lots.7-19, two dishes in the Ashmolean Museum and the Mathey Collection, Melbourne. Atasoy & Raby (1989). Iznik, The pottery of ottoman turkey, edited by Yanni petsopoulos Press London, Alexandria, Nos.686-698.

Decorative elements¹: Drawings under the paint in cobalt blue and plant green with dark gray drawings outlined, along with tomato red protruding above the paint, and include botanical branches growing from below with tulip flowers, carnations and leaves, surrounded by a circle around which are single leaves. On the edge are simple lobed arches forming merlons.

3. Dish, Sothbey's in London (pl. 3)

Date: around 983 AH (1575 AD).

Diameter: (34 cm).

Decorative elements²: Drawings under the paint in cobalt blue and green, the drawings are outlined in black, in addition to the tomato red prominent above the paint. It includes botanical branches that sprout from the bottom, from which tulip flowers, cloves and roses branch out. In the outer frame are drawings of snails and waves. It is noted that the edge of the dish is zigzag with lobes.

4. Dish, Sothbey's in London (pl. 4)

Date: around 983 AH (1575 AD).

Diameter: (30 cm).

Decorative elements³: Drawings under the paint in cobalt blue and turquoise, as for the borders of the drawings, they are in black, in addition to the tomato red prominent above the paint, in the middle of the dish are eight plant branches, from which four carnations and four tulip flowers emerge alternately, there are also two long leaves (saz). The elements were executed in a symmetrical manner, where the dish is divided by an imaginary line into two halves to implement the elements on both sides of the axis, and in the frame there are drawings of snails and waves, and the edge has lobes.

5. Dish, Sothbey's London (pl. 5)

Date: around 983 AH (1575 AD).

Diameter: 29.5 cm.

Decorative elements⁴: Drawings under the paint in cobalt blue and agricultural green, the

¹It resembles two dishes in the British Museum and one in the Kunsthandwerk Museum in Frankfurt. Atasoy & Raby. Iznik. Nos. 706-712-723.

²It closely resembles the vessel preserved in the Mathy Collection in Melbourne.

³Atasoy & Raby. Iznik, No.698.

⁴There is another similar vessel in the Museum of Islamic Art in Cairo, see: Hassan, Zaki (1958). Atlas of the Decorative Arts, Cairo, Fig. 238. It also resembles a dish in the British Museum, Wilson, Eva. Islamic

drawings are outlined in black, in addition to the tomato red prominent above the paint, in the center of the dish is a large cypress tree, on both sides of which are symmetrical decorations of branches, leaves, roses and tulip flowers, and in the frame are drawings of snails and waves.

6. Dish, Sothbey's in London (pl. 6)

Date: the second half of the 10th century AH (16 AD).

Diameter: 28.2 cm.

Decorative elements¹: Drawings under cobalt blue and green lacquer with dark brown outlines, tomato red above lacquer, symmetrical intersecting branches, tulip flowers, iris, carnations, roses, leaves, snails and waves on the edge.

7. Dish, Sothbey's in London (pl. 7)

Date: the second half of the 10th century AH (16 AD).

Diameter: 29.4 cm.

Decorative elements²: drawn under the paint in dark cobalt blue and plant green, and the outlining of the elements in blackish-brown, along with the tomato red protruding above the paint, and it includes branches, iris flowers, roses, as well as plant leaves, there are two large leaves (saz) that are curved to the sides, and the branches run along these two leaves, right and left, symmetrically, and on the edge are drawings of snails and waves.

8. Dish, Sothbey's in London (pl. 8)

Date: the second half of the 10th century AH (16 AD).

Diameter: (33 cm).

Decorative elements³: Drawings under the paint in cobalt blue and plant green, use green and black to define the drawings, with coral red prominent above the paint, include botanical branches crossed in two groups of arabesque motifs, pomegranate flowers, roses, tulip and botanical leaves, one of which is long saz wavy in the center of the dish, and

decorations and drawings, fig. 92. A dish in the collection of the Alessandro Bruschettini Foundation in Genoa. Atasoy & Raby. Iznik, No.730.

¹It resembles a number of pots from the Lagonico collection in Monaco. La Lagonico Collection. (1991) Monaco, lots 1-23.

²There are two similar vessels, the first in the Ashmolean Museum in Oxford, and the second in the collection of the Alessandro Bruschettini Foundation in Genoa. Atasoy & Raby. Iznik, Nos.704-730

³The dish in the Nuhad Es-Said collection resembles the dish in the Victoria and Albert Museum. Atasoy & Raby. Iznik, Nos. 714-716.

drawings of snails and waves on the frame, and the edge of the dish with lobes.

9. Dish, Sothbey's in London (pl. 9)

Date: the end of the 10th century AH (16 AD).

Diameter: 29.2 cm.

Decorative Elements¹: Drawings under the cobalt blue and green paint, black is used to define the drawings, with tomato red accentuated above the paint, two closely symmetrical branches with leaves and iris flowers, and around them other branches with tulip, roses and carnations, and on the frame drawings of snails and waves.

10. Dish, Sothbey's in London (pl. 10)

Date: around 1008 AH (1600 AD).

Diameter: (26 cm)

Decorative elements²: Drawings under the blue and green paint. Black was used to define the drawings along with the coral red prominent above the paint. It includes botanical branches and flowers that form an orthogonal shape in four groups of tulip flowers and rose flowers between them. In the frame are drawings of snails, and between them are branches in the shape of a letter (S) that ends The ends of each of them are halves of a palm fan.

11. Dish, Bonhams Group in London (pl. 11)

Date: around 1008 AH (1600 AD).

Diameter: 35.5 cm.

Decorative elements³: Drawings under the paint in cobalt blue and green. The drawings are outlined in black, with tomato red prominent above the paint. In the center is a large leaf (saz) around which are leaves, tulip flowers and buds, and in the frame are drawings of snails and waves.

12. Dish, Sothbey's London (pl. 12)

Date: the beginning of the 11th century AH (17 AD).

Diameter: (29.4).

¹It looks like a dish in the Museum of Islamic Art. Hassan, Zaki. Arts of Islam, fig. 269.

²Resemblance of a dish in the Gezira Museum in Cairo, see: Maher, So'ad. Turkish ceramics, pl. 11.

³It resembles two dishes in the British Museum, and the third in the Museum (Kunsthanderwerk) in Frankfurt. Atasoy & Raby. Iznik, No. 706-712-733.

Decorative elements¹: Drawings under the paint in cobalt blue and green. Black is used to define the drawings, along with tomato red protruding above the paint. It includes botanical branches, tulip flowers, chrysanthemums, and carnations, along with the botanical leaves, of which one in the middle (saz) stands out for its distinct length, and the frame is a series of overlapping and repeated triangular elements.

13. Dish, Sothbey's Collection, London (pl. 13)

Date: the beginning of the 11th century AH (17 AD).

Diameter: 30.5 cm.

Decorative elements²: Drawings under the paint in cobalt blue and plant green, black used to outline the drawings, with coral red accentuated above the paint, it includes botanical branches, tulip flowers, roses and leaves, and in the middle the dish is a long leaf (saz), and the frame has drawings of snails and waves.

14. Dish, Sothbey's Collection, London (pl. 14)

Date: the beginning of the 11th century AH (17 AD).

Diameter: 26.7 cm.

Decorative elements³: Drawings under the paint in cobalt blue and green, and use black to define the drawings, along with coral red prominent above the paint, and it includes botanical branches, rose flowers, carnations, tulip, and plant leaves, and in the frame are drawings of snails, and between them are branches in the shape of the letter (S), the ends of each of them end in two halves of a palm fan.

15. Dish, Sothbey's Collection, London (pl. 15)

Date: the beginning of the 11th century AH (17 AD)

Diameter: (30.5 cm)

Decorative elements⁴: Drawings under the paint in cobalt blue and green, black is used to define the drawings, along with tomato red protruding above the paint, and it includes two large symmetrical leaves (saz) forming a vase spread on and on both sides in a symmetrical manner also with arabesque motifs, pomegranate flowers, roses, cockscomb and botanical

¹It resembles a dated dish in the Metropolitan Museum, a dish in the David Collection in Copenhagen, and a dish in the Ashmolean Museum in Oxford. Atasoy & Raby. Iznik, Nos. 489-494-614.

²This vessel is similar to one in the Museum of Islamic Art. See: Hassan, Zaki. Arts of Islam, fig. 270.

³Looks like a dish in the Mathey Collection in Melbourne. Atasoy & Raby. Iznik, No.698.

⁴It looks like a dish in the Fitzwilliam Museum, Cambridge, and a dish in the Metropolitan Museum. Atasoy & Raby. Iznik, Nos. 709-467.

leaves And on the frame are drawings of snails and waves.

16. Dish, Sothbey's, London (pl. 16)

Date: the middle of the 11th century AH (17 AD).

Diameter: 34.9 cm.

Decorative elements¹: Drawings of decorative elements under the paint in blue and green-yellow paint, and outlined the drawings in black, in addition to the prominent pink red above the paint. Frame drawings of snails and waves.

17. Dish, Sothbey's London (pl. 17)

Date: around 993 AH (1585 AD).

Diameter: 26.2 cm.

Decorative elements²: drawn under the paint in cobalt blue and green, and black was used to define the elements, along with tomato red protruding above the paint, in the center of the dish is an eight-petalled flower surrounded by a frame with seven three-lobed lobes, around it are six trefoil arches, each consisting of four overlapping arches. The spandrels of the arches have arabesque motifs and symmetrical plant leaves, and the frame has triangular arches representing merlons, with small roses between them.

18. Dish at Sothbey's in London (pl. 18)

Date: the end of the 10th century AH (16 AD).

Diameter: 27 cm.

Decorative elements³: drawn under the paint in cobalt blue and turquoise, and use black to define the elements, with tomato red accentuated above the paint, in the middle of the dish is a rose with eight petals, from which radials emerge in a scalloped shape, around it is a circle of three-lobed shapes surrounded by rose flowers, and in the frame are three-lobed shapes that represent petals and run alternately, with a zigzag line between them.

19. Dish, Sothbey's London (pl. 19)

Date: the beginning of the 11th century AH (17 AD).

¹It resembles a number of pots, including a dish in the Renaissance Museum in Ecouen, and a dish in the Calouste Gulbenkian Museum in Lisbon. Atasoy & Raby. Iznik, Nos. 685-689.

²There are two similar vessels in the Topka Busrai Museum in Istanbul. Pope. (1970). A Fourteenth century blue and white, A group of Chinese porcelains in the Topkapi Sarayi Muzesi, Istanbul Washington D.C., pls. 9-15.

³There is a dish similar to the Sadberk Hanim Museum in Istanbul. Carswell, A. (1964-66). A Minor Group of late Turkish pottery, Sanat Tariki Yilgi, Istanbul, p. 22, pls. 1-10.

Diameter: 29 cm.

Decorative elements¹: drawings under the paint in dark blue and green, and black was used to define the drawings, along with tomato red prominent above the paint, and it includes a pomegranate flower in the center, from which diameters emerge that form a circle of six lobes, each with a cock flower and a rose flower, and in the frame are drawings of snails. And among them are branches in the shape of the letter (S), each end of which ends with two halves of a palm-shaped fan.

20. Dish, Bonhams Group in London (pl. 20)

Date: the beginning of the 11th century AH (17 AD)

Diameter: 28.9 cm.

Decorative elements²: drawings under the paint in cobalt blue and green, along with tomato red prominent above the paint. In the center of the dish is a quadrilateral with four lobes of vegetal motifs, and in the frame are undulating geometric decorations and lobed shapes forming triangular cusps.

21. Dish, Sothbey's London (pl. 21)

Date: around 977 AH (1570 AD).

Diameter: 31.1 cm.

Decorative Elements³: Drawings underpainted in cobalt blue, plant green and drawings outlined in black, with dark relief red relief above painting, include a tree pine surrounded by a deer, a lion, three rabbits and a bird, around which is a spiral branch circle. It has half palm-shaped fans, and the frame has drawings of snails in seven groups, including seven branches in the shape of the letter (S), the ends of each of which ends with two halves of a palm-shaped fan.

22. Dish at Sothbey's London (pl. 22)

Date: around 993 AH (1585 AD)

¹There is a dish in the Goldman Collection of the British Museum. Lane, A Later Islamic Pottery, p. 58, pl.542a.

²The drawings in the middle of the vessel are similar to those on a vessel in the Museum of the Faculty of Archeology, Hassan, Zaki. Atlas of the Decorative Arts, fig. 248.

³There are two vessels so similar to this one that it is necessary to confirm that the three vessels belong to a single maker, the first in the British Museum and the second in the Morgan Collection in New York. Hassan, Zaki. Atlas of the Decorative Arts, fig. 240. Wenzel (1989). Early Ottoman Silver and Iznik Pottery Design, animal style, MCXXX, London, p. 162. Atasoy, N. & Raby. Iznik, p. 257G.

Diameter: 28 cm.

Decorative elements¹: drawings under the paint in cobalt blue and bluish green, along with tomato red prominent above the paint, and it includes a circle in the middle that includes a drawing of a lion, a hunting dog, and a bird, including rose flowers, plant leaves, and arabesque motifs, and around the circle a row of merlons that take the form of pointed arches, we find Similar to the frame, it is noted that the animal drawings revolve in a circular orbit around the center of the dish.

23. Dish, Sothbey's in London (pl. 23)

Date: the end of the 10th century AH (16 AD).

Diameter: 26.2 cm.

Decorative elements²: Drawings of cobalt blue and agro-green outlined in black, along with tomato red protruding above the paint. It includes drawings of a hare and two dogs, with leaves enclosed in a circle with radial lines between which are lobes, and in the frame are drawings of snails and waves.

24. Dish at Sothbey's in London (pl. 24)

Date: the 11th century AH (17 AD).

Diameter: 24.7 cm.

Decorative elements³: drawings under a greenish-grey, dark red and purple glaze, It includes a hare in the centre, with its head turned back and its tongue sticking out, on a ground of iris, tulip, leaves and branches, with foliage in the frame.

25. Dish, Sothbey's in London (pl. 25).

Date: around 1008 AH (1600 AD).

Diameter: 29.6 cm.

¹There is a dish similar to the British Museum. Wenzel. Early Ottoman Silver and Iznik pottery design, pp. 159-165, pls. IX-XIII. Atasoy & Raby. Iznik, No. 770.

²Looks like a dish in the Metropolitan Museum. Aslanapa, O. (1989). The Iznik Tile Excavations, Istanbul Iznik, No.614. Atasoy & Raby. Iznik, p. 149.

³The drawing of the rabbit is completely similar to the one on a dish in the Museum of Islamic Art, as it appears similar in the ground, except for the difference in the distribution of plant branches and flowers around the rabbit. See: Khalifa, Rabi'e Hamid. Islamic Arts, pl. 35. The outer frame is similar to that of the vessel preserved in the Museum of the Faculty of Archeology, Hassan, Zaki. Atlas of the Decorative Arts, fig. 138.

Decorative elements¹: Drawings under the paint in blue and green, and the drawings outlined in black, along with the tomato red prominent above the paint, and it includes a drawing of a jawsaq (koshak) with a gabled roof and four towers surrounded by two branches of plants with cockscomb flowers (tulips) and plant leaves, and plant leaves were added in golden color Above the paint, it is noted that the rule of symmetry is followed in the implementation of the jawsaq, the four towers, and the two vegetal branches on both sides, and in the frame are seven rose flowers and pairs of plant leaves.

26. Dish, Sothbey's London (pl. 26).

Date: the end of the 10th century AH (16 AD).

Diameter: 16.7 cm.

Decorative elements²: drawings painted under cobalt blue and green paint, dark gray drawings, along with prominent tomato red, and include three sailing boats inside a circle, including six vegetal leaves and Rumi motifs, and around it a frame of repetitive elements representing triangular merlons, and in the frame drawings of snails and branches in the form of a letter (S).

27. Dish, Sothbey's London (pl. 27).

Date: the beginning of the 11th century AH (17 AD).

Diameter: 30.2 cm.

Decorative elements³: Drawings under the paint in blue and pale green with black borders, along with the tomato red prominent above the paint. It includes a drawing of a sailboat in the center with wide sails indicating the intensity of the wind, and between them are the motifs of the Rumi, and in the frame is a series of repeated elements with three lobes.

Second: the analytical study

The Iznik potters adhered to an artistic style that begins with painting the ceramic dishes with white paint, often known as liner, over which the decorations are painted using the

¹This dish is one of the dishes of great importance. Carswell, J. A minor group of late Turkish Pottery, pp. 85-86, figs. 3-4.

²There are several pottery vessels depicting sailboats with masts, including two in the Benaki Museum in Athens and one in the Lady Barlow collection in Cambridge. Atasoy & Rabey. Iznik, Nos. 643-646-647.

³Looks like a dish in the Lagonico collection. La Lagonico Collection, lot.42.

direct drawing method, and in various ways, including drawing under a transparent glaze¹, or on top of this paint, paints are divided into two types, transparent and opaque, that obscure what is underneath.

1. Colors:

The colors used by the Iznik ceramics varied as follows:

Tomato red: It is composed of a mineral alluvium known as Armenian bole, this clay is rich in iron oxide, and it is used in the form of a liquid clay, and then it appears prominently on the surface of ceramic dishes, one of the unique properties of this silt is that it gives multiple shades of red, ranging from tomato red and waxy red to light brown.

One of the characteristics of this clay - as well - is that it contains a large amount of alkali, and this helped to put it on the transparent glass paint layer after burning it, then burning the dish again to give the red color a glassy luster comparable to the luster of the glass paint.

At the same time, the red color retains its clear prominence on the surface of the ceramics², and among its degrees are coral red, rose red, and carmine red, which resembles red wax. In the 17th century AD, reddish brown replaced tomato red³.

There is a rare group of Iznik ceramics whose floor is colored in a pale coral color known as salmon, pale blue or burnt brown like chocolate⁴.

- The bluish-green color that was extracted from copper, which replaced the faded turquoise color.
- Blue in its shades, turquoise green, green and yellow⁵.
- Green color from copper oxide or chromium oxide.

¹There are multiple ways of decoration in Islamic ceramics. There are Mina'i motifs, as is the case in the ceramics of the city of Ray in the thirteenth century, and the metallic luster that began to appear in Islamic ceramics from the ninth century, which continued until the seventeenth century in Safavid ceramics in Iran, then decorations painted over the paint, and painted under the paint, and what is meant here by the word paint is the vitreous transparent paint, and the last two types of decoration were frequently used in Turkish ceramics, Maher, Suad. Turkish Ceramics, p. 49. Migron, G. Sakisian, A. La Ceramique d'Asia Mineure, p. 339.

²Hobson, R. L. (1932). A Guide to the Islamic Pottery of the Near East. London, p. 87.

³Demand. Islamic Arts, p. 224.

⁴Maher, Suad, Turkish Ceramics, p. 38. Carswell, J. (1966). Pottery and Tiles on Mount Athos, Ars Orientalis, VI, p. 340.

⁵Demand. Islamic Arts, p. 223.

- The light green color is from copper oxide and soda.
- Cobalt oxide blue.
- The dark blue color of cobalt oxide and lead.
- The light blue color of cobalt oxide and zinc oxide.
- The brown color of iron oxide or manganese oxide.
- Black-brown-black color of manganese and iron oxide.
- The black color is from iron oxide and manganese.
- The red-orange color of iron oxide and lead.
- The white color of tin oxide¹.

The Iznik potters excelled in mixing these oxides skillfully, so the colors and their degrees multiplied, in addition to the tomato red (dishes nos.2-3-5-6-7-8-9-10-12-15-17-18-20-21-23-24-27) we find shades of coral red (dishes no.1-9-11-14-15), dark red, purple (dish no.30) and pink (dish no.17),

In addition to the blue color (dishes nos.10-16-25-27), we find degrees of cobalt blue (dishes nos.2-3-4-5-6-8-9-11-13-14-17-18-20-21-23-26) greyish blue (dish no.7), azure (dish no.1), and dark blue (dish no.22),

Among the shades of green (dishes nos.3-9-10-11-12-14-15-19-20-25-26), we find agricultural green (dishes nos.1-2-5-7-8-12-21-23), and agricultural green. Yellowish-green (dish no.16), pale green (dish no.27), bluish-green, grey-green, blackish-gray (dish no.24), blackish-gray (dish nos.2-27), dark brown (dishno.6), blackish-brown (dish no.7) and turquoise (dishes nos.4-18), along with gold (dish no.25), and black color (dishes nos.3-4-5-8-9-10-11-12-13-14-15-17-17-19-21-27).

Colors played an important role in the history of Turkish ceramics², Iznik ceramics were distinguished in the second half of the tenth century AH (16 AD) by the disappearance of the yellow and opaque green colors, and the white color became the base on which the decorative elements are based. Despite this, it cannot be the disappearance of these three colors are evidence that the ceramic pieces are not attributed to this period³.

The published ceramic dishes are distinguished by the fact that the decorative elements are outlined in black, which is the most common color, along with dark grey, green, dark

¹Maher, So'ad. Turkish Ceramics, pp. 49-50.

²Marzouk, Mohamed Abdel Aziz. Decorative Arts, p. 75, fig. 16.

³Maher, So'ad. Turkish Ceramics, p. 22.

brown and blackish brown.

2. Decorative Elements

This group of ceramic dishes - which dates back to the city of Iznik between the middle of the tenth century to the middle of the eleventh century AH (16-17 AD) - is characterized by special technical characteristics that make it important to study it in a detailed analytical study. The diameters of these dishes, their decorative elements and their colors varied in variety. Chandelier to a degree that gives importance to it, and the decorative elements varied between plant and engineering elements, animal drawings, and drawings of buildings and boats.

The shapes of the dishes were distinguished by the obvious diversity, as the Ottoman potter was able to create some new forms of ceramic dishes that differ from the forms of Byzantine or Iranian porcelain or Chinese porcelain dishes and Italian dishes, and they are undoubtedly considered a new addition by this potter, as it is clear in most of these forms the balance Rhythm, intonation and harmony¹.

The dishes are characterized by being shallow or almost flat, with wavy edges consisting of continuous arches or with a wide edge², (dishes nos.3-4-8) from the Chinese influences on Iznik pottery that were transmitted thanks to the potters of Tabriz, and the edges are decorated with drawings that reflect the Chinese spirit like rocks and sea waves³.

Also among the decorative elements are snail drawings that were executed in a circle with a thinner spiral line and in different groups in two alternating rows, where the number in the outer row is one more than the inner row, and the snail drawings appeared (on dishes nos.1-3-4-5-6-7-8-9-10-11-13-14-15-16-17-19-20-21-23-26), and between the drawings of snails are broken waves, and the dishes (nos. 10-14-19-21-26) were separated by not the presence of these waves among the snails, where branches were found in the shape of the letter (S), each end of which ends with two halves of a palm fan.

Floral motifs

The ceramics of the second half of the tenth century AH (16 AD) were characterized by a decorative style characterized by its drawing elements in a natural style to a large extent, in

¹Khalifa, Rabi'e Hamid. Islamic Arts, p. 73.

²Maher, So'ad. Turkish Ceramics, p. 38. Khalifa, Rabi'e Hamid. Islamic Arts, p. 74.

³Marzouk, Mohamed Abdel Aziz. Decorative Arts, p. 90.

addition to the modified decorative elements influenced by the Persian style. The two styles, axis and natural, went hand in hand, so that it is sometimes impossible to date some ceramic pieces if we rely on the decorative style alone¹.

The Ottomans used a realistic style that represents nature in the truest representation, and the Iznik potters began to decorate their ceramic products with plant motifs that varied remarkably (figs. 1:5), and it included the multi-shaped plant leaves, especially the lanceolate leaves, and the serrated leaves, which were called saz².

In addition to large branches, small branches, leaves, buds, and then flowers such as carnation, tulip, rose, and pomegranate, it also included trees consisting of three main parts: the stem and branches. Among the trees that were frequently used in Turkish decorations were the Cyprus³ and pine trees⁴.

One of the most important artistic styles of plant motifs is the flower of the tulip (anemon), which spread to all Ottoman applied arts such as ceramics, weaving and carpets since the late fifteenth century⁵.

Rose flowers are the most common plant element (appearing on dishes nos.1-3-6-7-8-9-10-11-13-14-15-16-17-19-22-26), along with tulip flowers (appearing on dishes nos.2-3-4-5-7-8-9-10-11-12-13-14-16-24), carnations (featured on dishes nos.1-2-3-4-7-9-12-14), pomegranate flowers (appeared on dishes nos.8-15-17-19), iris flowers (appeared on dishes nos.1-6-7-9-24), buds (appeared on dish no.16), and cockscomb flowers (appeared on dishes nos.15-19-21).

As for the plant leaves, they have many shapes (appeared on dishes nos.1-2-6-7-8-9-13-22-24), and the long serrated leaf called (saz) is the most important plant leaf that

¹Maher, So'ad. Turkish Ceramics, p. 21. Migeon, G. et Sakisian, A. La Ceramique d'Asia Mineure, pp. 339-340.

²Saz: It is the reed leaf or the nail, and it appeared on a dish in the British Museum. Wilson, Eva. Islamic decorations and drawings, translated by Amal Murayud, figs. 86-93, and a dish in the Kuwait Museum. Jankins, M. (1983). Islamic Art in the Kuwait National Museum, al-Sabah Collection, Kuwait, pl. 118.

³The cypress appears on a number of vessels at the Freer Museum in Washington and the Benaki Museum in Athens. Atasoy & Raby. Iznik, p. 235. La loganico collection, lots. 18-41.

⁴Marzouk, Mohamed Abdel Aziz. Decorative Arts, p. 75. The saz paper appeared on a large number of utensils, including two utensils in the Museum of Islamic Art, see: Mostafa, Muhammad. Islamic ceramics, figs. 43-82. Arseven, C.E. Les Art Decoratifs Turk, p. 58.

⁵Maher, So'ad. Turkish Ceramics, p. 77.

distinguishes Iznik ceramics (appeared on dishes nos.4-7-8-11-12-13-15-16), where it was mainly used for the symmetrical design on both sides, and we find that some of the sazes included flowers inside them, on the later (dishes nos.11-16) that date back to the beginning of the 9th century AH (17 AD) .

A cypress tree (on dish no.5) and a pine tree (on dish no.21) are featured, both of which are in the middle of the dish and surrounded by the other elements.

The motifs of Rumi and Hatay¹ are among the distinctive elements that spread on Turkish ceramics. As for the motifs of Rumi (Arabesque), it is the term that the Turks called the motifs modified from animal and plant drawings, in which the modification of the elements reached a degree that removed them from their origins and became difficult to identify, (motifs appeared Rumi on dishes nos.19-22)², and it is these motifs that are called Arabesques in Islamic art.

As for The Hatay, it is a decorative style attributed to the Hatay tribes in East Turkistan, which spread in the ceramics of Pursa and Iznik in the 15 or early 16AD. It is based on drawings of flowers and plant leaves modified in the Chinese manner³. It was spread in Prussian and Iznik ceramics in the 15th and early 16th centuries AD. Its decorations were blue in degrees on a white background, and the drawings were outlined in black.

The Hatay style differs from the Rumi style in that the Hatay motifs are limited to drawings of flowers and botanical leaves. As for the Rumi style, its elements consist of plant and animal drawings as well. It is easy to know the decorative and modified elements in the Hatay style, while it is difficult to know their origins in the Rumi style, due to the intensity of their modification.

Geometric motifs

¹Maher, So'ad. Turkish Ceramics, p. 76. Marzouk, Mohamed Abdel Aziz. Decorative Arts, p. 77.

²Maher, So'ad. Turkish Ceramics, p. 66.

³The forms of arches and façades appeared less developed on Kobji pots in the Dagestan region of the Caucasus in Asia Minor in the 17th century AD, such as the pot preserved in the Museum of the Faculty of Archeology in Cairo, Hassan, Zaki. Atlas of Decorative Arts, fig. 234. These elements appeared on a large number of ceramic vessels in the Museum of Islamic Art, Khalifa, Rabi'e Hamid. Islamic art, pl. 32, and other vessels in the Victoria and Albert Museum, London, the British Museum, the Godman Collection, the Fitzwilliam Museum, and the Metropolitan Museum. Atasoy & Raby. Iznik, pp. 240-243.

The arches and façades (on dishes nos.2-17-18-20-22-26)¹ and the rays (on the dish no.18), and these radiating elements that revolve around the central lotus flower, were executed in white and blue in the style of Chinese porcelain (as in dish no.16), and followed the geometric planning of the center of the dish, which was derived from the drawings of Chinese porcelain from the 14th century, and the drawing of the seven-pointed rose, which resembles the drawings of Chinese celadon from the 14th century AD.

It is noted that the decorative elements represented by the hexagonal rose surrounded by six arches represent a modification of the lotus flower, with the use of white and blue colors from Chinese influences from the Yuan Dynasty².

Animal drawings

The Turks had animals symbolizing the four sides, which are the wild boar to the north, the eagle to the south, the ram to the east, and the dog to the west, and they increased the use of animal drawings that moved to Iznik ceramics from the decorations on metal artifacts in the Balkans after 977 AH (1570 AD), and the Turks deliberately altered the animal drawings. They changed so much that it became difficult in many cases to distinguish them, and they became abstract motifs within the Roman style (Arabesque), and they also used drawings of animals in their natural forms to a large extent, especially hunting animals, and among the animals whose drawings appeared on ceramic dishes are rabbits, dogs, lions and deer, in addition to birds³ (figs. 5-6).

The lion appeared (on dishes 21-22), dogs (on dishes 22-23), rabbits (on dishes 21-23-24), deer (on dishes 21), and birds (on dishes 21-22).

¹Rumi's drawings appeared on a dish in the M.Harisson Collection in Paris, see: Soustiel, J. *La Seramique Islamique*, pl. 360.

²There are two large dishes in the Topkapusray Museum in Istanbul, each with a central lotus flower around which the rays rotate. These items are found on two dishes in Topkabusray Museum in Istanbul, see: Pope, A.U. *Fourteenth century blue and white*, pls. 9-15.

³Maher, So'ad. *Turkish Ceramics*, pp. 68-72, see: Wenzel, M. *Early Ottoman silver and Iznik pottery design*, pp. 259-165 pl. IX. It appeared on a number of pots, including a dish in the David collection in Copenhagen, a dish in the Ashmolean Museum in Oxford, a dish in the British Museum with a drawing of a lion, and a dish in the Renaissance Museum in Couen Palace. See: Atasoy & Raby. *Iznik nos. 546-548-716:724-770*. Lane A. *Later Islamic Pottery*, p. 58 pl. 542a. It appeared on a dish in the Museum of Islamic Art, Hassan Zaki. *The Arts of Islam*, figs. 270-271, and a dish in the Victoria and Albert Museum, Marzouq, Muhammad Abdel Aziz. *Decorative arts*, fig. 20

The potters took animal drawings as a substitute for human drawings¹ that did not appear on Iznik pottery before the second half of the century (17 AD)², but they appeared on other applied arts in the two centuries (15-16 AD) and were similar to the drawings of Safavid people in terms of complexion and dress, especially that turban that it covers the head and is often portraits drawings³.

Building drawings

Buildings appeared like a jawsaq (koshk) with a gabled roof and four minarets (on dish 25)⁴, and this jawsaq resembles a (fig. 7) The shrine of the Great Mosque (Ayoub) in Istanbul, which is characterized by the fact that its walls are covered with ceramic tiles made by Iznik in 967-988 AH (1560-1580 AD)⁵.

Boat drawings

Drawings of boats began to appear on some dishes in the city of Iznik since the beginning of the 17th century AD⁶. The drawings of boats in European photography had a great

¹Wenzel, M. Early Ottoman Silver and Iznik design, p. 162

²Maher, So'ad. Turkish Ceramics, p. 38, and the boats appeared on a dish in the Victoria and Albert Museum. Bublinton Fine Arts Club, Illustrated Catalog, pl. XXV. And on a jug in the Museum of Islamic Art, Hassan, Zaki. Arts of Islam, Fig. 272, and on two dishes in the Museum of Islamic Art, Mustafa, Muhammad. Islamic ceramics, figs. 34-46, and on a number of vessels, see: Atasoy & Raby. Iznik, Nos. 643-644-645-646-647-649.

³Maher, So'ad. Turkish Ceramics, p. 37. Migeon, G. et. Saksian, A. La Ceramique d'Asia Mineure, p. 343. Otto Dorn, K. (1957). Turkische Keramik, Ankara, p. 138. Carswell J. et. Dowsett, C. J. F. (1972). Kutahia Tiles and Pottery from the Armenian Cathedral of St. James, Jeusalem, Oxford, I, pls. 27-29. Denny, W. B. (1979). Turkish Tiles of the Ottoman Empire, in Archaeology, p. 98.

⁴The Ashmolean Museum, Oxford, holds a vessel depicting a domed church. Atasoy & Raby. Iznik, No. 654. Drawings of Islamic buildings appeared on a number of utensils, including one in the British Museum, and two in the collection of (Erasmus Barlow) and the collection of (Christie's Auction) in London. Atasoy & Raby. Iznik, Nos. 653-658-663. Drawings of mosques and kiosks appeared on the Qinjaq Qala pottery (12 AH / 18 AD), where its architectural elements appear from gabled roofs, domes, minarets, balconies, crescents, doors, windows, etc., see: Khalifa, Rabi'e Hamid. Islamic Arts, p. 106.

⁵Of which are in the collection of the Victoria and Albert Museum. See: Wilson, Eva. Islamic decorations and drawings, fig. 87, and a dish in the Benaki Museum in Athens, see: Migeon, G. et. Saksian, A. La Ceramique d'Asia Mineure, p. 343 pl. 362.

⁶Maher, So'ad. Turkish Ceramics, p. 72, Islamic Art in Lebanese Private Collections (1974). Exhibition organized by the Nicolas Ibrahim Surssock Museum, Beirut, pl. 96. See: Sostiel, j. The Seramique Islamique, p. 341 pl. 360. Oz, T. (1954). Turkish Ceramics, Turkish press, pl. LXXIII.

impact on the transmission of these drawings to Iznik ceramics¹(they appeared on dishes 26-27), and we find that the axis of the design is based on the circle occupied by three boats in the first dish and one in the second, and we also notice that the boat drawings in the second dish are more developed (fig. 8), and it is also drawn according to the rules of perspective, where the water line and its crashing waves appear, and the movement of the wind appears to affect the sails, while the boats of the first dish appear rigid, moving in a boundless sea, and around the boats in the two containers there are drawings of Rumi motifs that refer to clouds.

Conclusions

- This research is concerned with the study of twenty-seven ceramic dishes that are attributed to the style mistakenly attributed to Rhodes and date back to the second half of the tenth century AH and the beginning of the eleventh century (16-17 AD). The manufacture of ceramic utensils, which was the reason for the expansion of its fame, and the distinctive character of its ceramics until it occupied the forefront among the ceramics of the Islamic world.
- Iznik ceramics gained wide fame, especially after the victories achieved by Sultan Selim I in Iran and his seizure of the city of Tabriz in the year 920 AH (1514 AD), when he brought upon his return to Constantinople more than seven hundred families of the most skilled artisans in the city of Tabriz, which was considered at that time an important center of Industry centers in western Iran, and a large number of these craftsmen settled in the city of Iznik, and this explains the presence of clear Iranian and Chinese influences in the ceramics of the tenth century AH (16 AD), which moved with these craftsmen to the city of Iznik.
- It is noted that a kind of confusion occurred between the ceramic artifacts that were produced in the city of Iznik during the 10-11th centuries AH (16/17 AD) and those dishes and ceramic artifacts that were made in some other European cities as a late tradition of the city's pottery.

¹The drawings of boats on Iznik pottery were affected by the drawings of the photographer (Melchior Lorich) of the boats in the Golden Horn on the Bosphorus Strait in the year (1559 AD), in which this type of drawing appeared, see: Manuals d'Art Musulman, 1925, pl. 417. Gluck, H.et. Diez, E. Lane, A. The Ottoman Pottery of Iznik, *Ars Orientalis*, II, 19.

- The dishes are shallow or almost flat, with wavy edges formed by continuous arcs or with a wide rim, from the Chinese influences on Iznik pottery transmitted by the potters of Tabriz.
- The Ottomans used a realistic style that represented nature in the most accurate representation, and the Iznik potters began to decorate their ceramic products with plant motifs that varied remarkably, and included flowers such as carnations, roses and pomegranates. The spears, and the serrated leaves that were called saz, along with the large and small branches, leaves and buds, also included trees such as cypress and pine.
- The motifs of Rumi, which is called arabesque in Islamic art, spread, and Hatay, which is based on drawings of flowers and plant leaves modified in the Chinese manner, and its decorations were in blue in its degrees on a white ground and the drawings were outlined in black.
- Geometrical motifs appeared such as contracts, merlons, and radiations that revolved around the central lotus flower, which was sometimes executed in white and blue, and followed the geometric planning of the center of the pot and the drawing of the seven-pointed rose derived from Chinese porcelain drawings from the 14th century AD. It is noted that the decorative elements represented in the hexagonal rose surrounded by six necklaces are a twist on the lotus flower, with the use of white and blue colors from Chinese influences.
- Animal drawings appeared on Iznik ceramics, which were derived from decorations on metal artifacts in the Balkans after 977 AH (1570 AD). The potters took animal drawings as a substitute for human drawings that did not appear on Iznik ceramics before the second half of the century (17 AD), and the Turks deliberately altered the drawings. Animals were modified so much that it became difficult in many cases to distinguish them, and they became abstract motifs within the Roman style (Arabesque), and they used drawings of animals in their natural forms to a large extent, especially hunting animals, and animals whose drawings appeared on ceramic dishes include rabbits, dogs, lions and deer to bird side.
- The drawings of the buildings appeared, such as the jusaq (koshk) with a gabled roof and four minarets, which is a reflection of the general architectural form of the Ottoman buildings.
- Drawings of boats appeared on some dishes in the city of Iznik since the beginning of

the 17th century AD, which were influenced by the drawings of boats in European photography. The boats have Rumi motifs that refer to clouds.

- In the dating of the ceramic utensils presented in this study, the researcher relied on many historically proven examples spread in an infinite number of museums and private collections. Which numbered twenty-seven dishes, and their decorations varied between plant and geometric motifs, animal drawings, buildings, and boats with oars, which confirms the artistic and archaeological value of this group of ceramic dishes, which are attributed to the style mistakenly attributed to the island of Rhodes produced by the city of Iznik.

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pl. 1. Dish, Iznik, Sothbey's London



pl. 2. Dish, Iznik, Sothbey's London



pl. 3. Dish, Iznik, Sothbey's London



pl. 4. Dish, Iznik, Sothbey's London



pl. 5. Dish, Iznik, Sothbey's London



pl. 6. Dish, Iznik, Sothbey's London



pl. 7. Dish, Iznik, Sothbey's London



pl. 8. Dish, Iznik, Sothbey's London



pl. 9. Dish, Iznik, Sothbey's London



pl. 10. Dish, Iznik, Sothbey's London



pl. 11. Dish, Bonhams Group London



pl. 12. Dish, Iznik, Sothbey's London



pl. 13. Dish, Iznik, Sothbey's London



pl. 14. Dish, Iznik, Sothbey's London



pl. 15. Dish, Iznik, Sothbey's London



pl. 16. Dish, Iznik, Sothbey's London



pl. 17. Dish, Iznik, Sothbey's London



pl. 18. Dish, Iznik, Sothbey's London



pl. 19. Dish, Iznik, Sothbey's London



pl. 20. Dish, Bonhams Group London



pl. 21. Dish, Iznik, Sothbey's London



pl. 22. Dish, Iznik, Sothbey's London



pl.23. Dish, Iznik, Sothbey's London



pl. 24. Dish, Iznik, Sothbey's London



pl. 25. Dish, Iznik, Sothbey's London



pl. 26. Dish, Iznik, Sothbey's London



pl. 27. Dish, Iznik, Sothbey's London



fig. 1. Plant leaves (saz)



fig. 2. Tulip flowers



fig. 3. Rose flowers



fig. 4. A. Carnations



fig. 4. B. Cockscomb flowers

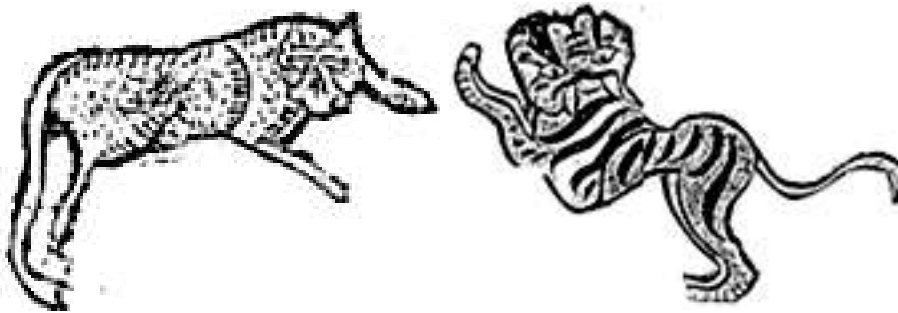


fig. 6. a. the lion



fig. 6. B. Spinner

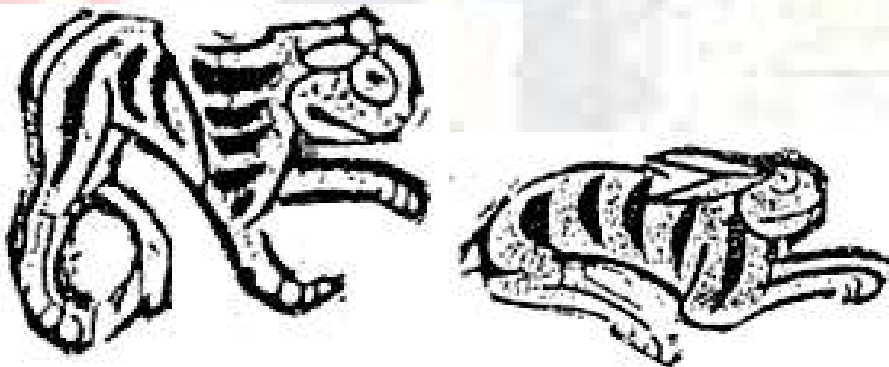


fig. 6. C. the rabbit

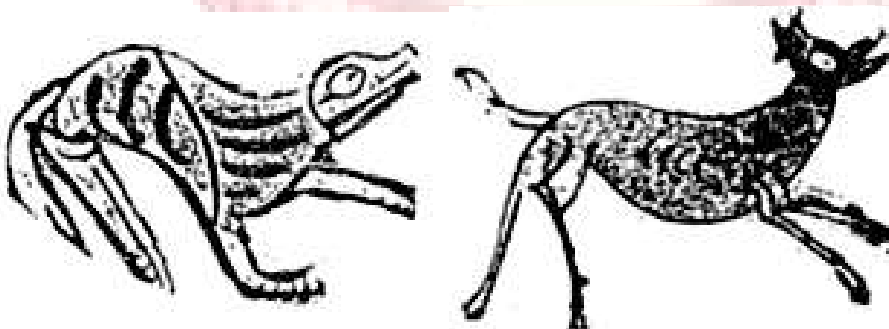


fig. 6. D. the dog

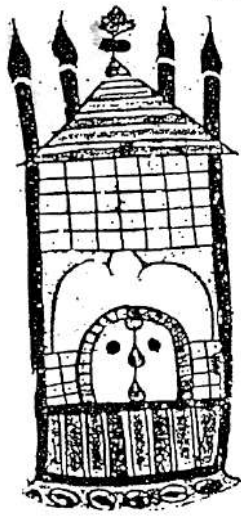


fig. 7. A mosquedrawing



fig. 8. Boats drawings