

Ottoman Objects in Nineteenth Century British Interiors

by

Çiçek Doğruel Kalkavan

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Ottoman Objects in Nineteenth Century British Interiors

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Çiçek Doğruel Kalkavan

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and all revisions required by the final

examining committee have been made.

Committee Members:

Prof. Filiz Yenişehirlioğlu

Prof. Günsel Renda

Asst. Prof. Gizem Tongo

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To Nihal & Hamit

ABSTRACT

Ottoman Objects in Nineteenth Century British Interiors **Master of Arts in Archaeology and History of Art** **Çiçek Doğruel Kalkavan**

The present thesis examines Ottoman objects incorporated into Victorian British interiors during the latter half of the nineteenth century. A primary objective is to elucidate the reasons behind the presence of these Ottoman objects in Victorian British interiors. Both Ottoman objects that were imported to Britain and reproductions created based on these items, in accordance with industrial production and the Arts and Crafts movement, fall within the scope of this research. The study concentrates on middle-class homes, as they offer a balanced perspective on trade and production trends and encompasses household items. This study assesses the artistic attributes that facilitated the integration of Ottoman craftwork into eclectic Victorian interiors, within the context of the design principles and aesthetic preferences of the period. It analyses the roles of buyers, sellers, designers and state actors in this process and reveals the economic model of a phenomenon that was initially believed to be economically driven. Each chapter features a main heading or subheading titled “Key Tastemakers in the Nineteenth Century Britain”, exploring the roles of British Victorian collectors, government institutions, department stores, British designers, and decorative art periodicals. A substantial portion of the sources is derived from exhibition and sales catalogues, departmental reports, museum inventories and other archival materials obtained during research conducted in the United Kingdom. The influence of Eastern styles on interior design is frequently analysed through uniformly decorated rooms noted for their ‘exotic’ appeal. Rooms designed entirely with an Eastern theme; regardless of the specific style they represent, are products of Orientalist thought. This study examines the subject through the circulation of objects as instruments of consumption or simply commodities. The interaction between factors influencing the integration of Ottoman objects into British Victorian interiors was complex and multifaceted. Ottoman objects found their place in Victorian interiors due to their aesthetic attributes such as colours, patterns, and qualities—rather than their origin. Furthermore, they offered attractive alternatives within the diverse consumption environment of nineteenth-century Britain.

Keywords: Ottoman material culture, Turkish objects, Victorian interiors, Ottoman British cultural interactions, Islamic art collections, consumption culture, Arts and Crafts Movement, South Kensington Museum, Liberty & Co.

ÖZETÇE

On Dokuzuncu Yüzyıl İngiltere İç Mekanlarında Osmanlı Objeleri

Arkeoloji ve Sanat Tarihi Yüksek Lisans

Çiçek Doğruel Kalkavan

Bu tez, on dokuzuncu yüzyılın ikinci yarısında Viktorya dönemi İngiltere iç mekanlarında rastlanan Osmanlı nesnelerini incelemektedir. Öncelikli amaç, Osmanlı nesnelerinin bu dönemde İngiltere iç mekanlarında bulunma nedenlerini aydınlatmaktır. Britanya'ya ithal edilen Osmanlı nesneleri ve bu nesnelere dayanarak sanayi üretimi, aynı zamanda Arts and Crafts hareketine uygun olarak oluşturulan reproduksiyonlar bu araştırmanın kapsamına girmektedir. Araştırma, ticaret ve üretim trendlerine dengeli bir bakış açısı sağlayan ve ev eşyalarını kapsayan orta sınıfın evlerine odaklanmaktadır. Bu çalışma, Osmanlı el sanatlarının eklektik Viktorya iç mekanlarına entegrasyonunu sağlayan sanatsal nitelikleri, dönemin tasarım prensipleri ve estetik tercihleri bağlamında değerlendirmektedir. Ayrıca, alıcıların, satıcıların, tasarımcıların ve devlet aktörlerinin süreçteki rollerini analiz eder ve ekonomik temellere dayalı olarak incelenen bir fenomenin ekonomik modelini ortaya koyar. Her bölüm, "On Dokuzuncu Yüzyılda Ana Trend Belirleyiciler" başlığı veya alt başlığı altında belirlenmiş olan Viktorya dönemi Britanya koleksiyoncuları, devlet kurumları, mağazalar, İngiliz tasarımcılar ve dekoratif sanat dergileri gibi aktörlerin rollerini araştırır. Kaynakların büyük bir kısmı, Birleşik Krallık'ta yapılan araştırmalar sırasında elde edilen sergi ve satış katalogları, bölüm raporları, müze envanterleri ve diğer arşiv materyallerinden alınmıştır. Daha önce Doğu stillerinin iç mekan tasarımı üzerindeki etkileri genellikle tek bir temada dekore edilmiş ve 'egzotik' olarak tanımlanan mekanlar aracılığıyla analiz edilmiştir. Tek bir temayla tasarlanmış bu odalar Oryantalist düşüncenin ürünleridir. Bu çalışma, Osmanlı nesnelerinin dolaşımını, nesnelerin tüketim araçları olarak rolü açısından ele alır. Osmanlı nesnelerinin Britanya Viktorya iç mekanlarına entegrasyon sürecinde etkili olan faktörler arasındaki etkileşim karmaşık ve çok yönlüdür. Bu nesneler, kökenlerinden ziyade renkleri, desenleri ve nitelikleri gibi estetik özellikleri nedeniyle Viktorya iç mekanlarında yer bulmuştur. Ayrıca, on dokuzuncu yüzyılın çok çeşitli tüketim ortamında çekici alternatifler sunmuşlardır.

Anahtar kelimeler: Osmanlı materyal kültürü, Türk objeleri, Viktorya dönemi iç mekanları, Osmanlı İngiliz kültürel etkileşimleri, İslam sanatı koleksiyonları, tüketim kültürü, Arts and Crafts akımı, South Kensington Müzesi. Liberty & Co.

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INTRODUCTION

The nineteenth century experienced significant economic, political, cultural and technological transformations, resulting a substantial reconfiguration of global structures and laid the groundwork for the modern world. The French Revolution and the Napoleonic Wars prompted political reforms across Europe and reshaped political structures. The continuation and expansion of the Industrial Revolution, which began in the late eighteenth century, advanced manufacturing processes and increased industrial capabilities. The technological advancements in transportation with the invention of the steam engine, railroads, and steamships greatly enhanced mobility and trade. Increased mobility and globalization not only pertained to the circulation of material culture but also to the movement of ideologies. The period witnessed the rise of various ideologies including liberalism which promoted democratic governance and free-market economic policies; socialism, which criticized capitalist systems; and nationalism, which emphasized prioritizing national interests. The Victorian¹ British economy represented a market system on an unprecedented scale- larger, faster, wealthier, and more extensive than any had come before.² The reach of the market extended to every town and village, every shop, and every workplace, connecting buyers and sellers in a web of mutual exchange. For the Smithian view³ of the market this individual pursuit of improvement served as the principal impetus for the economy. Increased global trade with the concept of economic imperialism led to an increased commercial circulation of goods. Industrialization brought about the growth of factory work, which in turn made the class-based social structure more pronounced. Nonetheless, living standards overall improved, allowing even the working class to afford discretionary items.⁴ The increase in mass production and consumption transformed the shopping experience and led to the emergence of a consumption-oriented society.⁵ The changing economic and social dynamics in

¹ In this work, "Victorian" specifically denotes the period of British history during Queen Victoria's reign from 1837 to 1901. However, in some other contexts, the term may also encompass the broader timeframe from around 1820 to 1914.

² Paul Johnson, "Market Disciplines in Victorian Britain", *The Nature of Evidence: How Well Do 'Facts' Travel*, 6(5) London School of Economics, 2005, 2.

³ Adam Smith (1723-1790) analysed the self-correcting mechanism along with the impetus of acquisitive drive, which contributed to the steady growth in the annual flow of national wealth. Robert L. Heilbroner "Economic Growth in Adam Smith" 2024, britannica.com

⁴ "United Kingdom: Economy and Society". britannica.com

⁵ "British society and economy in the Victorian period". britannica.com

the Victorian Britain led individuals to purchase a greater quantity and higher quality of products than what was practical. Considering the transformations experienced by both periods, similar to Jardin's analysis of the Renaissance period's emphasis opulence⁶, the Victorian era was characterized by a pronounced inclination towards conspicuous displays of affluence and social status.⁷ Compared to previous centuries, the increased mobility of goods and their broader affordability were pivotal in shaping the consumer society of Victorian Britain.

The impact of globalization and the drive to expand trade networks led to increasingly complex and interconnected political relations between states in the nineteenth century. The relationship between Britain and the Ottoman Empire evolved over this period due to a variety of economic and political factors. The commencement of diplomatic relations between the Ottoman Empire and Britain dates back to 1583⁸ and commercial relations between the two states began to intensify in the early sixteenth century. Between 1511 and 1534, Britain, exported cotton fabrics to the Ottoman ports; Crete, Chios, Cyprus, Damascus, Tripoli, and Beirut while returning with commodities such as silk, wine, olives, sesame oil, cotton, Turkish carpets, and spices including pepper and cinnamon for sale in the British market.⁹ The official recognition of this trade within the Ottoman Empire was accomplished when Suleyman I granted a trade privilege to the English merchant Anthony Jenkinson in 1553. In 1575 British agents were dispatched on behalf of Sir Edward Osborne and Richard Staper to negotiate safe conduct. The Turkey Company was established as a result of regulations implemented in 1580. It later changed its name to the Levant Company and conducted its business until its dissolution in 1825.¹⁰ As a consequence of the Industrial Revolution, Britain, having evolved into a significant production power, sought new markets and pursued free trade agreements. In 1838, a free trade agreement was established with the Ottoman Empire. Starting to reduce tariffs and trade barriers in 1820s, Britain turned in free trade model after 1840. This was a move interpreted by some as aligning with imperialist policies, while others viewed it as a means to advance business interests, benefit

⁶ Lisa Jardin, *Worldly Goods: A New History of the Renaissance*, (London: Nan A. Talese, 1996).

⁷ The concept of conspicuous consumption, introduced by sociologist Thorstein Veblen in 1899, refers to the practice of acquiring and displaying costly and extravagant goods and services specifically to exhibit wealth and social status.

⁸ Netice Yıldız, "İngiliz Yaşamında Türk İmgesi ve Etkileri" *Türkler*, ed. H. C. Güzel, K. Çiçek, S. Koca (Ankara: Türkiye Yayınları, 2002) 11(11): 921-933.

⁹ Yıldız, 2002, 923.

¹⁰ David O'Byrne, "Britain and Turkey- A Long Running Relationship" *Insight Turkey* (May 1997), 5: 113-18.

the public, or increase national income.¹¹ First having the advantage of industrialization and dominating the global sea trade, Britain emerged as a preeminent industrial and economic power. Throughout these years of interaction between Ottoman and Britain, the Turkish artistic features had been subjected to numerous interpretations and secured its place in British cultural history.¹²

This thesis examines Ottoman objects incorporated into Victorian British interiors during the latter half of the nineteenth century. A primary objective is to elucidate the reasons for the presence of these Ottoman objects in Victorian British interiors. What role did Ottoman objects assume within the eclectic nature of British interiors? Which objects stood out for what reasons? What were the factors that were effective in the integration of these objects into British Victorian interiors? Both Ottoman objects that were imported to Britain and reproductions created based on these items, in accordance with industrial production and the Arts and Crafts movement, fall within the scope of this research.

The first four chapters are structured to understand the factors that facilitated the entry of Ottoman objects into Victorian interiors. The first chapter examines the place of objects in the ideological and cultural world of the nineteenth century, along with trends in purchasing and collecting. In the chapters 2, 3, and 4, the potential contributions of governmental institutions, commercial market and British designers respectively in this process are evaluated. The fifth chapter investigates the objects that entered interiors as a consequence of the factors discussed.

These chapters, in another explanandum, analyse the roles of buyers, sellers, designers and state actors within the process. The fundamental balance of supply and demand, along with the institutions that maintain this equilibrium, is thoroughly examined. This approach reveals the economic model of a phenomenon that was initially explored based on the belief in its economic underpinnings.

At the outset of the research, I hypothesized that the presence of Ottoman objects within an eclectic arrangement in middle-class interiors is rooted in economic motivations on the capitalist market side. On the buyer side, I commenced with the premise that the acquisition of Turkish-style objects by the nineteenth-century middle class was due to the distinctive

¹¹ William D. Grampp, "How Britain Turned to Free Trade" *The Business History Review* (1987), 61(1): 86-112.

¹² See Netice Yıldız, "Türk-İngiliz İlişkileri Sürecinde İngiliz Sanat ve Sosyal Yaşamındaki Türk Etkileri" *Sanat Tarihi Araştırmaları Dergisi* (1992), 11: 41-48.

characteristics of the craft itself, such as form, colour and quality. These motivations on the part of buyers and sellers create a cycle that explains the trend towards Ottoman objects.

Therefore, I aimed to analyse the aesthetic preferences of the period and to assess how these objects were positioned within the context of British fashion and the broader world of taste. In commencing the research, I sought to identify the factors that could influence decoration preferences in Victorian Britain. Each chapter features a main heading or subheading designated as “Key Tastemakers in the Nineteenth Century Britain”, and are being explored throughout the research with respect to the roles of British Victorian collectors, government institutions, department stores, British designers, and decorative art periodicals. While investigating this matter, I assess the fundamental elements within the framework of how and why they influenced this process. Beginning my research under the assumption that these factors would exhibit a linear cause-and-effect relationship, I ultimately concluded that the interactions are, in fact, complex and multifaceted.

The research concentrates on middle-class homes, as they provide a balanced perspective on trade and production trends. Islamic collections assembled by the “giant collectors” are excluded from this study. Although these collectors, particularly of the early nineteenth century, were significantly influential in shaping certain tastes among the public, their economic advantages, patronage for specially commissioned works and access to various foreign markets, create deviations within the commodity cycle under examination. The substantial size of the middle class and its propensity for non-essential expenditures render it an appropriate focus for this research; however, the definition may require further refinement. The class distinctions are theorized based on the relationship individuals have to the means of production.¹³ The term

¹³ In Marxist theory, social classes are defined by their specific roles in the division of labour and their relationship to the means of production. Although Marx's (1818-1883) ideas were little known in England and the first English edition of the first volume of *Capital* (1867) did not appear until 1886, he based much of his analysis on data collected from England. The social and economic landscape of the nineteenth century directed Marx to derive insights into the social consequences of capital accumulation, the desire for excessive possessions, and the acquisitions of ‘non-necessities’. Two classes of the capitalist stage of production are central to his critique of capitalism: the bourgeoisie and the proletariat. The bourgeoisie is the ruling class in capitalist societies which owns the means of production and the proletariat is the working class which sells their labour to the bourgeoisie to survive. He refers to the small business owners and self-employed workers as the petite bourgeoisie who have limited means of production, typically operating on a smaller scale. Marx discusses in Karl Marx and Friedrich Engels, *The Communist Manifesto*, S. Moore Trans. (Moscow: Progress Publishers, 1969). First published 1848. and also in Karl Marx, *Capital: A Critique of Political Economy*, S. Moore Trans. (Moscow, Progress Publishers, 1992). First published 1867.

‘class’ was first introduced in the nineteenth century to describe the shifts in European societal structures that followed the industrial and political upheavals of the eighteenth century.¹⁴ In the Victorian era, these classes were called upper, middle and working.¹⁵ The expansion of the industrial capitalism led to the rise of the middle class situated between the aristocracy and the working class which encompasses a wide segment of the population. The middle class primarily consisted of merchants and factory owners, but it also encompassed professionals such as doctors, lawyers, engineers, stockbrokers, government officials, and teachers. The rapid expansion of cities and the economy led to the flourishing of merchants and shopkeepers. The rise of new industries and more complex institutions created a greater demand for skilled professionals; civil servants and white collars. The boundaries of the middle class are broad, there is no clear relationship to means of production and its members show diversity in profession. As this economically growing group gained wealth, it also increased its political influence, notably with the passage of the Reform Act of 1832. The diversity of the collector profile in the Victorian middle-class is further examined in Chapter 1. On the other hand, the definition of the middle class employed in this work is more narrowly defined. This work excludes individuals who engage in private collecting practice to curate homes with luxury and rare items, thereby omitting certain segments of the middle class from its scope. The middle-class as a term in this work refers to individuals who live in a standard, more average manner, characterized by a consumption style that is not extravagant but rather aligned with mass trends. The typical engagement in consumption patterns aligned with the broader societal norms. Their lifestyle reflects everyday choices that are practical and relatable to the majority, rather than following niche or high-status trends such as special commissions, or direct access to niche markets through specialized agents.

The research encompasses only household items. Although observations were made regarding fashion items, jewellery, musical instruments, food, alcohol and tobacco, and weapon categories, these were not included within the scope of the study.

While identifying the Ottoman products, not only the Turkish style but also those pertain to the territories under Ottoman rule if and only if reflect the classic Ottoman court style, have been considered. In this context, in addition to Turkish material culture, specific products from

¹⁴ “Social class” britannica.com

¹⁵ David Cody, “Social Class” in *The Victorian Web*. victorianweb.org

Ottoman-era Damascus, Egypt, and the Aegean Islands have been included in the research. On the other hand, products from North Africa, the Arabian Peninsula, and Eastern Europe have been excluded. Persian related references have been given where deemed necessary due to the frequent misidentification of Turkish objects as 'Persian'. It has been enclosed in quotation marks in such contexts to indicate its association with a misattributed origin or if it is believed to encompass Turkish style within a broader generalization of Middle Eastern styles.

One of the significant parts of the research is the examination of Turkish objects in the South Kensington Museum and their acquisition processes. Although the British Museum, established earlier in 1753, was also actively expanding its collection during the same period, the study excludes its investigation. This is due to the fact that the foundational objectives and motivation guiding the selection of items for the collection of the South Kensington Museum are pertinent to the objectives of this research. This is not intended to be a cataloguing study for any museum. On the other hand, the collection formation process and content of the South Kensington Museum are of critical importance to the analysis, as they were specifically aimed at supporting craft production. This topic is discussed in detail in Chapter 2. In certain contexts, the South Kensington Museum is referred to as "the Museum."

Not only in England but also in Europe, the influence of Eastern styles on interior design is frequently analysed through rooms that are uniformly decorated and regarded as exotic. Rooms entirely designed with an Eastern theme; independent of which style they represent are products of an Orientalist thought. The integration of the interior with enduring stereotypes of the Oriental Other results in a form of, creating a *mise-en-scène*.¹⁶ Studies in this field are predominantly analysed within the context of Western dominance over the East, thereby incorporating colonialist interpretations into the examination. As an initial step to gather information on the topic and identify the categories of objects that require further investigation, I began by reviewing the literature regarding the homes decorated in an 'Eastern' style. *A Taste for Exotic: Orientalist Interiors* by Emmanuelle Gaillard and Marc Walter and *Oriental Interiors* edited by John Potvin, John Sweetman's *The Oriental Obsession: Islamic Inspiration in British and American Art and Architecture*, Jason Edward's "The Lessons of Leighton House: Aesthetics, Politics, Erotics" in *Rethinking the Interior c. 1967-1896: Aestheticism and the Arts*

¹⁶ John Potvin, "Inside Orientalism: Hybrid Spaces, Imaginary Landscapes and Modern Interior Design" in *Oriental Interiors: Design, Identity, Space* (London: Bloomsbury Academic, 2017) 1-17, 9.

and Crafts evaluate Western Oriental interior spaces and furniture with this perspective.¹⁷ On the other hand, the interiors featured in these studies, employ thematic decoration approaches, different than this study, which focuses on the eclectic yet everyday interiors of the middle class. The key distinction of this study from other research on Eastern-influenced interiors is its focus on examining the subject not through an Orientalist perspective, but through the circulation of objects as instruments of consumption or simply commodities. Furthermore, this perspective is unprecedented in its exclusive focus on Turkish crafts, as no prior research has approached the subject within this framework. A literature examining Ottoman objects in British interiors has not yet been established. Therefore, this study serves as a pioneering work in this field.

The material culture of various Islamic cultures in England, that were imported has been examined through different frameworks. Although they do not concentrate on the use of objects in interior spaces, the following works have been utilized as foundational literature for this study. In her book *Persian Art*, Moya Carey traces the Persian art objects at the South Kensington Museum and identifies the key figures involved in the formation of the collection.¹⁸ This study has been beneficial, particularly when considering the parallels in acquisition methods of objects described as Persian at the time but which were actually Turkish. Mercedes Volait's work, *Antique Dealing and Creative Reuse in Cairo and Damascus 1850-1890*, which examines the structure of late Ottoman Cairo and Damascus antique markets and the journey of antiques from local bazaars to European markets, has been one of the key secondary sources utilized in this study.¹⁹ Stephen Vernoit's chapter titled "Islamic Art and Architecture: An Overview of Scholarship and Collection c. 1850-1950" in *Discovering Islamic Art: Scholars, Collectors and Collections* addresses the visibility of Islamic art in Europe, and significantly in Britain, its display in international exhibitions and museums, and its part in the commercial arena.²⁰ Edited

¹⁷ Emmanuelle Gaillard, Marc Walter, *A Taste for Exotic: Orientalist Interiors* (London: Thames & Hudson, 2011) ; John Potvin, *Oriental Interiors: Design, Identity, Space*, (London: Bloomsbury, 2017) ; John Sweetman, *The Oriental Obsession: Islamic Inspiration in British and American Art and Architecture 1500-1920*, (Cambridge: Cambridge University Press, 1991) ; Jason Edwards, "The Lessons of Leighton House: Aesthetics, Politics, Erotics" in *Rethinking the Interior c. 1967-1896: Aestheticism and the Arts and Crafts* ed. J. Edwards and I. Hart, (Farnham: Ashgate, 2010), 85-100.

¹⁸ Moya Carey, *Persian Art: Collecting the Arts of Iran for the V&A*, (London: Victoria and Albert Museum, 2017).

¹⁹ Mercedes Volait, *Antique Dealing and Creative Reuse in Cairo and Damascus 1850-1890: Intercultural Engagements with Architecture and Craft in the Age of Travel and Reform*, (Leiden: Brill, 2021).

²⁰ Stephen Vernoit, "Islamic Art and Architecture: An Overview of Scholarship and Collecting c. 1850-1950" In *Discovering Islamic Art: Scholars, Collectors and Collections, 1850-1950*. 1-61 edited by Stephen Vernoit (London and New York: I.B. Tauris Publishers, 2000).

by Francine Giese, Mercedes Volait and Ariane Varela Braga, *À l'Orientale: Collecting, Displaying, and Appropriating Islamic Art and Architecture in the Nineteenth and Early Twentieth Centuries*, provides detailed insights into the field by examining Islamic taste in Europe during the given period, through the museums, exhibitions and the networks of key actors.²¹ *Material Cultures, 1720-1920: The Meanings and Pleasures of Collecting*, edited by John Potvin and Alla Myzelev, investigates the reflection of Eastern material culture in Western collections.²² Particularly two subsequent chapters in the book, “Chinamania: Collecting Old Blue for the House Beautiful c. 1860-1900” by Anne Anderson and “From Specimens to Scrap: Japanese Textiles in the British Victorian Interiors, 1875-1900”, by Elizabeth Kramer focus on the Eastern craftworks that were collected to decorate British interiors by analysing the aesthetic pleasure, as well as the symbolic meanings and subjective desires embedded in the object.²³ They develop arguments based on the independent existence of objects at homes rather than thematic ‘Eastern’ rooms. The same volume also includes chapters; one addressing the clothing featured in British artist John Frederick Lewis’s paintings, and another focusing on Indian crafts and imperial politics.²⁴ Although none of these chapters deal with Turkish objects specifically, they are significant for their examination of the presence of different nations’ material culture in the West separately.

A substantial portion of my sources is derived from catalogues, reports, and archival materials obtained during my research in England in January-February and June 2024. During the course of this research, I consulted resources from the V&A Museum, the National Art Library, and the Westminster City Archives. Furthermore, through fieldwork, I had the opportunity to visit the Leighton House, the Sambourne House, Kelmscott Manor, the Wallace Collection at Hertford House, the William Morris Gallery, St. George’s Church at Kelmscott, and

²¹ F. Giese, M. Volait and A. V. Braga. ed. *A l'Orientale: Collecting, Displaying and Appropriating Islamic Art and Architecture in the Nineteenth and Early Twentieth Centuries*, (Leiden: Brill, 2020).

²² John Potvin and Alla Myzelev, ed. *Material Cultures, 1720-1920: The Meanings and Pleasures of Collecting* (London: Routledge, 2016).

²³ Anne Anderson, “Chinamania: Collecting Old Blue for the House Beautiful, c. 1860-1900” In *Material Cultures 1740-1920: The Meaning and Pleasures of Collecting* 109-128, edited by J. Potvin and A. Myzelev (London: Routledge, 2016) ; Elizabeth Kramer, “From Specimen to Scrap: Japanese Textiles in the British Victorian Interior, 1875-1900” In *Material Cultures 1740-1920: The Meaning and Pleasures of Collecting* 129-147, edited by J. Potvin and A. Myzelev (London: Routledge, 2016).

²⁴ DelPlato, Joan. “Collecting/painting/harem clothing” 87-108 and Codell, Julie F. “Indian crafts and imperial policy: hybridity, purification, and imperial subjectivities” In *Material Cultures 1740-1920: The Meaning and Pleasures of Collecting* 129-147, edited by J. Potvin and A. Myzelev (London: Routledge, 2016).

the British Museum, where I traced the presence of Ottoman objects. Before these visits, I focused on sources that would enable me to analyse Victorian attitudes towards material culture theories. The table below delineates the methodological framework employed to address the diverse questions posed in this research.

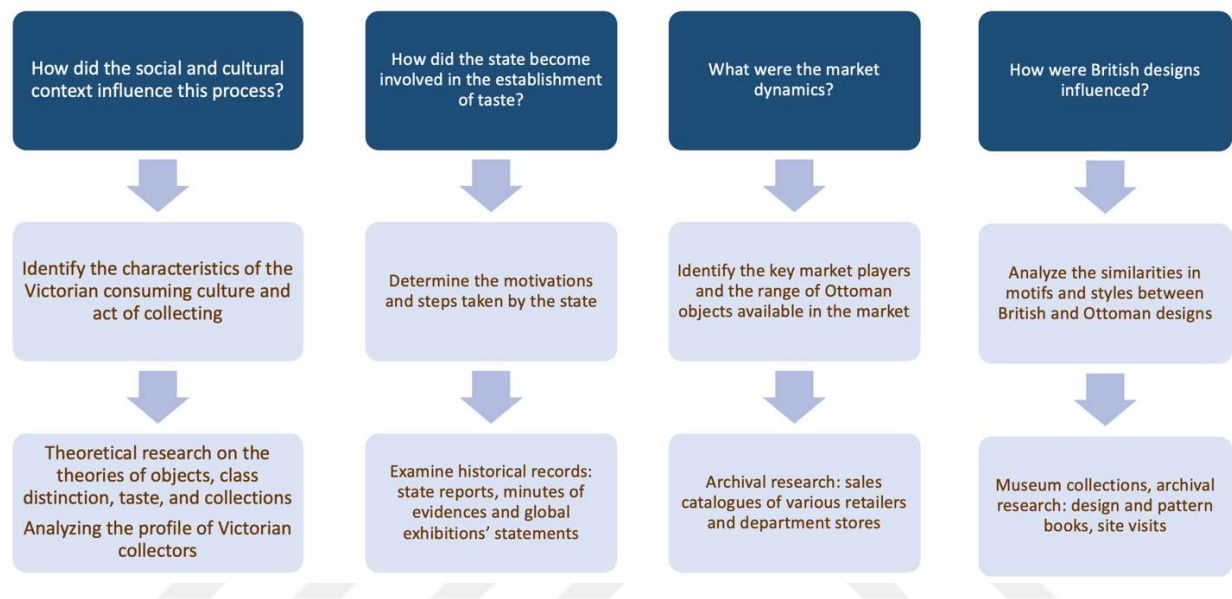


Table I.1: Research questions and methodological framework

Five chapters explore the factors that determine how and why objects were acquired by consumers and subsequently integrated into interior spaces through this process. In Chapter 1, I reviewed various theoretical sources on consumption culture, purchasing trends, and aesthetic judgments, as well as studies that offer insights into the relationship between things and people. I aimed to evaluate the perception of things—particularly collectibles, antiques, and artworks—on individuals within the economic and cultural conditions of the nineteenth century. I addressed this within the context of Victorian material culture by exploring the literature on the theory of things. Understanding this Victorian universe, which can be termed *thingsmania*, aimed to elucidate the underlying motivations behind eclectic interior designs.

Chapter 2 focuses on the governmental intentions to develop taste in Britain. Select Committee reports, minutes of evidences, Departmental reports, and current and historical South Kensington Museum inventories and exhibition catalogues have been utilized as the primary sources in this section. Some of these sources were accessed online, while others were physically examined during the research conducted in England. In the process that began with the establishment of design schools, the investigation explored whether the principles of good and

bad taste, aimed at supporting industrial production and observing its economic impact, played a role in the visibility of Turkish objects within society. Subsequently, Turkish objects acquired for the South Kensington Museum were analysed in two periods 1852-1869 and 1870-1899 to elucidate the trends and shifts in their selection. The findings of this research have been included as supplementary material in the appendix section.

In Chapter 3 the Turkish goods market in Britain is analysed. To elucidate the sales strategies and product ranges of department stores, as prominent players in the market, sales catalogues from Harrods, Whiteleys and Liberty were reviewed. The Liberty catalogues held by National Art Library of the V&A, offered an adequate quantity and variety of catalogues for comprehensive analysis. On the other hand, only the 1895 and 1912 shopping catalogues from Harrods were accessible digitally. Other catalogues held by the Harrods Archives, after being requested, were not included in the study due to their unavailability for independent research. The results of the research on prominent Turkish items featured in department stores catalogues have been included as supplementary material in the appendix section.

Chapter 4 addresses British reproductions of objects in Turkish style. The stylistic features of Ottoman art were examined to trace their reflections in England. The prominent stylistic preferences in reproductions were identified and evaluated within the contexts of industrial and Arts and Crafts productions. By concentrating on the categories of ceramics and carpets, the market structure of reproductions was delineated.

Chapter 5 outlines the use and arrangement of objects in interiors that have been individually examined thus far. The Ottoman objects are being identified through the narrative of domestic advice literature or the photographed interiors featured in company advertisements.

The primary limitation of my study has been the absence of visual documentation for middle class -as defined within the specific context- homes, which are the main focus of the research. During a period when photography or illustration was reserved for privileged contexts, available visual documentation is limited to the homes of collectors, artists and designers, or images used for commercial purposes by various firms. Ordinary middle class domestic and daily life was not the subject of such documentation. Similarly, sales and auction records do not provide relevant information. Unlike the giant collectors the middle-class buyers in discussion were numerous but remained anonymous. Other challenges of the study are related to the confusion arising from potential misattributions. Historical records, particularly the inventories

of the South Kensington Museum, contain objects that were not identified as Turkish in registration but are of Turkish origin. Some of these objects have been identified through cross-referencing with the museum's current inventory. However, it is also believed that there might be other Turkish items, which were deaccessioned and for which no visual records remain, once catalogued under terms such as Persian or other designations in historical records. Even if the existence of these objects is acknowledged, it is not believed that they are numerous enough to significantly alter the range of prominent objects in England during the period. Another challenge in tracking the objects is the discontinuity of object registration numbers in some primary sources. *The Catalogue of the Museum of Manufactures* of 1853 created records using list numbers rather than museum accession numbers. However, inventory records from the 1860s include accession numbers, most of which are still current today. Nonetheless, some objects have been transferred to different departments, galleries, or museums over time, resulting in changes to their accession numbers. To address these discrepancies, discussions were held with the relevant departments of the museum, and pertinent notes have been incorporated into the research.

The tables in Appendix A, B, D, E, G have been prepared for the first time to be published as the results of this research. In Appendix C, the plates depicting Turkish objects mentioned in the *Masterpieces of Industrial Arts and Sculpture at the International Exhibition 1862* are assembled here for the first time.

Although this research addresses a historical period, the relevance of the subject continues to endure in the present day. Today, it is possible to discern some Turkish influences within both historical and contemporary interiors in England. Observing these firsthand during my time in England constituted an exhilarating aspect of my research. Tracing familiar connotations of everyday goods has emerged as a significant and enduring influence of the research on me. I hope that this perspective will pave the way for new research areas by offering a novel approach to the studies of material cultural interactions.

CHAPTER 1

Objects in the Nineteenth Century Discourse

1.1 Objects as Commodities

1.1.1 Possessions in the social context

Igor Kopytoff constructs his argument on the biographies of objects by leveraging the definition of a commodity as an item that possesses both use value and exchange value.²⁵ He emphasizes the cultural and cognitive perspectives that commodities must not only be produced materially as things, but also culturally designated in certain kinds of things. He discusses the transition of things into commodities and their subsequent departure from commodification as follows: “Out of the total range of things available in a society, only some of them are considered appropriate for marking as commodities. Moreover, the same thing may be treated as a commodity at one time and not at another. And finally, the same thing may, at the same time, be seen as a commodity by one person and as something else by another.”²⁶ The variations in how and when something is considered a commodity highlight a moral economy that underpins the visible transactions of the objective economy. These transitions are also influenced by events occurring at the societal level. The nineteenth century was a period characterized by heightened demand. Asa Briggs emphasizes the “concept of plenitude”²⁷ which reshaped the economists’ views on the equilibrium between demand and supply. The abundance of choice among consumers has led to an expanded array of desired items, not solely restricted to necessities but also extending to preferences. In light of this perspective the obsession for things in nineteenth century England was not solely spurred by the increase in the volume of commodities entering the market by production on trade. It was also propelled by the expansion of objects perceived as commodities, thus perpetuating a cyclic phenomenon. Kopytoff explains the commoditization of societies by stating: “In large-scale, commercialized, and monetized societies, the existence of a sophisticated exchange technology fully opens the economy to swamping by commoditization. In all contemporary industrial societies, whatever their ideologies, commoditization and

²⁵ Igor Kopytoff, “The Cultural Biography of Things: Commoditization as Process.” In *The Social Life of Things*. 64-92 edited by Arjun Appadurai. (Cambridge: Cambridge University Press, 1986), 64.

²⁶ Kopytoff, 64.

²⁷ Asa Briggs, *Victorian Things* (London: Batsford, 1988), 15.

monetization tend to invade almost every aspect of existence, be it openly or by way of a black market. New technological advances (for example, in medicine) also open previously closed areas to the possibilities of exchange and these areas tend to become quickly commoditized.”²⁸ Items that were previously not considered commodities gradually transitioned into the “commodity situation”. Arjun Appadurai discusses the social life of things and their different phases of “commodity-hood” by “looking at the commodity potential of all things rather than searching fruitlessly for the magic distinction between commodities and other sorts of things”.²⁹ The cultural, economic and social environment of nineteenth century England was appropriate to meet the criteria: “To the degree that some things in a society are frequently to be found in the commodity phase, to fit the requirements of commodity candidacy, and to appear in a commodity context, they are its quintessential commodities.”³⁰ Thus, the commoditized type of society accelerated the transition of the commodity candidates into the commodity phase faster than ever.

It is necessary to consider the abundance of circulating commodities in England not solely within an economic framework. The complexity of the relationship between Victorian individuals and objects had contributed to the overwhelming prevalence of things. In the twentieth century academic discourse, there has been a shift towards examining objects from an interdisciplinary perspective. Marxist theories were adapted and extended in broader cultural and social dimensions. While Karl Marx’s theory on commodities centre around capitalism and labour exploitation, subsequently, the approaches that emerged predominantly focus on cultural criticism, consumer culture and interactions between commodities and people.

Marxist critic Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction* and *The Arcades Project* investigates the effects of mass production on art and culture. He argues that in the nineteenth century, alongside changes in the commodities, there occurred a transformation in the human experience and perception by the “enthronement of commodities.”³¹ Walter articulates the proliferation of mass production and the emergence of world fairs as drivers of excitement that fostered a transformative shift in the perception of

²⁸ Kopytoff, 88.

²⁹ Arjun Appadurai, “Introduction: Commodities and the Politics of Value.” In *The Social Life of Things*. 3-63 edited by Arjun Appadurai (Cambridge: Cambridge University Press, 1986), 13.

³⁰ Appadurai, 15.

³¹ Walter Benjamin, *The Arcades Project* translated by H. Eiland & K. McLaughlin (Cambridge: Harvard University Press, 2003), 18.

objects as follows: "World exhibitions glorify the exchange value of the commodity. They create a framework in which its use value becomes secondary. They are a school in which the masses, forcibly excluded from consumption, are imbued with the exchange value of commodities to the point of identifying with it: 'Do not touch the items on display.' World exhibitions thus provide access to a phantasmagoria which a person enters in order to be distracted."³²

The meaning is linked with the sign value which is the supplement of Marxist use-exchange value in formulating the general economy of the commodity. The 'myth' is actually socially constructed value embedded within the object. First published in 1957 *Mythologies* analyses the modern myths and their added meanings while addressing the cultural phenomena and media ideologies intertwined with them. This approach facilitates the analysis and interpretation of societal trends across different periods. Barthes' methodology suggests to consider the intrinsic values of objects within the framework of socio-cultural contexts. His semiotic theory focuses on signs; consisting of a signifier and a signified, whose relationship appears natural yet is not. Myth is not a pretension but an "inflexion"³³ constructing a system Barthes articulates as follows: "In fact, what allows the reader to consume myth innocently is that he does not see it as a semiological system but as an inductive one. Where there is only an equivalence, he sees a kind of causal process: the signifier and the signified have, in his eyes, a natural relationship. This confusion can be expressed otherwise: any semiological system is a system of values; now the myth-consumer takes the signification for a system of facts: myth is read as a factual system, whereas it is but a semiological system."³⁴

1.1.2 Possessions at the individual level: The relationship with the possessor

Analysing the mechanisms of the consumer society and the system of objects in the twentieth century, Baudrillard contends that individuals in the consumer society express themselves through objects, where the symbolic significance of objects becomes a reflection of social hierarchy and power dynamics. These sign values arrange objects in a certain order, which Baudrillard defines as the "system of objects." In his book with the same title, published in 1968,

³² Benjamin, 18.

³³ Roland Barthes, *Mythologies* translated by A. Lavers (New York: The Noonday Press, 1991), 128.

³⁴ Barthes, 130.

he questions “the processes whereby people relate to them (objects) and with the systems of human behaviour and relationships that result therefrom. He states “Human beings and objects are indeed bound together in a collusion in which the objects take on a certain density, an emotional value — what might be called a ‘presence’.”³⁵ Monumental furniture, which is an integral part of traditional home design, is presented as a decorative norm by advertisements and department stores. The embrace of such collective taste is “not because it is cheaper but because it embodies the official certainties of the group and enjoys the sanction of the bourgeoisie.”³⁶ Accepted notions of good taste determined what was considered beautiful and the selected objects represented symbolic entities embedded by the norms. The individual relies on these representations and associates the symbolic meaning with one’s own personality while showing the position in the society. The complex relationship of the possessor and the possession is studied by Peter Schwenger in *The Tears of Things: Melancholy and Physical Objects* through the lens of emotional relationship. Driving from the Baudrillard perspective Schwenger states “Absorbing the psychic investments of their owners, things paradoxically possess something of their possessors. So ownership, which seems to be a relation of control over objects, has a reverse side in which the owner becomes no more than the sum of his objects, indeed may feel himself to be an object among objects.”³⁷ This mutual integration suggests that the complete uniqueness of an object is achieved through exclusive ownership. The individual, in possessing this unique entity, is also recognized with an absolute singularity³⁸. Quoting Marx, Pierre Bourdieu emphasizes the private property owner as “an exclusive owner whose exclusive ownership permits him both to preserve his personality and to distinguish himself from other men, as well as relate to them” and private property as “private property is man's personal, distinguishing and hence essential existence”.³⁹ Similar to other items that can be classified as rare, the collection of art serves as a symbol of status. Individuals often seek to demonstrate their superiority through the ownership of items that are tasteful, ancient, or ahead of their time.⁴⁰

³⁵ Jean Baudrillard, *The System of Objects* translated by J. Benedict (London: Verso, 1996), 16.

³⁶ Baudrillard, 17.

³⁷ Peter Schwenger, *The Tears of Things: Melancholy and Physical Objects* (Minneapolis: University of Minnesota Press, 2006), 75.

³⁸ Baudrillard, 90.

³⁹ Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* translated by R. Nice (Cambridge: Harvard University Press, 1996), 280.

⁴⁰ Mihaly Csikszentmihalyi, “Why We Need Things” In *History from Things: Essays on Material Culture*. 20-29 edited by S. Lubar and W.D. Kingery (Washington and London: Smithsonian Institution Press, 1993), 24.

According to Bourdieu, the symbolic value of possessed objects plays a distinguishing role for the owner. In *Distinction: A Social Critique of the Judgement of Taste* he systematically analyses the intertwined concepts of taste and social class. He argues that a certain lifestyle and systematic choices are associated with belonging to dominant class which is determined by the distribution of economic and cultural capital.⁴¹ Consumption of artworks is considered one of the distinctive practices because it requires cultural capital. He states “To appropriate a work of art is to assert oneself as the exclusive possessor of the object and of the authentic taste for that object, which is thereby converted into the reified negation of all those who are unworthy of possessing it, for lack of the material or symbolic means of doing so, or simply for lack of a desire to possess it strong enough to sacrifice everything for it.”⁴² It is the capability of distinguishing the highest value items that signifies the cultural capital of the individual gained throughout time. Regular exposure to cultural environments plays a pivotal role in shaping individual taste, a central tenet in Bourdieu's argument: “What is at stake is indeed 'personality', i.e., the quality of the person, which is affirmed in the capacity to appropriate an object of quality. The objects endowed with the greatest distinctive power are those which most clearly attest the quality of the appropriation, and therefore the quality of their owner, because their possession requires time and capacities which, requiring a long investment of time, like pictorial or musical culture, cannot be acquired in haste or by proxy, and which therefore appear as the surest indications of the quality of the person.”⁴³ Besides the weight of economic and cultural capital, another variation Bourdieu uses to determine the position of individual is the seniority in bourgeoisie. He distinguishes the “parvenus”; “who owe their capital to an acquisitive effort directed by the educational system or guided by the serendipity of the autodidact, and whose relationship to it is more serious, more severe, often more tense” as opposed to seniors in bourgeoisie. Being born into a long-standing bourgeois family confers the advantage of early and rare acquisition of cultural capital. Inherited furniture and purchases from antique-dealers signify affiliation with the latter. A group's life-style is distinctly reflective in every day choices as furniture, clothing, and cooking all of which are linked to deep-rooted judgments. This naked taste significantly relies on early learning, directly tied to one's social background which

⁴¹ Bourdieu, 260.

⁴² Bourdieu, 280.

⁴³ Bourdieu, 281.

Bourdieu emphasizes as “the learning which takes place without any express intention to teach”.⁴⁴ According to his data, respondents from families with a long-standing membership in the dominant class tend to inherit their furniture or purchase from an antique dealer more frequently compared to others who often prefer buying from a department store, specialized shop, or flea market.⁴⁵

1.1.3 *Personal identity and the domestic space*

The nineteenth century witnessed the emergence of the private individual. Prior to the Enlightenment and revolutionary movements, maintaining a private lifestyle was economically challenging. The luxury of living a private life within one's own boundaries became possible during this period with the spread of concepts such as equality, democracy, individualism, autonomy, and self-determination among the majority. The interior spaces became integral to the lives of contemporaries, shaping their experiences accordingly.⁴⁶ In this private setting, household objects played a reinforcing role in defining a person's role within the family and their relationships within it.⁴⁷ They evoked memories and stories that portrayed family members and relatives. Individuals have integrated their sociability and relationships within these new universes of their home interiors, which serve as extensions of their selves.

In traditional homes, decoration is based on an instinctual and psychological foundation. Bourdieu points out that the objects in the interiors of the old bourgeoisie are not intended to fulfil any technical or aesthetic function, but rather to create a "taken for granted necessity."⁴⁸ On the other hand Baudrillard suggests that traditional home interiors resemble a poetic discourse, where objects with individual meanings respond to each other.⁴⁹ At the outset he delves into the structures of interior design, characterizing them as “functional systems”. The traditional environment has been replaced by modern interior and the style; organization of objects has changed reflecting broader shifts in the society. He identifies traditional environments as

⁴⁴ Bourdieu, 78.

⁴⁵ Bourdieu, 78.

⁴⁶ Murray Skees, “Memories Standing Outside the Self: The Commodity, the Collector, and Walter Benjamin’s Theory of Experience” In *Consumer Culture Theory*. Published online (2015) 223-254, 232.

⁴⁷ Csikszentmihalyi, 27.

⁴⁸ Bourdieu, 313.

⁴⁹ Baudrillard, 25.

“internalized atmosphere” and modern interiors as “externalized atmosphere”.⁵⁰ As the discussion is centred on the concept of modern within the mid-twentieth century context, the nineteenth century -referred to as “traditional” - interiors internalize their own functional system and *en famille* relationships.

For Baudrillard an antique object is not considered a functional part of the system; however, it cannot be solely deemed decorative either. It has the connotations of historicalness and serves for acculturation phenomenon “whereby advanced peoples seek out signs extrinsic to their own time or space, and increasingly remote relative to their own cultural system”.⁵¹ Besides the pictorial or musical culture the appropriation of antiques also requires accumulation of symbolic capital, as an irreproachable and inimitable form. Anderson notes “The aesthetic home, with its accumulation of antiques, created an illusion of hereditary sensibility, rather than brash and vulgar newness. Chipped and cracked teapots or dull and faded colours, sage green, indigo blue, and rusty terracotta - the shabby chic of the English country house - suggested a class status to which the aesthete aspired.”⁵² She underscores the symbolic placement of oneself as the genuine pleasure of purchasing antiques: “the buyers of antiques place themselves in the direct line of connoisseur-owners who cared for this special craft.”⁵³ Referring to Grant Allen, she suggests that “the rich confuse a love of beauty with a taste for making collections”.⁵⁴ The one who desires to fill their surroundings with beautiful things starts to accumulate more and becomes caught up in an obsession for things. A house filled with antiques conveys a sense of inherited taste, positioning the owner among the connoisseurs. Luxury items as “magical entities which empowered by their owners”⁵⁵ allure their collectors. Therefore, an object with symbolic value that surpasses its economic value, while still embodying both, asserts its independence from materialism and becomes a sign of privilege.

Luxury goods have means of symbolic appropriation, reflecting the status of the belonged group. Antiques and artworks as objects with aesthetic dispositions but that may also be bought

⁵⁰ Baudrillard, 24.

⁵¹ Baudrillard, 75.

⁵² Anne Anderson, “Chinamania: Collecting Old Blue for the House Beautiful, c. 1860-1900” In *Material Cultures 1740-1920: The Meaning and Pleasures of Collecting* 109-128, edited by J. Potvin and A. Myzelev (London: Routledge, 2016), 113.

⁵³ Anderson quoting from Schaffer. Anderson, 113.

⁵⁴ Anderson, 113.

⁵⁵ Dianne Sachko Macleod, *Art and the Victorian Middle Class: Money and the Making of Cultural Identity* (Cambridge: Cambridge University Press, 1996), 277.

combine the material with this symbolic appropriation, rendering it exceedingly rare. The means of appropriation for dominant fractions can be expressed, quoting Bourdieu: “The whole relation to the work of art is changed when the painting, the statue, the Chinese vase or the piece of antique furniture belongs to the world of objects available for appropriation, thus taking its place in the series of the luxury goods which one possesses and enjoys without needing to prove the delight they give and the taste they illustrate, and which, even when not personally possessed, belong to the status attributes of one's group, decorating the offices one works in or the salons one frequents.”⁵⁶ In this manner, an attraction is cultivated between such objects and individuals. As the values of appropriation increase, so does its allure intensify. Antiques are frequently linked with established social status, while purchases made with newfound wealth often function as a demonstration of inherited social standing. Decorating newly furnished interiors with some antiques provides a sense of fulfilment to the resident as these objects, imbued with historical references, contribute to the creation of a distinct market, thereby rendering the past consumable. The everyday objects of passion become the private property and the things to which the owner assigns the meaning.⁵⁷ Thus, the individual constructs a personal world of meanings for themselves. The objects abstracted from their function gains another one; being possessed. The objects with this subjective status become the part of a ‘collection’.⁵⁸

1.1.4 The Act of Collecting

The culture of collecting has an intricate relationship with individuals, rooted in the habits of gathering. Collection is indicated as “the process of actively, selectively, and passionately acquiring and possessing things removed from ordinary use and perceived as part of a set of non-identical objects or experience”.⁵⁹ Susan Pearce points out that the act of collecting is too complex to encapsulate within a singular definition. However, there have been several attempts to gain perspective on the subject, distinguishing its aspects from other forms of amassment. The intentional selection is a prominent part while defining a collection; the

⁵⁶ Bourdieu, 278.

⁵⁷ Baudrillard, 85.

⁵⁸ Baudrillard, 86.

⁵⁹ Russell W. Belk, “Collecting as luxury consumption: Effects on individuals and households” *Journal of Economic Psychology*, 16(3), (1995): 477–490, 479.

collector perceives the gathered objects as a unified whole and assigns a subjective value to the collection that differs from how anyone else would value it.⁶⁰ The distinguishing characteristic between a collector and an accumulator lies in the collector's heightened attachment to specific objects due to their symbolic significance and the collector uses these to “enhance his self-definition”.⁶¹ The collector is constantly alert for quiet treasures he may discover hidden somewhere out there.⁶² The prospect of discovering them is exhilarating and also asserts one's power. The act of collecting represents an opportunity to wield authority, a *tour de force*. Belk states that “collecting, as anyone who has ever collected can testify, gives power. To possess a complete collection of certain stamps or of one's reviews or letters to the editor is, in some intimate fashion, a way of controlling and commanding the world.”⁶³

Evaluated as an individualistic act due to its nature of self-identification, it simultaneously embodies collectivism through social positioning based on personal preferences. Consumer culture is subjected to perceptual processes within its own period. People's interactions with objects are influenced by environmental and social stimuli, and although these interactions are shaped by collective taste, they are ultimately interpreted individually. Christopher Tilley emphasizes on cultural practices while interpreting material culture: “There is no ‘innocent’ or transparent fact or event. All facts and events ‘speak’ to their culturally conditioned observers and participants.”⁶⁴

Encompassing both perspectives Macleod, defines the collection as “an extension of the owner's identity which, extended beyond the personal sense of cohesion with their class”.⁶⁵ Therefore, it “cannot be isolated from biography and history, nor can its emotional value be understood apart from the blunt realities of money.”⁶⁶ As for Baudrillard “Consumption is a bricolage in which the individual desperately attempts to organize his privatized existence and

⁶⁰ Susan Pearce, “The Urge to Collect” In *Interpreting Objects and Collections* 157-159, edited by S. Pearce (London and New York: Routledge, 2003), 159.

⁶¹ Frederick Baekeland, “Psychological Aspects of Art Collecting” In *Interpreting Objects and Collections* 205-219, edited by S. Pearce (London and New York: Routledge, 2003), 206.

⁶² Belk, Russell W., Melanie Wallendorf, John F. Sherry, Jr., and Morris B. Holbrook, “Collecting in a Consumer Culture”, in *SV - Highways and Buyways: Naturalistic Research from the Consumer Behavior Odyssey*, eds. Russell Belk, Provo, UT : Association for Consumer Research (1991), 178-215.

⁶³ Belk, (1991).

⁶⁴ Christopher Tilley, “Interpreting Material Culture” In *Interpreting Objects and Collections* 67-77, edited by S. Pearce (London and New York: Routledge, 2003), 69.

⁶⁵ Macleod, 10.

⁶⁶ Macleod, 10.

invest in with meaning” collecting became a representation of one’s identity. In the Victorian context, considering the redistributed social and political dynamics, consumption served as a significant tool in signifying one’s cultural and economic capital, providing “an opportunity to rationalize one’s place in the social habitus”⁶⁷

In the nineteenth century, there were novelties in the attributes of collected items, with industrial productions also assuming a role as objects of collection. Benjamin exemplifies this through the example of cups and saucers, and articulates through the following quote from Max von Boehn: “Just as Friedrich Wilhelm III filled his study with pyramids of porcelain cups, the ordinary citizen collected, in the cups and saucers of his sideboard, the memory of the most important events, the most precious hours, of his life.”⁶⁸ In a broader context it could be contended that the process of creatively selecting and arranging decorative items within an interior bears resemblance to a collector assembling objects within a collection.⁶⁹ A trend that predominantly emerged among middle class Victorians in the nineteenth century was adopting the persona of decorator-collectors within their interiors. Danet and Katriel assert that collectors pursue a sense of closure driven by diverse strategies.⁷⁰ Five types of strategies that encompass those relating to inter-object relations and those concerning the distinctive features of individual objects were listed as; (1) completing a series or set, (2) filling a space, (3) creating a visually pleasing, harmonious display, (4) manipulating the scale of objects, and (5) aspiring to perfect objects. Completing a series of sets may involve focusing on a specific subcategory, such as a ceramic plate collector exclusively gathering handmade pottery, or “putting together items that go together,” such as furnishing a room with furniture in country style.⁷¹ The second strategy is “to identify a space as needing to be filled and trying to fill it” as adorning an entire wall in the dining room with ceramic plates which may also entail bringing forth another strategy “harmonious display”. Playing with objects and arranging the best possible display, grouping together or seeking for some complementary contrasts create various possibilities for the

⁶⁷ Macleod, 45.

⁶⁸ Benjamin, 206

⁶⁹ Elizabeth Kramer, “From Specimen to Scrap: Japanese Textiles in the British Victorian Interior, 1875-1900” In *Material Cultures 1740-1920: The Meaning and Pleasures of Collecting* 129-147, edited by J. Potvin and A. Myzelev (London: Routledge, 2016), 139.

⁷⁰ Brenda Danet and Tamar Katriel “No Two Alike: Play and Aesthetics in Collecting” In *Interpreting Objects and Collections* 220-239, edited by S. Pearce (London and New York: Routledge, 2003).

⁷¹ Danet and Katriel, 231.

collector. The latter two strategies (2 & 3)) are prominent among “decorator-collector” profile, individuals who gather objects for their interior decoration. Benjamin explains the collector's relationship with the objects in creating this interior space as follows: “The interior is the asylum of art. The collector is the true resident of the interior. He makes his concern the transfiguration of things. To him falls the Sisyphean task of divesting things of their commodity character by taking possession of them. But he bestows on them only connoisseur value, rather than use value. The collector dreams his way not only into a distant or bygone world but also into a better one—one in which, to be sure, human beings are no better provided with what they need than in the everyday world, but in which things are freed from the drudgery of being useful.”⁷² The objects detached from its use value and valued more for their exchange value contributes to the fetishization of commodities.

1.1.5 *Discussions on taste, class distinction and authenticity*

Following the year 1850, the widespread adoption of mass production in England facilitated the proliferation of interior decoration trends, characterized by a collection of exemplars influenced by the tastes of higher classes. The expansion of production capacities and the rise of consumer culture facilitated the convergence of perceptions regarding interior design and collection, as well as the concepts of fine and decorative art.⁷³ The accessibility of collection objects, once exclusively sourced from local markets from overseas tours or acquired through specialized art dealers being made available in department stores has contributed to the blurring of this boundary. Kramer notes that “the department store rivalled the art museum as a cultural space and their cultural role was such that it eventually blurred the distinction between an attractive consumer object sold in a department store or in a boutique and the *objet d'art* ... in a museum”.⁷⁴ Through her analysis of the consumption patterns of Japanese and Anglo-Japanese textiles by British Victorians, Kramer suggests that these objects’ presence in the domestic sphere “further demonstrates that middle-class homemakers were being encouraged to participate in collector behaviours previously barred from all but the wealthiest members of society.”⁷⁵

⁷² Benjamin, 9.

⁷³ Kramer, 144.

⁷⁴ Kramer quotes from Saisselin. Kramer, 144.

⁷⁵ Kramer, 145.

Danet and Katriel notes: “However, many of those who collect mass-produced, typically recycled objects are now preoccupied with the genuineness not of unique objects but of exemplars.”⁷⁶

When an individual makes judgments about others, they tend to perceive their own taste as natural, thereby positioning other preferences as unnatural through the exclusion. The refusal of other life-styles dictates “aesthetic intolerance” and class stratification.⁷⁷ The dominant taste, associated with the life-style of the bourgeoisie is adapted by the lower classes through imitation. “As much as by the absence of luxury goods, whisky or paintings, champagne or concerts, cruises or art exhibitions, caviar or antiques, the working-class life-style is characterized by the presence of numerous cheap substitutes for these rare goods, 'sparkling white wine' for champagne, imitation leather for real leather, reproductions for paintings, indices of a dispossession at the second power, which accepts the definition of the goods worthy of being possessed.”⁷⁸ Each social class tends to adopt the preferences of the class that they perceive as superior. At the same time, each social class endeavours to distinguish itself from the tastes of the class below, leading them to relinquish their former preferences in favour of new ones. This mechanism of imitation and differentiation is most pronounced among the middle-class *petit bourgeoisie*. (6; 94).⁷⁹ Bourdieu claims that the *petit-bourgeoisie* shows respect for legitimate culture but deals with minor forms of it. They invest in mimicry forms with incompetent goodwill. These forms seek ways to appear better and bigger through more expedient means and interiors provide an ideal setting for this endeavour for being an ostentatious demonstration⁸⁰. The emergence of economic empowerment within the middle class during the nineteenth century, leading to their adoption of decoration styles favoured by the aristocracy, aligns with Bourdieu's perspective.

While the diversity of collected objects may vary according to different social classes, the cultural legacy of the collection tends to focus solely on the finest examples (18; 485).⁸¹ Acquiring the most intriguing or exceptional item within a related group of objects signifies a

⁷⁶ Belk, (1995), 272.

⁷⁷ Bourdieu, 56.

⁷⁸ Bourdieu, 386.

⁷⁹ Anne Jourdain and Sidonie Naulin, *Pierre Bourdieu's Theory and its Sociological Uses* (Delhi: Aakar Books, 2020), 94.

⁸⁰ Bourdieu, 319.

⁸¹ Belk, (1995), 485.

need of privileged consumption. The nature of collecting as an “aggressive and competitive activity” and necessity of devotion of financial resources and time positions the activity as a luxury behaviour. While the rise of consumer culture that democratized collecting, there remains a predominance of economically affluent individuals, particularly males in the areas of collecting.⁸² Anderson associates the act of forming collections with “the leisured lifestyle of the aristocrat” and regards collection items as “mementoes of the Grand Tour”.⁸³ She states: “Collecting is 'rule-governed possession' based on type, provenance, and classification.”⁸⁴ Traditional collectors strive to acquire the finest and most original pieces, referring to the fifth strategy in Danet and Katriel.⁸⁵ It underscores the capability to discern the finest examples, the perfect objects within the designated category. The collectors evolve into connoisseurs of their chosen category, exercising discernment and precision in their choices which particularly resonates with art collectors. In the perspective of the collector, the possession of a distinctive quality that distinguishes the object from others endows it with uniqueness. This aura of originality diminishes once the original work is reproduced.⁸⁶ In the nineteenth century England, following the legacy of art patrons and connoisseurs, the elevated discernment in the collections of the middle-class transitions into an endeavour of imitation. Danet and Katriel underscore the process of commodification and democratization of art in order to understand collecting as a cultural activity and “why collectors are preoccupied with authenticity”.⁸⁷ Spooner discusses the need for authenticity as a part of cultural process by stating “authenticity (as we understand it now) became an issue at a particular stage in our social evolution - when with the appearance of mechanically produced clone-commodities we began to distinguish between the social meaning of handicraft and that of mechanical production, as well as between uniqueness and easy replaceability.”⁸⁸

⁸² Belk, (1995), 484.

⁸³ Anderson, 118.

⁸⁴ Anderson, 118.

⁸⁵ Danet and Katriel, 233.

⁸⁶ Benjamin, 337.

⁸⁷ Danet and Katriel, 272.

⁸⁸ Brian Spooner, “Weavers and Dealers: The Authenticity of an Oriental Carpet” In *The Social Life of Things: Commodities in Cultural Perspective* 195-235 edited by Arjun Appadurai (Cambridge: Cambridge University Press, 1986), 226.

The issue of authenticity is rooted in cultural distance⁸⁹ and becomes apparent in situations where there is insufficient information available regarding the movement of commodities.⁹⁰ Collecting objects from distant lands, along with knowledge of their origins, fulfils the collector's desire for exclusivity and authenticity. For giant collectors, connoisseurs, knowing the origin of an object and even delving into authenticity research by retrieving items from dusty shelves serves as a motivation. Appadurai notes: "In a general way, we can suggest that with luxury commodities like oriental rugs, as the distance between consumers and producers is shrunk, so the issue of exclusivity gives way to the issue of authenticity. That is, under premodern conditions, the long-distance movement of precious commodities entailed costs that made the acquisition of them in itself a marker of exclusivity and an instrument of sumptuary distinction."⁹¹ Spooner questions how the authenticity is determined and why it is important. His paper on Oriental carpets explores the concept of authenticity and its varied interpretations in the East and West, employing the lenses of meaning and function.⁹² He emphasizes the "recognition and application of the criteria of authenticity" as follows: "For aspiring buyers there is much to know. Besides being able to recognize a carpet as Oriental, they must be at least vaguely aware of a hierarchical taxonomy of types of oriental carpet, rationalized in terms of criteria such as age, provenience, materials, colour, design, "handle" (that is, feel or pliability), condition, fineness, and evenness of weave. The existence (though not necessarily the details) of this taxonomic scheme is recognized in different degrees by a wide variety of consumers, from those just trading up from wall-to-wall at one end of the social scale to the most discerning collectors at the other end"⁹³ Spooner suggests that societies consistently exhibit a deep-seated fascination with the unfamiliar.⁹⁴ On the other hand the nature of this fascination changes and accelerates through commercial expansions. He explains the origins of this interest as follows:

"Western societies have a longstanding cultural interest in the Other. Something comparable may be common to all societies. Even in the West this interest takes many forms, our interest in carpets being one. The search for difference is a familiar feature of our intellectual

⁸⁹ Spooner, 223.

⁹⁰ Appadurai, 44.

⁹¹ Appadurai, 44.

⁹² Spooner, 195.

⁹³ Spooner, 196.

⁹⁴ Spooner, 224.

and artistic traditions, dating from long before authenticity became the type of issue it is now. Both classicism and romanticism are characterized by rejection of the commonplace. Orientalizing, in one form or another, began in Greek pottery, continued in the Roman taste for textiles, and was renewed with the experience of the Crusades. Orientalist scholarship, the beginning of academic interest in the Other (of which the Orient was still almost our only example), was institutionalized in universities in the seventeenth century. However, something new happened when this same interest, through the stimulation afforded by economic expansion, gave rise to the chinoiserie of the eighteenth century, and later (helped by the opening of Japan in 1860) to japonisme".⁹⁵

Whether Oriental or European, ceramics were collected in the seventeenth and eighteenth centuries primarily for their aesthetic appeal and technical excellence. On the other hand when it comes to mid-nineteenth century collecting antiques was a fashion among upper and middle class. This fashion was motivated by the duty of creating a beautiful home.⁹⁶ Middle class identity was formed around aesthetic interiors they created by imitating the route of the connoisseurs. W.J. Loftie gives advice in his 1876 dated publication on how to make collecting a cheap pleasure. "I have only shown that buying novelties and buying good things without knowledge are not cheap pleasures. I have still to show how it may be cheap to buy."⁹⁷ Similarly, Kramer investigates the British Victorian interest in Japanese and Anglo-Japanese textiles in three periods. In the 1860s, there was a growing fascination among artists and collectors with Japanese artifacts, setting the stage for the importation of Japanese art to greatly influence the Aesthetic movement in the subsequent decade. By the 1880s, this initial interest had blossomed into a full-fledged craze, captivating a much wider audience and evolving into a fervent enthusiasm for all things Japanese.⁹⁸

These perspectives are significant in this research as they highlight the Western desire to explore the unfamiliar, *without* the marginalization often associated with the term "Other." Therefore, the decorative commodities found in the houses of British collectors are intertwined with the pursuit of exclusivity, the quest for authenticity, and the symbolic authority obtained

⁹⁵ Spooner, 223.

⁹⁶ Anderson, 114.

⁹⁷ William John Loftie, *A Plea for Art in the House with special references to the economy of collecting works of art, and the importance of taste in education and morals* (London: Macmillan and Co., 1876), 14.

⁹⁸ Kramer, 130.

through the possession of these objects. Moreover, Kramer's point of view regarding Japanese art parallel the presence of similar trends in Ottoman art within household contexts during the same period. The socio-economic catalysts underlying these developments have contributed to a broadening of interest across a spectrum of styles, rather than concentrating on just one.

1.2 Studies on Victorian Material Culture

Theories about objects have traditionally been framed within the production and consumption cycle. Throughout the twentieth century, new perspectives have emerged, focusing on use value and exchange value, thus enhancing our understanding of capitalist market systems and the relationship between objects and subjects. Researchers examining the ingrained commodity culture of Victorian society have explored how objects convey meaning in everyday life through literary analysis. In 1980, Asa Briggs published *Victorian Things* which aimed "to consider the things which they (Victorians) designed, named, made, advertised, bought and sold, listed, counted, collected, gave to others, threw away or bequeathed."⁹⁹ His approach went beyond the production-consumption cycle, leading Sattaur to recognize him as a pioneer in "thing theory".¹⁰⁰

Briggs notes "There is supplementary verbal evidence about things in popular literature, particularly that substantial segment including articles, novels and verse, which was immediate in its response (including the illustrations) to current tastes and trends."¹⁰¹ In the novels of the era, many objects—utilized, acquired, sold, and observed for decorative purposes—have been mentioned within the flow of daily life, sometimes vividly depicted to enliven scenes. Briggs explicates the approaches of various authors to depicting objects in novels as follows:

"Novels and poems do not simply illustrate or decorate: they compel attention through their insights, and they frequently point to explanations. Many of them are thick with things, although Trollope, who cared for things, usually did not list them or dwell on them at length... By contrast Thackeray loved to linger on things, particularly those which carried a heavy freight of associations"; and Barbara Hardy and others have focused their attention on his propensity to

⁹⁹ Briggs, 12.

¹⁰⁰ Jennifer Sattaur. "Thinking Objectively: An overview of Thing Theory" In *Victorian Studies. Victorian Literature and Culture*, 40(1), (2012), 347–357, 353.

¹⁰¹ Briggs, 16.

visualize, not to conceptualize. George Bliot, a very different novelist from both, dwelt more than once on the relationship between honest 'common things', as they later came to be called, and 'showy, vulgar things, common or not: she noted at Munich, for example, in 1858, how there had been an immense expenditure on wax and china ornaments and the least possible outlay in basins'... Dickens's novels are necessary reading for the historian of things, which are often brilliantly - and poetically - described. General points are raised also."¹⁰²

Richards argues that the 1851 Great Exhibition encapsulated consumer culture in a concentrated form.¹⁰³ He defines the era Britain goes through after the Great Exhibition as "the era of the spectacle"¹⁰⁴ and states that this spectacle created by the Exhibition "elevated the commodity above the mundane act of exchange and created a coherent representational universe for commodities."¹⁰⁵ As individuals surrounded by a plethora of commodities, consumer culture became imposed upon social life, captivating people with its enchantment. "In a very real sense the Exhibition fashioned a phenomenology and psychology for a new kind of being, the consumer, and a new strain of ideology, consumerism."¹⁰⁶ Pioneered by the Great Exhibition, Richards delves into late nineteenth-century advertisements that fuelled Victorian consumer culture. He argues consumerism as a cultural phenomenon emerged prior to the establishment of the consumer economy.¹⁰⁷ Until the end of nineteenth century advertisement spectacle targeted the middle class, the working class assumed a role of observance, remaining as mere spectators.

Andrew Miller also discusses the influence of the Great Exhibition on societal perceptions regarding things. In *Novels Behind Glass: Commodity Culture and Victorian Narrative* London, a city of spectacle of grandeur and exhibitionism after 1851, is described as "a world of show"¹⁰⁸ which "elaborate fantasies and consumption, sensuous experiences of imagined acquisitions".¹⁰⁹ He investigates the "exhibition value" of goods through their aesthetic development linked with the economic and social dynamics¹¹⁰ by stating "While

¹⁰² Briggs, 19.

¹⁰³ Thomas Richards, *The Commodity Culture of Victorian England: Advertising and Spectacle, 1851-1914* (Stanford: Stanford University Press, 1990), 3.

¹⁰⁴ Richards, 3.

¹⁰⁵ Richards, 4.

¹⁰⁶ Richards, 5.

¹⁰⁷ Richards, 8.

¹⁰⁸ Miller quotes from George Dodd.

¹⁰⁹ Andrew H. Miller, *Novels Behind the Glass: Commodity Culture and Victorian Narrative* (Cambridge: Cambridge University Press, 2008), 1.

¹¹⁰ Miller, 6.

transforming the experience of walking through London streets, the technological development of plate-glass windows in shops of all kinds also came to be an emblem of the increasing pretensions, impersonality and mobility of social and commercial life”.¹¹¹ Sattaur highlights Millar's distinctive approach to commodities, which focuses not on production or consumption but on the inherent nature of the commodity itself, diverging from previous Marxist perspectives.¹¹² This approach tends to recognize the significance of objects beyond their mere exchange value, investigating their social associations and broader cultural implications. Sattaur notes “the objects which appear in Millar’s study – diamonds and tea sets, sleeve buttons and old lace – are nearly always in the process of escaping from consumer cycles of exchange, affixing themselves instead to identities, memories, affections and aspirations of the characters they possess.”¹¹³ Sattaur critically analyses the Victorian literary perspectives on commodity culture, starting from more traditional studies on consumer culture. She then examines recent studies that approach the subject matter not merely from a commodity perspective but rather explore the multifaceted roles objects played in the lives of Victorians.¹¹⁴

The historical context of the objects in the British Victorian literature is unveiled in *The Ideas in Things: Fugitive Meaning in the Victorian Novel* by Freedgood. The analysis of objects within the narrative context, viewed through imperial and historical perspectives, underscores their significance “beyond their limited and metonymic function.”¹¹⁵ On the other hand Freedgood notes that the objects mentioned within the novel do not carry a metaphorical significance, instead serving as conduits of historical insight into the period they were produced. The analysis derives from three commodities recurrently mentioned in three Victorian novels: mahogany furniture in “Jane Eyre,” calico curtains in “Mary Barton,” and Negro head tobacco in “Great Expectations”¹¹⁶, examining their “complex social histories which lie encoded”¹¹⁷ within them. In the “world of goods” of the nineteenth century, there is a crowd of description of things, as Freedgood indicates: “The increasing respectability of increasingly detailed description makes

¹¹¹ Miller, 5.

¹¹² Sattaur, 348.

¹¹³ Sattaur, 348.

¹¹⁴ Sattaur, 348.

¹¹⁵ Elaine Freedgood, *The Ideas in Things: Fugitive Meaning in the Victorian Novel* (Chicago: University of Chicago Press, 2009), 2.

¹¹⁶ Freedgood, 2.

¹¹⁷ Sattaur, 354.

for the emblematic hodgepodge of the Victorian novel”.¹¹⁸ She associates the augmented abundance of object descriptions in this era with the increasing “demand for the visibility” of things.¹¹⁹ This approach, which can be considered as the literary reflection of the frenzy surrounding material possessions becoming an integral part of Victorian life, provides us with insights into the subject-object relationship within Victorian society.

Bill Brown in *A Sense of Things* questions “the thingness of things” driving from nineteenth century American literature. Apart from investigating the material interactions within the cultural context, Brown focuses on the independence of things and their relation with ideas. His scope extends beyond the realm of consumer culture and the act of humans claiming ownership of things. His approach on possession is “irreducible to ownership” and explains by stating: “The tale of possession-of being possessed by possessions- is something stranger than the history of a culture of consumption. It is a tale not just of accumulating bric-a-brac, but also of fashioning an object based historiography and anthropology, and a tale not just of thinking with things but also of trying to render thought thing-like.”¹²⁰ Jennifer Sattaur elucidates the ways in which ‘thing theory’ diverges from preceding theories concerning the relationship between objects and subjects. Highlighting the potential for alternative contexts beyond capitalist market systems, Sattaur critiques studies of Victorian material culture from two perspectives; “from the roots of “thing theory” in consumer culture and commodity studies” and “thing theory as a discipline.”¹²¹ Beyond Marxist interpretations, the theory of things offers a distinct perspective on material culture beyond their mere commodity identity. An interdisciplinary approach to the study of objects explores the intricate relationship between objects and individuals, aiding in our comprehension of lavishly decorated interiors, abundant ornamentation, mixing of styles, burgeoning department stores, and shifting consumer perceptions, ultimately reflecting a societal *obsession with things*.

¹¹⁸ Freedgood, 4.

¹¹⁹ Freedgood, 4.

¹²⁰ Bill Brown, *A Sense of Things: The Object Matter of American Literature*. (London: University of Chicago Press, 2003), 5.

¹²¹ Sattaur, 347.

1.3 British Victorian Collectors

Up until the early nineteenth century, collections were primarily curated by a limited cohort of aristocrats who held a strong predilection for paintings and Greek vases.¹²² Davis argues that patronage had changed in 1830s with the emergence of a “wealthy and intelligent class chiefly enriched by commerce and trade”.¹²³ Macleod elucidates the transformations that occurred between 1830 and 1840, resulting in an expansion of the collector profile. These changes were driven by political legislation that enfranchised male property owners, social reforms promoting self-improvement, and a popular press advocating broader class participation in the arts.¹²⁴ Although the middle class, enriched by the Industrial Revolution and expanding trade, began to show interest in art in recent years, its notable prominence emerged following the changes that occurred after the passage of the 1832 Reform Act.¹²⁵ The evolving profile of art patronage strived to strategically position their class within society, and art acquisition served as an evidence of their cultural capital besides their success in making money. While the nineteenth century museum collections demonstrated a systematic approach based on educational objectives, individual collections focused on gathering curiosities that complemented their living spaces.

Macleod notes that in examining the background of the nineteenth century collectors, the collector profile diversified in every aspect except gender. She articulates this distinction between the preceding aristocratic collectors and Victorians by emphasizing the “individual distinctions and mutations” that have proven so compelling in the histories of the aristocracy while suggesting that this was not the prevailing circumstance among the Victorians. On the other hand, she states that this difference is ignored by writers who “have succeeded in diminishing their achievement by continuing to treat them as the awkward and uncultured by-product of England's economic growth.”¹²⁶ Gustav Frederich Waagen conducted an extensive research and documentation of British artworks who was an expert in art history and connoisseurship. In his work dated 1854 *Treasures of Art in Great Britain* he states “On the other

¹²² Frank Davis, *Victorian Patrons of the Arts: Twelve Famous Collections and Their Owners*, (London: Country Life Limited, 1963), 13.

¹²³ Davis, 14.

¹²⁴ Macleod, 20.

¹²⁵ Macleod, 21.

¹²⁶ Macleod, 22.

hand, as regards the collecting of works of art of various descriptions, the taste and munificence of private individuals has in no way during that time fallen short of that of the Government. For though, in the nature of things, private must yield to public patronage in the acquisition of the larger specimens of sculpture, of objects of antiquity, vases, and coins, yet in that of illuminated MSS. it stands almost on the same level — in that of drawings surpasses it — and as regards pictures has utterly outstripped it. A short summary of the various collections which have arisen, or, at all events, been greatly increased, since 1835, will prove what I have advanced.”¹²⁷

Waagen’s extensively documented both private and public collections in and around London, encompassing a wide array of artistic mediums including drawings by old masters, statues, engravings, woodcuts, modern English art in various branches. His thorough cataloguing and evaluations provided valuable insights into the artistic landscape of the time.

Collector profiles exhibit a rich diversity due to the intrinsic association of art involvement with contemporary culture and the aspirational frameworks of modern urban societies. Macleod suggests that for early Victorian art collectors “art was to become a means of making tangible values they held”. The individuals driven by a desire to rule and influence their milieu, “viewed art as the symbolic representation of the social order they sought to harness.”¹²⁸ Macleod’s work, like that of Waagen, comprehensively addresses collectors engaged in the realm of painting but more specifically Macleod searches for Victorian individuals interested in contemporary English painters.

While some individuals may share interests in both spheres, documentation pertaining to collectors of decorative arts and “oriental curiosities” can be derived from The Exhibition of Arab and Persian records collated towards the latter part of the century. Gadoin claims that the exhibition had been the occasion where privately-owned Persian art collections were “discovered” for the first time.¹²⁹ The growing Western interest in “Oriental curiosities” originates from the antique acquisitions of early travellers. From the 19th century with the growing number of travellers journeying to the East, there has been a concurrent increase in the volume of items they have acquired and brought back with them. The Exhibition of Arab and Persian Art of 1885 in London by Burlington Fine Arts Club assembled collection items that had

¹²⁷ Gustav Friedrich Waagen, *Treasures of Art in Great Britain* v.1 (London: J. Murray, 1854), 35.

¹²⁸ Macleod, 30.

¹²⁹ Isabelle Gadoin, “British Collectors of Persian Art in the 19th Century: From Personal Cultures to Oriental Taste” *Res Orientales*. 20 (2011): 121-34, 124.

previously been kept within the domestic sphere. Loans from 41 individuals brought together the British private collections of the arts of Persia “and its effluent arts of Damascus and Rhode.”¹³⁰ The exhibition comprised of textiles, glasswork, miniatures, holy books, a book cover, and lacquer work, and the most prominent category was ceramics¹³¹. The ceramics were classified according to their styles as; Persian pottery, Persian pottery under Chinese influence, chiefly Anatolian and so-called Gombroon ware, Damascus ware, Rhodian ware. The exhibition catalogue scrutinizes the early interests of the Oriental artefacts in English collections:

In 14th century inventories are found entries as " Ung pot de tcrre de Vonvraige de Damas ;" — " Ung long pot de voirre on aiguierc de la fa\$on de Damas ;" (It will be remembered that, besides being the seat of art industries, many articles came to Europe through Damascus, and received their designation from thence.) The Oriental influence is seen in every department in which ornamental design enters. A remarkable example of a ware that must have been known to the Italian majolica artists will be found in the beautiful jug, with metal mount, in the Exhibition, contributed by Sir F. Leighton (No. 71) The design and coloration recall the finest artistic qualities of Italian majolica, and the ware is probably the prototype of a class of Italian majolica, dating perhaps a century later. The letters on the neck of the jug are not true Arabic characters, but merely decorative imitations. This may lead to the conjecture that the ware belongs to a late period, Mr. Fortnum has, however, pointed out that mock Arabic inscriptions are found on textile fabrics and pottery of the 13th century, and in the present instance all the affinities of the ornamentation refer to Persian art of the 15th or the preceding century. Comparison with analagous Italian work would probably show, that for softness and precision of touch, harmony of colour and boldness of design the work before us has never been surpassed, even by the most gifted Italian artists. Sir F. Leighton made the acquisition of this jug at Damascus, immediately after it had arrived at that city in a caravan from Persia. Another example of a metal mounted jug possesses singular attractions for Englishmen. This is the Rhodian jug with silver mounting (No. 546), of the time of Queen Elizabeth, that was exhibited in the Loan Exhibition of 1862, and is now lent by Mr. Franks. That the knowledge and taste for Persian art prevailed to a certain extent in England in the 16th century, is proved by the

¹³⁰ Henry Wallis. *Catalogue of Specimens Illustrative of Persian and Arab Art Exhibited in 1885*. (London: Printed for the Burlington Fine Arts Club, 1885), v.

¹³¹ See the *Catalogue of Specimens Illustrative of Persian and Arab Art Exhibited in 1885* for the details of objects lent.

*possession of objects of this kind by wealthy Englishmen of that and the succeeding century. In the inventory of Henry Howard, Earl of Northampton, taken in 1614, mention is made of "Persian Carpettes." "Turky Carpettes " are also enumerated, showing that the fabrics were not confounded. It would be interesting to know if the Oriental objects imported into England at that time exerted any influence on the native industrial arts."*¹³²

The idea for the exhibition of Arab and Persian Art was suggested by Fortnum.¹³³ Among the contributors listed in the catalogue of The Exhibition nineteen of them were also marked as Burlington Club Members. Gadoin categorizes these collectors as positioned in an intermediary space between “almost obsessive treasure-hunters and occasional purchasers”, describing them as positioned “between semi-professionals and mere amateurs”.¹³⁴ While Fortnum was coming from the scientific background, A.W. Franks was the British Museum curator and Wallis had an artist point of view. These varied profiles of collectors demonstrate their distinct fascinations with different aspects of Islamic art.¹³⁵ Gadoin identifies three main lenders of the exhibition; George Salting (1835-1909), Frederic DuCane Godman (1834-1919) and Alexander Ionides.¹³⁶

The collection of Islamic wares became increasingly common in the 1870s. One of the pioneer collectors of Islamic art was John Henderson who photographed his collection in 1868. Prior to this date, Dr. Waagen visited Henderson's house, viewed his collection, and mentioned 90 ceramic plates owned by Henderson. In his work published in 1857, Dr. Waagen referred to the maiolicas in the collection as "five very fine examples of those plates executed by the Arabians in the course of the fifteenth century and the beginning of the sixteenth century" and "five specimens of Persian porcelain ware."¹³⁷ The photographic documentation of artworks from John Henderson's collection, dated 1868, complements Charles Drury Fortnum's written catalogue of selected specimens to provide essential information on the collecting habits of Victorian collectors. Godman, who laid the foundations of the collection in 1865, states his purpose as: “to make an artistic and historical series illustrating that branch of Ceramic Art

¹³² Wallis, xi-xii.

¹³³ Isabelle Gadoin, *Private Collectors of Islamic Art in Late Nineteenth-Century London: The Persian Ideal* (New York: Routledge, 2022), 80.

¹³⁴ Gadoin, 2011, 125.

¹³⁵ Gadoin, 2022, 95.

¹³⁶ Gadoin, 2011, 124-25.

¹³⁷ Gadoin, 2022, 58.

which comprises the works of Muslim potters”.¹³⁸ Fortnum’s chief studies were in mineralogy and entomology. He was renowned for his collection of insects, birds, and reptiles. Later, during his extensive travels, he began acquiring objects, being particularly active between 1854 and 1862.¹³⁹ On the other hand, Frederic DuCane Godman was a zoologist, also a scientist. Gadoin underscores the scientific approaches both Fortnum and Godman have endeavoured first catalogues of Islamic art. She indicates both attempts were a scientists’ ambition to describe his objects as accurately as possible, to classify and, when possible, to illustrate them, so as to bring exotic material -be it flora and fauna or unknown artworks- closer to the larger public”.¹⁴⁰ Frederic DuCane Godman published his collection of Oriental and Spanish pottery and glass, assembled between 1865 and 1900, in 1901.¹⁴¹ The catalogue is organized into categories based on styles such as Early Persian Ware, Persian Lustre Ware, Hispano-Moresque Pottery, Damascus, Kutahya, Rhodian, and Unlustred Persian Ware, each accompanied by their respective classification details as described by the collector himself.¹⁴² Godman notes that an important addition of his collection comes from the acquisition made in 1889 of the Richard collection.¹⁴³ Jules Richard, a French dealer of valuable antiques, also sold a significant collection to Robert Murdoch Smith for the South Kensington Museum in 1875.¹⁴⁴ The 900-page book of Fortnum, published in 1873, was primarily focused on Maiolica and roughly five percent of the work was devoted to Islamic pottery.¹⁴⁵

Gadoin indicates that these collectors traced their path through the ceramic lineage in reverse, starting from relatively well-known Italian majolica to somewhat rarer Hispano-Moresque items, and subsequently directing their focus towards Islamic artifacts.¹⁴⁶ The terminology of Persian was a more generalized attribution to all Islamic styles. The potteries with red-relief colour scheme, discovered in Lindos, Rhodes became known as Rhodian. A.W. Franks

¹³⁸ Stephen Vernoit, “Islamic Art and Architecture: An Overview of Scholarship and Collecting c. 1850-1950” In *Discovering Islamic Art: Scholars, Collectors and Collections, 1850-1950*. 1-61 edited by Stephen Vernoit (London and New York: I.B. Tauris Publishers, 2000), 8.

¹³⁹ Gadoin (2022), 50.

¹⁴⁰ Gadoin (2022), 50.

¹⁴¹ Frederick DuCane Godman, *The Godman Collection of Oriental and Spanish Pottery and Glass 1865-1900* (London, 1901).

¹⁴² Godman, v-vii.

¹⁴³ Godman, v.

¹⁴⁴ Gadoin, 2022, 27.

¹⁴⁵ Gadoin, 2022, 68.

¹⁴⁶ Gadoin, 2022, 59.

at the British Museum was already using this term by 1860.¹⁴⁷ Damascus ware was suggested for pale purple colour potteries by Fortnum in 1869. Both Rhodian and Damascus wares were initially believed to be produced by Persian potters, but were later discovered to have originated in Iznik. These collections subsequently contributed to the development of Turkish ceramic collections in British museums through donations. Apaydın articulates the contribution of ten Iznik ceramic collectors: John Henderson, Charles Drury Edward Fortnum, Sir Augustus Wollaston Franks, Frederick du Cane Godman, Sir Robert Murdoch Smith, George Salting, William Henry Wrench, Sir William Burrell, Gerald Reitlinger, and Sir Sydney Carlyle Cockerell.¹⁴⁸

As indicated in the catalogue of the 1885 exhibition, Turkish and other Eastern carpets were integrated into European collections considerably earlier in history. Ölçer also notes the presence of Turkish carpets in the inventories of aristocratic families referencing the sixteenth and the early seventeenth century English documents.¹⁴⁹ European royal families began collecting Turkish carpets from the fourteenth century onwards. In keeping with the decorative conventions of the period, these carpets were not used to cover floors but rather to drape over furniture or to hang from balconies on special occasions.¹⁵⁰ While Eastern carpets had been popular since the earlier centuries, ancient Eastern carpets had high demand by the private collectors in the last quarter of the nineteenth century. Despite the extremely competitive high market prices, the rare historic carpets continued to find buyers among connoisseurs.¹⁵¹ The pursuit of carpet collecting may be perceived as having become prevalent primarily among very wealthy collectors, given the high costs associated with acquiring fine antique carpets, as well as the logistical challenges involved in their display and transportation. Sir Frederick Leighton's ancient carpets were displayed as artwork in his homes.¹⁵² British consul in Istanbul, William Wrench, George Salting, Vincent Robinson, William Morris were recognized among buyers renowned for their interest in Eastern carpets. In the course of their duties, Europeans who

¹⁴⁷ Vernoit, 8.

¹⁴⁸ Tugba Diri Apaydın, "İngiltere Müzelerinde İznik Seramik Koleksiyonlarının Oluşumunda Koleksiyonerlerin Etkisi" In *Akademik sanat Akademik Sanat 4, no.8* (2019): 134-59, 138.

¹⁴⁹ Nazan Ölçer. "Osmanlı Dönemi Türk Halı Sanatı" In *Osmanlı Uygarlığı Vol 2*. 789-823 edited by H. İnalçık and G. Renda (Ankara: TC Kültür ve Turizm Bakanlığı, 2009), 816.

¹⁵⁰ Ölçer, 793.

¹⁵¹ Moya Carey, *Persian Art: Collecting the Arts of Iran for the V&A* (London: V&A Publishing, 2017), 199.

¹⁵² Carey, 201.

travelled to cities such as Istanbul, Cairo, and Damascus or resided there for a period amassed noteworthy collections that encompassed a variety of household goods. They at sometimes acted as art dealers, facilitating a network of circulation among governmental institutions, dealers, and private collectors. Subsequently, these collection items circulated in Europe through estate sales, and occasionally through donations, ultimately became integral parts of museum collections.



Chapter 2

Key Tastemakers in Nineteenth Century Britain: Governmental Institutions

2.1 Advancements in Design During the First Half of the Nineteenth Century: The Schools and Foundation of the Museum

The prevalence of Turkish and broader Eastern aesthetics within nineteenth-century British Victorian is intertwined with governmental recognition of these items as exemplars of skilled craftsmanship. In order for British products to compete internationally education-oriented improvements were made in the field of design, starting in the 1830s. By applying improved ornamental designs to the industry, it was aimed to offer more preferable products to the export markets. The impetus behind such endeavours stemmed from Britain's perceived deficit in the realms of design when compared to its European counterparts. The Select Committee on Arts, composed of experienced and knowledgeable individuals in manufacturing from both Britain and abroad, concluded that the excellence of manufactures heavily depended on the employees' knowledge in production which was extremely limited at that time.¹⁵³ One of the significant advantages of French manufacturing found in the continuity between design and implementation, where the same individual who conceived the product also oversees its practical realization.¹⁵⁴ A significant disconnection existed between the realms of artistry and manufacturing, with each being regarded as mutually exclusive spheres. Consequently, there was a prevailing notion that craftsmen, devoid of artistic talent, were unable to faithfully translate design concepts into products. London Illustrated News drew attention to the “national inferiority” driven from “a mercenary habit of leaving the invention of our patterns to the accidental, unpaid, and uncultivated imaginations of the poor foremen of factories”¹⁵⁵. French productions were regarded as superior in their mastery of arts and manufacturing expertise. Their meticulous examination of nature, encompassing the human form, botanical specimens, fauna, and foliage, established a

¹⁵³ *Report from the Select Committee on Arts and Manufactures*, Order by The House of Commons, to be printed, (London: 1835).

¹⁵⁴ *Report from the Select Committee on Arts and Manufactures*, 1835 “On Arts and Manufacture” Mr. Benjamin Spalding in conversation with William Ewart in chair. July 31, 1835, p. 23.

¹⁵⁵ George P. Landow transcribed the article for *The Victorian Web* from “The Government School of Design.” *Illustrated London News*. 2 (1843): 375-76. Hathi Trust online version of a copy in the University of Chicago Library.

benchmark for elevated craftsmanship. The importance of establishing schools of design and organizing public exhibitions, wherever feasible, became evident following thorough discussions.¹⁵⁶

A Select Committee of the House of Common was convened to “inquire into the best means of extending a knowledge of the arts and of the principles of design among the people (especially the manufacturing population) of the country”.¹⁵⁷ The Government School of Design had been established in 1837 to meet the need, by cultivating designers endowed with superior discernment in form and ornamentation through specialized training. The head school was at Somerset House and was followed by others in Belfast, Birmingham, Cork, Coventry, Dublin, Glasgow, Leeds, Limerick, Macclesfield, Manchester, Newcastle-on-Tyne, Norwich, Nottingham, Paisley, Potteries, Sheffield, Spitalfields, Stourbridge, Worcester and York.¹⁵⁸ The school's objective was not solely to impart theoretical education, but rather to instil within students a deep understanding and practical application of design principles. It was explicitly stated since the establishment that this institution diverges from a drawing school by emphasizing its identity as a design school, specifically focusing on ornamental design intended for practical application in manufacture¹⁵⁹. Special classes were established in 1842 at Marlborough House to train designers in individual field of industry including painting on porcelain, woven fabrics, metals, and furniture. In the First Report of Department of Practical Art it was noted that at the time there were hardly four painters who proficient in executing figure and landscape paintings on porcelain¹⁶⁰. Given the considerable lag behind Germany and France, students were directed towards the study of figure and landscape painting. The students of painting on porcelain class were instructed to work from selected paintings from Hampton Court Palace, a collection of Sevres porcelains from Buckingham Palace, some examples of modern German paintings on porcelain and selections of modern British art.¹⁶¹ The classes were

¹⁵⁶ *Second Report from the Select Committee on Arts and Their Connexion with Manufactures*, Ordered by the House of Commons, to be printed, (London: 1836). “Report on Arts and Principles of Design” Session 1836, p. iv-v.

¹⁵⁷ In the third section “Technical instructions”, referring to the meeting held in 1835. *First Report of the Department of Practical Art*, presented to both Houses of Parliament by Command of Her Majesty, (London; 1853), 18, para. 37

¹⁵⁸ In the second section “Local schools of the department. Late schools of design” as of December 1852. *First Report of the Department of Practical Art*, 1853, p. 11 and also p. 13.

¹⁵⁹ *First Report of the Department of Practical Art*, 1853, 19.

¹⁶⁰ *First Report of the Department of Practical Art*, 1853, 21, para. 44.

¹⁶¹ *First Report of the Department of Practical Art*, 1853, 21-22, para. 44.

organized not solely for the benefit of students but for the larger public, manufacturers and artisans. To facilitate the education of adults who were unable to attend formal schooling, the establishment of a museum would constitute the most effective and beneficial measure. In fact, objects had been collected occasionally with the purpose of serving as exemplars for design schools. In the Report from the Select Committee on Fine Arts of 1841, the acquisition of Sir W. Hamilton's Collection of Ancient Greek Vases by the British Museum in 1772 was shown as a model to encourage the acquisitions.¹⁶² It was asserted that Wedgwood's detailed analysis and emulation of this collection not only catalysed advancements in pottery craftsmanship but also generated demand in international markets¹⁶³. It was stated as follows that the collection, whose foundations were laid with a national mission, is primarily based on economic motivations; "independently of the beneficial and elevating influence of the Fine Arts upon a people, every pecuniary outlay, either for the purpose of forming or extending collections of Works of Art in this country, has been directly instrumental in creating new objects of industry and of enjoyment, and therefore in adding at the same time to the wealth of the country."¹⁶⁴ Purchases for the Ornamental Arts Collection upon the recommendation of the House of Commons Committee began in Paris in 1838, with a budget of around 1,500 *l.*¹⁶⁵ In 1841 a budget of 10,000 *l.* was allocated and samples were purchased for the art circulating library by the Schools of Design.¹⁶⁶ The collection has expanded with purchases from Venice, Florence, Paris, Munich in 1843¹⁶⁷ and purchases from the Exposition of Industrial Art of 1844 held in Paris. On the other hand, the objects purchased were distributed to local design school and a systematic collection of manufactures had not been formed.¹⁶⁸ The Great Exhibition was a significant milestone in the formation of such a collection, which eventually found its place on display in a public museum.¹⁶⁹

¹⁶² *Report from the Select Committee on Fine Arts*, Ordered by the House of Commons, to be printed, (London: 1841) "Report" p. v.

¹⁶³ *Report from the Select Committee on Fine Art*, 1841, p. vi.

¹⁶⁴ *Report from the Select Committee on Fine Art*, 1841, p. v.

¹⁶⁵ *Report from the Select Committee on the South Kensington Museum*, Ordered by the House of Commons, to be printed, (London: 1860) "Minutes of evidence" Henry Cole in conversation with Robert Lowe in the chair 51-53 p. 4.

¹⁶⁶ *Report from the Select Committee on the South Kensington Museum*, 1860. Cole 4, para. 54.

¹⁶⁷ *Report from the Select Committee on the South Kensington Museum*, 1860. Cole 4, para. 54.

¹⁶⁸ *First Report of the Department of Practical Art, 1853* "Museum of Manufactures", 30, para. 61

¹⁶⁹ *First Report of the Department of Practical Art, 1853* "Museum of Manufactures", 31, para. 62.

While there were earlier exhibitions conducted to encourage art, manufacture, and commerce in Britain, the first exhibition on an international level held in 1851 in London at the Crystal Palace. The Great Exhibition with the participation of foreign states that were invited to exhibit along with Britain and British Empire, primarily sought to showcase the outcomes of industrial advancements in Britain and the subsequent to the Industrial Revolution. Moreover, an exhibition on such a scale would highlight the extent of the British Empire's global reach. It had a profound impact on both the perception of commodities and consumer culture. Additionally, the Great Exhibition “embracing foreign production”¹⁷⁰ had significant effect upon British decorative arts. Richard Redgrave stated at the Select Committee meeting in 1860 that “I may say that after the Great Exhibition of 1851, and the exhibition of these purchases at Marlborough House¹⁷¹, there was evidenced a great improvement in manufactures. I have reason to believe, and I think I should be upheld by those acquainted with the subject, that the exhibition of Indian manufactures made a great impression upon the country. Whether they had a tradition of the true principles of ornament or not, certainly their ornament was much surer in principle than that of European nations generally, and on many kinds of manufactures it had great influence immediately, such as carpets, garment fabrics, linens and even wood-carving and metal work.”¹⁷² Prince Albert of Saxe-Coburg and Gotha was the driving force of such organization and he emphasized the significance of the 1851 Great Exhibition as “a true test and a living picture of the point of development at which the whole mankind has arrived in this great task, and a new starting point from which all nations will be able to direct their further exertions”¹⁷³

Board of Trade requested a committee to recommend articles for the acquisitions from the Great Exhibition and during 1851 sum of 5,000 l. was authorized for this purpose. A committee consisted of Henry Cole, Owen Jones, Richard Redgrave and A.W. Pugin made the

¹⁷⁰ Gülname Turan, “Turkey in the Great Exhibition of 1851.” *Design Issues* 25, no. 1 (January 2009): 64–79. 64 <https://doi.org/10.1162/desi.2009.25.1.64>.

¹⁷¹ The School of Design was transferred into Marlborough House in 1852 and the objects purchased for the school formed the basis of Museum of Manufactures together with the articles purchased from the Great Exhibition. The museum in turn became Museum of Ornamental Art in 1853. Department of Science and Art was moved to South Kensington from Marlborough House and the museum owing to the rapid increase in the collection of objects moved accordingly and renamed as South Kensington Museum in 1857. The museum had changed many names and has been known as V&A since 1899.

¹⁷² *Report from the Select Committee on the South Kensington Museum*, 1860. “Minutes of evidence” Richard Redgrave in conversation with Robert Lowe in chair, 42. para. 768.

¹⁷³ From the speech of the Prince in 1850. Theodore Martin, *The Life of His Royal Highness the Prince Consort Vol 2*. (London: Smith, Elder & Co., 1875), 248.

selections “for the excellence of their art or workmanship.”¹⁷⁴ The first principle in choosing the articles to purchase was set as “to discard and predilections they might have for particular styles of ornament, and to choose whatever appeared especially meritorious or useful.”¹⁷⁵ The selection was claimed to present the best examples of ornament and craftsmanship that the attention of the students wanted to be directed.¹⁷⁶ The First Report of Department of Practical Art (1853) mentions about the Museum of Manufacture as “indispensable to instruction.”¹⁷⁷ The collection was expected to be a guide to the principles of ornamental art while setting the standard of the level of manufacture.

Initiated by Henry Cole, the director of new Department of Practical Art, establishing a public museum with a permanent exhibition seemed essential to advance the public taste and the purpose of “which all classes might be induced to investigate those common principles of taste”.¹⁷⁸ Henry Cole advocated that it was inadequate to just on the advancement of the manufacturer and the product. It was equally substantial to educate the audience that would create demand for these products.¹⁷⁹ He expressed his aim as: “to make the public hunger after the objects; I think then they go to the china shops and say, “We do not like this or that; we have seen something prettier at the South Kensington Museum;” and the shopkeeper, who knows his own interest, repeats to the manufacturer, and the manufacturer, instigated by that demand, produces the article.”¹⁸⁰ In the report of 1860 Henry Cole, again indicating France as a reference point, underscored the description of the Museum as follows:

In the Louvre are galleries not only of pictures and statues, but of choice specimens of ancient manufactures, carved works, brass, steel, and iron work, and numerous examples of the productions of industrial art in general. The obvious inference from the facts here adverted to is, that the outfit of such an institution in London as the School of Design, founded by the Government as a means of improving the ornamental manufactures of this country, should

¹⁷⁴ First Report of the Department of Practical Art, 1853 “Museum of Manufactures”, 31, para. 62.

¹⁷⁵ First Report of the Department of Practical Art, 1853 “Appendix V: Catalogue of Museum of Manufactures” by Henry Cole, Owen Jones, Richard Redgrave, 229, para. 4

¹⁷⁶ First Report of the Department of Practical Art, 1853, 229, para. 4.

¹⁷⁷ First Report of the Department of Practical Art, 1853, 30, para. 60.

¹⁷⁸ First Report of the Department of Practical Art, 1853, 2, para. 3.

¹⁷⁹ Anthony Burton, “The Uses of the South Kensington Art Collections.” *Journal of the History of Collections* 14, no. 1 (2002): 79–95, 82. <https://doi.org/10.1093/jhc/14.1.79>.

¹⁸⁰ Report from the Select Committee on the South Kensington Museum, 1860. Cole, 10, para. 147. Also quoted in Burton, 2002, 82.

*comprehend collections not only of architectural casts, specimens of antique sculptures, and prints of ornament, all of which are essentially requisite, but collections more especially of examples of ornamental manufactures, and every species of decorative work, in order to exhibit to the students of the school, to inquiring manufacturers, artisans and the public in general, the practical application of the principles of design in the graceful arrangement of forms, and harmonious combination of colours.*¹⁸¹

In addition to improving the production phase, attention should also be directed towards enhancing consumption practices. Yasuko indicates the milestones of consumption-oriented view in the discussion of taste.¹⁸² Began publishing in 1849 by Henry Cole, *Journal of Design and Manufacture* was discussing design theory, exemplifying “right” and “wrong” designs, reviewing patterns in an effort to define the “right” taste. 1851 Great Exhibition was also significant in terms of bringing public together with wide range of designs. However, within this array of displayed objects, there existed a juxtaposition of superior and inferior designs, rendering discernment challenging for the visitor. The necessity to exhibit good products distinct from the “bad ones”, brought to the agenda the contribution of a public space where selected objects were displayed to educate the public's appreciation for art and design.¹⁸³

The Catalogue of Articles in the Museum of Manufactures chiefly purchased from the Exhibition of 1851 reveals the details of the purchases; reasons, prices and further information. The purchases were categorized as woven fabrics (£ 1,080), metal works (£ 1,426), enamels (£ 844), ceramics (£ 349), wood carving and furniture (£ 771).¹⁸⁴ While £ 893 was expended over the articles from the British exhibition, £ 2076 was allocated for foreign states' and £ 1,502 for the articles exhibited by the East India Company.¹⁸⁵ Observations on the Collections of Articles purchased from the Great Exhibition were provided by Owen Jones in the catalogue of the Museum of Manufactures. He emphasized that the primary objective of the works exhibited at the Museum of Manufacture was to impart fundamental principles of design to students, while also stressing the absolute necessity to avoid direct copying. He stated:

¹⁸¹ *Report from the Select Committee on the South Kensington Museum*, 1860. Cole, 5, para. 60.

¹⁸² Suga Yasuko, “Designing the Morality of Consumption: ‘Chamber of Horrors’ at the Museum of Ornamental Art, 1852-53.” *Design Issues* 20, no. 4 (2004): 43–56, 48. <http://www.jstor.org/stable/1512001>.

¹⁸³ Yasuko, 2004, 48.

¹⁸⁴ *First Report of the Department of Practical Art*, 1853, 229, para. 3. Numbers are rounded up.

¹⁸⁵ *First Report of the Department of Practical Art*, 1853, 229, para. 2. Numbers are rounded up.

*In the following list an attempt has been made to show, as far as the limits of a Catalogue will allow, how each article in the Collection is in accordance with or departs from these general principles, and others more particularly expressed. In conclusion, let the Student bear in mind that these objects have been gathered together for his instruction, and that he might by their contemplation obtain a knowledge of principles which have pervaded all the perfect efforts of artists in all times, and which we may now presume to be discovered truths, and are therefore not wisely to be rejected; let him, on the other hand, carefully avoid any attempt to copy or reproduce them; that which most faithfully represents the wants, the sentiments, and faculties of one people, is inadequate to express those of another people under totally different conditions.*¹⁸⁶

When the museum was opened at Marlborough House, a gallery of *Examples of False Principles in Decoration* was welcoming the visitors. The room consisting of objects, selected for their inferior styles, was also called “Chamber of Horrors”. In the exhibition catalogue details of the articles that were found improper were described. The display and the catalogue served as a guide to the public about what to avoid in their choices. Yasuko points out that this was significant for moving the discussion of taste on a new phase from production view to a consumption oriented-view.¹⁸⁷ The articles were mostly criticized for being an exact imitation of nature: “The chief vice in the decoration common to Europe at the present day is the tendency towards direct imitation of nature which is respect of ornamental art, is opposed to the practice of all the best periods of art among all nations.”¹⁸⁸ and “There has arisen a new species of ornament of the most objectionable kind, which it is desirable at once to deprecate on account of its complete departure from just taste and true principles. This may be called the natural or merely imitative style, and it is seen in its worst development in some of the articles of form.”¹⁸⁹ It was particularly important to avoid direct imitations and architectural ornament in flat, two-dimensional surfaces like woven fabrics, where “the object is rather to treat the whole as a background than to call particular attention to the ornamentation.”¹⁹⁰ Therefore, praising the study of nature as a source of moral improvement and the superiority of old European designs

¹⁸⁶ *First Report of the Department of Practical Art, 1853* “Appendix V: Catalogue of Museum of Manufactures” Observations by Owen Jones, 230.

¹⁸⁷ Yasuko, 2004, 44.

¹⁸⁸ *A Catalogue of the Museum of Ornamental Art* by the Department of Science and Art (London: 1853), “Examples of False Principles in Decoration”, 13

¹⁸⁹ *A Catalogue of the Museum of Ornamental Art, 1853*, 13.

¹⁹⁰ *A Catalogue of the Museum of Ornamental Art, 1853*, 14.

were gaining diversity and opening doors to various artistic styles. The acquired knowledge and procured articles following the 1851 Great Exhibition play a pivotal role in shaping this orientation. Previously, the collection primarily consisted of objects purchased from countries in Europe that were considered artistically superior. The Great Exhibition introduced the art manufactures of distant lands, bringing focus to the ornamental arts and crafts originating from non-European countries, notably India. Throughout preceding centuries, objects from Eastern countries, brought by travellers and later in large quantities through the East India Company, had already garnered admiration in Europe and were widely circulated. Their exotic perception and the intrigue they aroused towards the unknown contributed to their allure. On the other hand, with the Great Exhibition, it was their artistic merits and craftsmanship skills were particularly appreciated beyond this mere allure. These steps enabled an intercontinental exchange of designs and ornaments and resulted in an enduring change in the British domestic market and public taste.

2.2 Integration of Turkish Objects into the South Kensington Museum Collection

2.2.1 Turkish goods in the Great Exhibition and acquisitions for the Museum

The Museum of Manufactures (later Museum of Ornamental Art) was formed to display a collection of articles “for the use of the Schools of Ornamental Art as for the improvement of the public taste in Design”.¹⁹¹ The articles purchased from the Great Exhibition of 1851 were presenting the most suitable examples of design principles for this purpose. Out of a budget totalling £ 5,000, £ 4,470 were spent, with the majority of expenditures allocated to non-British products. There were 132 woven fabrics, 121 metal work, 111 potteries, 16 glass, 49 furniture and upholstery and 52 various specimens were listed with their details of purchase. The catalogue underscored the distinctive attributes that distinguish European and Asian products, thereby highlighting their respective strengths and superiority over one another: “Some like most of those from the East, illustrate correct principles of ornament, but are rude workmanship; whilst others, chiefly European specimens, show superior skill in workmanship, but are often defective in the principles of their design. Thus, the Paris shawl, by Duche Aine, was rewarded

¹⁹¹ *First Report of the Department of Practical Art*, 1853, 229.

by the Jurors as a triumph of manufacture, but its direct imitations of natural objects appear to the Committee to be of very inferior design to the ruder scarfs of Tunis, or the Kinkhobs of Ahmedabad.”¹⁹² Along with the purchases from the East India Company exhibition, Indian specimens were abundant among several European and Asiatic styles.

In The Catalogue of the Objects of Indian Art Exhibited in the South Kensington Museum, the contribution of specimens from India, Turkey and Tunisia, categorized as “Oriental” was noted with their rich variety, earning them a fitting tribute of praise.¹⁹³ The most prominent feature of these specimens was that they were appropriate for flat surfaces unlike British manufacture where nature was imitated: “that patterns and colours should diversify plain surfaces without disturbing the impression of flatness is as carefully observed as it was in the Middle Ages, when the decoration of walls, pavements, and carpets was brought to such perfection by the Arabs”.¹⁹⁴ The catalogue of the exhibition also featured observations by Owen Jones, who, in parallel with the acquisitions from the 1851 Exhibition, highlighted Indian craftsmanship in his statements: “In the management of colour, again, the Indians in common with most Eastern nations are very perfect we see here the most brilliant colours harmonized as by a natural instinct it is difficult to find a discord the relative values of the colours of ground and surfaces are most admirably felt.”¹⁹⁵ Jones specified the appreciated features in the acquisition decisions as: “There are here no carpets worked with flowers whereon the feet would fear to tread, no furniture the hand would fear to grasp, no superfluous and useless ornament which a caprice had added and which an accident might remove. The patterns of their shawls, garments, carpets, are harmonious and effective from the proper distribution of form and colour, and do not require to be heightened in effect by strong a positive opposition.”¹⁹⁶ He also underscored that the examples from the 1851 Exhibition represent a significant opportunity for students who want to study them and emphasized that acquiring portions of these collections is expected to yield substantial results. In 1852 report of Henry Cole and Richard Redgrave

¹⁹² *First Report of the Department of Practical Art*, 1853 “Appendix V: Catalogue of Museum of Manufactures”, 229, para. 5. The shawl referred to is listed as W120 on page 245 of the same catalogue.

¹⁹³ Henry Cole, *Catalogue of the Objects of Indian Art Exhibited in the South Kensington Museum* (London: 1874), “Textile, Fabrics and Embroidery” 221, para. 331.

¹⁹⁴ This is noted for the fabrics of India with a reference to the reporter of the 1851 exhibition. *Catalogue of the Objects of Indian Art Exhibited in the South Kensington Museum*, 1874, 221, para. 331.

¹⁹⁵ *First Report of the Department of Practical Art*, 1853 “Appendix V: Catalogue of Museum of Manufactures” Observations by Owen Jones, 232.

¹⁹⁶ *First Report of the Department of Practical Art*, 1853, Jones, 232.

submitted to the President of the Board of Trade the emphasis was placed on how examples can be effectively utilized in students' education and the significance of variety in this context by stating "fine examples of what has already been accomplished should be placed before the student" and "educated designer for ceramic manufactures should have an adequate knowledge of what Japan, Meissen, Sevres, and even Chelsea have already done, and should be practically familiar with the early chintzes of India & c."¹⁹⁷

Turkish exhibit was displaying more than three thousand objects¹⁹⁸ arranged under two general classes raw materials and manufactures. Raw materials were divided as Vegetable, Animal and Mineral Kingdoms.¹⁹⁹ On the Turkish manufactures the Catalogue points out the disadvantage of high cost in manufacture despite good workmanship: "Amongst the contributions received from Constantinople will be found specimens of broad-cloth equal to some of our west of England manufacture, but this has been produced at a cost which precludes all ideas of competition with other countries on the important feature of cheap production."²⁰⁰ and "In embroidery and articles of gorgeous work, common in Oriental states, Turkey has long stood pre-eminent; but the period has arrived when a display of more magnificence although characteristic, is no longer accounted the test of a wealthy power."²⁰¹

Among various handicrafts, woodworks, armours, ceramics and jewellery exhibited, textiles held a prominent place. Textile products encompass a wide range of goods, including carpets, rugs, silk, cotton, wool fabrics, embroidery, tapestry, lacework, towels and bath robes, wall hangings, felt products, sashes, silk thread, cushion covers, saddles, head-kerchiefs, handkerchiefs, tobacco bags and clothing. Renowned for their vivid hues, diverse motifs, and masterful craftsmanship, Turkish embroideries were capturing widespread attention. There were annotations incorporated into the Catalogue on some of the embroidered items. For the slippers embroidered in Constantinople it was noted: "The embroidery (principally in gold, gold and

¹⁹⁷ Henry Cole referring to the report of 1852 submitted to the President of the Board of Trade. *Inventory of the objects in the art division of the museum at South Kensington*, (London: 1868), vii.

¹⁹⁸ The official descriptive and Illustrated Catalogue of 1851 Exhibition lists 3380 Turkish products in total. Numbers are not serial but continuous.

¹⁹⁹ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3*, 1851; by authority of the Royal Commission. "Turkey" 1385-1399.

²⁰⁰ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3*, 1851, 1385.

²⁰¹ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3*, 1851, 1385.

pearls, or pearls, silver and gold) of the slippers in this department, is generally of superior beauty and execution; but some of the specimens may be regarded as first-rate exemplifications of an art which is nowhere more highly appreciated than in Turkey”.²⁰² Another noteworthy observation was documented regarding the products showcased by the exhibitor Sherif Aga, whose products were listed as: 1148, 1151 Embroidered coffee-service covers; 1152 Lahore shawl coffee-service cover; 1153 Embroidered cotton handkerchiefs; 1154 Embroidered kerchief, or Tcheuré; 1155 Embroidered outchkours, or band for the trousers -Household industry of Constantinople, Sherif Aga, exhibitor. Manufacture of Constantinople.

*“The finer specimens of embroidery which have been furnished from so many provinces of Turkey, impart a high degree of interest to his collection, not only by reason of their extreme richness and novelty, but in an especial manner on account of the spirit and grace of design exhibited in some of the patterns. This remark applies to the house furniture, caparisons, and housings exhibited, as well as to the scarfs, shawls, sheets, bath clothes, and other female habiliments. The muslin robes, shawls, and scarfs are of that elaborate embroidery, in gold, silver and coloured thread, occasionally intermixed with pearls, which is “worked true” on both side; the reverse being, in every respect, as finished and carefully wrought as the front side. These finer embroideries are very expensive, even in Turkey; but all of them attest the extraordinary height to which the magnificence of personal luxury, in all that regards personal attire, has attained among the wealthier classes of Turkish society. In this class of fabrics there is a net of that ultramarine blue which is highly prized by English manufactures, on account of the delicacy of its texture and colours. Some sheets, embroidered by the women of Candia; the scarfs, by Baltzet Ogle; the coffee-service coverlets, of superb execution; the gold and silver worked sashes of coloured fabrics and of these, one especially, admirable for its freedom of the design and the high relief of its work, as is also a gold-embroidered taffeta: and a velvet cap, exquisitely worked in gold, are among the most precious in the class of contributions”*²⁰³

In the *Grammar of Ornament*, Turkish embroideries were regarded as inferior in comparison to Indian embroideries and generally to all exhibiting nations of Islamic world.²⁰⁴

²⁰² Item number 996. *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3*, 1851, 1394.

²⁰³ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3*, 1851, 1395.

²⁰⁴ Owen Jones, *The Grammar of Ornament*, (London: Day and Son, 1856), Chapter 9 “Turkish Ornament”

However, the texts in the exhibition catalogue diverge from Jones's perspective by asserting the opposite viewpoint regarding Turkish embroidery. An embroidered bath towel was purchased from the Great Exhibition for the Museum collection.²⁰⁵ The V&A collection holds another towel, embroidered with silk and metal thread that may also have been exhibited at the Great Exhibition.²⁰⁶ This second towel, given by Maj. Lee, was added to the collection in 1934.²⁰⁷ It features the inscription “(The work of) Ayşe Hanım, daughter of Hasan Ağa, in Bebek. What God wills!”

Hookahs, swords, and saddles emerged as prominent items among the exhibited products. The Catalogue includes illustrations of ornamented hookahs, pipes and marpitches. V&A collection holds hand-coloured lithographs portraying the Turkish court at the Crystal Palace. *Figure 2.1* shows part of the Turkish court; a saddle is depicted in the central glass window and hookahs are prominently displayed at right. This embroidered saddle, characterized by its red velvet fabric and intricate gold detailing, is potentially identical to the saddle illustrated in the Catalogue²⁰⁸. All of the carpets and rugs²⁰⁹ exhibited were hand-woven and primarily produced by household industries. Turkish carpets were not acquired from the Exhibition, and the collection did not include any Turkish carpets until the late 1870s. However, there was a “Carpet for Halls or Stairs” registered in the *Catalogue of Museum of Manufactures* in 1853, as a Turkish manufactured carpet.²¹⁰ It was noted “Remarkable for harmonious combination of colours, and happy arrangement of conventional forms: best exhibiting the treatment proper for carpets, which serving as a background for furniture, however rich, should never be obtrusive: illustrating also the true principles of flat ornament for carpet design”. The inventories of the South Kensington Museum from 1864 and 1868 did not include a Turkish carpet purchased in 1852. It is possible that the carpet may have been removed from the collection over the years. However, according to the same inventory lists, there was an English manufactured rug with Oriental

²⁰⁵ See Appendix A, p. 90. #757-1852.

²⁰⁶ Jennifer Wearden indicates that the embroideries executed by this family were displayed at the Great Exhibition. Jennifer Wearden, “Turkish Peril & Turkish Delight: The Ottoman Enigma” in *Ottoman Embroidery* 7-15, edited by M. Ellis (Italy: V & A Publication, 2011), 14.

²⁰⁷ collections.vam.ac.uk Accession number T.103-1934.

²⁰⁸ Image number 292. *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3*, 1851, 1396-1397.

²⁰⁹ Numbered 188-189 & 499-533 & 834-843 & 858 & 902-910 & 1170-1174 & 1750-1777 & 1861-1866

²¹⁰ *First Report of the Department of Practical Art*, 1853 “Appendix V: Catalogue of Museum of Manufactures” W 115, 245.

pattern, acquired in 1852, which could not be identified in the *Catalogue of Museum of Manufactures*.²¹¹ This English carpet features a border with flower motifs and a central pattern of palmettes with pine motifs that resemble a Turkish pattern.²¹² It is proposed that these carpets, which did not correspond across different catalogues, could potentially be the same item. It appears that the English carpet acquired in 1852 was initially recorded as Turkish in the 1853 catalogue; however, by the 1860s, the record had been amended to accurately reflect its true English origin.



Figure 2.1: Walter Goodall, Part of the Turkish Court designed and printed in 1851. | **Source:** collections.vam.ac.uk 19538:20

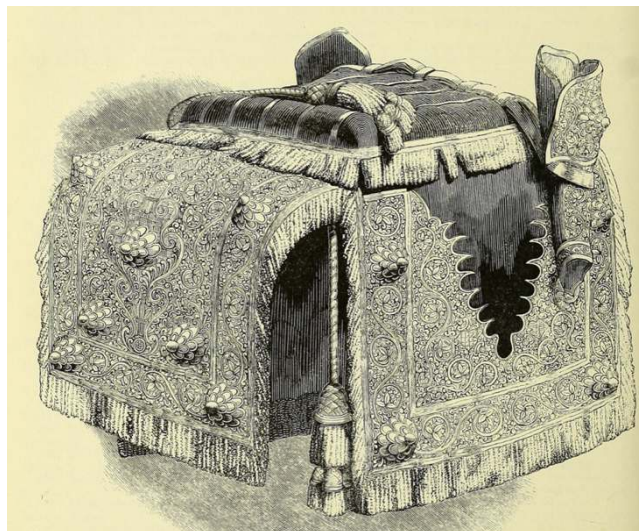


Figure 2.2: Velvet saddle, saddle cloth, and pistol holders, embroidered with gold, Turkey. Shown at the Great Exhibition | **Source:** Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3, 1851.

²¹¹ *Inventory of the objects in the art division of the museum at South Kensington*, 1868, 50. #3963-52.

²¹² See Appendix B, p. 177. Also see Figure 5.16

The Ottoman ceramics and tiles, well-regarded in European markets and included in private collection for centuries were not displayed in the exhibition. Following the Iznik ceramics, Kütahya works also had witnessed decline in popularity and quality and by this time while workshops producing ceramics had not completely disappeared, their numbers and capacities were significantly reduced. The ceramic production instead was supplanted by the products of the emerging porcelain factory. Referred to as the Fethi Pasha Pottery²¹³, it represented the Beykoz Porcelain Factory, started by Ottoman statesman and industrialist Ahmet Fethi Pasha located near İncirli Köyü of Beykoz district. The porcelain items produced in this workshop bear the stamp of *Eser-i İstanbul*. The inclusion of machine-made porcelains in the exhibition was significant for showcasing the advancements developed through the industrialization movements that began in the nineteenth century. Although any illustrations or details on the products exhibited were not accessed it is reasonable to infer that the factory productions likely diverge from the traditional Turkish style based on the general trends observed in contemporary porcelain manufacturing. *Eser-i İstanbul* productions were influenced by European styles, particularly in their reproduction of English and French creamwares.²¹⁴ Several China porcelains were listed in the catalogue manufactured at “Fethi Pasha’s Pottery of Indgir-keny, Constantinople. The items included in the list were: “1454-1466 China porringers, with saucers and covers; 1467, 1468 China flower-vases; 1469, 1470 China flower-pots and saucers; 1471 China fruit-basket; 1472 China letter-holder; 1473 China narguilé bowl; 1474 China zarfs and coffee-cups; 1475, 1476 China tea services; 1482, 1483 China porringers, with covers; 1488 China soup-bowl, with cover; 1489 China candlestick; 1490, 1491 China flower-vases; 1492 China pine-apple; 1493 China soup-bowl; 1494, 1495 China fruit-plates; 1496, 1497 China preserve-plates. (10; 1396) 1509-1510 China porringers, with covers and saucers; 1511 China salad plate; 1512 China inkstands, with sand-box; 1513 China flower-vase; 1514 China flower-pot and saucer; 1515 China ewer and cover; 1516 China sherbet bowl; 1517 China soup-bowl, with saucer and cover, 1518 China salad plates; 1519 China fruit basket; 1520 China fruit-

²¹³ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3, 1851, 1396-1397*

²¹³ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3, 1851, 1396-1397.*

²¹⁴ Filiz Yenişehirlioğlu, “Ottoman Ceramics in European Contexts.” *Muqarnas Online* 21, no. 1 (January 1, 2004): 373–82, 374. <https://doi.org/10.1163/22118993-90000079>.

plate; 1521 China fruit-basket; 1522 China flower-vase; 1523, 1524 China ‘Souratris’-Manufactured at Fethi Pasha’ Pottery Indgirkeny, Constantinople.”²¹⁵

All items listed in the catalogue as acquired from exhibitions of Turkey and the Turkish Empire pertain exclusively to the woven fabrics category. The enthusiasm for textile products highlighted in the Great Exhibition catalogue carried over into purchases, securing their inclusion among the earliest acquisitions of the South Kensington Museum collection. Please refer to Appendix A for the list of Turkish works acquired from the Great Exhibition.

These acquisitions should not have been driven by personal inclinations or aesthetic considerations; instead, they should have been evaluated based on whether they served the fundamental purpose of the collection such as the level of craftsmanship and technical expertise. The trend towards acquisitions from India and, alongside it, other non-European countries including Turkey, signified a quest for new aesthetic perspectives. There existed an endeavour to technically analyse and make feasible the application of patterns, colours and stylizations, diverging from the old, thereby indicating a search for a fresh aesthetic approach.

2.2.2 1852-1869: Steady growth through non-systematic acquisitions

In 1852, the Department of Practical Art of the Board of Trade was instituted, and the items procured from the Great Exhibition were subsequently transferred to Marlborough House for public exhibition, thereby establishing the foundational nucleus of the Museum of Ornamental Manufactures. Annually, meticulous records were kept of the objects acquired for the collection, and inventories were published to provide details on the history, date of acquisition, and price of each item, ensuring transparency and public awareness.²¹⁶ In 1853, the minute outlining the regulation of the art collections of the South Kensington Museum specified the following principles: “7. The decorative art of all periods and all countries should be completely represented. ... 8. The best works of all periods and countries should be obtained as far as practicable. ... 9. Where the taste of the age or country has been low, few specimens only will be necessary. On the other hand, where the art is excellent and tends especially to the

²¹⁵ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3, 1851, 1396-1397.*

²¹⁶ *Report from the Select Committee on the South Kensington Museum, 1860, iv.*

improvement of modern manufactures, the specimens may be more varied and numerous.”²¹⁷ In accordance with these decisions, the collection developed over the years had accumulated a substantial quantity and quality of objects in the category of ornamental arts. The collection encompasses Turkish objects as well, which will be scrutinized in the subsequent section.

Acquisitions were mostly carried out through auctions at the public sales, thereby creating a competitive environment among collectors and other institutions for objects being offered for sale.²¹⁸ The museum's budget has consistently been constrained, whereas affluent collectors have been prepared to allocate larger sums of money. To fill the galleries of a new museum “short of material”, artworks were borrowed from collectors to create exhibitions.²¹⁹ Additionally, acquiring established collections was considered as an option to enhance the museum's collection.²²⁰ In 1852, a Turkish cushion cover made of brocaded silk velvet, featuring a floral design with tulips, carnations, hyacinths, and leaf motifs, was acquired.²²¹ This item was listed as an Italian work in the 1868 Inventory.²²² However it is presumed to be one of the two silk velvet pieces mentioned in the 1853 Catalogue, which were recorded as having been acquired from John Webb.²²³ The catalogue included a notation of “probably Turkish” for one of these entries.²²⁴ 1852-53, a limited quantity of pottery and porcelain fragments illustrative of the Bandinel Collection was acquired.²²⁵ Among over 700 pieces of ceramic, the registered inventory list features two modern Turkish earthenware bottles from the Bandinel collection; which one of them later transferred to Museum in Dublin.²²⁶ Today, neither of them are in the museum collection and their visuals are not accessible. Therefore, it cannot be said whether they actually

²¹⁷ *Inventory of the objects forming the art collections of the Museum at South Kensington* (London: 1864), iv.

²¹⁸ Henry Cole asserts that the South Kensington Museum did not involve in any competition with the British Museum. This matter was particularly questioned in the minutes of the Select Committee of 1860. Henry Cole indicated that agents from both museums shared information prior to purchases, placing bids on articles suitable for their collections without bidding against each other. For details on the absence of competition between these two museums at public sales please refer to 1; Henry Cole 76-78, 185-188

²¹⁹ Ann Eatwell, “Borrowing from Collectors: The Role of the Loan in the Formation of the Victoria and Albert Museum and Its Collection (1852 -1932).” *The Journal of the Decorative Arts Society 1850 - the Present*, no. 24 (2000): 20–29, 23. <http://www.jstor.org/stable/41809295>.

²²⁰ Eatwell, 2000, 23.

²²¹ 842-1852.

²²² *Inventory of the objects in the art division of the museum at South Kensington*, 1868, 43. 842-52.

²²³ *First Report of the Department of Practical Art*, 1853 “Appendix V: Catalogue of Museum of Manufactures” W 130 & W 131, 247.

²²⁴ W 131.

²²⁵ *Report from the Select Committee on the South Kensington Museum*, 1860. Cole, 6, para. 67.

²²⁶ *Inventory of the objects in the art division of the museum at South Kensington*, 1868, 31.

carry Turkish identity. Nevertheless, they represent the first category of Ottoman items, aside from textiles, recorded in the collection. The acquisitions from the Bandinel estate sale in 1853 prominently showcased numerous pieces of Persian pottery. James Bandinel's collection encompassed items acquired from Gore Ouseley, who had served as ambassador to Persia. Additionally, five pipe heads and two pipes made of Turkish red clay were also documented in the registry.²²⁷ In 1854, an Iznik perfume vase featuring a bouquet of flowers and hyacinths in blue, red and green, was added to the collection.²²⁸ This item was registered as Persian in the 1864 and 1868 inventories.²²⁹ Therefore, according to the data provided in this research, it represents the Museum's earliest instance of Turkish wares being ascribed to a Persian origin.

In 1855, Parliament allocated £ 20,000 for specimens from the Bernal Collection sale, with selections primarily overseen by Redgrave and Robinson representing the Board of Trade.²³⁰ A Turkish scent bottle and two identical Iznik ewers were among the purchases of this collection.²³¹ The ewers were also listed as 'Persian' in the inventory. An item of particular interest among the acquisitions from this collection, now housed in the British Museum's collection, is a plate made in Faenza.²³² The plate of earthenware covered front and back with grey-blue, presumed tin glaze, and painted decoration. In its centre, there is a portrait of a man wearing a turban and holding a tablet, representing what is likely a depiction of a Turk.

In 1856, an extensive purchase of embroidered specimens was made, and the Museum registered these items to its collection under the label Turkish Archipelago.²³³ The acquisition encompassed a bridal dress, a petticoat, pair of embroidered sheets, pair of embroidered pillowcases, two embroidered tobacco pouches, two pieces of embroidered silk stuff, fifty-seven napkins and three embroidered turbans (now the latter two are identified as towels of sixty pieces).²³⁴ Up until that date, this was the largest acquisition of Turkish specimens. During this period, acquisitions for the museum were primarily conducted by John C. Robinson. It is highly

²²⁷ *Inventory of the objects in the art division of the museum at South Kensington*, 1868, 31-32.

²²⁸ 485&A-1854

²²⁹ *Inventory of the objects forming the art collections of the Museum at South Kensington*, 1864, 54, #3307. *Inventory of the objects in the art division of the museum at South Kensington*, 1868, 11, #484-54.

²³⁰ *Report from the Select Committee on the South Kensington Museum*, 1860. Cole, 6, para. 69-71.

²³¹ *Inventory of the objects in the art division of the museum at South Kensington*, 1868, 64, #2108-1855. 46, #1708 & 1708a-55.

²³² The British Museum collection #1855,1201.68

²³³ *Inventory of the objects in the art division of the museum at South Kensington*, 1868, 51-57. See Appendix B.

²³⁴ See Appendix B, p. 184-86.

likely that he encountered these embroidered items at the 1855 Paris Exposition Universelle, where the Ottoman Empire was also represented²³⁵, and subsequently acquired them in bulk. Two of these items stood out due to their intricate embroidery on silk. One was a purple silk drawstring pouch, and the other was an envelope-shaped bag. Both were recorded as tobacco bags.²³⁶ Another Turkish textile, acquired in 1859 as a Nuremberg work table cover, is now recognized as Turkish craftsmanship. It showcases intricate silk embroidery with silk and metal threads, and is quilted with silk.²³⁷ In 1860, three bottles, a plate with the design known as Haliç work and a large basin in Baba Nakkas style were included in the collection as ‘Persian’ wares.²³⁸ Styles in Ottoman art and their misattributions in Europe will be further discussed in Chapter 4.

In 1862 the London International Exhibition of Industry and Art was held in South Kensington, London. The left wing of the building’s nave was allocated to foreign nations, while British and British colonial exhibitions, and an addition of China and Japan, were situated on the right. The items were categorized into four sections; raw materials, machinery, manufactures and fine arts and forty classes. Turkish section, located in the north-west court and north-west gallery, displayed 787 items in twenty four classes. There were raw materials, including those related to the classes of; mining, substances for food, animal and vegetable substances along with a limited assortment of machinery: a weaving machine, a locomotive engine, a few agricultural machines and implements, military engineering and armours and musical instruments. Turkey sponges were shown both in Turkish and British sections.²³⁹ In addition to these sparse items, the predominant majority pertained to the Manufacture section: cotton, flax and hemp, silk and velvet, woolend and worsted, carpets, tapestry, lace, and embroidery, skins, fur, feathers and hair, leather, including saddlery and harness, clothing, paper, stationery, printing and bookbinding, furniture and upholstery, including paper hangings, iron and general hardware, steel, cutlery and edge tools, precious metals and jewellery, pottery, and others not included in these classes. The predominant portion of the exhibited items, ranging from numbers 234 to 654, encompassed

²³⁵ Bureau International des Expositions. *bie-paris.org* “Expo 1855 Paris”

²³⁶ These two items were transferred to the Animal Products collection prior to the creation of 1868 Inventory, probably c. 1863. This indicates the beginnings of reshuffling of the collections in the South Kensington Museum.

²³⁷ Item number 4645-59. *Inventory of the objects in the art division of the museum at South Kensington, 1868*, 48.

²³⁸ 7409-1860, 6783,84,85-1860, 6590-1860. Please refer to Appendix B, 187-89.

²³⁹ *The Record of the International Exhibition, 1862 Vol. 1*, (London: 1862), 111.

<https://archive.org/details/recordofinternat00lond/>

textile products, including leather goods. The exhibited carpets totalled 48 samples. Silk, velvet, and woollen fabrics, as well as embroideries, continued to be prevalent in abundance.²⁴⁰

Masterpieces of Industrial Art & Sculpture at the International Exhibition of 1862, selected and described by J.B. Waring was published in 1863. The collection comprised 300 chromo-lithograph plates based on photographs by Stephen Thompson, accompanied by texts in both French and English. The pieces selected to be featured in this book from the Turkish exhibition were earthenware, embroidered muslins, carpets, coloured earthenware, and silk tissue.²⁴¹ The plates featured products as groups in their categories and mentioned in the text as compilations of information on each special subject.²⁴² Plate 118 *Portion of an Embroidered Dress and Silk Mishlah* highlighted a richly-embroidered cloak braided with gold thread on scarlet cloth. The cloak referred to as *mishlah* was praised for its “gold tissue on silk in excellent taste”.²⁴³ Chatma cushions “beautifully worked with gold thread on purple velvet” were noted to be sold in Turkey as a half-dozen to form a set for a divan. The felt prayer carpets were found to be very striking in point of novelty. There were two types of embroidered saddle cloths: Hereke and Damascus, with the latter being praised for its peculiar character. Plate 71 *Turkish Embroidered Muslins* emphasized the works with coloured silk and gold thread for being “in the best style of the running, trailing, interlaced, graceful manner of the old Turkish school.”²⁴⁴ The statement that “hand-embroidery in Europe, except as an amusement has been nearly displaced by machinery” underscored the significance of craftsmanship. It is noted that this category, along with the embroideries on plate number 118, “formed one of the most remarkable features of the Turkish department”. Plate 171 illustrated *Carpets from Turkey* described as “whether for richness and harmony colour, good design, and excellent make, fully sustained the reputation which that country has so long held for woven fabrics”. While characterizing the carpets with beauty, durability and mechanical perfection, it indicated that Oriental carpets served as models in early carpet manufacturing in Europe. Another noteworthy point is the examination of the longstanding historical presence of Turkish carpets in Europe, which increasingly regarded as “much less rare”. One of the primary reasons why Turkish carpets were not included in Museum

²⁴⁰ *The illustrated catalogue of the International Exhibition Vol.4 : Foreign Division* (London:1862) “Turkey” 99-117.

²⁴¹ J. B. Waring, *Masterpieces of industrial art & sculpture at the International Exhibition Vol 1,2,3*. (London: Day & Son, 1863).

²⁴² J. B. Waring, *Masterpieces of industrial art & sculpture at the International Exhibition Vol 1*, 1863, “Preface”.

²⁴³ J. B. Waring, *Masterpieces of industrial art & sculpture at the International Exhibition Vol 2*, 1863, Plate 118.

²⁴⁴ J. B. Waring, *Masterpieces of industrial art & sculpture at the International Exhibition Vol 1*, 1863, Plate 71.

collections until the latter quarter of the nineteenth century is their familiarity to Europeans and their widespread availability in many other locations. The evaluation of carpets from the 1862 exhibition as masterpieces indicated their appreciation for technical beauty and durability. For these reasons, while Turkish carpets were indeed appreciated for their advancements in craftsmanship and durability, they did not lead to substantial acquisitions for public collections. Simultaneously, they continued to represent one of the foremost categories in the market for Turkish craftsmanship in England.

Silk Tissues from Turkey in Plate 283 featured coloured silk and gold woven tissues with geometrical and conventional patterns. On the other hand, the text criticized some modern works that imitate English and French designs for losing their originality and stated: “In regard to decorative art applied to textile fabrics generally, it is Europe which should go to school to Orientals, and take lessons from their fine designs, harmonious colouring, and judicious adaptation of pattern to material.”²⁴⁵

Once again, among the products in the Turkish department, those within the textile category stood out prominently at the 1862 exhibition. Another category highlighted on the plates was earthenware. Plate 41 featured *Indian and Turkish earthenware* five of them were of Indian, and four were of Turkish origin.²⁴⁶



Figure 2.3: Indian and Turkish Earthenware illustrated in the *Masterpieces of Industrial Art & Sculpture at the International Exhibition of 1862* | Source: Waring, 1863, Vol 1. Plate 41. Figure 2.4: The pitcher illustrated in the *Masterpieces of Industrial Art & Sculpture at the International Exhibition of 1862* | Source: Waring, 1863, Vol 2. Plate 195.

²⁴⁵ J. B. Waring, *Masterpieces of industrial art & sculpture at the International Exhibition Vol 3*, 1863, Plate 283.

²⁴⁶ J. B. Waring, *Masterpieces of industrial art & sculpture at the International Exhibition Vol 1*, 1863, Plate 41.

The Turkish pottery numbered 1, 2, 3, and 4, the four items on the right side in *Figure 3*, were either ornamented with gilt patterns or silver foliage. These works from Philipopoli, Roustchouk and Widin, Ottoman cities of modern-day Bulgaria. These items did not reflect the classical Ottoman style, and the accuracy of their depiction remains uncertain. Moreover, there was *Coloured Earthenware* from Algeria and Turkey on Plate 195.²⁴⁷ The object was mentioned to have been included on this page for its “quaint character and richness of colours”, even though it appears as rough ordinary ware next to the finer examples illustrated in Plate 41. This object referred to as a Kütahya style bottle water is strongly presumed to be a Çanakkale-style pitcher.²⁴⁸ Please refer to Appendix C for the chromolithographs and the complete texts accompanying the plates regarding Ottoman specimens.

The acquisitions from the 1862 exhibition predominantly consisted of objects from European countries.²⁴⁹ Notably, no Turkish items were added to the museum collection during that year or from the International Exhibition of 1862. However, a Turkish inspired Minton & Co. plate was acquired from the Exhibition.²⁵⁰ This plate, which prominently featured carnation and *hatayi* motifs in red, blue, and green on a white background, exemplified the classical Iznik style. It was recorded in the 1868 inventory as “in imitation of Persian ware.”²⁵¹ Four vases acquired from Minton and Co. were recorded as being purchased on the same year; however, their association with the 1862 exhibition was not indicated. Of these, only one remained in the Museum's collection²⁵²; it had been produced under the influence of the Iznik style, similar to the above-mentioned plate and all were recorded as “in imitation of Persian ware.”²⁵³

The salvage pieces from old houses were already a fashion in Cairo antique market in 1860s²⁵⁴ and house front balconies, doors and window panels became integrated into interior designs. The Islamic Art collection of the South Kensington Museum later acquired a group of objects that had been exhibited at the 1867 Exposition Universelle in Paris. In 1869, a portion of

²⁴⁷ J. B. Waring, *Masterpieces of industrial art & sculpture at the International Exhibition Vol 2*, 1863, Plate 195.

²⁴⁸ Probably object #755 “Ahmed Mustapha, Dardanelles. Earthenware”. under Class XXXV in *The illustrated catalogue of the International Exhibition Vol.4: Foreign Division “Turkey”*, 116.

²⁴⁹ According to records of acquisitions in 1862 from the *Inventory of the objects in the art division of the museum at South Kensington*, arranged chronologically by acquisition date.

²⁵⁰ 8100-1863.

²⁵¹ *Inventory of the objects in the art division of the museum at South Kensington*, 1868, 49. 8100-63

²⁵² collections.vam.ac.uk 8098-1863

²⁵³ See Figure 5.1 and Figure 5.3 also see Appendix B, p. 191.

²⁵⁴ Volait, 2021, 65.

the collection of the Turkish bureaucrat Dr. Meymar²⁵⁵, primarily comprised of Egyptian woodworks, was included in the collection. Some of these wooden panels primarily exemplified the late Mamluk style, whereas during the early Ottoman period in Egypt, they adopted inlaid work and incorporated ivory, ultimately becoming the dominant style of Ottoman woodwork in the region. During the exhibition in Paris, a committee appointed by House of Commons was convened to select artifacts, which encompassed from ancient Cairo as well as pieces dating back to the Ottoman period. Among the selected collection were the following exquisite metalworks: an octagonal cup decorated with intricate tulip motifs, a set consisting of an ewer, basin and strainer crafted in Istanbul, as well as a Damascus tile, a lantern, and ornate woodwork panels.²⁵⁶

2.2.3 From 1870 onwards: Expansion of the collection and new categories

Moya Carey enumerates the factors upon which the museum depended in establishing its collection as: commercial and cultural realities, relating to art market availability, trending fashion, and social aspiration.²⁵⁷ Museum curators who subsequently acted as art brokers themselves created collections align with these trends and market dynamics. They acted within the commercial networks²⁵⁸ both buying in the goods traded in Europe or making extensive acquisitions through travels in the Middle Eastern. Until the 1870s, museum collections contained a limited number of Turkish objects. Subsequently, museum officials significantly augmented these collections by procuring objects from Turkey, Egypt, and Damascus. The South Kensington Museum was prepared to chart a new strategy for collections of 'Asian art'. Carey highlights the opening of the Persian Court in 1876 as a prominent example of strategic shifts.²⁵⁹ After meeting with Henry Cole in London in 1873, Robert Murdoch Smith was appointed as the museum's agent in Iran to acquire ornamental articles for its collections.²⁶⁰ A freelance

²⁵⁵ Volait notes that this term originates from the Turkish word "mimar" and has been used in Europe as "Meymar." Dr. Meymar was Husayn Fahmi (c.1827-1891). Volait, 2021, 42.

²⁵⁶ Please refer to Appendix D for the complete list of Ottoman specimens acquired from the Dr. Meymar collection.

²⁵⁷ Moya Carey, "Appropriating Damascus Rooms: Vincent Robinson, Caspar Purdon Clarke and Commercial Strategy in Victorian London" in *A l'Orientale: Collecting, Displaying and Appropriating Islamic Art and Architecture in the Nineteenth and Early Twentieth Centuries* 65-81, edited by F. Giese, M. Volait and A. V. Braga (Leiden: Brill, 2020), 67.

²⁵⁸ Carey, 2020, 67.

²⁵⁹ Carey, 2020, 69.

²⁶⁰ Moya Carey, *Persian Art: Collecting the Arts of Iran for the V&A*, (London: Victoria and Albert Museum, 2017), 88.

purchasing agent, Caspar Purdon Clarke, originally trained as an architect, conducted extensive acquisitions for the South Kensington Museum in the Middle East and India.²⁶¹ Following his departure from Iran where in 1876, he spent the next year traveling through Greece, Syria, and Turkey, overseeing acquisitions for the museum.²⁶² At this time, numerous Turkish objects, particularly embroideries, entered the museum's collection.²⁶³

Reverend Greville Chester (1830-1892) frequently travelled to Egypt during the 1870s and 1880s, amassing a large collection of antiquities, primarily from Egypt but also from other regions. Many of these artifacts eventually found their way into the V&A, British Museum, Fitzwilliam Museum, and Ashmolean Museum collections, either through sale or donation by Chester. In the early 1870s, the acquisitions of the V&A included a significant number of Turkish ceramics, which became a cornerstone of the early collections at the Museum.

When collections of the South Kensington Museum were being formed, objects were chosen based on their applicability to contemporary design. They served as educational tools through displays outside of their original contexts.²⁶⁴ The Damascus Room, from a Syrian house taken down, brought by Clarke from Syria in 1877 contributed to the exhibition adopting a more theatrical aspect.²⁶⁵ First placed at the Vincent Robinson's store in 1878, the prominent carpet dealer and a friend of Clarke's, the Damascus Room was displayed filled with the tiles and metalwork.²⁶⁶ Robinson established institutional engagement with the museum, facilitating the circulation of Robinson carpets and textiles between the store and the Museum, and also providing long-term loans of carpets to the Museum exhibitions. In 1880 Robinson sold the Damascus Room to the South Kensington Museum together with its content which was installed by Clarke. The display featured lamps, tables, ceramics, pots and dishes, metalwork, a bookstand, a hookah pipe base, twenty-one cushions, eight mattresses and four carpets.²⁶⁷ In 1883 the Museum acquired another Damascus room from the French art dealer Monsieur Henri Veragneux for £ 500. These two rooms were combined into a single room.²⁶⁸ Figures 2.5 and 2.6

²⁶¹ Carey, 2020, 69.

²⁶² Carey, 2017, 53. Also in Carey, 2020, 70.

²⁶³ Please refer to Appendix E for the selected Ottoman embroideries in the South Kensington Museum associated with Caspar Purdon Clarke.

²⁶⁴ See also Carey, 2020, "1880, London: Robinson's Damascus Room", 72-74.

²⁶⁵ Carey, 2020, 72.

²⁶⁶ Carey, 2020, 72

²⁶⁷ Carey, 2020, 73.

²⁶⁸ collections.vam.ac.uk The accession number for the first room is 411-1880, the latter is 504-1883.

feature the Damascus Room after the rooms were combined and moved into the Bethnal Green Museum, operated as a branch of the South Kensington Museum.



Figure 2.5 & 2.6: Interior of the Damascus Room installed at the Bethnal Green Museum, photographed in 1932 | Source: collections.vam.ac.uk 1784-1932 & 1785-1932

Throughout the 1880s the South Kensington Museum continued its acquisitions of salvage architectural pieces in bulk. A collection of woodworking artifacts from Cairo, acquired in 1881 through Greville Chester, originated from specimens salvaged from demolished Egyptian houses.²⁶⁹ In Egypt, archaeologist Stanley Lane-Poole was responsible for the acquisition campaign for the Museum. The cabinet-maker and antique dealer Gaspare Giuliani was among the providers of commodities who sold “Small Arab room, with *meshrebiyehs*” (for sixty pounds sterling), further wooden architectural salvage, twelve coloured glass windows and sixty five tiles in 1883²⁷⁰. Lane-Poole also purchased objects in ivory, a bronze vase, and tiles from various sources. The same year he stated: “The present is a particularly favourable time for such purchasing [of Arab artworks]. The late war has caused many changes which bring private property into the market; old houses are being broken up, and persons are now ready to sell heirlooms which they have hitherto carefully preserved. At the same time the present predominance of England in Egypt gives an English purchaser unusual facilities...”²⁷¹ Today, the V&A collection includes objects associated with Lane-Poole, such as Iznik, Turkish, Damascus, and Tunisian tiles, wooden windows, an ivory pen case acquired from Cairo in 1883.²⁷² Wood work of wall and ceiling fragments, *mashrabiya* screens, lattice windows, cupboard doors and others particularly gained popularity during this time in London. In 1884, another group of Turkish objects was acquired from the collection of Gaston de Saint-Maurice. Maurice had served at the Khedival court and resided in Cairo from 1868 to 1878, where he assembled his extensive collection. A significant portion of his collection was exhibited at the 1878 Paris exhibition, and 400 objects from it were acquired by the South Kensington Museum.²⁷³ Included among these Turkish objects were sixteenth and seventeenth century Iznik tiles, a modern Gordes carpet, brass candlestick, coffee mill, a modern Malatya kelim, Çanakkale earthenware bowls, swords and belts.²⁷⁴

²⁶⁹ See Appendix E for the selected Ottoman specimens in the South Kensington Museum associated with Greville Chester, p. 216-21.

²⁷⁰ Volait, 2021, 63.

²⁷¹ Volait quotes from Stanley Lane-Poole, 1883. Volait 2021, 118.

²⁷² See Appendix E for the selected Ottoman specimens in the South Kensington Museum associated with Stanley Lane-Poole, p. 221-25.

²⁷³ Volait, 2021, 134.

²⁷⁴ See Appendix E for the selected Ottoman specimens in the South Kensington Museum acquired from the Gaston De Saint-Maurice collection shown at the Paris International Exhibition, 1878, p. 225-29.

The same year with the sale of the Damascus Room, in 1880, Robinson offered to the Museum three sets of Middle Eastern objects. Alongside the group of Persian and Syrian items, there were a majority of carpets, which were the main business of Robinson. The three carpets purchased from Robinson in 1880, two sold as Persian and one as Syrian, were Turkish carpets.²⁷⁵ Robinson intended to enhance the cultural and artistic standing of historical carpets by selling them to a national museum. Moreover, the international exhibitions held in Vienna in 1873²⁷⁶ and Paris in 1878²⁷⁷ left profound impacts on the art world, particularly through the display of historical carpets. Prior to 1870s Middle Eastern carpets were not acquired systematically by the South Kensington Museum. After the Paris Exhibition, Clarke indicated the increased public notice by stating "... it was then discovered that a high class branch of fine art production had hitherto been utterly ignored by Museum administrations, although well known to amateurs and commanding prices on a level with the most valued productions of the middle ages."²⁷⁸ Wearden discusses this was because that carpets were difficult to transport and handle due to their size, making it challenging for museums to use them for educating students, which was their primary objective. Additionally, another factor was the carpets' widespread familiarity across Europe.²⁷⁹ Furthermore the appeal of these carpets to wealthy private collectors may also presented a barrier for the Museum, which made it challenging to compete with high prices in acquiring such valuable pieces. Awareness of the historical significance of Middle Eastern carpets heightened following international exhibitions. Western concerns about the potential loss of traditional manufacturing processes²⁸⁰ in the nineteenth century may prompted the Museum to begin acquiring more carpets from the 1870s onward. Both modern productions and ancient goods were acquired through the department stores, museum agents in the Middle East or dealers. During this period, the majority of carpets entering collections were initially purchased as Persian carpets, with their true origins later revealed. In 1884, the largest number of carpet

²⁷⁵ Please refer to Appendix F for the list of Turkish carpets acquired by the South Kensington Museum between 1867-1900.

²⁷⁶ Jennifer Wearden, "The Acquisition of Persian and Turkish Carpets by the South Kensington Museum" In *Discovering Islamic Art: Scholars, Collectors and Collections, 1850-1950*. 96-104 edited by Stephen Vernoit (London and New York: I.B. Tauris Publishers, 2000), 97.

²⁷⁷ Carey, 2017, 197.

²⁷⁸ Carey quotes from Caspar Purdon Clarke. Carey, 2017, 198.

²⁷⁹ Wearden, 2000, 97.

²⁸⁰ Wearden, 2000, 97.

acquisitions totalled fifty nine²⁸¹, out of which eight were Turkish carpets.²⁸² The complete list of Turkish carpets acquired by the South Kensington Museum between 1867 and 1900 is presented in Appendix F.²⁸³

Caspar Purdon Clarke who had become the assistant director of the Museum, bought 111 tiles from Istanbul in 1893 during his visit to the city. The vendors were named as Kevork Kelekian and J. Moisé of the Grand Bazaar, and M. Gherson and J. Eskenazi of the Rue Péra. The tiles were accessioned as 1308 to 1353-1893.²⁸⁴

The selection of goods available in European markets was influenced by the tastes of connoisseurs and art dealers, who often acted as collectors. Objects acquired from these markets and later included in national collections helped establish their artistic value and gained institutional approval. Consequently, these goods regained popularity in the market, leading to increased demand. This cycle significantly shaped the trends and purchasing behaviour of the bourgeoisie. In Robinson's case, as seen in the sale of carpets to museums, the inclusion of circulating carpets into public collections and their display in the international exhibitions raised their perceived value which could be traced in the boom in carpet purchases. Additionally, this directly paved the way for department stores and other focused retailers to import large quantities of goods from the East through regular commissions. Moreover, the fashion of arranging objects within a decorated room instead of displaying them in a decontextualized manner was determined by again European connoisseurs who travelled to the East.²⁸⁵ The recognition and institutionalization of this fashion by the Museum have also facilitated developments within the market. The 1882 drawing of an Arab room by Leonard Wyburd had been utilized in numerous Liberty catalogues to illustrate the diversity of products and their applications. The Eastern Bazaar organized in the basement of Chesham House in 1885, was fashioned as an Eastern room dedicated to furniture and carpets. The role of the department stores in this context is discussed further in the following chapter.

²⁸¹ Wearden, 2000, 97.

²⁸² Please refer to Appendix C.

²⁸³ Based on "Inventory of Persian, Caucasian, Turkoman and Turkish Carpets Acquired by the South Kensington Museum Between 1867 and 1899" Wearden, 2000, 101-104.

²⁸⁴ collections.vam.ac.uk, 1308-1893.

²⁸⁵ Carey, 2020, 65.

Chapter 3

Turkish Goods in the Nineteenth Century British Market

3.1 Structures of the Market

Ottoman carpets were sent to Europe both through trade and gift exchanges in the early period. European ruling families began collecting Turkish carpets from the fourteenth century onwards and the Church was also one of the pioneer buyers. The Ottomans' trade with the West was conducted through Italian merchants with the privileges granted to the Venetians in the first half of the fifteenth century. Ölçer asserts that Venetian merchants sold the carpets they imported from the Ottomans to England through the Western Mediterranean and France.²⁸⁶ She references a letter dated 1501, in which a Florentine merchant expressed his dissatisfaction with the inability to procure large carpets.²⁸⁷ Since carpets were included in museum collections at a later period, in the last quarter of the nineteenth century, they follow a different trajectory in the discourse on aesthetic dissemination. Towards the end of the nineteenth century, when the South Kensington Museum started acquiring Middle Eastern carpets, tastes concerning antique and modern carpets had already been established and the carpet market had become quite substantial. This has required museums to adjust their budgets to align with prevailing market values. Particularly after 1870, there was a notable surge in the carpet trade. This stems from both the modernization of local market economies²⁸⁸ in the East and the dissemination of carpets to the general public in the West through significant exhibitions and fairs. The carpet market was addressing two-fold demands, encompassing both modern productions and the market for historical carpets. A trading firm P. Ziegler and Company was exporting for London retailers from the Middle East with branches in Turkey, Iran and India.²⁸⁹ Merchant networks were active in Tabriz, Istanbul, Trebizond, Izmir, Damascus, and other urban centres, serving as interconnected trading hubs pivotal in organizing carpet production for export markets.²⁹⁰ During the third quarter of the nineteenth century, the intensification of carpet trade from the

²⁸⁶ Ölçer, 794.

²⁸⁷ Ölçer, 794.

²⁸⁸ Carey, 187.

²⁸⁹ Carey, 192.

²⁹⁰ Carey, 189.

East to the West prompted producers to adapt their production to meet emerging market demands. Manufacturers were opting for cost-effective synthetic dyes to reduce expenses, whereas suppliers were directing their efforts towards lighter and smaller carpets for enhanced portability. In addition, there were demands dictating Western tastes, particularly regarding colour, pattern, and size preferences in the Western market.²⁹¹ Jennifer Wearden mentions that European merchants showed some Western machine-woven carpets to be used as models. A merchant requested "more subdued colours in the style of some Templeton rugs," thereby transferring certain design principles that were avoided by the connoisseurs and South Kensington Museum in its early years.²⁹² Such demands have resulted in compromises to authenticity and the commercialization of production. Previously, these rugs were produced as domestic goods for the producer's own use and were therefore 'an object of cultural elaboration'. However, with the international trade, they have become commodities which have "divorced from their social context".²⁹³

Turkish carpets have maintained enduring popularity in Europe over an extended period yet after the 1851 Great Exhibition, carpets were notably absent among the early acquisitions of Eastern products that featured prominently in the initial purchases of the South Kensington Museum. The reason for this can be attributed to the continued prominence of carpets despite the emergence of new categories, particularly in embroidery and fabrics, during this period. Moya Carey discussing the Persian carpets in the V&A Museum notes that in 1870s "Middle Eastern carpets were hardly novel to the British public" and "call for no special remark".²⁹⁴ Since these carpets were already accessible and widely known they did not feature prominently in the Museum's early acquisitions.²⁹⁵ On the other hand many specimens could be found in oriental warehouses in London. Carpets crafted without succumbing to Western influence, retaining their authenticity and superiority, were rare and highly sought after. During this period, when the finest examples were held in numerous private collections, competition for historical carpets, in particular, reached an unprecedented level. Although Morris and Clarke advocated for the

²⁹¹ Carey 191-92.

²⁹² Jennifer Wearden, "The Acquisition of Persian and Turkish Carpets by the South Kensington Museum" In *Discovering Islamic Art: Scholars, Collectors and Collections, 1850-1950*. 96-104 edited by Stephen Vernoit (London and New York: I.B. Tauris Publishers, 2000), 97.

²⁹³ Spooner, 1986, 199.

²⁹⁴ Carey, 173.

²⁹⁵ Wearden, 97.

acquisition of historic carpets, museum acquisitions became intricately intertwined with commercial demand and competitive prices in Europe. Ultra-wealthy private collectors were acquiring the finest carpets at exorbitant prices, while the Museum's budget did not suffice to compete in this arena.²⁹⁶ The acquisitions by Robert Murdoch Smith, acting as the South Kensington Museum's agent in the Middle East, as well as purchases from department stores and dealers across Europe such as Liberty & Co., Shoolbred & Co., Maple & Co., and Vincent Robinson & Co., were significant sources of carpets that entered museum collections between 1876 and 1900.²⁹⁷ Moreover, these acquisitions served as pivotal sources not only for museums but also for the commercial market.

As with carpets, Persian terminology had been inaccurately used in ceramics to describe Turkish and Indian artifacts. It has been revealed that numerous items categorized as Persian ceramics and tile were, indeed, of Turkish origin. Similar to these are the Iznik productions, some of which were tiles found in certain Rhodes houses and ceramics acquired through the French consul in Rhodes and exhibited at the Cluny Museum in Paris were known as “Rhodian ceramics”.²⁹⁸ Prior to 1873, when Robert Murdoch Smith was appointed by the South Kensington Museum for the acquisition of Persian objects, the scholarship on such category was not well developed. The dissemination of knowledge regarding Eastern ceramics in England was reliant on French publications and experts.²⁹⁹ The few purchases made before this date were occasional, leaning towards modern and objects of low market value. In contrast to France, where information and product circulation occurred earlier, Eastern ceramics began to experience increased activity in England during 1870s.³⁰⁰ Diplomats and European company employees in the region acquired substantial collections. Historic ceramics and tiles were sold by French art dealers in Paris before 1870. Private collectors in London were also engaging transactions through these dealers or through estate sales. The tiles circulating in the European market were frequently excavated from archaeological sites or removed from structures. According to Murdoch Smith in 1873, collectibles were primarily sourced from private houses in Iran, often following the owner's death or in times of financial hardship.³⁰¹ Although they had already been

²⁹⁶ Carey, 184.

²⁹⁷ Wearden, 101-3.

²⁹⁸ Öney, 725, 729.

²⁹⁹ Carey, 82.

³⁰⁰ Carey, 69.

³⁰¹ Carey, 94.

included in private collections, the access to ceramics and porcelain was limited, and the items circulating in Europe were prohibitively expensive. Prior to 1870, a limited number of ceramics began to be exported directly from Iran to Europe. During this period, the French art dealer Ferdinand Mechin visited Iran and acquired objects, which established him as a rare authority in this field.³⁰²

The decline in the continuity of high-quality ceramic production during the Ottoman era had ensured that these objects were being preserved primarily as pieces for antique collections. Unlike carpets, the absence of contemporary replicas from Iznik workshops, alongside the displacement of traditional Ottoman ceramics by Yıldız porcelain and lower in quality Kütahya productions in the Ottoman domestic market, had impeded the broader dissemination of Turkish ceramics to wider audiences in the British market. From the mid-seventeenth century onwards, the quality of Iznik ceramics began to deteriorate: colours faded, patterns blurred, glazes lost their original brilliance, and cracks became evident. As quality declined, production waned, eventually leading to the closure of Iznik workshops. Öney underscores the diminishing role of Iznik as a trade hub in this decline.³⁰³ Kütahya workshops continued their manufacturing efforts throughout the eighteenth century; however, by the late eighteenth century, Kütahya tiles and ceramics also experienced a decline in quality. By the late nineteenth century, while the production did not cease entirely, there were inadequate capacities to meet the potential demand generated by prevailing trends and influences in Europe. Although, several commissions were placed with workshops in Iran to produce replicas of ancient objects,³⁰⁴ such cases were rarely seen with Turkish ceramics. An example of this is a Kütahya-manufactured plate, housed in the V&A Museum which was produced after the sixteenth century Iznik designs.³⁰⁵ The museum notes that it was created to cater to the growing number of tourists interested in antiques. However, this endeavour did not evolve into a fully-fledged industry akin to carpet manufacturing. Consequently, these ceramics are infrequently encountered in the catalogues of department stores, which were prominent sales channels of the late nineteenth century. In the realm of Oriental ware, Chinese and Japanese porcelains were more prevalent. Europe's

³⁰² Carey, 79.

³⁰³ Öney, 728.

³⁰⁴ Carey mentions Ali Muhammad Isfahani who was commissioned by Murdoch Smith in 1887. Carey, 163. The tiles depicting ancient Iran by Isfahani are now in the V&A collection. The collection also includes commissions from Alfred Lemaire, a French composer of military music for the copies of Safavid period ceramics.

³⁰⁵ vam.ac.uk Online collections. See collection item #307-1892 *Dish*.

admiration for Chinese ceramics began through direct trade routes in the late seventeenth and eighteenth centuries.³⁰⁶ Such admiration became so ingrained that after the East India Company ceased the importation of Chinese porcelain in 1792, the production of blue and white ware commenced in England.³⁰⁷ The aesthetics of old blue china were already adopted in Europe in the early nineteenth century, and the collecting of old blue and other forms of Delft, Spode, Worcester, Caughley, and Derby had become fashionable starting in the 1860s.³⁰⁸ Moreover trade restriction had been lifted in Japan after 1868 which led to an explosion in Japanese exports and Japanese warehouses had surged in London.³⁰⁹ It is possible to assert that the established admiration and scholarly interest in Far Eastern ceramics within the Oriental category persisted as a fashion among Victorian society. Subsequently, Turkish and Iranian ceramics, once recognized in a later period, remained primarily among wealthy connoisseurs with access to art dealers and did not fully integrate into household use. The appreciation of Turkish ceramic and tiles was reflected in the local productions based on their style and motifs. These were manufactured by local firms as cost-effective alternatives, serving both as display pieces in cupboards and for embellishing fireplace mantels.³¹⁰

The market in Damascus served as the most efficient marketplace for acquiring Islamic collectibles³¹¹. Referring to the observations of tourist guide Eustace Alfred Reynolds-Bal, Mercedes Volait remarks that among Middle Eastern markets, Damascus emerged as a foremost destination, whereas markets in Cairo were noted to be notably inferior, even when compared to those in Constantinople³¹². The objects brought from Baghdad and further East through pilgrimage caravans to Damascus provided a trade hub for the area. Following the advent of steamships in 1840s, which facilitated European trade, the region continued to maintain its status as a commercial hub.³¹³

³⁰⁶ Cheang, 1.

³⁰⁷ Anderson, 123.

³⁰⁸ Anderson, 111-12.

³⁰⁹ Marie-Therese Rieber, *Liberty The History: Treasures from the Archives of the Luxury Department Store*, (London: Welbeck, 2019), 31.

³¹⁰ Please refer to Chapter 5: From Mass Production to Craftsmanship: Turkish Inspirations on British Manufacturing

³¹¹ Cairo market offered ancient Egypt objects along with Islamic artefacts produced during Fatimid, Ayyubid, Mamluk and Ottoman rules while the Islamic period collectibles are much more limited than archaeological findings. Mercedes Volait, *Antique Dealing and Creative Reuse in Cairo and Damascus 1850-1890: Intercultural Engagements with Architecture and Craft in the Age of Travel and Reform*. (Leiden: Brill, 2021), 54.

³¹² Volait, 55.

³¹³ Volait, 55.

Volait argues that the institutionalization of the Islamic antiques trade occurred in the 1890s, whereas earlier other forms of merchandise were offered to collectors. Prior to the earliest records of antique dealers listed in Cairo's commercial listings in 1890, dealers known as *dallāl* in Turkish were selling second-hand goods in Cairo streets and sometimes visiting buyers' locations to introduce their commodities.



Figure 3.1: Gaspare Giuliani shop in Cairo. Pascal Sebah, *Magasin d'antiquités*, undated [c. 1881]. Albumen print. Minneapolis Institute of Art, 82.57.71. | Source: Volait, 64.

Some of the traders were also involved in the handicraft business.³¹⁴ Architectural specimens were common in antiques trade, mostly to be used with new handicrafts. The opportunity for collectors to find high-quality collectibles directly from antique dealers, whether in shops or through exclusive home visits, was lost after institutionalisation of the trade began. Volait quotes from Baudry to highlight the deficiency of the Cairo markets: “Le bazar est essentiellement journalier, un jour tout abonde dans le sens qu’on désire, tout s’écoule et des années se passent avant que la veine se rouvre. Actuellement le bazar en est réduit aux rebuts de

³¹⁴ Mercedes Volait identifies Cairo second-hand commodity traders. “In any case, the range of people involved in the trade in Islamic antiques was obviously diverse. They could be dedicated dealers, but also cabinet-makers, a photographer, art lovers and occasional sellers.” Volait, 64.

Constantinople, aux faux poignards ou haches d'armes de Tiflis, aux faux cuivres de Damas, aux chandeliers découpés à jour et autres horreurs dont je me détourne avec mépris.”³¹⁵ The prominent goods in the market were sent to European department stores before even displayed at the local counters.

Department stores established their own supply chain, ensuring the security of its stocks by producing items on regular commissions from the Middle East. Initially Eastern goods acquired by travellers, collectors during their excursions to the East, or via intermediary channels were perceived as collectible items. However, with the institutionalization of this market, they underwent a process of commodification. Previously sought after in local bazaars of the Middle East, Oriental products were now being produced directly for the Western market and imported by major retailers. In this realm, the demarcation between collectors and general consumers, as well as between collectible items and commodities, became increasingly indistinct. On the other hand, it implied the democratization of luxury consumer goods. Orders commissioned in response to specific market demands progressively facilitated the solidification of taste perceptions for those objects, thereby fostering the emergence of trends. The demand generated by taste perceptions, which played a crucial role in decision-making regarding orders, was predicated upon products deemed superior by taste leaders and governmental institutions, as elaborated in the preceding section. The proliferation and widespread adoption of these trends as fashion among the middle-class Victorians were made possible through the marketing methodologies employed by department stores. Therefore, the activities of these stores play a crucial role in the presence of Ottoman objects within British interiors.

3.2 Key Tastemakers in the Nineteenth Century Britain: Department Stores

Crossick and Jaumain characterize department stores as "cathedrals of commerce," introducing new modes of consumption that contrast with traditional retailing. These establishments were distinguished by their substantial capitalization, extensive diversity of merchandise, innovative selling techniques, and unique management structures and styles.³¹⁶

³¹⁵ Volait, 70.

³¹⁶ Geoffrey Crossick and Serge Jaumain, "The world of the department store: Distribution, culture and social change" In *Cathedrals of Consumption: The European Department Store, 1850-1839*. 1-45 edited by G. Crossick and S. Jaumain (Aldershot: Ashgate, 1999), 9.

Department stores, which had become symbols of bourgeois consumption, were more closely associated with class identity in cultural terms than in economic terms.³¹⁷ These stores with glamorous interiors, grand staircases, covered with carpets and draperies created participatory environments where customers could affirm their social status and reinforce their positions within the culture of consumption.³¹⁸ They had further differentiated themselves according to the target customer identities. The location of the store within the city and the style it embodied highlighted these differences; as Whiteley's located in Westbourne Grove and Harrod's in Knightsbridge.³¹⁹ West End department stores cultivated a distinctive image for their products through the use of catalogues, sketchbooks, special exhibitions, and innovative display techniques, setting themselves apart from other retailers in an exclusive manner.³²⁰

In the West End, these department stores, along with emerging theatre stages, restaurants, and hotels, constituted venues of pleasures and spectacle where the middle class both "provisioned and envisioned itself".³²¹ This taste for spectacle influenced various aspects of daily life, from shopping and home decoration to visits to museums and exhibitions. Therefore, home decoration and shopping should be viewed as activities undertaken not to fulfil necessities, but to align with contemporary fashion and engage in cultural spectacles. The products chosen for purchase were largely shaped by the marketing strategies and product range directed by department stores, which acted as central figures in this spectacle.

As Miller suggests, department stores, by leveraging the "exhibition value" of goods, made the aesthetic development of products a central concern.³²² These stores alongside museums, galleries, and exhibitions utilized their windows as "an element of comprehensive institutional change".³²³ London streets adorned with vibrant shopping windows had become the essence of modernity and consumer culture. Cheang states "What distinguished the department

³¹⁷ Crossick and Jaumain, 24

³¹⁸ Christopher P. Hosgood, "Doing the shops at Christmas: Women, men and the department store in England, c. 1880-1914" In *Cathedrals of Consumption: The European Department Store, 1850-1839*. 97-115 edited by G. Crossick and S. Jaumain (Aldershot: Ashgate, 1999), 99.

³¹⁹ Crossick and Jaumain, 25.

³²⁰ Sarah Cheang, "Selling China: Class, Gender and Orientalism at the Department Store" In *Journal of Design History* 20 no.1 (2007): 1-16, 1.

³²¹ Erika D. Rappaport, "Acts of Consumption: Musical Comedy and the Desire of Exchange" In *Cathedrals of Consumption: The European Department Store, 1850-1839*. 189-207 edited by G. Crossick and S. Jaumain (Aldershot: Ashgate, 1999), 191.

³²² Miller, 6.

³²³ Miller, 6.

stores from most other retail outlets was their ability to create and preserve a particular image for the products that they sold, through the use of catalogues, pamphlets, books and posters, in addition to special exhibitions and lavish display techniques. From their rapid expansion in the 1880s and 1890s, department stores were culturally important sites for the staging of class and gender, where modernity was experienced through new modes of shopping and new shopping environments.”³²⁴ Claire Walsh highlights the nature of retailing in the eighteenth century, emphasizing shopping as a social activity in which consumers engaged, while stores aimed to market their goods effectively.³²⁵ Thus, the nineteenth century can be considered a continuation of the preceding century, albeit characterized by notable distinctions. These differences were evident in “scale, levels of capitalization, social context, building technology and the volume and types of goods on sale”³²⁶ Cheang's article highlights the significance of London department stores in promoting Chinese goods, emphasizing their influential role in shaping the identity and perception of these products through effective marketing strategies. She argues “It was within this context that department stores created China as a spectacle and as a commodity through their marketing strategies”.³²⁷ This allure extends beyond the relationship between Britain and China; it finds expression in various styles and aspects of unfamiliar concepts. Department stores like Whiteley's, Liberty, and Harrods engaged in competitive endeavours to offer their customers an extensive array and highest quality of products. Merchandise imported from distant regions played a significant role in enhancing this diversity and facilitating the provision of exclusive product varieties. The title of "Universal Provider" adopted by Whiteley was intended to evoke both “boasting and wonderment”.³²⁸ In 1885 the *General Catalogue of Whiteley's* emphasized the store's commitment to offering a wide range of products; “The high favour in which the Manufactures of Eastern Nations are now regarded by people of cultivated taste, has induced William Whiteley, Limited, to open a Department specially for the sale of such goods, for the supply of which they have established Agencies at the principal Ports and Markets in India, China, Japan, Persia, Turkey Egypt, Syria, Morocco, &c., thus affording the Public an

³²⁴ Cheang, 1.

³²⁵ Claire Walsh, “The newness of the department store: A view from the eighteenth century” In *Cathedrals of Consumption: The European Department Store, 1850-1839*. 46-71 edited by G. Crossick and S. Jaumain (Aldershot: Ashgate, 1999), 68.

³²⁶ Walsh, 69.

³²⁷ Cheang, 1.

³²⁸ Crossick and Jaumain, 10.

opportunity of purchasing these beautiful, original, and withal serviceable wares at even less cost than they are ordinarily obtainable in the countries in which they are manufactured.”³²⁹

Developed from a drapery store founded in 1863, Whiteley's possessed a broader market appeal and catered to a diverse spectrum of social classes among its clientele. Oriental products that were comparatively more affordable than of the West End department stores like Liberty, Debenham and Freebody, Harrods were reflecting “the need for less heterogeneous, safer and more immediately grasped form of retailing at middle- and lower-middle class Whiteleys”.³³⁰ In the Whiteley catalogue, this is expressed in the statement: “every article sold in his Establishment should by its quality and cheapness be in itself a recommendation.”³³¹ On the contrary, Liberty, founded in 1875, was renowned for its more exclusive offerings, garnering a reputation for artistry, elitism, ‘anti-commercialism’.³³² The distinction became evident through their pricing and marketing strategies. While Whiteley was offering a general category of Oriental furniture, Liberty was specialized in multiple distinct categories. In the world of spectacles high-end department stores were renowned for providing luxury and good taste.

Liberty commenced its operations in 1875 as a small establishment specializing in imported goods from the Far East. The founder, Arthur Liberty, developed his specialization in Oriental goods during his employment at Farmer & Rogers' Oriental Warehouse. The warehouse as Liberty mentions was the only shop in London of its time selling import goods from the East and also acquired goods from the 1862 London International Exhibition for its stocks.³³³ When he opened his own store, it had become well-known for importing high-quality fabrics, mostly silks from Japan, Persia, India and China. In time the product range expanded from textiles to “exotic goods, from ceramics, Japanese fans, screens, wallpapers, matting, and Oriental carpets to all manner of antiques, curios and *objects d’art*”³³⁴ Arthur Liberty positioned his store as a “retail tastemaker” stating he aimed to “change the whole taste of fashion and decoration”.³³⁵ First opened as East India House, the business was renamed Liberty & Co. in the late 1870s. The

³²⁹ Cheang, 4.

³³⁰ Cheang, 4.

³³¹ William Whiteley Ltd., *William Whiteley's illustrated catalogue & price list comprising every article necessary for complete house furnishing, including also building, repairing and decorating* (London: 1880s), 6.

³³² Cheang, 4.

³³³ Rieber, 11.

³³⁴ Rieber, 12.

³³⁵ Rieber, 12.

new location at Chesham House, styled as an “Eastern Bazaar,” was adorned with Japanese goods, carpets, furnishings, draperies, and antiques, providing customers with everything they needed for an “artistic home”. Along with Oriental imports, antiques, and modern manufactures acquired through a network of agents, Liberty & Co. also expanded into manufacturing and design. The company offered an “eclectic range of styles,” initially featuring Japanese, Moorish, Egyptian, and Classical designs.³³⁶



Figure 3.2: The carpet department at Liberty's Chesham House after 1885 | Source: Calloway, 1992, 32.

Arthur Liberty who had an expertise on shawls, ceramics, fabrics from the East supplied his artist and designer friends such as Rosetti, Whistler, and Godwin with Indian silks and curiosities and Japanese wares. Their rich design ethos, when integrated with these materials, resulted in the creation of an essential style that could be retailed effectively.³³⁷ Anglo-Oriental style furniture, such as coffee tables suited to European dimensions, shelves designed to display china, and cane furniture, were crafted to meet the needs of an ordinary bedroom and dining room while appealing to new aesthetic preferences.³³⁸ Liberty also provided services to fill bespoke spaces and offered custom design services tailored to individual needs. Liberty sketch books featured such drawings. The Aesthetic Movement heightened the middle-class desire for

³³⁶ Rieber, 14.

³³⁷ Stephen Calloway, “Introduction” In *The House of Liberty: Masters of Style and Decoration*. 8-17 edited by S. Calloway (London: Thames and Hudson, 1992), 12.

³³⁸ Calloway, 13.

beautifully and artistically decorated interiors, and Liberty ensured that the store became a popular destination for those seeking fashionable homes.

Liberty, asserting that there was not a lovely thing on Earth it did not stock³³⁹ included goods sourced from Turkey among its array of offerings. Art fabrics, towels, embroideries, and carpets from Turkey were prominently featured in Liberty catalogues. Apart from carpets, these categories of Turkish products constituted the most frequently acquired items for national collections following the 1851 Exhibition. The sale of these products, whose good taste and appreciation had been approved in advance, in department stores reflects the fact that the preferences of the elite and the South Kensington Museum were internalized when decorating the interiors of late Victorian homes.

Liberty's categorically delineated catalogues, featuring sections for art fabrics, carpets, furnishing and decoration, art porcelain, embroidery, miscellaneous, yule-tide gifts, and c. provided a more intricate and, significantly, illustrated method of cataloguing. Today, these visuals possess significance in aiding our comprehension of products circulating in the market, facilitating informed assessments of consumer preferences and market trends. Unlike Liberty's focus on artistic affiliations of household items, Whiteley's catalogues adopt broader categorizations, providing insights not only into decorative elements but also offering a glimpse into the essentials utilized in everyday life, thereby affording valuable insights into consumer behaviours.

Harrods laid the foundation of its business as a grocery shop in the mid-nineteenth century. The business experienced significant growth in the 1870s. In the subsequent years, the respectability of the neighbourhood increased and trade accelerated, bolstered by the impact of newly established museums in the area. Harrods underwent significant expansion subsequent to Richard Burbidge's involvement in management in 1891. Previously working at Whiteley's, Burbidge possessed a vision to diversify Harrods into a department store. The advertisement in the *Daily Telegraph* from mid 1890s was headed "Harrods serve the World" and "*Omnia Omnibus Ubique*" meaning Everything for Everybody, Everywhere.³⁴⁰ In line with the slogan "Harrods for Everything" the Harrods catalogues extensively showcases a wide array of products, ensuring inclusivity across various consumer needs and preferences. Harrods annual

³³⁹ Cheang, 9.

³⁴⁰ Sean Callery, *Harrods Knightsbridge: The Story of Society's Favourite Store*. (London: Ebury Press, 1991), 40.

catalogues encompass a diverse range of categories; wines, cigars, food, clothing, building, carriage, drug, Oriental imports, children and baby clothing, saddling and c. provided with numerous illustrations. On the other hand, the Oriental department's selection and Ottoman products, has been kept more limited when compared to Liberty. When examining Harrods and Liberty, the two prominent department stores in the West End during that era, Arthur Liberty's fascination with Eastern products and his expertise in this domain elevated Liberty's reputation in artistic home decoration. Liberty had positioned itself as a comprehensive destination for furniture and textiles, offering a diverse range of options. On the other hand, Harrods, having expanded the business originating from a different category, did not cultivate a comparable focus for household furniture and more exclusively in Oriental goods. It can be argued that Harrods, renowned for its sustained commercial success, includes these products not out of a connoisseurship similar to Arthur Liberty's, but rather in response to the imperatives of the competitive market. Upon reviewing their product range in the selected catalogues, this approach becomes evident.³⁴¹ For instance in the rug section of the 1895 catalogue, only the following statement is provided, without any accompanying listing: "Persian, Indian, and Turkish carpets in great variety". The Oriental department section mentions the importations from India, Persia, Egypt, Arabia, Turkey, China and Japan: "We are advised of, and inspect, new shipments as they arrive.", "Turkish embroideries in great variety" and "Articles of Furniture, beautifully inlaid and carved, from Cairo, Damascus, and all the principal sources of Eastern art."³⁴² In the 1912 catalogue, there had been an expansion in the range of products offered, characterized by the inclusion of illustrations depicting the previously mentioned embroidery and carpets referenced in the 1895 catalogue. Indeed, the narrative and interior depictions in Liberty's catalogues, along with the aura and attraction imbued into the objects through illustrations, set it apart as a marketing strategy. It could be contended that this influence significantly shapes customers' perceptions of these objects, thus potentially contributing to their proliferation within interior settings.

³⁴¹ Callery mentions that Harrods' largest catalogue to date was issued in 1894 under the direction of Burbidge, totalling 1,466 pages (Callery, 40). During this research, access was limited only to the 1895 and 1912 catalogues of Harrods due to permission restrictions. The catalogues from other years remain unexamined, yet the digitized 1895 catalogue should be a similar but extended version of the previous year's catalogue mentioned by Callery. With Burbidge in management, the firm recorded major changes, and there had not been such a comprehensive catalogue issued prior to this date.

³⁴² Harrod's Stores Limited Brompton, *Victorian Shopping: Harrod's Catalogue 1895*. (London, 1895), 1117.

3.2.1 Furnishing the Rooms

One of Liberty's most effective marketing tools was its handbooks of sketches, which served as guides and sources of inspiration for customers seeking to furnish their homes. This strategy enabled them to establish a reputation not only as a retail store but also as a purveyor of artistic furnishing. Aligned not only with Liberty's ethos but also with the prevailing design and art ideology of the period, the following statement is featured in the Liberty catalogue: "The aim of all true art should be to produce good work for the million, and thus gradually to oust out all that is bad and ugly by bringing into common everyday use things beautiful and artistic in design and colour"³⁴³ In the rooms and furniture curated by Liberty, an area of expertise lay in the incorporation of Eastern styles. In the catalogue it was stated "The adaption of Eastern forms to English homes has been specially studied by Liberty & Co., and many beautiful rooms in town and country have been decorated and furnished by them. The prominent advantage of such treatment is picturesqueness of effect, adaptability to any shape of room, richness of colour, and the fact that it can be carried out, if desired in an inexpensive manner"³⁴⁴ The interiors harmonized diverse elements from various Eastern countries. The design studio at Chesham House catered to numerous wealthy clients, providing fashionable Moorish music rooms, Arab halls, and screened galleries. Two drawing rooms characterized as Anglo-Arab include architectural features of lattice work, Moorish style doors, *kursi* tables, Turkish divan, carpets, and several ceramics.

Following Arthur Liberty's trip to North Africa in late 1880s, Moorish designs were also adopted by the firm.³⁴⁵ Window panels with lattice work are a distinctive feature in both Indian and Egyptian architectural contexts. *Mashrabyah*, hand turned elements of Egypt under Ottoman rule, to be used as screens were mainly salvaged pieces from historic buildings in Cairo. The South Kensington Museum acquired a comprehensive collection of Islamic woodwork from Egypt between 1869 and 1884.³⁴⁶ In the last quarter of the century, the bulk acquisitions by the South Kensington Museum and collector-art dealers heightened interest in items within this category, while the fashion of modernizing salvaged pieces from Egypt also served to maintain

³⁴³ Liberty & Co. *Handbook of Sketches* (London: Liberty & Co. approx. 1895), 38.

³⁴⁴ Liberty & Co., 1895, 35.

³⁴⁵ Rieber, 33.

³⁴⁶ See page 56.

continuity in the market. Liberty adapted similar designs into their drawings and utilized content that reflected the fashion of the era in this regard.

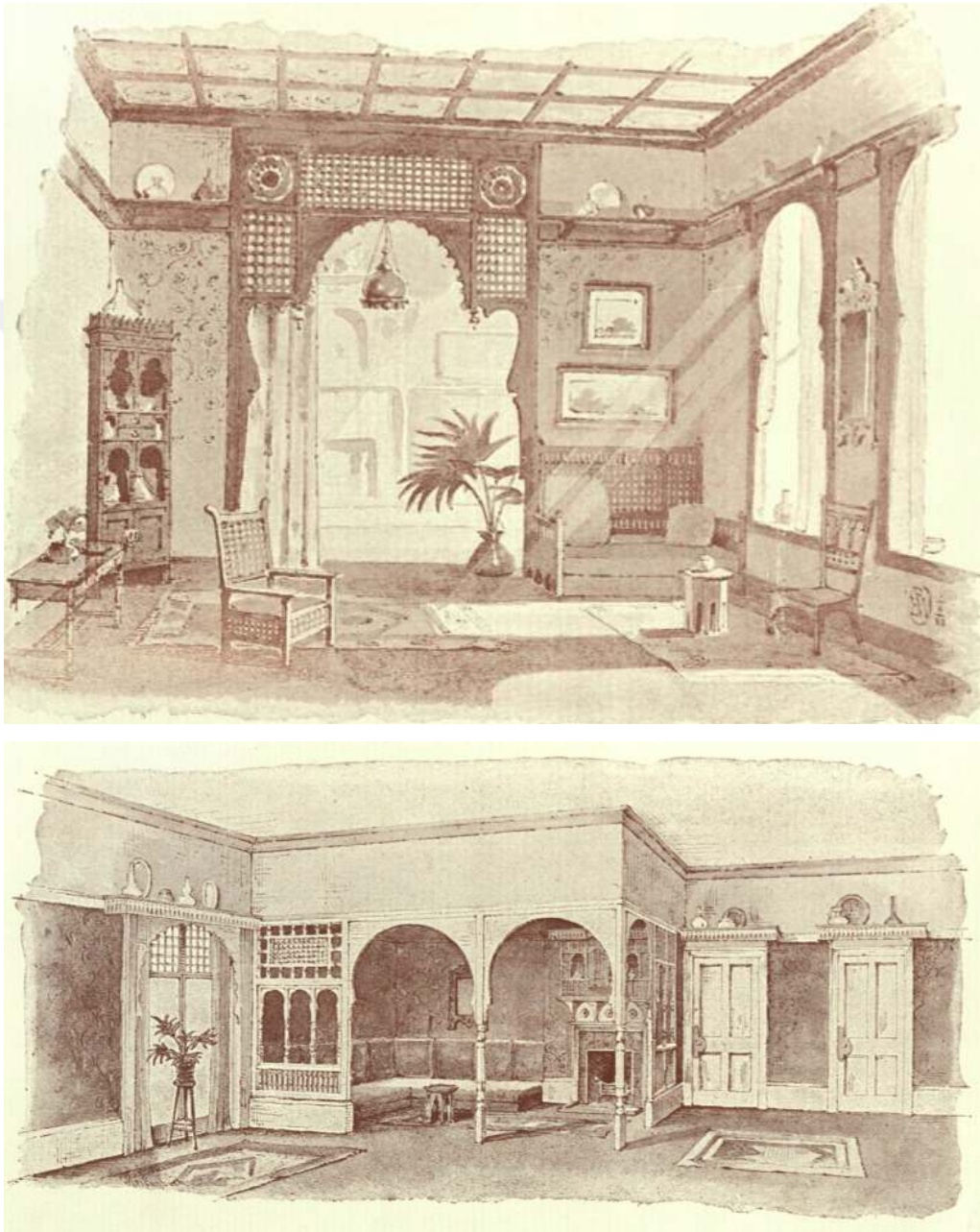


Figure 3.3: “Anglo-Arab Drawing Rooms” *Handbook of Sketches* ca. 1895, 36-37. National Art Library Archives, SC LIB (33a) c1895.

Three drawings of section of Liberty Arab Hall were recommended for “irregular-shaped spaces” to secure “an excellent effect at a moderate outlay”. *Mashrabyah* lattice was used “for

archways³⁴⁷, windows, openings between rooms where a partial screen is required”³⁴⁸. The sketches based on woodwork are claimed to have a “simple and characteristic decorative manner.”³⁴⁹

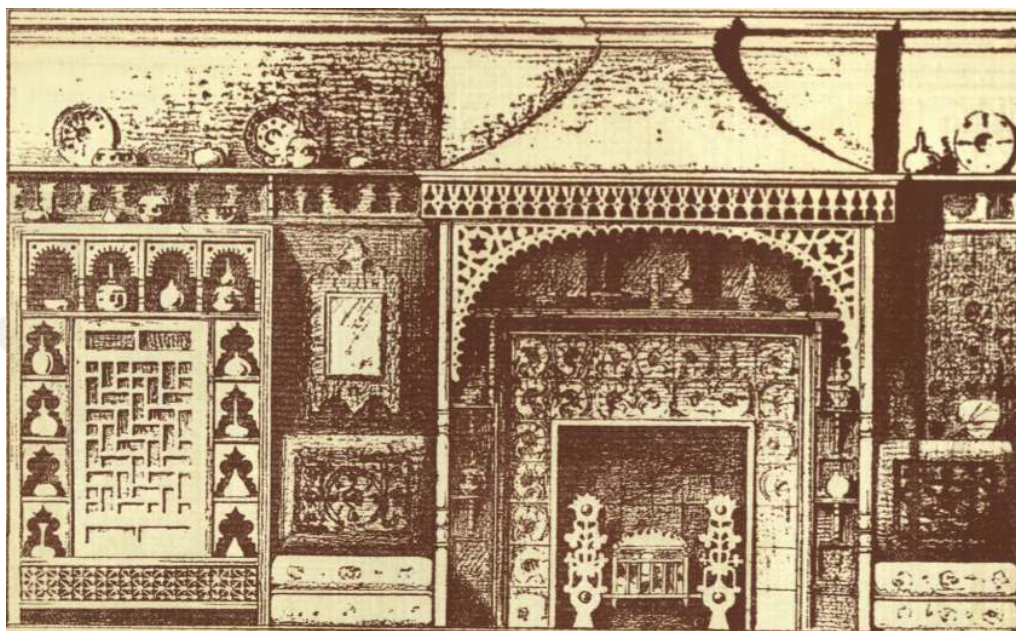


Figure 3.4: “Section of Arab Hall, No:3” *Handbook of Sketches* ca. 1895, 41. National Art Library Archives, SC LIB (33a) c1895.³⁵⁰

These site-specific applications were customized to the requirements of interior decoration where Liberty distinguished itself from other suppliers. Therefore, pricing for these applications had not been specified in the catalogue. It was indicated that prices will be provided upon receipt of the requisite details.

The Morning Room, crafted by Liberty, incorporates diverse elements of Eastern style, including *mashrabyah* panels adorning windows, above the doorway, cupboard, sofa and chair backs, a *kursi* table, and a hanging lamp reminiscent of traditional metal mosque lamps. It is noteworthy that all the categories of objects mentioned were encompassed within the collection of the South Kensington Museum during the 1880s. The metal stand “table from Syria”³⁵¹, procured from Vincent Robinson & Co. in 1880, is of the similar type as the table displayed in

³⁴⁷ See Figure 3.3 “Anglo-Arab Drawing Room”

³⁴⁸ Liberty & Co., 1895, 42.

³⁴⁹ Liberty & Co., 1895, 39.

³⁵⁰ It was noted: “The woodwork is all treated in a simple and characteristic decorative manner; the fireplaces faced with rich Persian tiles; the walls, curtains, and divan covers are soft and durable Eastern fabrics. This style is admirably suited to irregular-shaped spaces, as an excellent effect can be secured at a moderate outlay.” 1895, 41.

³⁵¹ Damascus Room display. See collections.vam.ac.uk Accession #411P-1880

the Morning Room. Another specimen of the hanging lamp depicted in the drawing was also included in the collection acquired from Robinson in 1880³⁵². Furthermore, the hanging lamp exhibited and photographed in The Damascus Room at Bethnal Green Museum in 1929 (Figure 2.5 & Figure 2.6) is more identical in shape with the lamp in Liberty's drawing (Figure 3.3). A very similar mosque lamp was featured in Harrods' 1895 catalogue indicating availability in various styles and price points.³⁵³

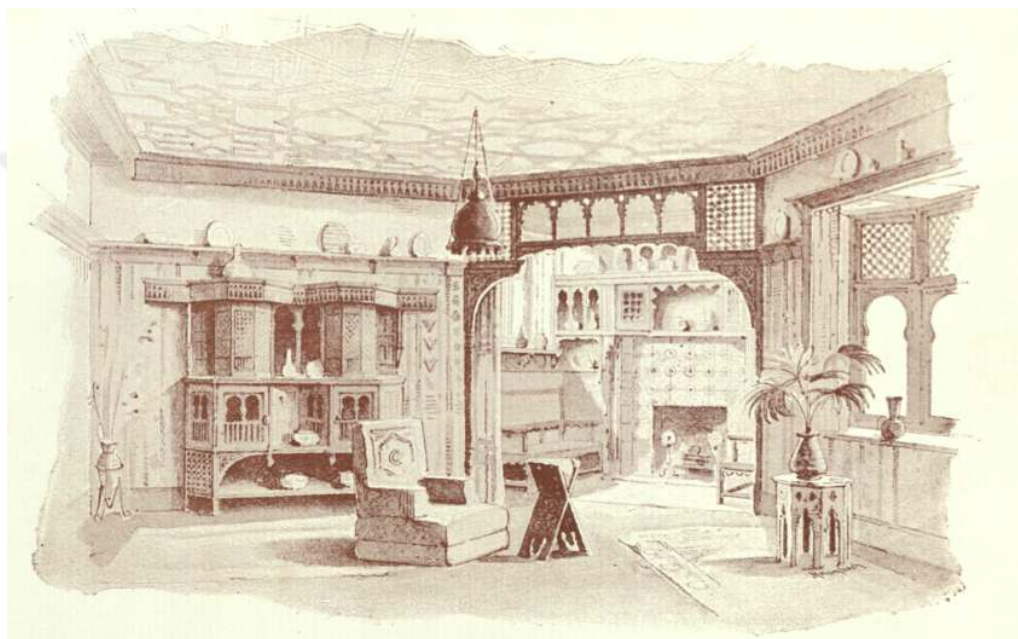


Figure 3.5: "Morning room of house designed by Liberty & Co." *Handbook of Sketches* ca. 1895, 11. National Art Library Archives, SC LIB (33a) c1895.

Moreover, there are paintings by John Frederick Lewis depicting interiors from Istanbul and Cairo some of which may have inspired Liberty's interior designs. Frederick Lewis was known for his meticulous attention to detail in his paintings, often carefully portraying wooden lattices. Lewis's oil painting *An Oriental Interior*, exhibited at the Royal Academy in 1864 and later bequeathed by Dixon to the Victoria and Albert Museum in 1886, offers a vivid portrayal of a Turkish interior. The painting shares several elements with the Liberty drawings, particularly in its depiction of carved details on the cupboard, archway, divan, and lattice windows. The South Kensington Museum collection or the drawings of orientalist painters may have inspired the

³⁵² See collections.vam.ac.uk accession #411A-1880

³⁵³ See Appendix G, p. 256. Harrod's Stores Limited Brompton, 1895, 1127.

Liberty interior designs. On the other hand, it could be argued that they share parallels due to the interest towards certain elements of Ottoman houses on Britain at the time.

As a hallmark of Victorian fireplaces adorned with tiles, the catalogue features “the fireplaces faced with rich Persian tiles.”³⁵⁴ Although the drawings do not explicitly allow for the characterization of the tiles as Persian, the presence of intricate patterned decorative elements is discernible.³⁵⁵ The “soft and durable Eastern fabrics” were highlighted for the walls, curtains and divan covers in the Arab Hall sections. In the Decoration and Furniture section, each illustrated object is accompanied by its respective price and pertinent information. Cairo folding stands for tables, Syrian wall mirrors, Syrian and Turkish inlaid coffee tables, Syrian coffee tables were among the highlighted Ottoman objects in the list, which also included several Moresque, Japanese styles.³⁵⁶ The drawing signed by Leonard Francis Wyburd, the head of Liberty’s Furnishing and Decoration Studio, displays an array of objects curated in an exhibition-style presentation (figure 3.5). The catalogue items featured in the drawing are listed as follows: “Arabian wall cupboard of dark brown wood, inlaid with pearl, for flat walls; Damascus coffee tables; folding rack for music and papers; *mashrabyah* turning for screens and panelling, rich tapestries of various makes, horizontal stripes; mosque lamp of brass pierced and hammered in delicate Arabian designs; Bronze Persian dishes; inlaid occasional table; Syrian work; bronze incense burners; bronze jugs fluted sides and long graceful stems.”³⁵⁷ In addition to the hanging lamp that was also featured in the Morning Room drawing, the folding rack known as *rahle*³⁵⁸, incense burner³⁵⁹, brass ewer³⁶⁰ were also similar works to the objects that were part of the Damascus room acquired in 1880. Turkish tables of various sizes were mentioned in the furniture department of another catalogue dated in 1881 with the following description: “Sandal, satin and cedar wood, beautifully inlaid with Mother-o’pearl.”³⁶¹ Harrod’s catalogue dated in 1895

³⁵⁴ See figure 3.4. Liberty & Co., 1895, 41.

³⁵⁵ In this period, the distinction between styles of tiles was not sufficiently studied and Persian tiles were also used for productions in different styles such as Iznik, Damascus, Rhodes. Consequently, it is often challenging to definitively identify their true origin in such applications particularly in the lack of clear visual documentation. See Chapter 4.

³⁵⁶ For selected Ottoman objects from sales and advertising catalogues, see Appendix G.

³⁵⁷ Liberty & Co., 1895, 81.

³⁵⁸ See collections.vam.ac.uk accession #411E-1880

³⁵⁹ See collections.vam.ac.uk accession #411B-1880

³⁶⁰ See collections.vam.ac.uk accession #411S-1880

³⁶¹ Liberty & Co., *Eastern Art Manufactures and Decorative Objects from Persia, India, China and Japan*, (London: Liberty & Co., 1881), 53.

featured very similar furniture from Damascus: an inlaid mirror, a tray stand, coffee stools, Koran stand (*rahle*), and a Cairo carved screen³⁶². Given that Liberty and Harrod's were selling similar products around the same time (c. 1895), a price comparison reveals that both stores were employing a competitive pricing strategy.

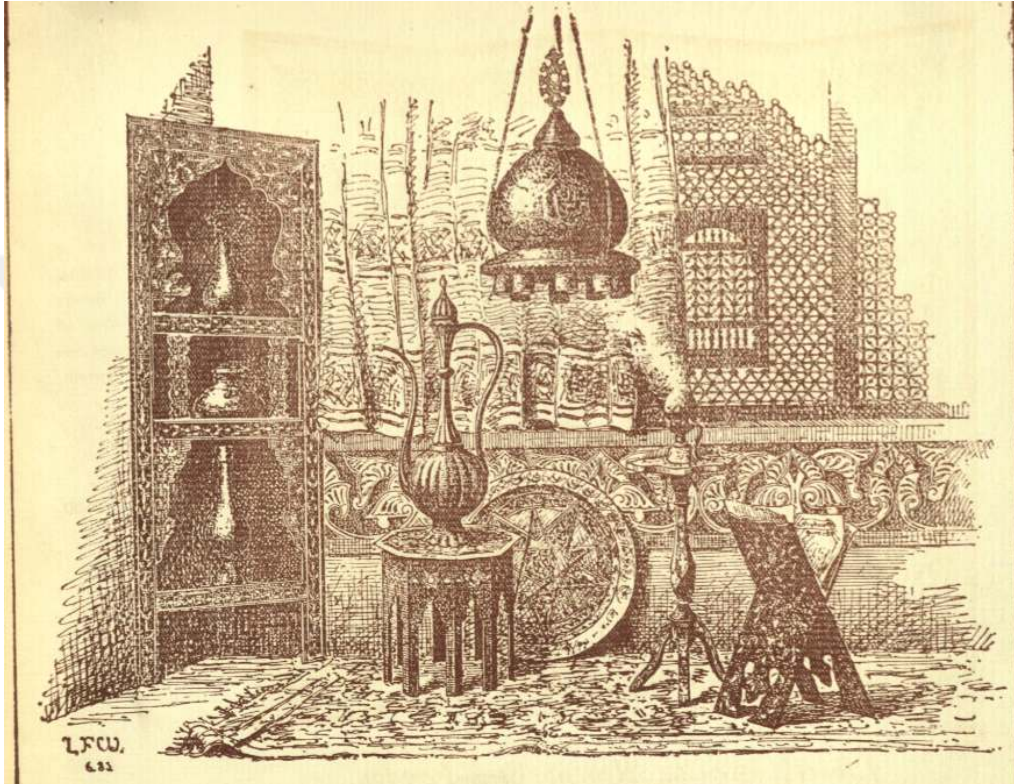


Figure 3.6: “Arabian Furniture and Decoration” Leonard Wyburd. *Handbook of Sketches* ca. 1895, 81. National Art Library Archives, SC LIB (33a) c1895.

In addition, Harrods furniture department presented various types of ottoman lounges and couches.³⁶³ First introduced into Europe from Turkey, these padded low seats, typically without a backrest, became popular couch types and adopted the name "ottoman" due to their Turkish origin. These were not necessarily covered in Turkish textiles but generally referred to the furniture type. On the other hand, the Ottoman footstool featured in the 1912 Harrods catalogue was covered with Turkish motif carpet on top.³⁶⁴ This footrest, which contains a tin for hot water, must have been designed to warm the feet by combining it with a carpet.

³⁶² Harrod's Stores Limited Brompton, 1895, 1124.

³⁶³ Harrod's Stores Limited Brompton, *Harrods for Everything*. (London, 1912), 694.

³⁶⁴ See Appendix G, p. 256. Harrod's Stores Limited Brompton, 1912, 997.

3.2.2 *The Eastern Bazaar, Miscellaneous, Curios and Antiques*

Chesham House, located on Regent Street and acquired in 1885, was primarily dedicated to carpets and furniture. The basement galleries of Chesham House were organized as the Bazaar where various kind of Eastern goods were displayed; “Japanese and Chinese antiques, porcelains, bronzes, lacquerware, screens, fans, and hotch-potch of things described as ‘decorative furnishing objects’ and miscellaneous Eastern knick-knacks”.³⁶⁵ There were also “Arab Tea Room” and “Ladies Cloak Room” “for the convenience of clients and visitors located at the Chesham House.

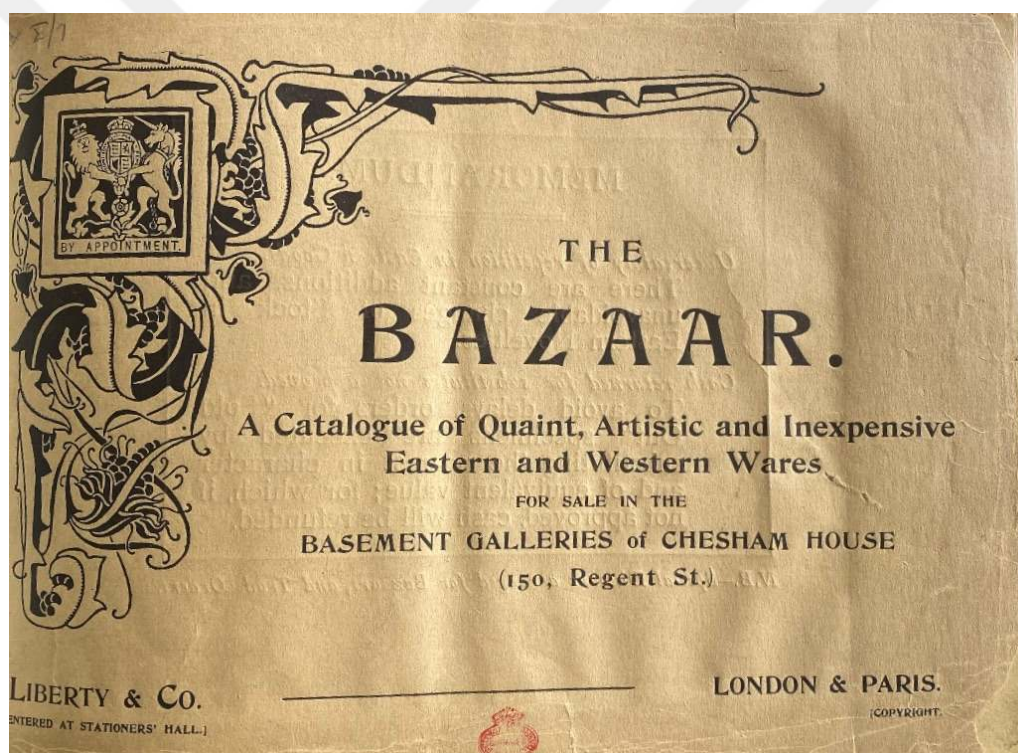


Figure 3.7: *The Bazaar: A Catalogue of Quaint, Artistic and Inexpensive Eastern and Western wares for sale in the basement galleries of Chesham House.* National Art Library Archives, SC LIB (54) c1898.

The catalogue of the Bazaar featured a variety of “bric-a-brac in porcelain, faience, enamel, copper, brass, ivory, ebony, lacquer, carvings, embroidery, &c.” and also noted the visitors would have the advantage of “seeking new and inexpensive presents” with “prices from

³⁶⁵ Rieber, 32.

a few pence to many guineas.”³⁶⁶ The press release for the Eastern Bazaar extends an invitation to its visitors with the following message:

*“Wandering amidst the labyrinth of stalls, each with its own particular class of wares, the atmosphere redolent with Eastern Perfumes, one can hardly imagine that we are in a Regent Street Establishment, but that we have been suddenly transported on the wings of a genii to far distant Eastern Climes. All the Nations of the Orient seem to be represented in this wondrous place, vieing with each other in offering to the Occidental artistic examples of their handicrafts. All who seek uncommon, and at the same time inexpensive Presents, cannot do better than to visit the Liberty Eastern Bazaar, for nowhere else can such an unique collection been seen. Here are shown the rich copper engraved ware from Cashmere, the Goldlike Brass-ware of Benares, the Brass Repoussé work of Damascus, represented by Jardinieres, Bowls, Trays, Hanging Vases, Flower Spills &c. ; Japanese Antimony Metal-ware in rare and quaint conceits; Indian Pottery, Japanese Cloisonné Enamels, Chinese Blue and White ; Japanese Porcelains in many varieties, Scented Camphor-wood Boxes and Cabinets, Lacquer Trays and Cabinets, Bamboo Tables, Flower Stands, Hanging Brackets and Basket work, and many other wares, all artistic and interesting, and all that lend embellishment to the Home. Neither are the productions of our own land absent from the collection, for Barum and Aller-Vale wares, and ‘Clutha’ Glass have a place in the Bazaar, and in the quaintness of shapes and artistic colourings, effectively demonstrate their right to be in such goodly company.”*³⁶⁷

Wyburd's Arabian smoking room also found its place in this catalogue, offering a variety of trays, brass, and copper products seen in the setting.³⁶⁸ The porcelain section predominantly featured Japanese tea sets, Japanese Kaga ware, Imari ware, Satsuma ware, and Chinese blue and white porcelain, while omitting Middle Eastern ceramics. This is evident in other catalogues as well. The 1881 catalogue allocated a diverse array of Chinese and Japanese porcelain products under its Porcelain and Faïence department, categorized by their respective prices.³⁶⁹ Here, other than the Far Eastern porcelains, only the following statement remains: “Jugs, vases, and basins, from Fez, Tunis, and Tangiers; rough, artistic, and like old Persian, suitable for the studio.”

³⁶⁶ Liberty & Co., *The Bazaar. A Catalogue of Quaint, Artistic and Inexpensive Eastern and Western Wares* (London: Liberty & Co., 1898), 57.

³⁶⁷ Liberty & Co., 1898, 57.

³⁶⁸ Liberty & Co., 1898, 9.

³⁶⁹ Liberty & Co., 1881, 79-110.

Liberty & Co. mentioned that Curios and Antiques was “the most characteristic and interesting portion” of the catalogue with the examples “so frequently unique”.³⁷⁰ The Curio Department at Chesham House featured examples of Eastern and European art related to “Japanese and other Eastern legends and folklore.”³⁷¹ The 1884 Liberty *Miscellaneous Catalogue of Eastern and Other Art Objects* offered varied metal ware which were *repoussé* (raised work): vases, bowls, hanging bowls, hanging mosque lamps, incense burners, coffee jugs, candlesticks, bells, sprinklers for rose water, jugs and basins for rose water, and fire balls under the category of Persian and Damascus.³⁷² Turkish lamps with coloured glass brass frame were also listed along with lanterns.³⁷³

Another folding book stand was featured in the 1892 *Yule-Tide Gifts Catalogue* which were sent to customers to choose from the range of Christmas gifts at Liberty & Co.³⁷⁴ In the 1880s, 1890s, and early twentieth century, Christmas shopping and the growing popularity of gift exchanges became central features of Christmas celebrations. These trends reflected the secularization and commercialization of the Christmas ideal, in line with the emerging consumer culture.³⁷⁵ This new connection between gift-giving and Christmas is evidenced by the abundance of sales catalogues. As Cheang indicated, the 1901 Yule-Tide Gifts Catalogue of Liberty stated that: “We have to make a tour round the wonderful showrooms at East India House and Chesham House, Regent Street, where from North, South, East, and West is gathered the most extensive and representative show of Christmas gifts in the world, and we shall have skimmed the cream, so to speak, off a considerable portion of our little planet.”³⁷⁶ Among the various Eastern goods offered, the catalogue featured Damascus hanging vases³⁷⁷, Turkish and Oushak carpets and rugs³⁷⁸, Turkish³⁷⁹ and Cairo³⁸⁰ embroideries, Turkish embroidered table

³⁷⁰ Liberty & Co., 1881, 27.

³⁷¹ Liberty & Co., 1898, 58.

³⁷² Liberty & Co., *Liberty Miscellaneous Catalogue of Eastern & Other Art Objects*, (London: Liberty & Co., 1884?), 15.

³⁷³ Liberty & Co., 1884, 20.

³⁷⁴ Liberty & Co. *Liberty Yule-Tide Gifts*, (London: Liberty & Co., 1892), 14.

³⁷⁵ Hosgood, 102.

³⁷⁶ Cheang; 9.

³⁷⁷ Liberty & Co., 1892, 4-5.

³⁷⁸ Liberty & Co., 1892, 16.

³⁷⁹ Liberty & Co., 1892, 18.

³⁸⁰ Liberty & Co., 1892, 26.

covers³⁸¹, and Syrian table covers.³⁸² The proliferation of these products as alternative gifts suggests that they tapped into a prevailing cultural trend. It can be argued that Eastern decorative objects, which were once meticulously collected and previously utilized for home decoration, had evolved into a ubiquitous and fashionable item, serving not only aesthetic purposes or ‘curiosities’ but also as a gift-giving option.

3.2.3 Carpets and Rugs

The carpets imported “direct from the looms”³⁸³ indicated that the Turkish carpet weavers directly produced for British markets on special commissions. There was a significant interest in imported carpets, indicative of the competitive landscape among department stores in terms of pricing and diversity of offerings. Turkish carpets, were one of the most prominent and varied products in style and shape on offer at the department stores. The carpets were either imported directly from Turkey to be sold from stock or custom-made on order, catering to the specific tastes and preferences of customers. The Liberty stated: “Messrs. Liberty & Co. invite an inspection of their Season’s deliveries of Anatolian, Turkey, Ouchak, Ghiordes, and Indian carpets, including some very fine reproductions of the best designs and colourings of the seventeenth century period. Messrs. Liberty are large and direct importers, and can offer every facility to carpet buyers in regard to variety of design, excellence of quality and colouring, and economy in price.”³⁸⁴ Whiteley’s also emphasized its stock of carpets in rich variety and states “Turkey, India and Persian carpets are specially imported, and are thus quoted at exceptionally low prices. The most experienced Salesman and Planners sent to any part of the country to take orders and fit carpets”³⁸⁵ and “The various kinds of Oriental carpets enumerated below are specially imported by W. Whiteley, thus excellence of quality can be guaranteed. Agents are appointed in various parts of Asia to collect desirable specimens of antique carpets, prayer rugs, saddle bags, &c., An unrivalled assortment of these interesting productions will be found in

³⁸¹ Liberty & Co., 1892, 18. See Appendix G, p. 258.

³⁸² Liberty & Co., 1892, 18.

³⁸³ Harrod’s Stores Limited Brompton, 1912, 777.

³⁸⁴ Liberty & Co. 1892, 16.

³⁸⁵ William Whiteley, *Whiteley’s General Catalogue (1251 pages) with colour and black white illustrations, plans of shop locations and advertisements (indexed)*, (London: 1885), 530.

stock.”³⁸⁶ For Turkey carpets: “These are specially made to order at Ouchak, Asia Minor, the seat of manufacture and consigned direct. They are of first quality, and characteristic colouring-special attention being directed to the kinds of dye used.”³⁸⁷ For the Oriental carpets section Harrods catalogue of 1912 also stated: “Harrods’ carpet buyer periodically visits the Oriental Markets, procuring large consignments of Turkey and Persian carpets and rugs directed from the makers at first cost. The advantage of buying carpets at Harrods is therefore obvious.”³⁸⁸ and “Always an excellent assortment in all fine makes of Turkey carpets in Harrods’ carpet salons, all being selected in the East by our own buyer.”³⁸⁹ Harrods also offers a more premium segment of Turkey carpets as “heavy fancy Turkey carpets” stating: “Harrods stock a choice of Turkey carpets in all qualities suitable for dining room, drawing room, libraries, halls, and public rooms.”³⁹⁰ Stores were endeavouring to capture a larger share of the carpet market by employing competitive pricing strategies and offering a wider variety of products.³⁹¹

In 1881, the carpet department of Liberty’s offered a variety of rugs, carpets, and mattings from Persia, Turkey, India, Siberia, Morocco, and China highlighted as “durable, more satisfying in colour, and more varied and beautiful in design than machine-made goods.”³⁹² It was noted that these carpets impart a more sophisticated tone to the room, and are more hygienic as they do not entirely cover the floor.³⁹³ The Turkish rugs, with “eastern dyes of dark red, dark blue and dark green ” and “approved modern designs” had been deemed suitable for door mats, studies, and boudoirs”.³⁹⁴ Among the other types of rugs in the catalogue they stood out for their durability; while Indian rugs were not recommended for hard wear, Siberian rugs were fairly durable, Chinese rugs were moderately durable, and Jubblepore and Moorish rugs were durable. Alongside Turkish rugs, Daghestan rugs were noted for being very durable, and Persian rugs were considered the most durable.³⁹⁵ Turkish carpets were distinguished by their durability, thick

³⁸⁶ William Whiteley, 1885, 530.

³⁸⁷ William Whiteley, 1885, 530.

³⁸⁸ Harrods, 1912, 776.

³⁸⁹ Harrods, 1912, 776.

³⁹⁰ Harrods, 1912, 777.

³⁹¹ Please refer to Appendix G for details on prices.

³⁹² Liberty & Co., 1881, 7.

³⁹³ Liberty & Co., 1881, 7. “... and have hygienic superiority due to their not fitting every nook and cranny.”

³⁹⁴ Liberty & Co., 1881, 10.

³⁹⁵ Liberty & Co., 1881, 8-10.

pile, exclusive use of the finest quality wool, and were found particularly suitable for dining rooms, board rooms, and billiard rooms.³⁹⁶

The 1887 carpet catalogue of Liberty beginning with Turkey rugs and mats offered alternatives in different size and price points³⁹⁷. Coula rugs were mentioned in another page stating: “Messrs. Liberty & Co. desire to call special attention to these rugs: they are all wool and very durable, of rich soft colourings and varied in design”³⁹⁸ “A special selection of Ouchak mats” “suitable for doorways in halls, passages, writing tables, pianos etc.” from stock was listed with alternatives.³⁹⁹ The variety of Syrian kelims with “artistic colours, fine makes, rare and quaint” intended for “the interior furnishing of yachts, studios, smoke-rooms, and divan” and Damascus kelims noted for their effectiveness for drawing room portieres or curtains were featured.⁴⁰⁰ A total of ninety four carpets, each varying in dimensions, were exclusively catalogued for Coula rugs. Liberty stated that the Coula carpets, matching the Coula rugs featured on previous pages, are “artistically coloured carpets of good quality”, offered at a good price.⁴⁰¹ In the catalogue where regular supply of carpets was affirmed, they were noted as “wool, hand-made Eastern and durable” and promoted as “purely Eastern, very varied and beautiful”, “rich, soft and harmonious” in colour.⁴⁰²

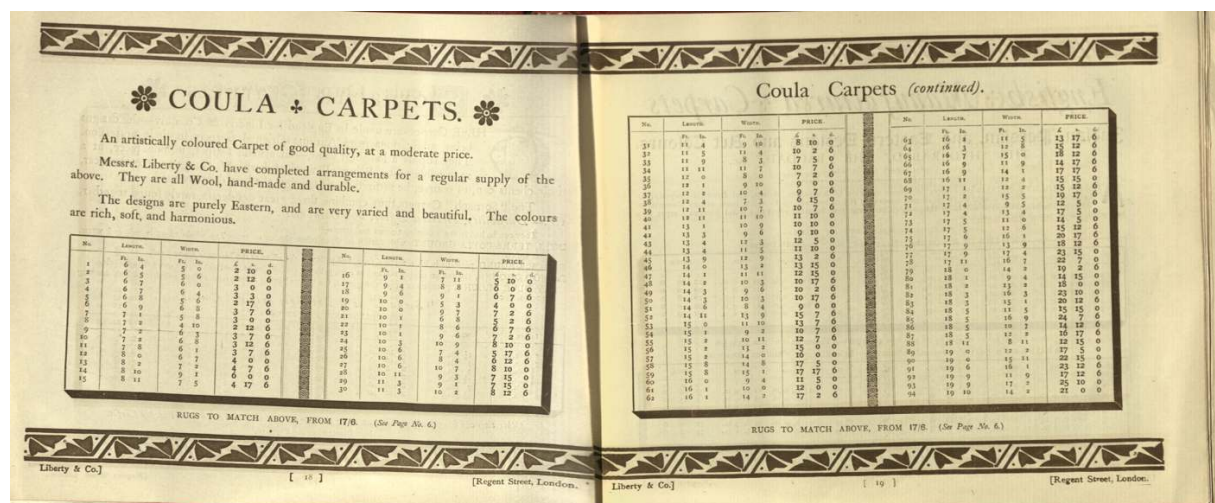


Figure 3.8: “Coula carpets” Liberty Carpet Catalogue 1887. National Art Library, SC LIB(10) 1887.

³⁹⁶ Liberty & Co. 1881, 14.

³⁹⁷ Liberty & Co. *Liberty Carpet Catalogue* (London: Liberty & Co., 1887), 1.

³⁹⁸ Liberty & Co., 1887, 6.

³⁹⁹ Liberty & Co., 1887, 6.

⁴⁰⁰ Liberty & Co., 1887, 10.

⁴⁰¹ Liberty & Co., 1887, 18.

⁴⁰² Liberty & Co., 1887, 18.

These descriptions should also serve as guidance for buyers on which features to prioritize in carpet shopping. Ghiordes carpets were positioned slightly higher in price list compared to Coula carpets and noted as being “fine quality carpets made specially for Liberty & Co. of the finest wool and purest dyes and designs”⁴⁰³ A total of 130 Ghiordes carpets were listed in the catalogue.⁴⁰⁴



Figure 3.9 & 3.10: “Ghiordes carpets” Liberty Carpet Catalogue. National Art Library, SC LIB (10) 1887.

Another category of Turkish carpets comprised reproductions of ancient carpets featuring colours and designs from the sixteenth century. The catalogue phrased it as follows: “These carpets are manufactured in Asia minor in looms exclusively engaged, and none but the best quality is produced”. A large selection of variety, 342 carpets at total, was offered from stock.

⁴⁰³ Liberty & Co., 1887, 24.

⁴⁰⁴ Liberty & Co., 1887, 26.

Liberty was also accommodating special size orders to deliver within four to six months at no additional cost.⁴⁰⁵ It was also mentioned that there was a range of Turkish carpets available, reproductions of fifteenth-century designs, in rare yellows, creams, dark blues and reds.⁴⁰⁶



Figure 3.11: Turkish carpets with 16th century colours and designs. Liberty Carpet Catalogue 1887. National Art Library, SC LIB (10) 1887.

Ghiordes (Gördes) and Ouchak (Uşak) carpets and rugs found their place within the Yuletide gift catalogue. The catalogue featured a variety of rugs catering to different budget ranges. Ghiordes, Turkey and Mirzapore rugs took the lead in price ranking among those of similar sizes, followed by Ouchak rugs. Indian, Japanese, Deccan rugs and Djijim kelims were introduced as more cost-effective options. Although no illustrations were included, the Turkish carpets and rugs were described as below:

“Turkey Rugs: Ancient Eastern Colourings, dark red, dark blue, and dark green. In antique and modern designs. Thick wool pile. To match Turkey carpets.

Ghiordes rugs: All finest wool and hand woven. In bold, varied, harmonious and Eastern designs in soft and rich colourings. To go with Ghiordes carpets, suitable for drawing rooms, boudoirs and libraries.

Ouchak rugs: Messrs. Liberty & Co. desire to call special attention to, and recommend, these rugs; they are all wool and very durable; of rich soft colourings, and varied in design. Suitable for hall, dining room, library &c.

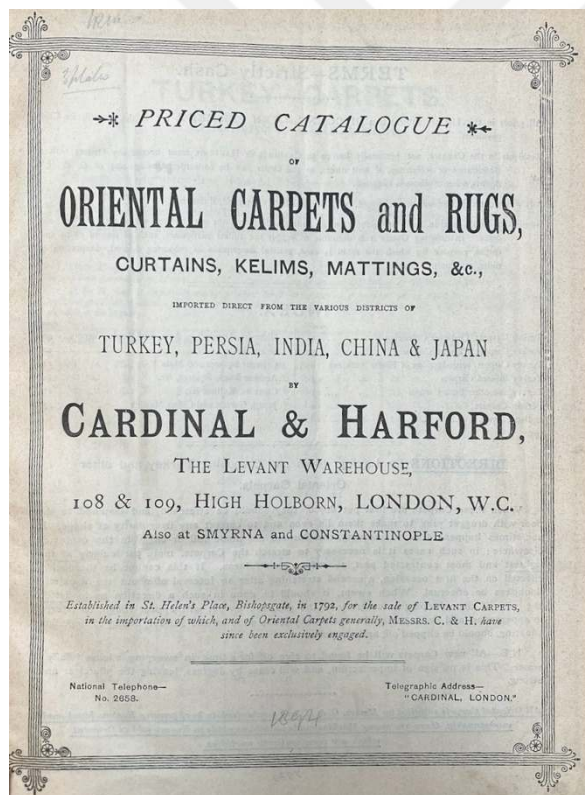
⁴⁰⁵ Liberty & Co., 1887, 33.

⁴⁰⁶ Liberty & Co., 1887, 40.

Ghiordes carpets: Ghiordes carpets are a progressive development (supported by Messrs. Liberty) of the modern Eastern carpet trade, and combine the rich variety of ancient Indian and Persian designs and colourings, with somewhat of the soft and yielding substance of the old-fashioned Turkey carpets. Ghiordes carpets are suitable for drawing rooms, boudoirs, libraries, &c.

Ouchak carpets: This speciality, an artistic Eastern carpet of good quality, at a moderate price, has proved a favourite. Messrs. Liberty have contracted with their agents for a regular supply of the Ouchak carpets in sizes suitable for European requirements. All wool and hand-woven, the designs artistic, greatly varied, and purely Oriental."⁴⁰⁷

The Liberty catalogues examined during this research did not provide any specific details



on the patterns, knots, and colour distinctions that were used to differentiate the various types of carpets; Coula (Kula), Ouchak, and Ghiordes, all originating from Western Anatolia. Taking into account the classification of many Turkish carpets as Persian carpets by the South Kensington Museum, particularly in purchases made up to the 1890s, it could be argued that these distinctions were assigned based on the geographical origin of the carpets trade rather than a specific stylistic criterion. A more detailed description regarding different categories can be found in *Cardinal & Harford, The Levant Warehouse's*⁴⁰⁸ 1897 catalogue. It mentioned Turkey carpets with "ordinary colouring," as

Figure 3.12 : Cardinal & Harford catalogue of Oriental carpets and rugs, 1894. National Art Library Archives, GC 43.B.50

primarily featuring red grounds with dark green, predominant blue figures, and accents of orange,

⁴⁰⁷ Liberty & Co. 1892, 16.

⁴⁰⁸ Established in St. Helen's Place, Bishopgate in 1792 for the sale of Levant carpets, in the importation of which Oriental carpets generally. Also had branches at Smyrna and Constantinople.

creating a well-balanced effect of warm colouring.⁴⁰⁹ Antique coloured Turkey carpets that were mentioned to be “made under the close and immediate superintendence of the agents” of company, in Ouchak and represents the true character of the original Turkey carpet.⁴¹⁰ This finer category of Turkish carpets were lacking bright and modern colour and made in paler shades of colouring with old dyes and colours. The catalogue mentioned that they “harmonize with all tints of modern decoration”.⁴¹¹ The company suggested the reproductions of some of the rarest antique carpets for “the highest class of decorations”.⁴¹² In the catalogue, Laodicea or mosque rugs were described with dull colouring such as olive green, dark red, and orange.⁴¹³ Ghiordes, Demirdjee (Demirci), Axar (Akhisar) and Koula (Kula) carpets were described for their low tone colouring and plain coloured grounds as madder red, blue, camel and cream. The attraction of these tones was emphasized through the following statement: “They are found to harmonize perfectly with the finest specimens of Antique Persian Carpets and Rugs; that is perhaps the best indication that can be given of the general tone of colour.”⁴¹⁴ Again Cardinal & Harford valued Ghiordes rugs above Koula rugs. In the 1920 *Guide to the Collection of Carpets* at the Victoria and Albert Museum, about these trade names assigned

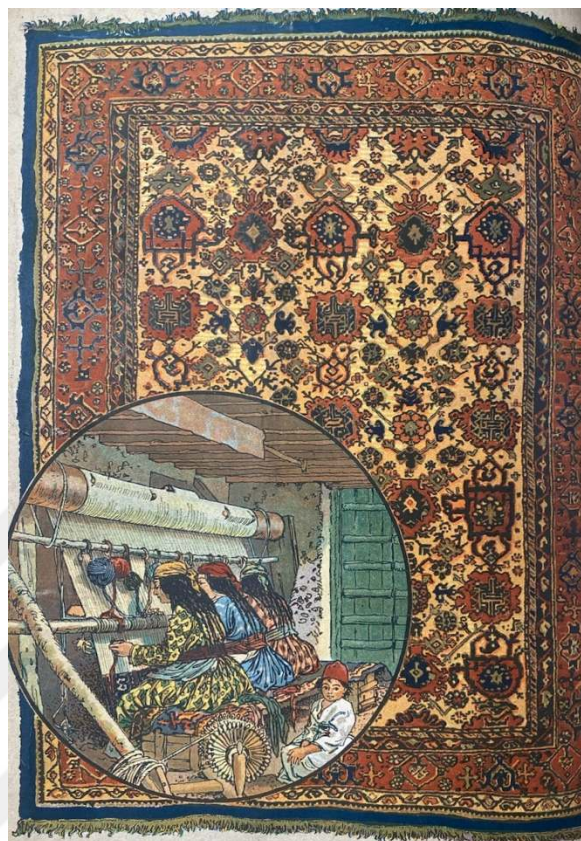


Figure 3.13 : Cardinal & Harford, Ouchak carpet (Reproduction of antique designs) 1894. National Art Library Archives, GC 43.B.50

⁴⁰⁹ Cardinal & Harford, *The Levant Warehouse, Priced Catalogue of Oriental Carpets and Rugs, Curtains, Kelims, Matting, &c., Imported Direct from the Various Districts of Turkey, Persia, India, China & Japan*, (London: 1897), 3.

⁴¹⁰ Cardinal & Harford, 1897, 5.

⁴¹¹ Cardinal & Harford, 1897, 5.

⁴¹² Cardinal & Harford, 1897, 9.

⁴¹³ Cardinal & Harford, 1897, 13.

⁴¹⁴ Cardinal & Harford, 1897, 20.

to carpets, it is asserted that Coula carpets in compared to Ghiordes were considered more stereotyped and “at the same time coarser in execution”.⁴¹⁵

The widespread adoption of machine-made carpets had further elevated the value of handwoven rugs. Spooner contends that while the appreciation for design was prevalent previously, the focus had shifted towards the intrinsic value of native handicrafts, further enhancing the esteem of handwoven carpets.⁴¹⁶ When the machine-made carpets became more accessible to a broader consumer, transformation in market dynamics gave rise to a new order.⁴¹⁷ The antique carpets that primarily attracted the interest of collectors were positioned at the top of the market. Although these antique carpets persisted in trade, replications were being produced and marketed to appeal to a wider demographic. These carpets, commissioned from Eastern loomers and imported by major retailers like Liberty, occupied a middle ground between Eastern antiques and locally manufactured carpets.

The department stores were also retailing carpets manufactured in England, in Oriental character. Axminster carpets in Hyderabad and Baghdad designs, as well as Brussels carpets in Yerma, Simaul, Selendi, and Shirvan designs, were promoted to clients at Liberty for their ability to provide “the effect of a good Eastern carpet at a low price, and in perfect artistic colouring”.⁴¹⁸ These carpets were approximately half the price of a similar-sized Coula carpet. This price differential was further accentuated in the case of Ghiordes and the Fine Turkey carpets categories. Despite the availability of British-manufactured alternatives, Liberty underscored the appeal of Eastern carpets by stating: “Eastern carpets and rugs are more durable; more original in colour; more varied and beautiful in design than machine-made goods. Patient labour-deft and cunning workmanship-individuality of thought and centuries of traditional artistic skill, are represented in a single Eastern carpet.”⁴¹⁹ Furthermore Cardinal & Harford emphasized the superiority of imported carpets in the following words: “All Oriental Carpets supplied by Messrs.

⁴¹⁵ 35. This section discusses small prayer carpets from Ghiordes and Coula, but still providing valuable insights into their respective perceptions.

⁴¹⁶ Spooner, 1986, 219.

⁴¹⁷ Spooner 1986, 219.

⁴¹⁸ Liberty & Co., 1887, 20. Axminster and Brussels carpets were the types of machine-made floor coverings produced in many different locations. Liberty & Co. was offering English manufactures.

⁴¹⁹ Liberty & Co. 1887, 49.

C. & H. are guaranteed to be of genuine Eastern hand-made workmanship, there are many machine-made imitations in Europe sold as Oriental, which are comparatively worthless.”⁴²⁰

3.2.4 Embroideries and fabrics

Alongside carpets, one of the most prominent Turkish products in England was embroidery. In the Ottoman Empire embroidery was both made in professional and domestic level. The latter was crafted by the women of the household, a common method of decorating textiles that required less capital but significant hand skill and time. Primarily featured on towels and napkins together with sashes and handkerchiefs, the use of these embroideries was remarkably extensive. Liberty highlighted their application in both fashion and interior decoration: “They admirable as trimmings for skirts, petticoats, jackets, tunics, shawl, aprons & c. and in the province of decorative needlework there is hardly any article in which these Eastern designs could not be employed. Such, for instance, as curtains, valances, mantel borders, furniture covers, panels, screens, pianoforte fronts, coverlets and pillows.”⁴²¹ Again in a Yule-Tide Gifts catalogue the broad application of Turkish embroideries was mentioned as “A decorative objects there is hardly any purpose for which the Turkish embroideries cannot be employed. They form admirable curtains, furniture coverings, panels, screens piano-backs, coverlets and cushions, and can also be adapted as trimmings for skirts, petticoats, jacket, tunics shawls and aprons.”⁴²² The following statements were included in the *1883 Art Fabrics Catalogue*, featuring Turkish embroidery along with its example: “Messrs. Liberty & Co. invite inspection of these Embroideries as being at once exquisite in taste, design, and execution, essentially Oriental and National in character, and of a price which puts them within the reach of all who would do something towards the alleviation of distress.”⁴²³ and “The beauty of these Embroideries has already won for them the patronage of members of the royal family, and of many leaders of taste and fashion in this country, on the continent and in America.”⁴²⁴ Embroidery stood out as the category that garnered the most attention from British authorities at

⁴²⁰ Cardinal & Harford, 1897, 2.

⁴²¹ Liberty & Co., 1881, 45.

⁴²² Liberty & Co., 1892, 18.

⁴²³ Liberty & Co. *Catalogue of Liberty's Art Fabrics*, (London: Liberty & Co., 1883), 18.

⁴²⁴ Liberty & Co., 1883, 18.

the Turkish section of the 1851 Exhibition. Subsequently, Turkish embroidery was lauded as follows: "In embroidery and articles of gorgeous work, common in Oriental states, Turkey has long stood pre-eminent..." and for "not only by reason of their extreme richness and novelty, but also due to the spirit and grace of design exhibited in some of the patterns."⁴²⁵ Given their established significance and allure and particularly in light of the acquisitions made for public collections following the 1851 Exhibition (predominantly 1856 acquisition of Turkish Archipelago embroideries)⁴²⁶, it is deemed reasonable for department stores to offer a variety of Turkish embroidery.



Figure 3.14: "Turkish Embroidery" Catalogue of Liberty's Art Fabrics, 1883. National Art Library Archives, SC LIB (3) 1883.

Similar to carpets, the market for embroideries featured both antique pieces and modern designs produced to order in the East. The antiques category, had been promoted for their previous use in original Eastern contexts. Regarding the striking impact these antiques would have on interiors, Liberty states: "Our correspondents make interesting collections of antique embroideries, which arrive at uncertain intervals. They consist of Persian, Indian, Turkish,

⁴²⁵ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of All Nations Vol 3*, 1851, 1385 and 1395.

⁴²⁶ See p. 51 and Appendix B, 184-86.

Cretan, Chinese, and Japanese mosque and temple hangings, ceremonial banners and vestments, all other adjuncts of Eastern luxury and pageantry. Interesting to the antiquarian and the artist, and above all, priceless for adaptation in interior decorations. The whole East is being ransacked for this work, and as it is impossible to reproduce it, the value has greatly increased. There is every probability of present prices increasing.”⁴²⁷ The 1885⁴²⁸ and 1892⁴²⁹ catalogues of Eastern embroideries, exhibited at East India House and Chesham House respectively, listed some of the most valuable and unique specimens of both ancient and modern examples. The lists contain some details regarding the origins, techniques, and applications of these embroideries: “coverlet from Broussa embroidery; a good specimen of Tambour stitch”. On the other hand, neither pricing nor illustrations had been included in these catalogues. The collections predominantly comprise antique pieces gathered by Liberty, along with embroideries commissioned by Liberty and produced in Istanbul.⁴³⁰

Reproductions of Turkish embroideries were produced in Constantinople by low-income women who had fled the Turkish-Russian War. Liberty assumed the role of agent for this initiative, facilitating the sale of these embroideries in London. The 1881 catalogue does not mention the name “Turkish Compassionate Fund” but do the names of Lady Layard, Mrs. Arthur Hanson, Sir Henry Layard, and Lady Charlotte Scriber for their efforts. Later in an extract in 1883, Liberty mentions the organization with the name of Turkish Compassionate Fund. The fund was indeed established in the winter of 1877-78 “as a relief fund for the Mohammedans, victims of the Turko-Russian war”.⁴³¹ In the September 1897 issue of *The Decorator and Furnisher*, Bunce indicated that “the Turkish Fund was established as a gigantic charity, and making for the women of that country an industry that has never been excelled at any time in decorative art”.⁴³² The needlework with great talent and “phenomenal character” received numerous orders. Starting in England with the efforts of British philanthropists, Bunce noted the sales later expanded to France and America as well. In Paris, French designers adopted the embroideries for dresses, eventually leading to the availability of machine-made copies at lower

⁴²⁷ Liberty & Co., 1881, 43.

⁴²⁸ Liberty & Co. *Eastern Art and other Embroideries on view at East India House* (London: Liberty & Co., 1885).

⁴²⁹ Liberty & Co. *A Catalogue of Some of the Valuable and Unique Specimens of Ancient and Modern Eastern and Other Art Embroideries*, (London: Liberty & Co., 1892).

⁴³⁰ For the selected Ottoman embroideries included in the catalogues see Appendix G, p. 256-58.

⁴³¹ Oliver Bell Bunce, “The Turkish Compassionate Fund” In *The Decorator and Furnisher* 1897 30(6): 172-174, 172.

⁴³² Bunce, 1897, 172.

prices. She expresses her adoration for the Turkish Compassionate Fund's needlework displayed in a small shop in New York by saying:

Your attention is called to a superb bed set made of mousseline de soie, in which there is a magnificent border and centre adornment of conventionalized flowers in a flowing design of tints that are so pure in style, so mellow in tones, so soft and melting to the eye that it becomes a work of art. No glaring device is used in any one piece, the whole artistic, and beautiful in the extreme.

There are tablecloths worked in the most Oriental of ways, the patterns so superb in rich colours, that the wonder is how one pair of hands could have accomplished so much. Exquisite little doilies in white and gold made by the children who have industriously given all their time, until they have reached the number hundreds. Many of the larger pieces are finished with lace so fitted that there is not a gather or pleat. Of smaller articles there are charming candle screens, in which there are small flowers so exquisitely worked that there is no difference on either side. Around the edge is a Honiton lace fitted so that the whole scheme is in one perfectly plain piece. For photographs this same embroidery acts as an inside mat- and in many cases a frame. If green is depicted then every shade is charmingly brought out, the whole perfect in every detail. There are covers for bureaux, collation stands, pincushions. In satins of all shades, from the darkest to the lightest, there are curtains, portieres, sash draperies, of magnificent treatment in heavy gold thread combined with brilliant hues of floral decoration with elaborate border. Centrepieces picked out in the same glittering mass and so beautiful in design that one marvels at the price. To accompany these are pillows of the same tint in a superb pattern of outlined gilt and made up in first class style, so perfect in all its arrangements that not a flaw can be detected- head rests in delicate silks and of thinner materials that as an accessory nothing can be more artistic."⁴³³

Bunce does not mention the name of Liberty in her article but it is evident in Liberty's catalogues that the store was a sales agent in England: "... a collection of modern Turkish embroideries awaits benevolent purchasers at Messrs. Liberty's East India house in Regent Street."⁴³⁴ The products were intended to be manufactured upon order in Constantinople within a

⁴³³ Bunce, 1897, 174.

⁴³⁴ Liberty & Co. 1883, 18.

period of three weeks to a month.⁴³⁵ The press extract for the sales of Turkish embroideries it states:

*“Messrs. Liberty and Co., of Regent Street, have for sale an assortment of beautiful specimens of Turkish hand needlework and embroidery in aid of the Turkish Compassionate Fund, inaugurated by Lady Layard and Mrs. Arthur Hanson at Constantinople, aided by Lady Charlotte Schreiber and Lady Burdett-Coutts, as well as other ladies, in London. The movement has been started with a view to reduce the distress of hundreds of poor women and children, who, being driven from their homes in the late Russian-Turkish war, fled to and found refuge in Constantinople, where they have endeavoured to pursue their original occupations of silk and gold embroidery. The exceeding beauty of some of the work has already won for them the patronage of members of royal family, and of many leaders of fashion in England, America, and on the Continent, and it is hoped that in time, when orders drop in and the fund becomes more known, that much of distress may be ameliorated, and the employment given to many poor, industrious hands. As yet, only a few specimens of the varied work in each class have been sent, but these will shortly be supplemented. Lady Charlotte Schreiber has already, through the agency of Messrs. Liberty and Co., obtained several orders for embroidery squares, and scarves in silk, in gold, the articles being purchased at the London depot and sent over working. Among the objects displayed are sets of d’oyleys, each embroidered in the centre with a different device in gold and silks; cases for blotting books, photographs, some of the latter with closing doors; parasols, fans, pincushions in different sizes, dress lengths, bordered with most delicate handiwork. The materials are the fine cream-coloured Turkish towelling or the crinkled muslin, and the real gold threads and silks used can be cleaned or even washed with impunity. Several leading dressmakers are preparing toilettes specially for the displays of the embroidery, arranging it with harmonising satin and lace. The parasols are particularly attractive, and there are handkerchiefs, quaint square work bags, satchel cases and variety of smaller articles.”*⁴³⁶

The Liberty catalogue included samples of borders available for order, with additional samples provided upon request.⁴³⁷ In the catalogue, another notable point is the statement that the women producing these embroideries incorporate their local culture into the work, as they

⁴³⁵ Liberty & Co., 1881, 45.

⁴³⁶ Liberty & Co. 1883, 18.

⁴³⁷ Liberty & Co., 1881, 45.

were accustomed to crafting such embroideries in harems.⁴³⁸ In the Ottoman Empire, embroideries were produced both by domestic households and in professional workshops typically operated by families. On the other hand, earlier foreign scholarship often referred to harem or court craftsmanship to praise its high quality and desirability. While embroideries were also crafted by the harem household⁴³⁹, the works produced for Liberty upon request were self-evidently not originating from the harem.

Among Liberty's extensive selection of Oriental embroideries, which includes a variety of Indian, Iranian, Syrian, and Egyptian works, Liberty directed attention specifically to Turkish embroideries, which also stood out with their competitive prices. Turkish embroidered table covers, sized at 36 inches square, ranged in price from 21 shillings to 63 shillings, whereas Syrian hand-embroidered table covers of the same size were priced at 10 shillings and 6 pence, and Indian hand-made Peshawur table covers of identical dimensions were available for 3 shillings. There were also Indian "hand-block gold printed designs to imitate embroidery" table covers available, at a more affordable price point; 36 inches square at four shillings and six pence.⁴⁴⁰ Therefore, the Turkish embroideries showcased in the catalogue were highlighted as exclusive offerings compared to the other featured embroideries. The example of Turkish embroidered table centre from the catalogue featuring traditional Ottoman craftsmanship with stylized repeating motifs of pine cones and leaves along the edges bears resemblance to a cover that entered the South Kensington Museum collection in 1870⁴⁴¹.

Harrods and Whiteley also offered imported embroideries from Turkey.⁴⁴² Whiteley was selling old works and stating: "Consisting chiefly of the old embroideries from all parts of the Turkish Empire and Persia, including needlework peculiar to Bulgaria, Mytilene, Rhodes, Crete and Armenia, &c." and emphasized the originality of the works which have been used or intended for use "as articles of personal attire, domestic use, and house decorations throughout the East, the more ancient pieces being most eagerly sought after for their beautiful colouring, softened and mellowed by age, together with the exquisite skill and astonishing patience displayed in the work".⁴⁴³ With their detailed craftsmanship and modern production methods

⁴³⁸ Liberty & Co., 1881, 45.

⁴³⁹ Roderick Taylor, *Ottoman Embroidery*, (Yeovil: Marston House, 1990), 26.

⁴⁴⁰ Liberty & Co., 1892, 19.

⁴⁴¹ The V&A Museum collection accession #646-1877

⁴⁴² Harrod's Stores Limited Brompton, 1895, 1177. William Whiteley Ltd., 1800s, 350.

⁴⁴³ William Whiteley Ltd., c.1885, 350.

ensuring a continuous supply, these embroideries had become some of the most sought-after items in the department stores.

Cushions and down tea cosies in a variety of Turkey chintz were featured by Harrods.⁴⁴⁴ Although not specifically mentioned, a chair illustrated in the Harrods catalogue stands out with Turkish-patterned fabric.⁴⁴⁵

In the discourse thus so far, the categories of carpets, embroideries, ceramics, metalwork, furniture and curios were sought after for their artistic production due to their colours, patterns, and styles. Besides the art manufactures other imports from Turkey were also available for sale. Harrods, who claimed to be “a household word for everything good and reliable” presented products from across the known for their high quality to the English market. Turkish towels⁴⁴⁶, bath mats, bath blankets⁴⁴⁷, infants’ Turkish napkins and bath aprons⁴⁴⁸, quilts⁴⁴⁹, cigarettes⁴⁵⁰, Ottoman ribbon⁴⁵¹, twills,⁴⁵² and Turkey chintz for down quilts⁴⁵³ and Turkey sponges were among these products offered to Harrods customers. For the sponges Harrods catalogue states: “Harrods are constantly importing huge consignments of Turkey and Honeycomb sponges and are therefore in a position to supply at lowest possible prices consistent with high-class quality.” and “Turkey or cup sponge: These sponges are highly recommended for ladies and children with delicate skins. Especially useful for baby’s bath.”⁴⁵⁴ Turkish bath cabinets, Turkish bath salt, Turkish bath essence, loofah and Turco bath strap and Turco gloves were among the categories listed. Turco gloves were bath gloves traditionally used in Turkish *hammam* which “made from Turkish towelling of the finest texture”.⁴⁵⁵ The popularity of such a diverse array of bath products could be attributed to the reputation of Turkish baths. Another longstanding Turkish tradition that became prevalent in Europe was coffee, particularly noticeable in brewing

⁴⁴⁴ Harrod’s Stores Limited Brompton, 1895, 1010.

⁴⁴⁵ See Appendix G, p. 256. Harrod’s Stores Limited Brompton, 1912, 1148.

⁴⁴⁶ Turkish towels: White cotton Turkish towels, brown linen Turkish towels, white linen Turkish towels. Harrod’s Stores Limited Brompton, 1895, 1000.

⁴⁴⁷ Bath mats and bath blankets. Harrod’s Stores Limited Brompton, 1895, 1001.

⁴⁴⁸ Harrod’s Stores Limited Brompton, 1895, 866.

⁴⁴⁹ Harrod’s Stores Limited Brompton, 1895, 868.

⁴⁵⁰ Harrod’s Stores Limited Brompton, 1895, 118.

⁴⁵¹ Harrod’s Stores Limited Brompton, 1895, 908.

⁴⁵² Harrod’s Stores Limited Brompton, 1895, 1004.

⁴⁵³ Harrod’s Stores Limited Brompton, 1895, 1009.

⁴⁵⁴ Harrod’s Stores Limited Brompton, 1912, 357.

⁴⁵⁵ Harrod’s Stores Limited Brompton, 1912, 357.



Figure 3.15 : Christy's Towels advertisement in Whiteley Catalogue, c.1885, 1219. City of Westminster Archives Centre 726/14.

equipment. Various types of Turkish coffee brewing devices⁴⁵⁶ were featured; copper Turkish coffee pot, Turkish coffee mill, Turkish coffee set, Turkish coffee pot on stand, and Turkish coffee cafetiere⁴⁵⁷.

In Whiteley one could also find “finest Turkish” tobacco⁴⁵⁸ and white towels from Turkey⁴⁵⁹. One of the brands of towels available for sale in Whiteley was Christy's with its advertisement featured in the catalogue.⁴⁶⁰ Christy was a towel firm founded in 1850 after Henry Christy returned from Turkey, where he discovered “fluffy, looped

cloths.”⁴⁶¹ Christy's began manufacturing machine-made Turkish towelling fabric and showcased their products at the 1851 exhibition. Turkish towels had two main types; plain-weave towels without any nap were called *peshtemal* primarily used as bath sheets. Another type was a combination of a major part of terrycloth and an optional plain weaving at each end.⁴⁶² Both types traditionally could be either with or without embroidery. The towels respective here; in the above paragraph as well as Christy towels were fluffy, napped, white towels and unlike embroidered towels they were not considered art manufactures. They were included in the sales catalogues not to reflect any particular style or art of the East, but primarily due to their exceptional quality within their respective categories.

⁴⁵⁶ Harrod's Stores Limited Brompton, 1912, 968.

⁴⁵⁷ Harrod's Stores Limited Brompton, 1895, 252.

⁴⁵⁸ William Whiteley Ltd., 1880s, 1044.

⁴⁵⁹ William Whiteley Ltd., 1880s, 578.

⁴⁶⁰ William Whiteley Ltd., 1880s, 1219.

⁴⁶¹ Christy Towels “Our Heritage” Accessed July 15th, 2024.

⁴⁶² Taylor, 1990, 73.

Chapter 4

Ottoman Style Featured in British Reproductions

Just as Ottoman objects in Britain were frequently misidentified, similar confusions are also commonly encountered for the style of objects produced in Britain. This situation arises from the underdeveloped state of scholarly literature on the subject in Europe during the period, combined with the frequent absence of comprehensive provenance details for objects serving as models for production. On the other hand, there has always been a cross-cultural interaction, which has facilitated the adoption and interpretation of various styles by different cultures. Consequently, influences and interaction in cross-cultural motifs are evident, and given the existing deficiencies in the literature of Britain at that time, it was challenging to make distinctions that accurately address the associated culture. William De Morgan's designs, which he labelled as 'Persian' but were later identified as being based on Iznik motifs, serve as a prime example of this issue. In some other designs, where there was no attribution to style and the motifs were rendered in a more abstract manner, traces of Turkish influence can also be observed. Before proceeding to examine British designs, this section will discuss the reasons behind the oversights and misidentifications present in these instances. Moreover, the specific Ottoman styles that were predominant in British productions and the aspects in which they differentiated will be questioned. In order to make such analysis, it is necessary to discuss various styles of Ottoman craftsmanship.

4.1 Production Styles in Ottoman Art

The decorative styles and motif repertoire in Ottoman art were created by court artists whose designs adorned palaces, mosques, carpets, cloths, hand embroideries and jewellery.⁴⁶³ In the early period of Ottoman ornamental art, two styles were prevalent; *rumi* and *hatayi*. The routes through which these styles were introduced in Anatolia are different. The Rumi style is prominently featured in Seljuk period works and is defined by intricate botanical patterns. This style is characterized by the stylized use of palmettes, half-palmettes, and lotus flowers, arranged in complex, interwoven scrolls. The origins of these motifs and compositions can be traced back

⁴⁶³ Filiz Çağman, "Ehl-i Hiref" *Türkiyemiz* 18(54) Şubat 1988: 11-17, 17.

to the classical Arab-Islamic art that developed in Samarra in the ninth century.⁴⁶⁴ They became particularly influential in decorative arts across all Islamic cultures between the eleventh and thirteenth centuries. This dominant decorative tradition in early Ottoman art was enriched with new elements introduced by Timurid invasions which has its roots in Central Asia and known as *hatayi*.⁴⁶⁵ The distinctive characteristics of Turkish motifs were established in the sixteenth century through the adaptation of floral motifs into the fabric and ceramic designs. Therefore, textiles and ceramics displayed similar motifs and offered a consistent adoption.⁴⁶⁶ The ceramic medium appeared in a wide range of luxurious items, including plates, dishes, bowls, pitchers, and ewers. The Baba Nakkas style was developed from the 1460s at the court of Mehmed II, with a characteristic of decoration painted under glaze in blue and white. In addition to motifs like curved leaves, *hatayi*, *rumi*, the designs also incorporated Chinese cloud motifs and flowers in the Chinese styles. The primary characteristic of the flowers in this style is that the tips of the leaves are curled and bent inward, creating a rounded, three-dimensional effect.⁴⁶⁷ The court style was developed predominantly under the influence of two artist during the reign of Suleyman I. Shah Kulu introduced the *saz üslubu* decoration style with dagger-shaped leaves and *hatayi* flowers and Müzehhip Kara Memi applied more realistic depictions of flowers such as tulips, carnations and hyacinths.⁴⁶⁸ During this period, the emerging *saz* style featured key motifs; *hatayi*, peonies, lotuses, large pointed curved lancette formed leaves, birds and mythical creatures. By the late 1530s, a group of ceramics known as "Damascus work" was produced, featuring a colour palette that included blue, white, turquoise, olive green, and manganese purple. On the plates, the decoration is spread freely across the entire surface, including the edges, in both symmetrical and asymmetrical arrangements. From the mid to the end of the sixteenth century, Iznik ceramics and tile production experienced its most significant and prolonged period. These ceramics were known as Rhodian works based on a group of ceramics purchased on the island of Rhodes and displayed in Paris by Cluny Museum in the second half of

⁴⁶⁴ Filiz Yenişehirlioğlu, "Klasik Dönem Osmanlı Sanatı" In *Türkler* ed. Hasan Celal Güzel, Kemal Çiçek, Salim Koca. Vol 11: 825-839. (Ankara: Yeni Türkiye Yayınevi, 2002)

⁴⁶⁵ Yenişehirlioğlu, 2002.

⁴⁶⁶ Nurhan Atasoy, "Osmanlı İpekli Kumaşlar" In *Osmanlı Uygarlığı Vol 2*. 760-787 ed. H. İncelik and G. Renda (Ankara: TC Kültür ve Turizm Bakanlığı, 2009), 779.

⁴⁶⁷ Yenişehirlioğlu, 2002.

⁴⁶⁸ Gönül Öney, "Çini ve Seramik" In *Osmanlı Uygarlığı Vol 2*. 699-35 ed. H. İncelik and G. Renda (Ankara: TC Kültür ve Turizm Bakanlığı, 2009), 723.

the nineteenth century, was later found to be originally produced in Iznik. In these ceramics, a naturalistic style is prominently featured. The primary motifs include flowers such as roses, tulips, carnations, and hyacinths, accompanied by *saz* leaves, spring branches, *hatayi*, and rosette flowers.

Shah Kulu is known for his *saz* style drawings he made in *kalem-i siyahi* technique. These works feature legendary animals such as dragons, and phoenixes, lanceolate leaves on curved or sharp-angled branches, peony blossoms and flower bouquets.⁴⁶⁹ Bağcı et al. describes the word *saz* as “a dense forest in which lions, dragons, monkeys, phoenixes, various birds, and all kinds of wild creatures live”.⁴⁷⁰ An important feature of the *saz* style is that these motifs were designed as interrelated patterns. Pointed, curved dagger-like leaves (*hançeri*) and stylized flowers known as *hatayi* are intricately intertwined.⁴⁷¹ A composition reminiscent of the forest world provides a rich sense of imagery. The stylization method was used in the motifs; neither nature was copied nor were completely different forms produced. The artist’s own taste and perspective were incorporated to complete the form. The earliest examples of this style were produced by Ilkhanid, Jalayirid, Timurid and Turkman artists in Persia from the fourteenth century onward. Historical records indicate that Shah Kulu came from Tabriz, following the Battle of Chaldıran in 1514.⁴⁷² The drawing technique was learned in Iran; however, the origins the origins of the technique as a form of expression can be traced back to Chinese art.⁴⁷³ Shah Kulu, the pupil of Aka Mirak of Persia, adapted this style and reinterpreted in Ottoman court style.⁴⁷⁴

4.2 The Hatayi Motif and Multicultural Interpretations

In motifs in the *saz* style, the stylized representations of lotus flowers, peonies, and flower buds or fruits are generally referred to as *hatayi*.⁴⁷⁵ Mahir stated that these motifs have

⁴⁶⁹ Serpil Bağcı, Filiz Çağman, Günsel Renda, Zeren Tanındı, *Ottoman Painting*, (Republic of Turkey Ministry of Culture and Tourism, 2019), 248.

⁴⁷⁰ Bağcı et al. 2019, 247.

⁴⁷¹ Banu Mahir, *Osmanlı Resim Sanatında Saz Üslubu*, (İstanbul: Hayalperest Yayınevi, 2022), 27.

⁴⁷² Mahir, 2019, 33.

⁴⁷³ Yenişehirlioğlu, 2002.

⁴⁷⁴ Bağcı et al. 2019, 247.

⁴⁷⁵ Mahir, 2019, 136.

their origins in Central Asia and the Far East.⁴⁷⁶ The lotus flower is one of the symbols in Buddhist belief. In Chinese art, it also represents summer, fertility and abundance.⁴⁷⁷ Mahir stated that from the fourteenth and fifteenth centuries onward, Islamic art began to commonly feature *hatayi* motifs, and she provided an example of a fifteenth century depiction attributed to the Timurids or Turkmens and noted that this was one of the thematic precursors to the Ottoman *saz* style.⁴⁷⁸ Similar to the lotus, the peony is a flower with special significance in Chinese art. Their stylized representations began to become established in Islamic art toward the end of the thirteenth century and the beginning of the fourteenth century, marking the spread of Far Eastern influences in the Islamic artistic tradition.⁴⁷⁹ Following the arrival of Chinese blue and white porcelain in Syria and Egypt during the first half of the fourteenth century, local artisans produced copies for a wider market by replicating both the blue and white palette, as well as the shapes and certain motifs.⁴⁸⁰ In the style of Chinese paintings, flower forms such as the lotus and peony were interpreted during the Timurid and Turkmen periods. In Ottoman art, these interpretations were further developed and turned into a style (*üslup*). The dissemination of models did not follow a linear path; thus interpretations were not confined to the influence of a single culture. At each stage, a combination of factors had influenced variations in both the original Chinese forms and the subsequent Syrian, Central Asian, Iranian and Turkish reproductions.⁴⁸¹

Hatayi is both the name of a specific motif and the term used to designate the entire group of motifs to which it belongs. The *hatayi* motif is derived from the stylization of anatomical lines taken from a vertical cross-section of a stylized flower.⁴⁸² The motif essentially comprises three main components: the ovary protecting the ovules in the centre of the flower and the point where the flower connects to the stem; the sepals forming the base of the flower; and the corolla, which constitutes the coloured petals of the flower.⁴⁸³ When considered as a motif

⁴⁷⁶ Mahir, 2019, 136.

⁴⁷⁷ Mahir, 2019, 137.

⁴⁷⁸ Mahir, 2019, 137.

⁴⁷⁹ Mahir, 2019, 138.

⁴⁸⁰ Melanie Gibson, "Çin Sendromu: Erken Osmanlı Seramiklerindeki Hatayi Unsurların Kökeni Üzerine Bir Çalışma" in *Bizans, Selçuklu ve Osmanlı Topraklarında Kültürel Üretim Aracı Olarak Sırlı Kaplar*, 295-315. ed. N. D. Kontogiannis, B. Böhlendorf-Arslan and F. Yenişehirlioğlu, (İstanbul: Koç Üniversitesi Yayınları, 2021), 310.

⁴⁸¹ Gibson, 2021, 310.

⁴⁸² The definition of *hatayi* is mentioned by Değerbilir with references to Muhsin Demironat (1966) and Çiçek Derman, İnci Birol (2005) in Nurşin Değerbilir, *Erken Osmanlı Dönemi Çini ve Taş Malzeme Üzerinde Hatayi Motifi: Bursa ve Edirne Yapıları Üzerinde İnceleme*, (İstanbul: Marmara Üniversitesi, 2012) Yüksek Lisans Tezi., 10.

⁴⁸³ Değerbilir, 2012, 17-18.

group, the *hatayi* is accompanied by curved leaves, branches, *penç*, and buds. As discussed, in this form and composition, stylized flowers are of Central and Far Eastern origin and have been stylized in Ottoman art. On the other hand, this motif, believed to have developed under Chinese influence, had not only impacted the Turkish art but had also been adopted by other Asian cultures. Stylized flowers in Indian and Persian art also presented motifs where fundamental sections were depicted through vertical cross-sections. Aamir discussed the decorative use of plant motifs in Subcontinent, most notably in Mughal architecture, which emerged from a blending of Persian and Indian traditions, with both roots tracing back to China.⁴⁸⁴ Aamir highlighted the visual examples from Wazir Khan Mosque of the Mughal architecture and Herat, Iran, to reveal the aesthetic similarities between the two cultures.



Figure 4.1: Lotus motif from Wazir Khan Mosque, 17th century | Source: *Google Arts & Culture*, Wazir Khan Mosque. Figure 4.2: Lotus motif from Herat, Iran | Source: Aamir, 2017, 214.

On the other hand, in Britain, similar patterns featuring stylized flowers with vertical cross-sections were produced, these were occasionally recognized as being inspired by Indian or Persian works and were generally not perceived as exhibiting Turkish influence. This can be attributed to commercial factors, economic and political situations, and informational deficiencies. Before addressing the other factors, it is essential to examine the underlying causes of informational deficiencies. Moya Carey noted that, during its early decades, the South Kensington Museum lacked substantial expertise and made selections primarily based on

⁴⁸⁴ Naela Aamir, "From Divinity to Decoration: The Journey of Lotus Symbol in the Art of Subcontinent" *Pakistan Social Sciences Review* 2017 1(2), 201-225, 212 & 215.

aesthetic considerations that aligned with British consumer preferences and design theories.⁴⁸⁵ It was previously discussed that one of the initial steps taken to advance the British industry was the training of designers. Owen Jones's 1856 publication, *The Grammar of Ornament*, became the leading and most comprehensive study of its time by examining decorative features of both contemporary and ancient cultures. It was widely adopted by designers and frequently used as a direct reference for replication. On the other hand, the section of Jones's work devoted to Turkish illumination did not feature any botanical motifs in either stylized or naturalistic styles. He merely mentioned the presence of floral motifs derived from Arabian and Persian ornament in Ottoman architecture, while critiquing by stating "...we should expect to find deficiency in all those qualities in which the borrowing people are inferior to their predecessors."⁴⁸⁶ The Indian chapter featured numerous floral motif examples, including vertical cross-sections.⁴⁸⁷ On the other hand, Sinemoğlu indicated that botanical motifs were primarily emphasized in Ottoman tile decoration, attributing this focus particularly to the cultural affection for flowers in nature. She categorized botanical motifs into naturalistic or stylized flowers, leaves, and trees, as well as flowers placed on vases or bowls. Apart from botanical motifs, other categories include geometric decorations, cloud motifs, arabesques, and inscriptions.⁴⁸⁸ Disregarding these elements had impeded the understanding of the characteristics of Turkish art.

Other factors may have tied with the British administration of India began in 1757 and was solidified with the direct rule in 1858. Henry Cole discussed the efforts to introduce Indian productions to the people of England and familiarise them with the culture 'unknown'. He underscored the significance of deepening their sympathy for the "ultimate good to all" by stating "a knowledge of the artistic resources of India may bear not inconsiderably on the commercial interests of this country and of the East."⁴⁸⁹ As Cole also emphasized, the widespread circulation of Indian objects in England is fundamentally driven by economic motivations. Highlighting the artistic features of Indian specimens at an early stage, cultivated

⁴⁸⁵ Carey, 2017, 12-13.

⁴⁸⁶ Jones, 1856, Chapter IX. Turkish Ornament.

⁴⁸⁷ Jones, 1856, Chapter XII. Indian Ornament. In the essay prepared for the Catalogue of the Museum of Manufactures, which includes works acquired from the 1851 exhibition, Jones focused on the characteristics of Indian art and used these same specimens as a basis for *Grammar of Ornament*.

⁴⁸⁸ Nermin Sinemoğlu "Onaltıncı Yüzyıl Çinilerinde Motif Zenginliği" in *Prof. Dr. Şerare Yetkin Anısına: Çini Yazıları*, 125-154, (İstanbul: Sanat Tarihi Derneği Yayınları, 1996), 127.

⁴⁸⁹ Henry Cole, *Catalogue of the Objects of Indian Art Exhibited in the South Kensington Museum*, (London: George E. Eyre and William Spottiswoode, 1874), 1-2.

public appreciation and developed a certain taste for such goods. Thus, it both facilitated the trade of imported goods and expanded the market for productions in England. Additionally, there was the consideration of the Indian market targeted by British producers. Below is an example of a textile fragment of printed cotton produced for the Indian market, designed as an imitation of a Masulipatam *chintz*.⁴⁹⁰ The textile fragment consists of stylized flowers called palmettes⁴⁹¹ and a repeating pattern of curved leaves. Adjacent to it are an eighteenth century Indian textile and an Ottoman *kaftan* from the sixteenth century, provided for comparison. The kaftan features *saz* style elements, with *hatayi*, *hançeri*, and rosette-type flowers constituting the main motifs. Chintz on the other hand, was produced in India, in an eclectic form with the trade markets considered.⁴⁹² The English fabric below was not modelled necessarily after this example but was influenced by generally similar *chintz* fabrics. Thus, it reflects an intertwined style resulting from a complex interaction of cultures.

Besides the imitation works as such, the sources of inspiration for the stylized motifs employed by William Morris, which he abstracted from the classic composition, are considerably more intricate.



Figure 4.3: Textile fragment, Manchester, 18th century | Source: collections.vam.ac.uk Accession IM.1-1919 Figure 4.4: Textile fragment, India, ca. 1720 | Source: collections.vam.ac.uk Accession IM.53&A-1919 Figure 4.5 & 4.6: Ottoman kaftan, 16th century, Topkapı Palace Collection Source: Mahir, 2019, 193.

⁴⁹⁰ collections.vam.ac.uk Accession number: IM.1-1917

⁴⁹¹ collections.vam.ac.uk Accession number: IM.1-1917. Physical Description

⁴⁹² "The unreal, hybrid floral designs characteristic of chintz fabrics of the early 18th century are the product of a complex interaction of trade between India, Europe and East Asia. The demands of different markets for 'exotic' goods led to combinations of elements from English embroidery, Islamic floral designs and Chinese ceramics, among other things, all interpreted by the Indian cotton painter." This explanation was provided on collections.vam.ac.uk regarding the object with Accession number: IM.53&A-1919.

4.3 European Romanticism of Persian Art and the Misattributions

The widespread identification of British productions with Middle Eastern influence as Persian might be linked to the British-Iranian relations. Moya Carey discussed ‘Persian’ misattributions with reference to *The Grammar of Ornament*. She stated that a plate mentioned as ‘Persian’ in Jones’s book is now attributed to Northern India and added very few in Britain during the Museum’s early years were capable of distinguishing between Indian and Persian arts.⁴⁹³ It was, quite evidently, difficult to distinguish Turkish art from these as well. The book did not help to visualize the ‘Persian Art’ in the British imagination. Carey argues that shaped by the “well-established clichés” European cultural memory of ‘Persia’ served to reference Asia in the same way that Greek and Roman cultures represented the foundation of European identity.⁴⁹⁴ When interest in the Middle East increased, the term ‘Persian’ stood out for being culturally appealing. For all market participants—producers, dealers, consumers, and design theorists—it represented not a distinct style but, in Carey’s words, an “associative brand adjective.”⁴⁹⁵ The use of the term ‘Persian’ for both products imported from the Middle East and similarly styled items produced in England evolved into an effective marketing strategy. There was no customer profile capable of making an accurate distinction between the styles of different cultures anyway. This is one of the factors that clarifies the misattribution of many Turkish and Arab products as Persian.

On the other hand, the circulation of Persian objects in Britain indeed increased rapidly in the last quarter of the century. The political relationship with Qajar Iran in the late century was reflected in the prevalence of Persian objects in Britain. In 1873, the South Kensington Museum began acquiring items directly from Iran, in parallel of a recent diplomatic shift.⁴⁹⁶ Due to the negative circumstances of Iranian economy, art objects were widely available and relatively inexpensive.⁴⁹⁷ Both Robert Murdoch Smith’s bulk acquisitions for the Museum and the collections of dealers for the European market had increased the prominence of Persian objects. Consequently, British designers were exposed numerous specimens labelled as ‘Persian’, some of which were, in fact, Turkish objects. The Ottoman artistic features prior to the adoption of a

⁴⁹³ Carey, 2017, 33-34.

⁴⁹⁴ See Carey, 2017, 21-26. “Iran in the European Imagination”

⁴⁹⁵ Carey, 2017, 24.

⁴⁹⁶ Carey, 2017, 12.

⁴⁹⁷ Carey, 2017, 16.

naturalistic style, which displayed elements similar to those found in Persian art—as previously discussed—further complicated the attribution of styles for British designers. The style of Baba Nakkas, which integrates *hatayi* motifs from Central Asia and Anatolian *rumi* motifs⁴⁹⁸, bears resemblance to the floral and bud motifs embedded within the blue and white scroll work patterns of Persian art. Furthermore, the productions in *saz* style, as interpreted and stylized by Shahkulu from Tabriz, contained many elements in common with the artistic language of Iran. To differentiate these styles, one needed to grasp the essence of each culture's art, a level of understanding that was lacking in nineteenth century Europe.

4.4 The Classic Ottoman Style and Its Reproductions

On the other hand, from the second half of the sixteenth century onwards, a group of ceramics featuring Kara Memi designs began to be produced. These pieces could be distinguished from earlier works and were identified as representing a distinct style. Kara Memi style defined the characteristic of classic Ottoman designs with a naturalistic approach. The stylization that dominated the first half of the century continued uninterrupted until the end of the century, initially standing alone in the first half and later persisting alongside naturalistic examples in the second half. Up until the mid-century, the technique referred to as coloured glaze was utilized, whereas in the latter half, the underglaze technique was employed.⁴⁹⁹ Due to the significant advantages that the underglaze technique offered for detailed rendering, it enabled the application and advancement of the naturalistic style.⁵⁰⁰ Kara Memi flower motifs, despite being stylized retain their individual characteristic and can be identified by their names within the design. He blended roses, tulips, hyacinths, carnations, irises, and narcissus flowers—representing the royal gardens and blossoming fruit trees.⁵⁰¹ Besides Shah Kulu's Iranian influenced *saz* style, Kara Memi's distinctive approach, characterized by natural forms of flowers, represents a more unique approach. The compositions formed by the gathering of flowers such as tulips, hyacinths, roses, carnations, and lilies from a bouquet of grass, or by

⁴⁹⁸ Filiz Yenişehirlioğlu, "Değişim Anları, Aktörler ve Yorum: Seramik Ustaları, İznik Üslubu ve Yeniden Yorumlamalar" in *Bizans, Selçuklu ve Osmanlı Topraklarında Kültürel Üretim Aracı Olarak Sırlı Kaplar*, 27-55. ed. N. D. Kontogiannis, B. Böhlendorf-Arslan and F. Yenişehirlioğlu, (İstanbul: Koç Üniversitesi Yayınları, 2021), 42.

⁴⁹⁹ Sinemoğlu, 1996, 154.

⁵⁰⁰ Sinemoğlu, 1996, 154.

⁵⁰¹ Çağman, 1988, 17.

spring branches in bloom, reflect the most characteristic features of the style derived from natural motifs.⁵⁰² These designs were identified as distinctly Ottoman and had become the characteristic of classical Ottoman ornamentation.

The prevailing style evident in Ottoman ceramics that were imitated in Europe since the sixteenth was also the classic style. Yenişehirlioğlu indicated Italy as the initial point of contact between Ottoman ceramics and Europe.⁵⁰³ During the interaction stage between sixteenth and eighteenth centuries, Italian reproductions adopted the Kara Memi which was the classic Ottoman style. Ottoman designs featuring human and animal figures, geometric patterns, palmette or half palmette motifs had not been reproduced. Yenişehirlioğlu underscores that this had contributed to the recognition of Kara Memi style as a pure Ottoman style in Europe.⁵⁰⁴ The reproductions based on classic Iznik style reflected the iconography of the Ottoman world in Europe.⁵⁰⁵ This perception was transferred to the nineteenth century British manufacture, both for industrial production⁵⁰⁶ and the Arts and Crafts movement.



Figure 4.7: Curtain fragment, Alexander Morton & Co. (weaver), Britain, c. 1895 | Source: collections.vam.ac.uk T.152-1977 Figure 4.8 & 4.9: William De Morgan dish design c. 1885 & vase design c. 1890 | Source: Martin Greenwood and William E. Wiltshire, *The Designs of William De Morgan: A Catalogue*, (London: Richard Dennis and Victoria and Albert Museum, 1989) Plates 138 and 254.

⁵⁰² Yenişehirlioğlu, 2002.

⁵⁰³ Yenişehirlioğlu, 2021, 47.

⁵⁰⁴ Yenişehirlioğlu, 2021, 50.

⁵⁰⁵ Yenişehirlioğlu, 2021, 46.

⁵⁰⁶ See Figure 5.1 and Figure 5.3.

Additionally, floral motifs had always been favoured by British designers and consumers. During the period when the Design Schools were established, British designs were critiqued for their lack of stylization, their exact replication of nature, and three-dimensional execution. Iznik patterns achieved outcomes that aligned with both public preferences and design theory by applying naturalistic floral motifs to a flat surface.



Figure 4.10 & 4.11: British textiles before and after the application of theories of design
Furnishing fabric for false principles in design, Lancashire, Britain, c. 1850 | Source:
collections.vam.ac.uk T.6-1993 Textile design, C.F.A. Voysey, London, 1919 | Source:
collections.vam.ac.uk E.241-1974

One of William De Morgan's most recurrent motifs was floral designs. However, variations can be observed in its application. In Iznik style, floral motifs are often monochromatic, whereas William De Morgan introduced colour gradients between the flower petals (Figure 4.12, 4.13 and 4.14). Additionally, William De Morgan did not confine the design to borders but extends the pattern across the entire area. While there were examples of this in Iznik ceramics, the design typically featured bordered sections with floral motifs placed along the main lines. While industrial production features examples closer to the original, the Arts and Crafts movement incorporated floral motifs from the Kara Memi style into unique compositions.



Figure 4.12 & 4.13: Carnation motifs from Iznik wares Figure 4.14: (right) Tile with carnation, William De Morgan, London, 1872-1882 (designed), ca. 1885 (made) | Source: collections.vam.ac.uk Accession number C.11C-1971

On the other hand, certain elements of the *saz* style, such as animals, mythical creatures and pointed curved leaves, continued to be employed in designs. However, unlike the Kara Memi style, these were not considered ‘pure’⁵⁰⁷ Ottoman. Additionally, due to the inclusive perception of Iran's eastern culture and sometimes for commercial and political reasons, these designs have not been referred to by Turkish names. In his doctoral thesis on the competition between Ottoman and Safavid carpets in Europe during the 16th and 17th centuries, Levent Boz posits that the statistical fluctuations in the preference for carpets from different cultures cannot be attributed solely to aesthetic considerations. Rather, these trends are closely connected to the economic and political dynamics of the era.⁵⁰⁸ This assessment is relevant to the eclectic material culture of nineteenth century Britain. In this context, names frequently carried commercial connotations rather than accurately representing the cultural and artistic attributes they signified. It is essential to acknowledge that the inability to make precise distinctions, whether for producers and consumers, often stemmed from a fundamental lack of knowledge.

In Europe, the style featuring floral motifs such as carnations, tulips and hyacinths, derived from nature, was recognized as pure the Ottoman style, whereas other styles of Ottoman art could not be identified as Turkish. On the other hand, the multicultural use of motifs, resulting from centuries of interaction within a land from Far East to Anatolia, had been a natural process. In Ottoman court style, motifs as *rumi* and *hatayi*, and *saz* style, which had been employed over an extended period, were interpreted by court artists and integrated into the Ottoman decorative tradition. Consequently, these motifs, despite their varied origins, should

⁵⁰⁷ Yenişehirlioğlu, 2021, 50.

⁵⁰⁸ Levent Boz, *16. ve 17. Yüzyıllarda Avrupa’da Osmanlı ve Safevi Halıları: Etkileşim ve Rekabet* (Ankara: Hacettepe University, 2023) PhD dissertation. 222.

have been distinguished from their counterparts by their Ottoman identity. In this research, the inability to make this distinction in Europe is attributed to limited information circulation on the subject as well as the prominence of political and economic connections. Moreover, many motifs associated with classical Ottoman style -such as tulips, carnations, hyacinths, frequently appeared in British produced ceramics, carpets, wallpapers, and upholstery fabrics. This could be attributed to the alignment of these motifs with British design principles advocated for implementation, and the fact that floral patterns were already a well-established and favoured category in British decoration. Therefore, the prominence of certain styles in British production or the attribution of others to different cultures should not be perceived as a measure of success or inadequacy regarding Ottoman art. The established preferences in Britain, indicated that Ottoman craftsmanship and the artistic characteristics of other Eastern cultures were adapted to British productions while being shaped by various secondary factors; traditional aesthetics, politics and economics.

Chapter 5

From Mass Production to Craftsmanship: Turkish Inspirations on British Manufacturing

5.1 Tile and Ceramic Production in Turkish or ‘Persian’ Style

The nineteenth century witnessed the sparking interest among European potters who not only manufactured imitations but also created hybrid designs inspired by Turkish motifs. These interpretations and imitations of Iznik designs emerged chiefly in the workshops of Theodore Deck (1823-1891) and Emile Samson (1837-1913) in Paris, as well as Ulisse and Giuseppe Cantagalli (1839-1901) in Florence. In England potteries at Minton, Derby and Doulton had also productions in this style.⁵⁰⁹ Moreover British designer William De Morgan had created characteristic interpretations that stood out for their artistic approach.

During the mid-nineteenth century, Minton’s pottery factory engaged in industrial production, manufacturing ceramics in this particular style across a wide range. Herbert Minton developed a method for compressing clay dust, which can be utilized for the mass production of tiles. Due to hygiene considerations and their ease of cleaning, these products quickly became preferred for use in floor and wall ceramics of hospitals, stations and ships.⁵¹⁰ As a result of its visual allure, it evolved into a trend and found decorative placement in numerous interior settings, including architectural surfaces and furniture items. Industrial manufacturers like Minton, Hollins & Company and Pilkington Tile and Pottery Co., alongside crafts designers such as William De Morgan, produced a diverse array of ceramic tiles in multitude of colours and patterns deriving inspiration from various styles.⁵¹¹ The manufacturers, obligated to continuously produce new designs to meet the nation wide *tile-mania* drew also inspiration from the Islamic artistic traditions. These productions were not exclusively grounded in Islamic motifs; nonetheless they also incorporated these elements into some designs though such instances were

⁵⁰⁹ John Carswell, *Iznik Pottery*, (London: Published for the Trustees of the British Museum by British Museum Press, 1998), 118.

⁵¹⁰ Melanie Gibson. “Colouring the surface: A Taste for ‘Persian’ Tiles in English Domestic Architecture 1970-1914”, In *Art Trade and Culture*, (Ginko, 2016) 188–201, 188.

⁵¹¹ Gibson, 2016, 188.

relatively minor compared to the overall output.⁵¹² Admiration for the tiled walls of the Eastern tradition, had contributed to the increased prevalence of local craftsmanship. Owen Jones' publication in 1842 of the Alhambra court and his designs for the Alhambra court at the Crystal Palace exhibition of 1851, in which the tiles were manufactured by Minton & Co., encouraged the integration of Islamic tradition with modern architecture.⁵¹³ The encaustic tiles of Minton & Co. were featured among the selected works by Waring in the *Masterpieces of Industrial Art & Sculpture at the International Exhibition*. Waring, indicating the transmission of these wall tiles' usage into Italy, selected a included a selection of inlaid medieval designs combined with various colours and glaze in the Plate 79. Although these designs were not Islamic in nature, he referenced their root in Islamic tradition by stating:

*Tiles, glazed or enamelled, have been used for the finishing of walls from the very earliest period. They have been found in the ruins of Nineveh and Babylon, and were doubtless in use wherever the warmth of the climate rendered them desirable. Either painted or stamped, and then covered with an enamelled varnish, they are to be met with in the most ancient mosques of Persia, India, Egypt, and Turkey. The Moors brought the use of them into Spain at the time of their conquest of that country, A.D. 711. he Moors brought the use of them into Spain at the time of their conquest of that country, A.D. 711. Mr. Marryat states that Mahomedan tiles are mentioned by Burcliardt, who was fortunate enough to gain access to the tomb of Mahomet, in the mosque of Medina, built A.D. 707. He describes the columns as "cased for half their height with bright glazed green tiles or slates, decorated with arabesques of various colours." M. Botta procured a tile taken from the tomb itself, which is in the Sèvres Museum. It is covered with a fine glaze: the pattern is divided longitudinally into two parts by a black band, one side being green (the sacred colour), the other blue. In the East-Indian (Company's) Museum glazed wall-tiles are preserved, brought from Cour, the ancient capital of Bengal, from Bolconda, and from Nepaul, all of Mahomedan manufacture. Similar tiles are met with in Syria, according to Dr. Bussell, and at Adrianople, according to Lady Mary W. Montague.*⁵¹⁴

⁵¹² For instance, Mintons' Tiles catalogue comprises 79 sheets of designs, among which only one sheet showcases Persian tiles. *Mintons' Tiles, for walls, hearths, slabs, fireplaces etc.* themintonarchive.org.uk Minton Tile Catalogue number: SD1705/MS1367. Sheet 9 "Tiles richly glazed and decorated with Persian enamels and chiefly of Persian design". undated.

⁵¹³ Gibson, 2016, 188.

⁵¹⁴ Waring, 1863, Vol1. Plate 79.

Turkish ceramics were aesthetically captivating with their vivid colour palettes and decorative designs and tiles with Turkish motifs became a frequently encountered decorative feature in interiors across nineteenth century England. Although commonly referred to as ‘Persian’ tiles at the time, the motifs employed were occasionally derived from patterns originating in sixteenth-century Iznik. The so-called ‘Persian’ tiles had become a widely adopted product offered by numerous firms across the industry. On the other hand *The Illustrated Catalogue of the Industrial Department* at the London International Exhibition of 1862 registered pair of bottles with oriental ornaments in turquoise and gold and pair of bottles turquoise ground, Persian coloured border.⁵¹⁵ The first pair could potentially be a bottle adorned with an arabesque pattern, registered as number 7896 in the inventory list.⁵¹⁶ It was not indicated in the inventory list that they were acquired from the 1862 exhibition; therefore, a different acquisition from Minton, similar to those exhibited, might have also been made.

In 1863 the South Kensington Museum acquired two pieces in Turkish style, a bottle and a plateau. The inventory registers both items as “White porcelain, painted with flowers in red, blue, and green, in imitation of Persian ware” made in 1862. The plateau was shown at the International Exhibition of 1862.⁵¹⁷ The model of the bottle shows similarity with three bottles added to the Museum collection in 1860.⁵¹⁸ It was decorated with Iznik motifs featuring *hatayi*, *saz* leaves and carnations. The Minton plateau which was acquired from the 1862 Exhibition, featured the distinctive motifs of *hatayi* and carnation. It resembles an original Turkish bowl that was added to the collection in the same year (1863). Both items feature Iznik designs, characterized by red, blue, and green motifs on a white background, while the rims display motifs influenced by Chinese rock and wave scrolls patterns. Likewise, on a plate acquired in 1864 by the Museum, there are similar motifs alongside the central cypress tree. This parallel highlight the distinctive features of Turkish wares that were available during the period when their trade in the British market experienced significant growth.

⁵¹⁵ *The Illustrated Catalogue of the Industrial Department, 1862*, British Division Vol 2. Class XXXV, 117. B. 90 No 688 and B. 91 No. 984

⁵¹⁶ 7896-’63 in 1868 *Inventory of the objects in the art division of the museum at South Kensington*, 48. See also 7896-1863 vam.ac.uk Online collections Bottle vase and cover c. 1862

⁵¹⁷ 8100-63 in 1868 *Inventory of the objects in the art division of the museum at South Kensington*, 49. See also 8100-1863 vam.ac.uk Online collections Plateau 1862.

⁵¹⁸ See Appendix B, p. 188-189 for the Turkish bottles.



Figure 5.1: Plateau, 1862, Minton & Co., Stoke-on-Trent, V&A Collection | Source: collections.vam.ac.uk
Accession no: 8100-1863

Figure 5.2: Bowl, 16th century, Turkey, V&A Collection | Source: collections.vam.ac.uk
Accession no: 8488-1863



Figure 5.3: Bottle Vase, ca. 1862, Minton & Co., Stoke-on-Trent, V&A Collection | Source: collections.vam.ac.uk Accession no: 8098-1863

The inclusion of these originals in private collections in England, and subsequently acquisition into public collections, had provided designers with direct access to study them firsthand. Moreover, Minton archive contains sources; watercolours, patterns, original tiles and

wares, described as in the style of Persian but in Ottoman characteristic which served as inspiration for the designers. Colin Minton Campbell collected Persian tiles from Paris and Istanbul in 1856-58.⁵¹⁹ Gibson traces the purchases of these original tiles and wares by Minton; a tile purchased by French dealer Delany in 1858. Both the resources gathered by Minton Campbell and the models circulating in the market had provided inspiration for the “Persian” designs of the brand. Among the numerous designs found in the pattern books in the Minton archives, there are designs featuring Turkish motifs.⁵²⁰ In the 1875 catalogue of *Minton Hollins & Co. Patent Tile Works* of glazed enamelled and majolica tiles including these motifs with were recommended for “grate cheeks and covings, flower boxes, pilasters, string courses, cabinet work, wall linings and for many purposes of architectural decoration”.⁵²¹



Figure 5.4: “Tiles richly glazed and decorated with Persian enamels and chiefly of Persian design” Source: Mintons’ Tiles for walls, hearths, slabs, fireplaces. SD 1705/MS1367 undated. Sheet 9.

⁵¹⁹ collections.vam.ac.uk. Accession number: 8098-1863

⁵²⁰ themintonarchive.org.uk

⁵²¹ Minton, Hollins & Co. *Patent Tile Works, Stoke Upon Trent* (1875).



Figure 5.5: Designs of glazed enamelled tiles for grate cheeks and covings, flower boxes, pilasters, string courses, cabinet work, wall linings and for many purposes of architectural decoration

Source: Minton Hollins & Co. Patent Tile Works, 1875, Plate 24
archive.org/details/minton-hollins-co.4173/

Minton designs, particularly in the early stages, adhere closely to a form of direct replication in pattern and colour rather than a stylized work through interpretation. At the V&A Museum today a Minton tile made in ca. 1875 and a sixteenth century Iznik tile are being displayed side by side which exemplify designs that were heavily inspired by antique Iznik works (Figure 5.6 and Figure 5.7). In Figure 5.5, the design in the lower right corner was used in the wall tiles of the Smoking Room at Hertford House of Richard Wallace. For this room and other Minton examples, please refer to Appendix H.



Figure 5.6: Tile, ca. 1875, Minton, Hollins & Co., Stoke-on-Trent, V&A Collection | Source: collections.vam.ac.uk Accession no: C.202-1976

Figure 5.7: Tile, 1550-1600, Iznik, Turkey, V&A Collection | Source: collections.vam.ac.uk Accession no: 421-1900

By the end of the 1860s, together with the increased interest in home decoration had sparked a demand for these ceramics and more generally art tiles. William De Morgan, a representative of the Arts and Crafts movement, specialized in artistic ceramics, advocating a blend of artistry with production against the industrial methods employed by Minton and others. De Morgan produced works both for his own workshop and for the firm of Morris, who was also a friend. De Morgan contributed to the Firm in the execution of tiles but also stained glass. In the earlier period it showed evidence of association with Morris that he was decorating his tiles with Morris' designs of wallpapers and textiles; "Bedford Park Daisy", "Vertical Leaf", "Single Rose".⁵²² Soon he began his own experiments on design and technique, asserting a truly distinctive artistic style. The artist, drawing inspiration chiefly from the Middle East, Italian Renaissance, and Hispanic cultures, executed their designs with a refined sense of humour fitting for the Victorian era. The works of the artist, who created numerous designs in the Islamic style, were not mere replicas but interpretations of key motifs that appear in Turkish tiles and ceramics. Gibson emphasizes his identity as a designer and scientist rather than a potter, showing a greater

⁵²² Martin Greenwood and William E. Wiltshire, *The Designs of William De Morgan: A Catalogue*, (London: Richard Dennis and Victoria and Albert Museum, 1989), 10.

interest in design and glazing techniques over the physical shape and structure of pottery.⁵²³ He incorporated motifs inspired by Iznik works, but not necessarily in structured compositions or traditional colour schemes (Figure 5.8). Instead, he adapted these motifs with his artistic vision. His works were inspired by the Damascus style Iznik tiles which he also had an opportunity to study on during the restoration process of the Arab Hall at the Leighton House. In the mid-1870s De Morgan and Morris also studied the Islamic collection at the South Kensington Museum. Among the patterns he incorporated were the meander pattern, palmettes, ogee motifs, *saz* leaves, Persian tree designs, as well as tendrils and florets from the Middle Eastern ornament tradition. The colour palette, featuring tones such as apple and khaki green, turquoise, cobalt blue, and manganese purple, drew heavily from Damascus wares.⁵²⁴ In his works, De Morgan occasionally introduced tonal variations to what were traditionally two-dimensional colours.



Stylised floral decoration of vase with flowers. Figure 5.8: Tile panel, 1888-1897, W. De Morgan, Sands End Pottery (maker), V&A Collection #361-1905 Figure 5.9: Tile panel, c. 1890, W. De Morgan, Sands End Pottery (maker), Greenwood and Wiltshire, 1989, p.250.

⁵²³ Gibson, 2016, 193.

⁵²⁴ May Morris in 'William De Morgan (Conclusion), William de Morgan's Art', *The Burlington Magazine for Connoisseurs* 31, no.174, September 1917, p.95. "Eastern force and depth of the colours: a luminous dark blue, 'darker than the Egyptian night-sky', brilliant turquoise, malachite green and manganese purple with 'that uneven atmospheric quality familiar in Eastern art'." May Morris was quoted in Gibson, 2016, 195.



Figure 5.10: Tile panel with vase, Damascus, late 16th century, Leighton House, Royal Borough of Kensington and Chelsea | Photograph taken by the author, Jan. 2024.

1248 sheets of William de Morgan designs were bequeathed to the Victoria and Albert Museum by Evelyn de Morgan following his demise in 1917. These probably also include patterns that have never been applied before. These drawings facilitated the transmission of De Morgan's ideas to painters and served as initial records of his designs or displayed in the showroom for the customers.⁵²⁵ The drawings demonstrate various interpretations of his studies on Islamic styles, revealing his fascination with sixteenth and seventeenth-century Turkish ceramics, which he referred to as “Persian” (Figure 5.11). 820 of these designs pertained to ceramic tiles and wall panels, with the remainder intended for various other ceramic forms; dishes, bowls and vases.⁵²⁶ The tiles were predominantly used for wall coverings and panels to cover large areas.

⁵²⁵ Greenwood and Wiltshire, 1989, 15.

⁵²⁶ Timur Bilir, “Damascus Style Iznik Tiles Interpreted by a Western Artist: William De Morgan” *Sanat ve Tasarım Dergisi* 22(2018), 49-69, 58.

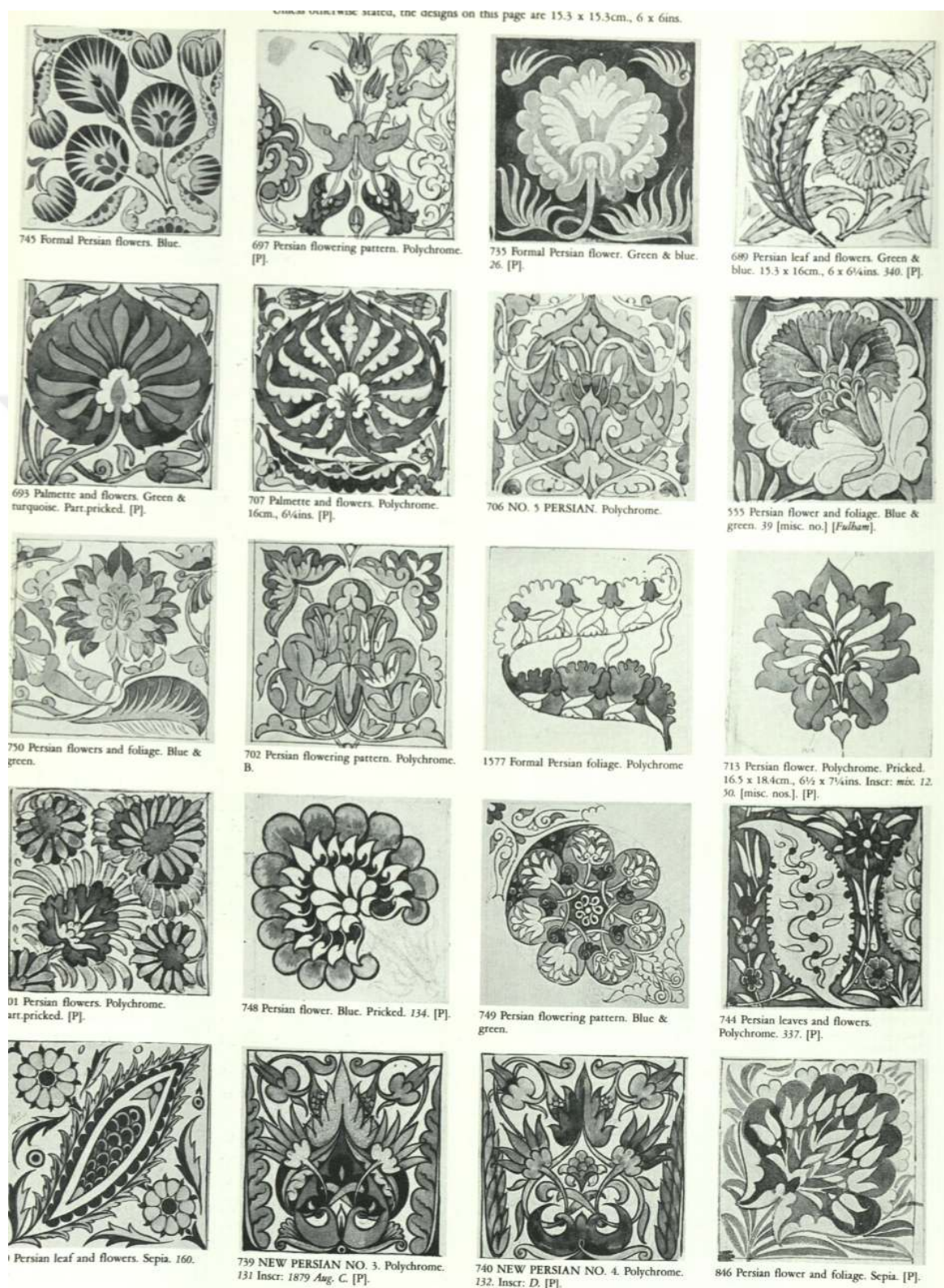


Figure 5.11: Tile designs of William De Morgan

Source: Martin Greenwood and William E. Wiltshire, *The Designs of William De Morgan: A Catalogue*, (London: Richard Dennis and Victoria and Albert Museum, 1989).

William de Morgan's designs were for the higher end of the market. He undertook the commission to arrange tiles from Turkey and Syria for Leighton House's Arab Hall, which required repairing or replacing some of the broken or lost tiles. In the Arab Hall he crafted supplementary pieces that closely mimicked the originals, responsible for 20-30 of tiles, resulting in a challenging discernment between them.⁵²⁷ These works were not inherently creative but rather fulfilled the requirements of the commission but these tiles adorned with birds, *saz* leaves, tulips, carnations, and blossom motifs later influenced not only his tile works but also other forms of ceramic wares. During his work in the House, the flower and vase motifs with which he was acquainted were embedded in his artistic memory and were frequently reflected in his own creations, utilizing his personal colour palette (Figure 5.8 and Figure 5.10). Moreover, he had an opportunity to study the process and techniques involved in reproducing the "Persian" ceramics.⁵²⁸ Figure 5. 12 shows a sixteenth century tile panel with pair parrots perched on a fountain. The parrot on the left is a replacement by de Morgan while the right one is an original. Later he was asked to produce turquoise tiles for the Narcissus Hall and the stairs of the house (Figure 5.13). The tiles line the walls of the hall, covering both the south and east walls, which were also adorned with hexagonal tiles dating back to the sixteenth century. In this way, a blend of old and new was achieved, effectively blurring the boundaries between the two.⁵²⁹



Figure 5.12: Tile panel with parrots, late 16th century with De Morgan replacement, Leighton House, Royal Borough of Kensington and Chelsea | Photograph taken by the author, Jan. 2024.

⁵²⁷ Daniel Robbins, *Leighton House: Step into a Painter's World*, (London: The Royal Borough of Kensington and Chelsea, 2023), 51.

⁵²⁸ Robbins, 2023, 51.

⁵²⁹ Bilir, 2018, 53.

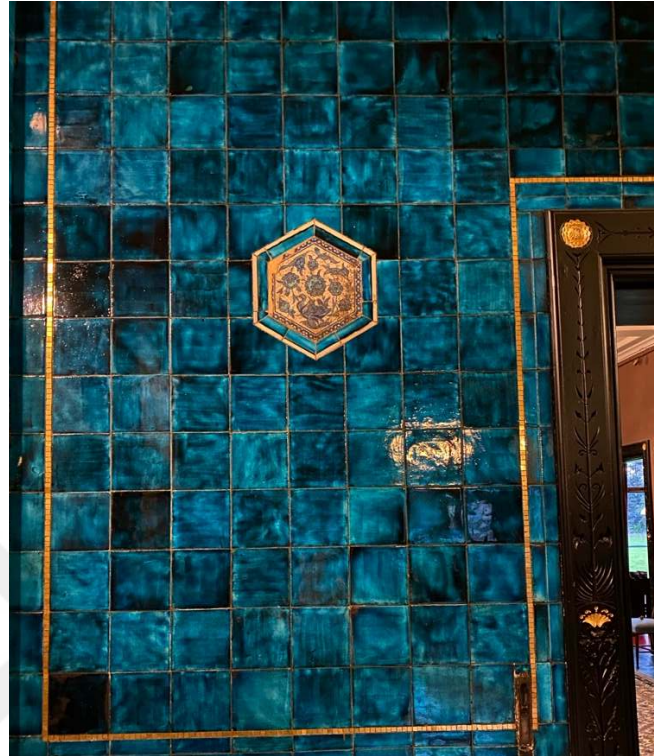


Figure 5.13: The Narcissus Hall tiles by De Morgan, late 19th century and a hexagonal tile implemented in the middle Damascus made c. 1570 Leighton House, Royal Borough of Kensington and Chelsea | Photograph taken by the author, Jan. 2024.

He further designed tiles in the "Persian" style for the yacht of Czar Alexander of Russia, which was described at the time as a "sea palace".⁵³⁰ Another significant commission De Morgan received was for the large tile panels of The Peninsular and Oriental Steam Navigation Company, intended for the decoration of its newly constructed fleet of steamships. He designed tile panels measuring 59 cm in height (each panel), painted in tones of blue and green colours on a white slip, and covered with a clear glaze.⁵³¹ The panel features "Persian" ogee pattern adorned with tulips and blossoms.

Today, William De Morgan's works can be seen in numerous museums and galleries across the United Kingdom. Some of the most prominent include the V&A Museum, British Museum, Birmingham Museum and Fitzwilliam Museum. Additionally, his works can be found in museum houses. Apart from Leighton House, other notable places are Kelmscott Manor, the former home of William Morris in Lechlade; National Trust- Standen House in East Grinstead;

⁵³⁰ Gibson, 2016, 195.

⁵³¹ Tile panel ca. 1882 collections.vam.ac.uk Accession number 362:8-1905.

National Trust- Wightwick Manor in Wolverhampton; and Blackwell, the Arts and Crafts House in Bowness-on-Windmere.⁵³² Debenham House or known as Peacock House the home designed for the retail business owner Sir Ernest Debanham at 8 Addison Road also contains William De Morgan tiles. The house, commissioned in 1905 by architect Halsey Ricardo, features De Morgan tiles visible from the exterior, with green tiles on the lower half and blue tiles on the upper half. Inside, including passages and the hall, the decor includes monochrome blue tiles akin to those found in Leighton House. The house features wall panels and fireplace surrounds adorned with De Morgan's "Persian" style tiles, showcasing peacock designs and floral motifs. Kelmscott Manor, William Morris' country home from 1871 to his death in 1896, also featured fireplaces adorned with decorative tiles. For the fireplace in the Green Room, Morris' *Swan* and *Artichoke* patterned tiles were used, and the missing tiles were replaced in 1960 with *Sunflower* and *Snakehead*. In the Tapestry Room, the tiles surrounding the fireplace, modelled after Iznik motifs and produced by Dutch manufacturers, were purchased through a London retailer.⁵³³



Figure 5.14: The Tapestry Room, Kelmscott Manor, Lechlade | Photograph taken by the author, June. 2024.

⁵³² William De Morgan Blackwell The Art and Crafts House, *The Ceramics of William De Morgan*, (London: Lakeland Arts Trust, 2002), 76.

⁵³³ According to the information obtained by the author during the Kelmscott Manor visit in June 2024.

The Arts and Crafts movement was linked with a socialist approach; envisioning a society where art, craft and labour were integrated to create a more equitable society. It was also concerned with aesthetic reform; to be innovative against the mediocrity and haphazard quality of mass production while also offering affordable options. Arts and Crafts products were available for purchase at exhibitions, from department stores, or could be ordered directly from catalogues and magazines. William Morris's ideal was to replace the cluttered and overly decorated interiors of Victorian homes with simpler yet well-designed productions. Morris was dissatisfied with his high-quality products catering exclusively to the higher end; he also aimed to provide products accessible to the working class. To broaden their market reach, the Firm developed a range of products that could be kept in stock. This was well timed to align with the growing interest in interior design among the middle class. Morris & Co. frequently appeared in home decoration advice literature for its embroidery kits, wallpapers, chintzes and tiles.⁵³⁴

He started an interior decoration business in 1861 with six partners including Burne-Jones, Webb and Rosetti. By the 1880s, among the categories offered by Morris & Co. were painted glass, embroidery, Arras tapestry, Hammersmith carpets, Axminster, Wilton, and Kidderminster carpets, as well as printed cloths for wall-hangings, curtains, and wallpaper.⁵³⁵ In addition to interior decoration services, individual items that could adapt to various styles were also available for purchase in the shop like candlestick, ceramicware and furniture.⁵³⁶

5.2 From Axminster to Donegal Carpets

You don't walk upon flowers in fact; you cannot be allowed to walk upon flowers in carpets.... You must use...combinations and modifications (in primary colours) of mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is fact. This is taste.

Charles Dickens, Hard Times, 1854

In the second half of the nineteenth century traditional carpet weaving was criticized for endeavouring to mimic nature and striving for three-dimensionality, employing inaccurate forms and shadows. Following the 1851 Great Exhibition, the design principles of the East, and

⁵³⁴ This is noted in the William Morris Gallery, Permanent Exhibition, June 2024.

⁵³⁵ Wendy Hitchmough, *The Arts and Crafts Home*, (London: Pavilion Books Limited, 2000), 24.

⁵³⁶ Hitchmough, 2000, 25.

particularly those from India, were perceived as superior to the traditional practices of European countries. It was indicated that exposure to these principles had a beneficial effect on English manufacturing, with carpet weaving being one of the areas notably influenced.⁵³⁷ The guidelines to be adhered to in carpet design were outlined as: “A carpet serves as a ‘ground’ to relieve all objects of furniture upon it, and should be quiet and negative-without strong contrast of either form or colour. The leading forms must be so composed as to distribute the pattern over the whole floor, not pronounced either in the direction of breadth or length, all up and down treatments being only suitable for passage or staircases. The decorative forms must be flat, without shadow or relief, whether derived from ornament or direct from flowers or foliage. In colour the general ground should be negative, low in tone, and inclining to the tertiary hues – the leading forms of the pattern being expressed by the darker secondaries – and the primary colours of white, if used at all, only in small quantities to enhance the tertiary hues, and to express the geometrical bases ruling the distribution of the forms.”⁵³⁸ Following the 1851 Great Exhibition, the primary lesson imparted to English carpet designers was the avoidance of direct imitation of nature. Prior to this, the focus had been on studying nature through French models. However, the exhibition marked a shift influenced by the geometric patterns of Eastern manufactures, leading to a change in design principles. In *Arts as Applied to Industry*, Burges stated: “Some years ago, when the Government schools were first established, flowers were considered the end-all, and be-all of design, and we had them put into every fabric, either separately or scattered over, or tied up in bunches by means of blue ribbons; if any conventionalism was attempted it assumed the shape of a Louis XV scroll. Fortunately, the Great Exhibition of 1851 put a stop to this, and we have gone on improving.”⁵³⁹

Eastern carpets served as exemplars of new design principles through their application of geometric forms and their emphasis on two-dimensionality. On the other hand, the impact of Turkish carpets on English carpet manufacturing extends back to earlier centuries. The longstanding recognition of Turkish carpets in Europe had facilitated their imitation. Kendrick in

⁵³⁷ “Whether they had a tradition of the true principles of ornament or not, certainly their ornament was much truer in principle than that of European nations generally, and on many kinds of manufactures it had great influence immediately, such as carpets, garment fabrics, linens, and even wood-carving and metal work.” Richard Redgrave in “Minutes of Evidence”, *Report from the Select Committee on the South Kensington Museum* 1860, 42. para. 768.

⁵³⁸ *First Report of the Department of Practical Art*, 1853, Appendix VI, 324.

⁵³⁹ Quoted from Burges in Haslam, 1991, 16-17.

his 1919 article on the English carpets, traced the origins of pile carpet making in England back to 1570.⁵⁴⁰ He also advocated that “The actual making of pile- carpets in this country followed hard upon their first importation from the East”; after the Turkey or Levant company started direct trading with the Eastern Mediterranean.⁵⁴¹ Another example was from 1603, featuring an Eastern design and the shield of arms in the middle of the three of the borders of Sir Edward Apsley. Kendrick asserted that this carpet, while of Eastern origin, had an English inscription knotted into it to commemorate the knighthood of the owner. Kendrick stated: “The design is Eastern, but the inscription is rendered with so much spirit that one feels almost bound to admit the possibility of an English origin for this carpet. The balance of probability is, however, strongly in favour of the East.”⁵⁴² The carpet was acquired by the V&A in 1904, and Kendrick published this article in 1919. His insights were accurate, and the carpet was indeed an English manufacture. The carpet is now registered with the accession number 710-1904 as a carpet made in East Anglia. The museum notes that the octagonal motif was derived from a Spanish carpet design, which itself was inspired by Turkish examples.⁵⁴³ Kendrick noted another carpet dated in 1600, a Turkey work in English design. “Turkey work” was the term used for the knotting method commonly employed in Turkish carpets.⁵⁴⁴



Figure 5.15: Carpet, East Anglia, 1603, unknown maker, V&A Collection Source: collections.vam.ac.uk Accession number: 710-1904

⁵⁴⁰ Lord Verulam carpet with the royal arms of England and initials of Queen Elizabeth. A.F Kendrick, “English Carpets” *Journal of the Royal Society of Arts* 67(3453), (1919), 136-146, 139.

⁵⁴¹ Kendrick, 1919, 139.

⁵⁴² Kendrick, 1919, 140.

⁵⁴³ collections.vam.ac.uk Accession number 710-1904 “Gallery Label”, British Galleries.

⁵⁴⁴ Kendrick, 1919, 140.

The rise of the English hand-woven carpets in the eighteenth century was the initial period during which the production of carpets in the Turkish style also increased.⁵⁴⁵ This progress was resulted from “early industrial espionage and the acquisition of skills from France”.⁵⁴⁶ Thomas Whitty, an exception, had started making Turkey carpets in 1755 after he saw some imported Turkey carpets in the warehouse of a William Freke. Their vibrant colours, large size, and seamless weaving made these carpets strikingly impressive. In subsequent years, the Society of Arts offered a premium to encourage the imitation of Turkish and Persian carpets. Thomas Whitty was awarded with the prize⁵⁴⁷ in 1757 and two more years. Similar carpets were being knotted at the same time in Exeter, Moorfields⁵⁴⁸ as well as Fulham, a bit earlier.⁵⁴⁹ On the other hand, his success ensured the reputation of his business and the factory had a long-lasting presence.⁵⁵⁰ Although Whitty initially drew inspiration from Turkish carpets for this endeavour, the term “Axminster” ultimately came to denote the knotting process used in various locations and across a diverse array of styles. The Whitty factory ceased operations in 1835 with the introduction of machine-made carpeting. Nevertheless, the term “Axminster” persisted as a generic designation for machine-made carpets with piles created using techniques like in the production of velvet or chenille. In 1783 the Society’s Transaction noted on the manufacture of carpets “is now established in different parts of the kingdom, and brought to a degree of elegance and beauty which the Turkey carpets never attained.”⁵⁵¹

⁵⁴⁵ See also Angela Sutton-Vane, *Tying the Knot: The Material Culture of the Turkish Hand-knotted Carpet in England*, 2011. Dissertation.

⁵⁴⁶ “The five main factories were Wilton (ca. 1741 to 1958) which had been established by the Earl of Pembroke with renegade weavers from France; Fulham Carpets (1750 to 1755) which was established by Peter Parisot, a French refugee and Savonnerie weaver; Moorfields (1752 to 1806) owned by Thomas Moore who employed yet further renegade weavers from the French Savonnerie and Exeter (1756 to 1761) owned by Claude Passavant, also a renegade weaver from the French Savonnerie.” Sutton-Vane, 2011, 124.

⁵⁴⁷ Thomas Moore of Moorfields was the first name on the list of award recipients with the finest quality carpet. Whitty’s was deemed to offer the best value relative to its price. See axminsterheritage.org “The Birth of Axminster Carpets”

⁵⁴⁸ Thomas Moore, a shared award recipient in 1757, continued manufacturing carpets in Moorfields. The late trade card of Moore & Co. advertised “Axminster, Turkish and Persian”. Hefford contends that these referred to three optional qualities of Moorfields carpets but not imports or Whitty carpets. Consequently, the term Axminster was adopted by other manufacturers during the eighteenth century. Wendy Hefford, “Thomas Moore of Moorfields”, *The Burlington Magazine*, 1977, 119(8897), 840-849, 847.

⁵⁴⁹ britannica.com “Axminster carpet”

⁵⁵⁰ Kendrick, 1919, 141. See also axminsterheritage.org

⁵⁵¹ Kendrick, 1919, 141.

In Scotland the Trustees of Manufacture awarded four Turkey style carpet in 1831 for being “luxurious and costly type manufactured”.⁵⁵² Glasgow had been the centre for the carpets knotted in Turkish and Persian styles. When it comes to Ireland, although making rugs was a long tradition leaning back to sixteenth century, the hand-made carpet industry was re-introduced in Donegal in 1898 by Alexander Morton & Co.

English carpets in the Turkish style were prominently displayed at the 1851 Great Exhibition. In the introduction, it was noted that the production of this category was “localized in peculiar districts, in a remarkable manner; Kidderminster, Wilton, Glasgow, and Halifax contain extensive factories solely engaged in the production of the various descriptions of carpets in ordinary domestic use”⁵⁵³. Also, it was said that the incorporation of power looms into production was still recent, but their use was extending.⁵⁵⁴ Dowbiggin & Co. was displaying a carpet made at the patent Axminster carpet manufactory in Glasgow and it was noted: “The production of the peculiar description of carpets, known as Axminster form the principal manufacture of that town. It appears to have been commenced in imitation of the style of Turkey carpets, but a variety of patterns have been produced. The same kind of carpets are, however, produced in other places. The thick and soft pile of these carpets distinguishes them from others. In the present example, a peculiar modification of the ordinary process of manufacture has been introduced, by which the worsted is thrown to the surface, and does not appear on the other side at all.”⁵⁵⁵ Another firm with Turkish style Axminster carpets was J. Templeton & Co.⁵⁵⁶, from Glasgow, with “Axminster carpet in Turkey style, for dining room &c.” Richard & James Eustace from Dublin “exhibited as a specimen of Turkey carpet making, woven on woollen warp, the warp running through from end to end, without cut or joining, and being looped at both

⁵⁵² Kendrick, 1919, 143.

⁵⁵³ *Official descriptive and illustrated catalogue: Great Exhibition of the Works of Industry of all Nations, 1851* (London: 1851) Vol 2. Section III. Class 19. “Tapestry, Carpets, Floor-Cloths, Lace and Embroidery, &c.” 559.

⁵⁵⁴ *Official descriptive and illustrated catalogue: Great Exhibition, 1851*, Vol 2, 559.

⁵⁵⁵ *Official descriptive and illustrated catalogue: Great Exhibition, 1851* Vol 2, 565, Object No:156.

⁵⁵⁶ James Templeton of Glasgow, Scotland developed the chenille Axminster carpet method of production in 1839. This method was designed to produce a carpet similar to the hand-woven Axminster carpet, which was produced entirely by hand at the time, using a faster, semi-mechanical process. Arthur H. Cole in “The Chenille Axminster Carpet Manufacture” 1924, wrote on the subject of chenille Axminster carpets. Arthur H. Cole. “The Chenille Axminster carpet manufacture”. *The Quarterly Journal of Economics*, 1924, 39(1), 136.

<https://doi.org/10.2307/1883958>



Figure 5.16: Carpet, Great Britain, ca. 1850, unknown maker, V&A Collection
Source: collections.vam.ac.uk 3963-1852

ends”.⁵⁵⁷ Watson, Bell & Co. also displayed fine Axminster and Brussels carpets in the Persian style as well as real Turkey carpets imported from Smyrna.⁵⁵⁸ The *Catalogue of the Museum of Manufactures* of 1852 recorded a purchase from this vendor: an 'Axminster carpet with Turkish design' produced by Watson, Bell & Co., acquired for £ 34 13s. The Turkish-patterned Axminster carpet purchased from this seller has been recorded in the inventory under number 3965-1852.⁵⁵⁹ In 1852 another English manufactured carpet with a pattern of palmettes and pine motifs was acquired for the Museum (Figure 5.16). Although the producer is unknown, it can be asserted that the item is crafted in the style of Oushak carpets.⁵⁶⁰ The appreciation of Turkish carpets for their technical and ornamental characteristics, led to a continued increase in the production of English carpets featuring Turkish and

Eastern designs.

In 1862 International Exhibition, Brinton & Lewis from Kidderminster displayed, velvet pile-carpets

made by power loom and also chenille carpets and rugs, wide sofa carpets, and other rugs by power and hand loom. There were eight patterns exhibited among them two were: “No.1 Medallion Smyrna: Double breadth, in the illuminated style, in which the combination of rich colours with others more subdued imparts a mellow tone to the whole. The crimson medallions are contrasted with the rich tracery of the arabesque which surround them” and “No.2 Medallion Turkey Alhambra: The figures here are disposed upon a crimson ground, covered with small

⁵⁵⁷ *Official descriptive and illustrated catalogue: Great Exhibition, 1851* Vol 2, 566, Object No:160.

⁵⁵⁸ *Official descriptive and illustrated catalogue: Great Exhibition, 1851* Vol 2, 572, Object No:337. The carpet acquired for the collection is likely one of those listed in the catalogue.

⁵⁵⁹ *Inventory of the objects in the art division of the museum at South Kensington, 1868*, 43. This carpet was later deaccessioned, potentially along with many other items that were transferred to other museums and institutions around the United Kingdom. There is no record of what happened to this specific carpet as of August 2024.

⁵⁶⁰ This carpet may have been recorded as Turkish-made in the Museum of Manufactures catalogue. The Catalogue registered W115-Carpet for Halls or Stairs manufactured in Turkey. However no Turkish carpets could be identified as included in the collection during this period. See p. 46-47.

tasteful objects, the colours employed being something similar to those of No.1, but presenting quite different effect.”⁵⁶¹

One of the designers who created patterns for English carpets from 1858 onwards was Dresser. He developed designs that were practical for machine application, characterized by small, repeating patterns. Although his interest in Japanese designs grew considerably in subsequent years, during the 1870s he concentrated on ‘Persian’ carpets based on geometric principles.⁵⁶² In *Principles of Design* he wrote a chapter on carpets to study the “art qualities which they present, and to the particular form of pattern which may be applied to them with advantage”.⁵⁶³ He emphasized the fundamental principles of carpet ornamentation, drawing on examples from Eastern carpets. “Carpet patterns are generally better if founded on a geometrical plan. In this way most of the Indian and Persian patterns are constructed. A geometrical plan secures to the design a manifestation of order and thought in its formation.” He again suggested the young designers to study the bloomy effects in India, Persia, Smyrna (İzmir)⁵⁶⁴ and Morocco carpets.⁵⁶⁵ Persian carpets were underscored as “models of what carpets should be.”⁵⁶⁶ On the other hand, he compared Turkish and Brussels carpets in terms of pattern size and detail, emphasizing how the coarseness or fineness of the fabric affects these characteristics. He noted that Brussels carpets, with their finer stitches, were capable of featuring more intricate and detailed patterns compared to the coarser Turkish carpets.⁵⁶⁷ In 1870, when the book was published, it was an early period in London when a clear categorization between Turkish and other Eastern carpets had not yet been established. Therefore, it is unclear which specific carpets Dresser evaluated within the Turkish and particularly Persian categories. On the other hand, it is significant as it demonstrates that these views served as a benchmark for English carpet manufacturing, using Eastern carpets as a reference point.

The emergence of Arts and Crafts carpets was fundamentally concerned with defining the principles of good and bad design. The mechanization of carpet production, driven by

⁵⁶¹ *The illustrated catalogue of the International Exhibition Vol.2: British Division Class XXII. “Carpets”* (London:1862), 46.

⁵⁶² Carey, 2020, 186.

⁵⁶³ Christopher Dresser, *Principles of Decorative Design*, (London, Paris and New York: Cassell, Petter, & Galpin, 1870)

⁵⁶⁴ Smyrna carpets were named after the port from which they were exported to Europe.

⁵⁶⁵ Dresser, 1870, 102.

⁵⁶⁶ Dresser, 1870, 102.

⁵⁶⁷ Dresser, 1870, 105.

technological advancements of the era, introduced problems regarding these principles. This shift resulted in the widespread production of mass-produced carpets, which, while reaching broader markets, often lacked the refined aesthetic qualities of more artisanal designs. Equally relevant was the growing popularity of Eastern carpets.⁵⁶⁸ A.W. Pugin, a precursor to the Arts and Crafts movement, emphasized Gothic traditions with his geometrically based ornamentation. His carpet designs were characterized by flat ornamentation, avoiding any illusion of space or volume. His carpet design, which combined Eastern elements and a geometric approach with Gothic influences, was also exhibited at the 1851 Great Exhibition.



Figure 5.17: Carpet, Great Britain, A. W. N. Pugin
This carpet was shown at the 1851 Exhibition. The design blend Gothic art with the composition of Oriental carpets | Source: Haslam, 1991, 35.

Another compelling attribute of Eastern carpets was their consideration of hygiene. Dresser highlighted the practicality of these carpets: “Square carpets, such as the Turkey, Indian, and Persian, are spread loosely on the boards, and can be taken up and shaken without difficulty. This is unquestionably the most healthy plan of using a carpet, and it is also an artistic plan.”⁵⁶⁹

Given that only a small number of carpets produced in Britain were designed by skilled artists, the majority of patterns were considered unsuitable by discerning homeowners.⁵⁷⁰ Owing to the scarcity of original local designs, the essential design principles sought were found in Eastern designs. Burges in 1865 noted: “Does anyone want a carpet of good design and harmonious colouring, what does he do but forthwith choose either a Turkey or Persian one”.⁵⁷¹

William Morris made substantial contributions to the carpet designs of the Arts and Crafts movement. He aimed to revitalize the art of carpet weaving with new production methods and

⁵⁶⁸ Malcolm Haslam, *Arts and Crafts Carpets*, (London: David Black, 1991), 11.

⁵⁶⁹ Dresser, 1870, 106. Also quoted in Haslam 36.

⁵⁷⁰ Haslam, 1991, 34.

⁵⁷¹ Quoted in Haslam, 1991, 35.

designs in response to the decline in quality of imported carpets from the East and the mass production and poor quality of English machine-woven carpets. By 1880 Morris & Co. were both offering their clients hand-knotted and machine woven carpets. Morris stated: “The mechanically-made carpets of to-day must be looked upon as makeshifts for cheapness' sake.”⁵⁷² The machine-made carpets were woven at factories in Wiltshire and Yorkshire. This category necessitated that, patterns be repeated on the fabric within relatively narrow limits, and the number of colours was generally restricted to four or five. Consequently, the most effective design approach involved using patterns composed primarily of either a lighter shade of the same colour or a hue that did not strongly contrast with the background.⁵⁷³ One of the most economical option which mostly suited to the bedrooms of middle class houses⁵⁷⁴, Kidderminster carpets, allowed only two or three colours in design.⁵⁷⁵ A sample of three-ply woollen Kidderminster carpet is Tulip and Lily model.⁵⁷⁶ Manufactured by Heckmondwike Manufacturing Company in West Yorkshire, the pattern features “horizontal rows of tulips alternating with five-petalled flowers”. The tulip motif, also widely encountered in Turkish carpets, was used as a principal element in a simple and repetitive design.



Figure 5.18: Carpet sample *Tulip and Lily*, 1875, V&A Collection
The designs is executed by William Morris, manufactured at Heckmondwike Manufacturing Company for Morris & Co. | Source: collections.vam.ac.uk Accession number: T.101-1953

⁵⁷² William Morris, *Arts & Crafts Exhibition Society : Catalogue of the first exhibition*, (London: 1888). “Introductory notes: Textiles” 21.

⁵⁷³ William Morris, “The Importance of Pattern in Carpet-Weaving” *The Decorator and Furnisher* 13(5), (1889).

⁵⁷⁴ Dresser, 1870, 94.

⁵⁷⁵ Haslam, 1991, 43.

⁵⁷⁶ collections.vam.ac.uk. Accession number T.101-1953

As the market for antique Eastern carpets in London expanded, Morris's interest in these carpets also intensified. Through both his personal collection and his guidance for the acquisition of carpets for museums, William Morris was intimately acquainted with classical carpets. He meticulously studied previous productions, and it was upon this foundation that the principles of his own carpets were based.⁵⁷⁷ He started carpet weaving in 1879 in Queen Square but then the carpet loom was set up in Hammersmith borough of London from which the Hammersmith carpets took their name. Morris & Co. held an exhibition of carpets and rugs in 1880 accompanied by the statement: "An attempt to make England independent of the East for the supply of hand-made carpets which may claim to be considered works of art... It seems to us, therefore, that, for the future, we people of the West must make our own hand-made carpets...; and that these, while they should equal the Eastern ones as nearly as may be in materials and durability, should by no means imitate them in design, but show themselves obviously to be the outcome of modern and Western ideas, guided by those principles that underlie all architectural art in common."⁵⁷⁸ Production moved to Merton Abbey in Surrey in 1881 where allowed Morris & Co. to weave larger carpets. Hearthrugs and small carpets were mostly sold through the Oxford Street Shop and larger carpets were made for special commissions for the houses decorated by Morris & Co.⁵⁷⁹ Among the connoisseurs and collectors who employed Morris & Co. for their homes, incorporating carpets into their interiors, were Lord Portsmouth, George Howard, Alexander Ionides, and Wickham Flower MP.

The letter dated October 1882, detailing the inception and objectives of the Hammersmith carpets, is presented below.⁵⁸⁰ There is no source indicating the specific recipients of this letter in the National Art Library archives; however, it is highly likely that it was sent to selected established clients of Morris & Co. and to Morris's professional circle.

Sir,

We respectfully invite you to inspect the hand-made Rugs and Carpets on which we have been engaged for upwards of three years; and, in doing so, beg to call your attention to the beginning of an attempt which we have set on foot to make England independent of the East for the supply of hand-made Carpets which may claim to be considered works of art.

⁵⁷⁷ Kendrick, 1919, 143.

⁵⁷⁸ Haslam, 1991, 58 and 62.

⁵⁷⁹ Haslam, 1991, 72.

⁵⁸⁰ Morris & Co. *The Hammersmith Carpets*, (London: 1882). Letter. V&A Museum National Art Library Archives SC, TC.L.0548.

We believe that the time has come for someone or other to make that attempt, unless the civilised world is prepared to do without the art of Carpet-making at its best: for it is a lamentable fact that, just when we of the West are beginning to understand and admire the art of the East that art is fading away, nor in any branch has the deterioration been more marked than in Carpet-making.

All beauty of colour had now (and for long) disappeared from the manufactures of the Levant- the once harmonious lovely Turkey Carpets. The traditions of excellence of the Indian Carpets are only kept up by a few tasteful and energetic providers in England with infinite trouble and at a great expense, while the mass of the goods are already inferior in many respects to what can be turned out mechanically from the looms of Glasgow or Kidderminster.

As for Persia, the mother of this beautiful art, nothing could mark the contrast between the past and the present clearer than the Carpets, doubtless picked for excellence of manufacture, given to the South Kensington Museum by His Majesty the Schah, compared with the rough work of the tribes done within the last hundred years, which the Directors of the museum have judiciously hung neat them.

In short, the art of Carpet-making, in common with the other special arts of the East, is either dead or dying fast; and it is clear to everyone that, whatever future is in store for those countries where it once flourished, they will, in time to come, receive all influence from, rather than give any to, the West.

It seems to us, therefore, that, for the future, we people of the West must make our own hand-made Carpets, if we are to have any worth the labour and Money such things cost; and that these, while they should equal the Eastern ones as nearly as may be in materials and durability, should by no means imitate them in design, but show themselves obviously to be the outcome of modern and Western ideas, guided by those principles that underlie all architectural art in common.

Such a manufacture we have (in default of other people) attempted to set on foot, and we hope, for the above stated reasons, that you will think our attempt worthy of your support.

We should mention that we are prepared to give estimates and execute Carpets of any reasonable size, in design colouring, and quality, similar to the goods exhibited.

We are, Sir,

Your obedient Servants

Morris & Company

Although Morris regarded Persian carpets as the finest ever made, he chose to use the coarser Turkish (Ghiordes) knot for his own handwoven carpet production.⁵⁸¹ The designs incorporated numerous motifs developed by Morris. In contrast to the carpets produced in England up to that point, which closely adhered to specific motifs, the Hammersmith carpets

⁵⁸¹ collections.vam.ac.uk Accession number T.31-1923

were crafted with inspiration drawn from Turkish and Persian designs however they were not replications.⁵⁸²



Figure 5.19: Hammersmith carpet *Bullerswood*, 1889, London, hand knotted. 764.8 cm x 398.8 cm, V&A Collection. The design was executed by W. Morris and John Henry Dearle, manufactured by Morris & Co. | Source: collections.vam.ac.uk Accession number: T.31-1923

⁵⁸² Turkish and Persian carpets have been provided as examples in Figure 5.20 and Figure 5.21. Swirling stems, yellow and green leaves, a central rosette, a red border background decorated with tulip, leaf, and flower motifs were similar features with the sixteenth century Turkish carpet. On the other hand, the Persian carpet is close in terms of its compositional structure and the incorporation of animal figures. Moreover, a Turkish carpet acquired for the South Kensington Museum collection in 1884, was consisted of a structure evoking the Morris carpet; the field was decorated with opposing palmettes filled with stylised blossoms. This carpet is featured in Appendix F, p. 234.



Figure 5.20: Ottoman court carpet (fragment), 16th c., Turkey, V&A Collection | Source: collections.vam.ac.uk Accession no: 163-1908

Figure 5.21: Heriz or Tabriz, Fantasy Animal Carpet, ca. 1880, Iran | Source: Collection at the Denver Art Museum 1956.38

Morris encouraged designers to study the collection at the Museum: “I invite my readers to make another comparison: to go to the South Kensington Museum and study the invaluable fragments of the stuffs of the thirteenth and fourteenth centuries of Syrian and Sicilian manufacture, or the almost equally beautiful webs of Persian design, which are later in date, but instinct with the purest and best Eastern feeling...”⁵⁸³ In 1899 Lewis Foreman Day wrote on the art of William Morris and he said the following concerning his adaptation of Persian carpet: “A carpet, he held, should be not only a passable but an exquisite piece of colour. And, of course, it should have something to say for itself. Such was his appreciation of Oriental carpet weaving, that he half doubted whether we had any business to make a carpet in the West. He knew we

⁵⁸³ William Morris, “Textiles” in *Arts and Crafts Essays by the Members of the Arts and Crafts Exhibition Society*, (London: Rivington, Percival, & Co., 1893), 30.

were not in the least likely to beat Persian work in the matter of colour, and so thought we were bound to get enough of form and meaning into it to justify our making it at all.”⁵⁸⁴

Henry Dearle’s style who took over Hammersmith carpet designs from Morris was distinct and featured more pronounced ‘Persian’ influences. While Morris’s motifs were intricately interwoven, Dearle’s designs featured motifs that stood out more individually.

The Arts and Crafts exhibition society, organized annual exhibitions from 1888 to 1890, and approximately every three years thereafter. These exhibitions and the essays⁵⁸⁵ published by the Society attracted interest in the movement and its products. On the other hand, custom-made large carpets were typically delivered to the connoisseurs who commissioned Morris & Co. for house decoration. Aside from these large projects, the products sold in the Oxford Street shop also did not cater to a broad audience. However, the influence of this design approach had continued to persist. James Morton of Morton & Co. was an avid follower and reader of Morris’s lectures. Previously, they had also featured Turkish and Persian-inspired Eastern patterns in their chenille Axminster carpets. The Donegal carpets that came into prominence at the end of the century combined these influences with the Arts and Crafts movement. The Donegal carpets that began to be woven with James Morton’s initiatives were, in Harold Rathbone’s words, “obviously an attempt to vie with a Turkey carpet, which it successfully does.”⁵⁸⁶ Moreover Mary Gorges said “Donegal, Turkey carpets, in three rich subdued colours of those Eastern fabrics, so exactly reproduced as to present absolutely no difference externally; and we were assured that the colours were as unfading, the texture as impervious to wear, as in the original Eastern carpets; and, indeed, this was the impression conveyed by their rich, soft quality.”⁵⁸⁷ Some designs attributed to Gavin Morton who led the company’s design department, were closely modelled after Eastern examples. In Liberty catalogues two qualities of Donegal carpets were featured: first quality, “similar in substance to the finest Anatolian carpets”, and second quality, “similar in substance to good quality Turkey carpets”.⁵⁸⁸ Besides Liberty, other London stores also sold Donegal carpets in the early twentieth century. Larmour argued that while

⁵⁸⁴ Lewis Foreman Day, *Decorative Art of William Morris and His Work*, (London: Virtue: 1899), 24.

⁵⁸⁵ Arts and Crafts Essays, (London: Rivington, Percival & Co., 1893)

⁵⁸⁶ Harold Rathbone talking about a carpet exhibited at the second exhibition of the Arts and Crafts Society of Ireland 1899, in the report which was published in *the Journal and Proceedings of the Arts and Crafts Society of Ireland*, 1901. Here quoted from Haslam, 1991, 102.

⁵⁸⁷ Mary Gorges, “The Weaving of ‘Turkey’ Carpets in Donegal” *All Ireland Review* 1(46), (1900), 7.

⁵⁸⁸ Paul Larmour, “Donegal Carpets” *Irish Arts Review Yearbook*, 7, (1990/1991), 210-217, 215.

William Morris was a pioneer in introducing hand-tufted carpets through his careful study of Eastern methods with Hammersmith carpets, these were of a highly exclusive and expensive kind. In contrast, Morton's Donegal carpets achieved commercial success by making high-quality textiles accessible to a broader audience.⁵⁸⁹



Figure 5.22: Donegal carpet, c. 1899, designed by Gavin Morton and G. K. Robertson for Morton & Co. | Source: Haslam, 1991, 96.

Figure 5.23: Donegal carpet, attributed to Gavin Morton. 17 ft. 16 in. x 6 ft 10 in. | Source: Haslam, 1991, 105.

⁵⁸⁹ Larmour, 1990, 215.



Figure 5.24 & detail: Donegal carpet, attributed to Gavin Morton | Source: Haslam, 1991, 103.



Figure 5.25: Donegal Carpet, Dublin, Private Collection | Source: Larmour, 1990, 217.

Charles Francis Annesley Voysey (1857-1941) contributed numerous designs for Donegal carpets. Voysey who had contract with Morton's also provided these designs for Tomkinson & Adams, machine-made carpet manufacturer. During this period, Morton's also applied these designs to woven fabrics. Retailers such as Liberty's were keen to offer a matching selection of textiles, curtains, carpets and wallpapers.⁵⁹⁰ In Voysey's designs, Eastern influences were not prominent. His designs were predominantly not multi-directional, and since repetitive patterns created for wallpapers and fabrics were adapted for carpets, this adaptation often resulted in shortcomings.⁵⁹¹ On the other hand, he adopted the two-dimensional use of elements derived from nature as well as Morris's structural solidity. One of these designs *The Donnemara*, notable for its distinctive use of ground, characteristic of Voysey's style, predominantly featured tulip motifs. In 1903 Liberty catalogue the carpet was described as "A pleasing rendering of tulips and half blown roses, modulated and blended together with excellent decorative effect. The buds of the tulips, on a plain ground, are introduced as a border pattern."⁵⁹² Voysey's designs were transferred to the textiles by manufacturers such as G. P. & J. Baker, Thomas Wardle and Alexander Morton and sold through retailers as Liberty.⁵⁹³

5.3 Other Categories

While this research focuses on carpets among the category of woven textiles, numerous designers also marketed their designs not only to carpet but also to fabric manufacturers. In fact, the composition required for a high-quality carpet differs from that of fabrics and wallpapers. Fabrics and wallpapers generally consist of repeating patterns, with designers often employing floral and leaf motifs for this purpose. Wall hangings, furnishing fabric, curtains and wallpapers were produced most of the time in matching patterns for the arts and crafts homes. Image X features the application of these designs. The drawing room in the house at the Marylebone was furnished with Morris furniture featuring patterns on the wallpaper, chair coverings and the woven curtains. After Morris building his legacy, arts and crafts designers including Lewis Foreman Day (1845-1910), John Henry Dearle (1860-1932), Sidney Mawson (1876-1937), and

⁵⁹⁰ Haslam, 1991, 113. "From Turkey to Donegal"

⁵⁹¹ Haslam, 1991, 124.

⁵⁹² Haslam, 1991, 122.

⁵⁹³ collections.vam.ac.uk Accession number: T.165-1977

Charles Voysey (1857-1941) created highly decorative designs. Numerous Turkish motifs had been incorporated decoratively. If the antique Turkish fabrics within the collection were acquired by the museum prior to the twentieth century, it is highly probable that the designers may have encountered and studied them. Manufactured by firms such as Morris & Co., Jeffrey & Co., Essex & Co., Turnbull & Stockdale Ltd., Wardle & Co. these designs achieved considerable commercial success.⁵⁹⁴ Although this marketing strategies did not always align with the ethical values of the Arts and Crafts movement, the designs were sold through retailers and thus reached a broad audience, as William Morris had intended.



Figure 5.26: The drawing room in the home of W.A.S. Benson, c.1898, Michael Whiteway
Source: Linda Parry, *William Morris Textiles*, (London: V&A Publishing, 2013) p.181

⁵⁹⁴ *Pattern design after William Morris* articles.vam.ac.uk Accessed July 2024.

In the nineteenth century, categories showing Turkish influences in British manufacture were not limited to this. Earlier in the century Britain's dominance of the sea opened the way for British pottery to spread to global markets. Printed designs depicting British or Oriental landscape views were widely produced and came to be closely identified with British pottery in both domestic and global markets. The images were predominantly sourced from popular landscape or topographic books or engravings of the time.⁵⁹⁵ Spode's series depicting views of Karaman, Turkey was derived from Luigi Mayer's 1803 *Views from the Ottoman Empire, chiefly Caramania, a part of Asia Minor, hitherto unexplored* and John Preston Neale's engravings of *Views of the Seats of Noblemen and Gentlemen in England, Scotland, Ireland and Wales*.⁵⁹⁶ The Caramanian series was released between 1818-1823.⁵⁹⁷ It is notable about the plate in Figure 5.27 is that while it shows a landscape from the Caramanian series at the centre, the borders are decorated with prints of animals from the 'Indian Sporting Series.'



Figure 5.27 & detail: Spode Caramanian series dish| Source: Philip Carrol Antiques

Another area with Turkish figures, was Staffordshire pottery. Portrait figures with a history dating back to the seventeenth century have become popular collectible items. In these potteries, which feature a range of figures from royals and war heroes to celebrities and

⁵⁹⁵ Nigel Jeffries, "Ceramics and Pottery: The Enduring Appeal of the Willow Pattern Print" in *The Oxford Handbook of Industrial Archaeology*, (Oxford, 2022) 457-472, 460.

⁵⁹⁶ Jeffries cites from Copeland, 1982, 19.

⁵⁹⁷ Jeffries cites from Neale, 2005, 16.



politicians, Turkish characters could also be found. Although early productions were influenced by the *Turquerie* fashion that increased the production, this continued into the nineteenth century. In response to the rising patriotic sentiment with the Crimean War, Staffordshire producers put on the market war-like figures.⁵⁹⁸ Omer Pacha, the Turkish Commander in Chief, was one of them. Latham described the figure as “... a very handsome figure indeed. The Pasha wears a brilliant cobalt blue frock coat and, in his hand, he holds a curved Turkish scimitar.”⁵⁹⁹

Figure 5.28: Omer Pacha, c. 1855, Staffordshire pottery | Source: Latham, 1953.

⁵⁹⁸ Bryan Latham, *Victorian Staffordshire Portrait Figures, for the Small Collector*, (London: A. Tiranti, 1953), 17.

⁵⁹⁹ Latham, 1953, 36.

Chapter 6 Ottoman Objects in Victorian Homes

6.1 Key Tastemakers in Nineteenth century Britain: *Decorative Art Periodicals*

Dulce Domum

In the late nineteenth century, Turkish objects imported and sold by retail stores, alongside a wide range of products manufactured in Britain and inspired by these items, were prevalent in the British market. In order to guide customers to make right purchases, one of the tools for refining public taste was the publications dedicated to home decoration. Moreover, the Victorians who adopted the decorator-collector profile also regarded family home decoration with great seriousness. Consequently, domestic advice literature was abundant with recommendation on home decor. The intention of such publications was to support the effort of promoting the principles of true taste. Consequently, they did not present a markedly different alternative from what is outlined in educational institutions or governmental reports. However, the endorsement of accepted taste facilitated the dissemination of design to a wider audience, extending beyond designers, industry professionals, and museum curators to the general public. Charles Eastlake noted that while improved design education had positive outcomes, there remained a significant need for accessible information for those who lack the time or interest to study complex works on decorative art.⁶⁰⁰ In his 1869 publication, he anticipated that incorporating “a few familiar hints of household taste” would render the book especially appealing to its readership, particularly young ladies.⁶⁰¹ The book was primarily structured around the different sections of the house and criticized the fashion prevalent in the early nineteenth century in decorating different rooms in distinct styles such as “Gothic halls, Elizabethan chambers, Louis Quatorze drawing rooms”. He advocated a better aesthetic sensibility would require, choosing a consistent style to be applied it uniformly throughout the entire home. Therefore, he suggested the use of aesthetically pleasing products by assessing objects based on their artistic value rather than adhering to specific room boundaries. Turkish objects that stood out prominently were, once again, carpets. He said: “If the chaste and deftly

⁶⁰⁰ Charles Locke Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details*, (London: Longmans, Green, 1869), 13.

⁶⁰¹ Eastlake, 1869, 13.

associated colours which characterise the Oriental loom are right, and content us downstairs, why should we lapse into the vulgarity of garlands and bouquets for the decoration of our drawing-room floors?"⁶⁰² To preserve the authenticity and prevent its loss in copies, he regarded Turkish and Eastern carpets as superior to all English imitations. "Choose then the humblest type of Turkey carpet or the cheapest hearthrug from Scinde, and be sure they will afford you more lasting eye-pleasure than any English imitation."⁶⁰³

The *Artistic Homes or How to Furnish with Taste* was also presented with the hope that it would help many people enhance the quality of that place which the author described as the "most supremely blessed spot-on earth".⁶⁰⁴ The book suggested that Owen Jones's aim of "bring the beautiful in form and colour home to the household" should be continued after his death. The sections were organized by addressing various elements of a space; walls and ceilings, floors and floor coverings, windows, furniture, books, instruments etc. The book contained opinions on a wide range of topics, from Minton's encaustic tiles to Axminster and Kidderminster carpets, or antiques and brass works. Turkish carpets have also been recognized here as integral elements of good decoration: "Persia and Asia Minor are still the seats of the finest fabric for tapestries and carpets, but India is not far behind these countries in the same art."⁶⁰⁵ and "The use of good Turkey, Persian or Smyrna rugs upon parquet or stained floors had much to recommend it, both on the score of good taste and comfort; indeed (although the first cost is necessarily somewhat high) we would add, economy also, for these fabrics will last a lifetime with ordinary care."⁶⁰⁶ It was particularly recommended that the Turkish carpet should not cover the entire floor and should be placed in the centre: "The Turkey carpet is not adapted to the recesses and angles of our rooms, but should always occupy the centre of the floor, with a margin of floor around it."⁶⁰⁷

One of the earliest examples of the century was *Household Furniture and Interior Decoration* published with illustrations by Thomas Hope in 1807. The book underscored the inferiority in elegance and taste as the rationale for publishing several articles on furniture. Regarding this deficiencies, which also served as a foundational point for Design Schools, the

⁶⁰² Eastlake, 1869, 65.

⁶⁰³ Eastlake, 1869, 97.

⁶⁰⁴ *Artistic Homes or How to Furnish with Taste: A Handbook for all Housekeepers* (London: Ward, Lock and Co., 1880)

⁶⁰⁵ *Artistic Homes*, 1880, 31.

⁶⁰⁶ *Artistic Homes*, 1880, 31.

⁶⁰⁷ *Artistic Homes*, 1880, 31.

book noted the following: “If any one felt a desire to decorate his habitation with furniture of superior elegance of form and of design, unable, from the infrequency of the demand, and from the consequent inability of the artificer, to get any such wrought at home, he was obliged to procure it from abroad.”⁶⁰⁸ The illustrations and accompanying explanations in this book were designed for the lavish homes of the wealthy and unlike the late nineteenth century publications, were not intended for the general public. Plate VI featured a drawing-room, blending different stylistic elements.⁶⁰⁹ For the room, which integrated several Eastern elements, the following details were specified: “A low sofa, after the eastern fashion, fills the corners of this room. Its ceiling, imitated from those prevailing in Turkish palaces, consists of a canopy of trellice-work, or reeds, tied together with ribbons. The border and the compartments of this ceiling display foliage, flowers, peacock’s feathers, and other ornaments of a rich hue, and of a delicate texture, which, from the lightness of their weight, seem peculiarly adapted for this lofty and suspended situation. Persian carpets cover the floor.”



Figure 6.1: Interior with Turkish sofa | Source: Thomas Hope, *Household Furniture and Interior Decoration: Executed from designs by Thomas Hope*, (London: T. Bensley, Bolt-Court, Fleet-Street, for Longman, Hurst, Rees, and Orme, Paternoster-Row, 1807) Plate VI.

⁶⁰⁸ Thomas Hope, *Household Furniture and Interior Decoration: Executed from designs by Thomas Hope*, (London: T. Bensley, Bolt-Court, Fleet-Street, for Longman, Hurst, Rees, and Orme, Paternoster-Row, 1807), 3.

⁶⁰⁹ Hope, 1807, 24.

Another Turkish divan appeared in the first volume of *The House* magazine. In the "Illustrated Answers to Correspondents" section, the question was received: "In the drawing-room of a new house which I have just taken, there is a large square recessed window which at present looks cheerless and bare. I have tried the usual artifice of putting a table in the centre, seat, with perhaps a little ornamental woodwork to take the place of the usual cornice arrangement?" The author, Penelope, suggested a woodwork design for the recessed window, drawing inspiration from Turkish divans. She added: "...and the upholstery could take the form of loose cushions, or, at all events, a removable seat, with back pieces which could be lifted out for dusting purposes."⁶¹⁰ The divan – a common Eastern element often featured in rooms furnished as Turkish room or Arab room- was described entirely as a part of the decor without any mention of Turkish or Eastern reference. This also indicates that, like some other elements, the divan in this case, was chosen for the value it added to home decor, independent of any Oriental approach.

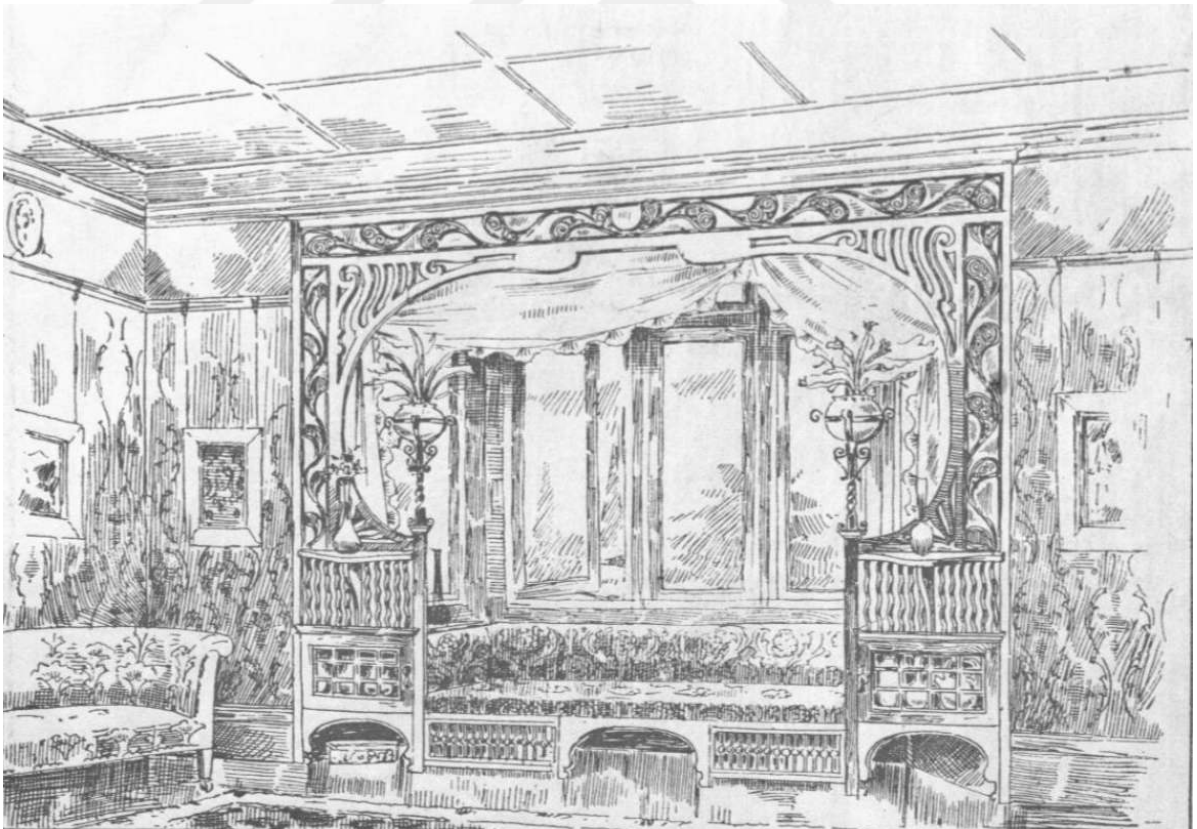


Figure 6.2: Suggestion of *The House* author Penelope for filling up a recessed window |
Source: *The House Magazine*, Vol 1, (London: 1897)

⁶¹⁰ *The House Magazine*, Vol1, March-Augustus 1897, March (London: 1897), 48.

One of the magazine's diverse contents involved sending one of its sketchers to Bohemia to observe glassblowers and illustrate numerous examples. This not only represented pursuing content for the magazine but also constituted an objective to observe foreign craftsmanship for British industries. The fact that this objective began with state institutions in the early nineteenth century and extended to publishing in later years indicates that the topic attracted significant attention among wider audiences. The sketcher primarily took notes on handiworks and craftsmanship, with one of his drawn examples being a Turkish bottle: “No. 1 is a parti-coloured ‘Turkish bottle’, one colour of glass overlaying another, and then cleverly cut so as to show various tints. In this case, cutting through a blue body, a white ground is reached.”⁶¹¹ The bottle shape was a well-known model also produced by British potteries.

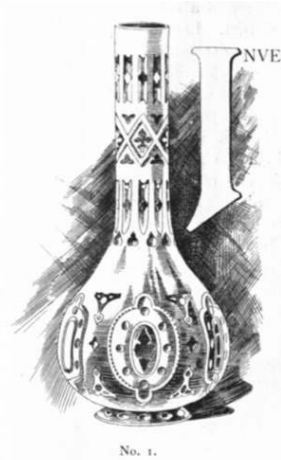


Figure 6.3: Bohemian Glass Turkish Bottle
The House Vol 1

For the middle class, one of the most crucial elements in home decor was wallpaper. This feature, capable of transforming the ambiance of an entire home, became widely available with industrialization. Influenced by designers such as Morris and Voysey, wallpaper evolved from a



Figure 6.4: C.F.A Voysey's wallpaper design *Saladin*, ca. 1897, London

monotonous element into a stylish touch. Consequently, wallpaper was almost invariably featured in home decoration magazines. Voysey's designs, featured in the May 1897 issue of *The House*, who was noted for exhibiting a more pronounced individuality than any others.⁶¹² He provided a number of wallpaper designs to the manufacturer Essex & Co. *Saladin* was one of the designs featured in the issue with the pattern incorporating flowers, foliage, heads of tulip. Moreover, the March issue underscored the significance of making the right selection of wallpaper for the entrance hall and staircase where the first impression that strike visitors to the homes.⁶¹³ As a

⁶¹¹ “Among the Glass-blowers of Bohemia” *The House Magazine*, Vol 1, March-Augustus 1897, March (London: 1897), 34.

⁶¹² “The Decoration of the Dining Room” *The House Magazine*, Vol 1, March-Augustus 1897, May (London: 1897), 111.

⁶¹³ “On the Choice of Wall Papers” *The House Magazine*, Vol 1, March-Augustus 1897, March (London: 1897), 43.

prime example of this, Lewis F. Day's *Arabesque* design manufactured by Jeffrey and Co. was selected for the issue.

Roberts lists the decorative art periodicals appeared in the nineteenth century and categorizes them. While *The House* were "directed primarily women interested in beautifying their home with handiwork and expanding their knowledge in areas harmonious with the women's role", the scholarly articles on the history and principles of design mostly could be found in *The Universal Decorator* (1858-62), *The Art Workman* (1873-84), *Decoration* (1880-89), *The Amateur's Art Designer* (1884-1912) and *Furniture and Decoration* (1890-1962).⁶¹⁴ Additionally, the *Furnisher and Decorator* edited by Robert Davis was a short-lived London journal published in 1889-1892. In November 1890, the article on home decoration and furniture questioned the tension between traditional and original designs. The author argued modern sentiment expressed admiration for the unusual and appreciated a design simply for being different. On the other hand, it was asserted that rather than focusing on numerous oddities, the key point was successfully modernizing the style. The author contended that the inability of British designers to "equal in any degree" the conventional forms of the East should not had compelled them to focus on naturalistic forms, such as "landscapes, peacocks, or gigantic flowers" and suggested developing a characteristic style by the method of "combining or introducing naturalistic forms in conventional designs".⁶¹⁵ The next issue (14) mentioned a book published in America treating upon the subject of interior decoration. The author of the article was impressed by much of the advice in the book and brought the topic into their own writing. One of the decorative interior elements under discussion was the staircase; "more or less screened from view by portieres and Egyptian lattice-work."⁶¹⁶ It should be noted that *masrabiyyah* screens were prevalent in both Liberty and the South Kensington Museum during the same time, therefore their presence in this issue is entirely unsurprising. The subsequent

⁶¹⁴ Helene E. Roberts, "British Art Periodicals of the Eighteenth and Nineteenth Centuries." *Victorian Periodicals Newsletter*, no. 9 (1970): 1-183, 5.

⁶¹⁵ *The Furnisher and Decorator*, 13(2), Nov 1890, 10.

⁶¹⁶ *The Furnisher and Decorator*, 14, Dec 1890, 34. "Decorative Interiors"

section of the text featured a sketch of a dining room with fireplace. Two sofas with cushions were placed on either side of the fireplace and “old Turkish rugs of good quality recommended as a safe guide towards a proper scheme of colour.”⁶¹⁷ The divans were Turkish in character and also these were recommended for the study room by stating: “Corner fireplaces with Queen Anne

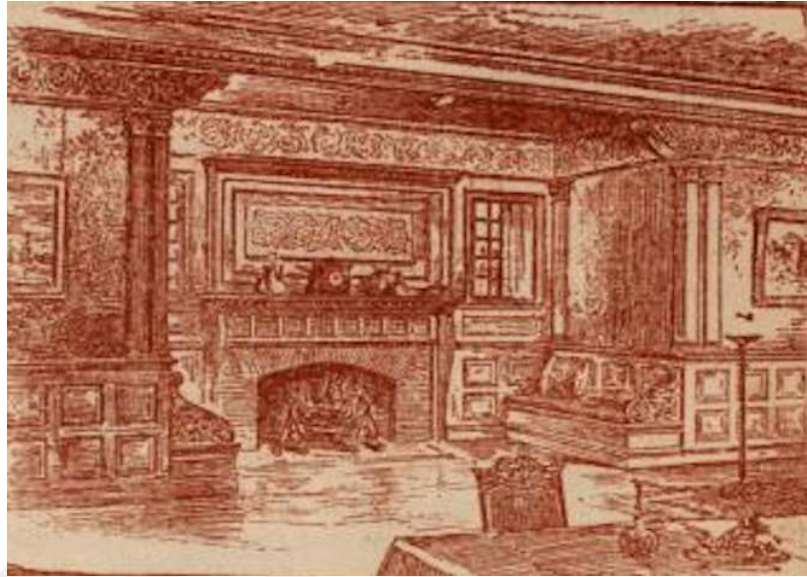


Figure 6.5: Suggestion for a dining-room | Source: *The Furnisher and Decorator*, 14, Dec 1890, 39

cupboards, Turkish divans, and all manner of quaint ideas are hinted at in the text and displayed in the drawings.”⁶¹⁸ This seating arrangement has continued to be recommended as a practical decorative element for recessed window areas.



Figure 6.6: Design for window treatment Source: *The Furnisher and Decorator*, 14, Dec 1890

The January 1891 issue (15) published an article titled "Decorative Composition," which was sourced from the French writer Henri Mayeux. The writing was discussing the application of ornaments to potteries with different forms. The flat surfaces presenting curved outlines which “should follow their flow” came with the example of Persian ceramic vessels: “The Persians, in the floral treatment and compositions of their ceramic vessels, have left models for us to imitate.”⁶¹⁹

March 1891 issue of *The Furnisher and Decorator* provided detailed and quantitative information about

⁶¹⁷ *The Furnisher and Decorator*, 14, Dec 1890, 39.

⁶¹⁸ *The Furnisher and Decorator*, 14, Dec 1890, 39.

⁶¹⁹ *The Furnisher and Decorator*, 15, Jan 1891, 70.

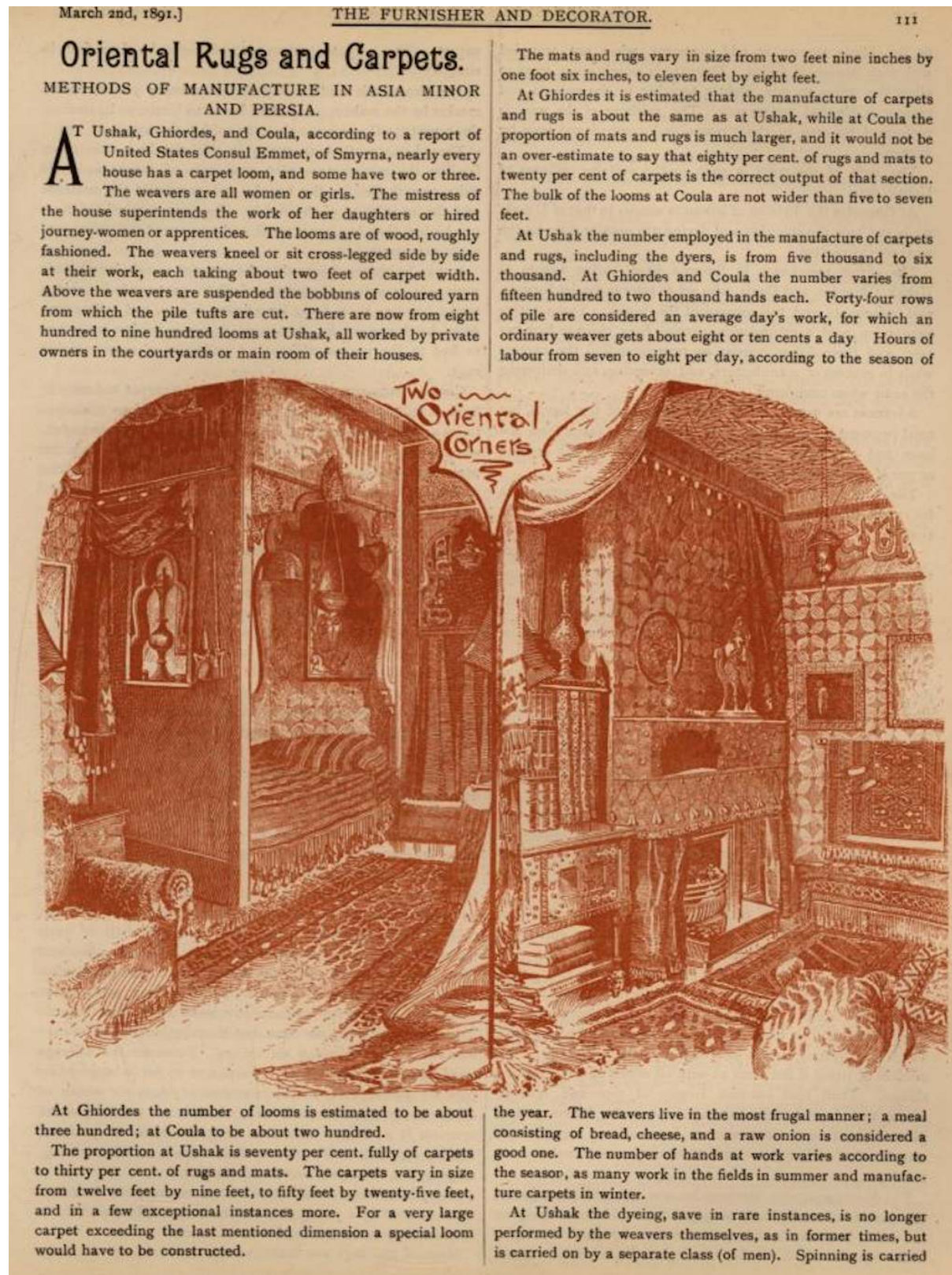


Figure 6.7: A page from *The Furnisher and Decorator* featuring 'The Oriental Corners,' on carpet manufacturing in Turkey | Source: *The Furnisher and Decorator*, 17, March 1891, 111.

Turkish carpets. The article examined the processes of weaving carpets in Turkey and their subsequent importation to Britain. According to the information provided, Ouchak produces approximately 300,000 arsheens or pieces of carpets and rugs annually; Ghiordes and Demardjik, about 65,000 pieces; and Coula, 20,000 pieces. Of these quantities, two-thirds were imported by England. Following England, the United States was the subsequent largest importer, with France and Austria next and lastly Germany and Italy.⁶²⁰

The Furniture Gazette (1872-93), *The Cabinet Maker* (1880-?), *The House Decorator and School of Design* (1880-81), *Journal of Decorative Art* (1881-?) were more professionally focused journals.⁶²¹ *Furniture Gazette* published each month in 1873 articles on “principles of decoration”. During this period when the industry was yet developing, it conveyed the rules accepted for good design to the readers. These were not significantly different from the arguments put forward by Henry Cole and his associates several decades earlier, and they served the same purpose. The conventionalization in Islamic ornamentation was appreciated, with an emphasis on avoiding direct imitation: “No exact imitation of flowers or other objects in nature should ever be used as ornaments in rural decoration...”⁶²² Moreover it was noted that design should not be separated from practical craftsmanship: “In countries like Turkey and Persia, which produced the most elaborate and beautiful patterns, the designer and workman were one and the same person.”⁶²³

Egyptian lattice work and ‘Persian’ tiles were featured in May 1880 issue of *The Furniture Gazette*. The article was inviting those who were interested in the woodwork to see specimens in the South Kensington Museum.⁶²⁴ With its increasing popularity in the 1880s, lattice work offered a decorative option that could be applied in many areas, such as chair backs, stair rails, doorways, and screens. Meanwhile department stores were offering numerous options of furniture decorated with lattice work.

⁶²⁰ *The Furnisher and Decorator*, 17, March 1891, 112.

⁶²¹ Roberts, 1970, 5.

⁶²² *The Furniture Gazette*, 1, April 1873, 68.

⁶²³ *The Furniture Gazette*, 1, April 1873, 22.

⁶²⁴ *The Furniture Gazette*, 13, April 1880, 312.

6.2 Victorian Interiors in Photographs

Domestic advice literature and decorative art periodicals show which Ottoman objects resonated with large audiences and how their domestic appeal developed during the period. Furthermore, Liberty's catalogues and sketch book featured interior arrangements and the organization of furnishing. Another firm, Morris & Co. used photographs of interiors to advertise and showcase its decorative style. Figure 6.8, shows an interior of a home decorated by Morris & Co. in Chelsea. The walls were covered with silk damask, and the carpet on the floor was designed for the room. Additionally, a pendant lamp is visible in the right corner,



Figure 6.8: Old Swan House, Chelsea. 19th century. This photograph was used to advertise the firm's style of decoration | Source: Parry, 2013, 191.

reminiscent of the brass lamps sold by retailers like Liberty and Harrods. It is highly probable that these imported lamps were also part of Morris & Co.'s product range. The ceramics displayed on the shelf above the fireplace and the embroidered upholstery on the chair in the left corner of the photograph were arranged according to the fashion of the period.

The image below features the interior of Alexander Ionides home in Holland Park. In addition to Morris carpet, silk upholstery, curtains and embroidered table cover, the photograph also shows an Ottoman style wooden coffee table, aligning with the period's aesthetic trends.



Figure 6.9: Holland Park 1 The Ionides House, late 19th century. Decorated by Morris & Co | Source: Parry, 2013, 190. & detail.

Morris & Co. was commissioned to decorate the Bullers' Wood House in Kent in 1889. The Hammersmith carpet *Bullerswood* design (Figure 5.19) seen in situ in the photograph below (Figure 6.10) was made for the house and later acquired by the V&A in 1923. The wall of the drawing room of the Stanmore Hall was covered with *Persian Brocatel* woven silk, designs of Dearle (Figure 6.11). The home of W.A.S. Benson in Marylebone was furnished with Morris furniture; *Tulip* chair coverings could be seen in the lower right corner (Figure 6.12).



Figure 6.10: Bullers' Wood House, Kent c. 1899 | Source: Parry, 2013, 196



Figure 6.11: Stanmore Hall, 1891. Morris & Co wall coverings, carpets and furniture upholstery | Source: Parry, 2013, 197



Figure 6.12: The drawing room, Marylebone c. 1898 upholstery | Source: Parry, 2013, 181

These nineteenth century photographs provide insights into various usage areas of the objects under consideration within homes decorated by Morris & Co. On the other hand, these photographs were sourced from the homes of the individuals who commissioned decoration work from Morris & Co. and do not represent the interiors of the Victorian middle class. However, it can be asserted that, given the character of these designs, achieving an Arts and Crafts atmosphere in a home using store-bought items rather than bespoke decorations should be relatively feasible.

Available sources indicated that neither in the Turkish objects emphasized by domestic recommendation literature nor in the preferences of decoration firms did these objects stand out as reflections of a single culture due to their Turkish origins. Instead, they commonly appeared

merely as one among various "stylish" elements in the broader array of decor within a space. For a more refined approach to home decoration, which, within the cultural and social context of the period, also imbued greater character and elevated the position of the home owner, certain Ottoman elements were emphasized; like carpets, furniture, woodwork or floral motifs of Ottoman ornament. These elements subsequently became widespread and evolved into a fashion. The desire to achieve a decorative space with stylish touches, within the context of the period's commercial and economic prosperity, facilitated the integration of various styles within a single interior. Ottoman objects and also designs influenced by Ottoman specimens, had contributed to the artistic value of these interiors. However, these elements blended with other styles and did not exert a dominant influence to create a distinctly Turkish ambiance on their own. Nevertheless, this research suggests that their proven presence in Victorian British interiors indicates that, fundamentally, they functioned as appealing decorative objects, distinguished by their vibrant colours, patterns, forms and high-level craftsmanship.

CONCLUSION

This thesis seeks to elucidate the presence and integration of Ottoman objects within Victorian British interiors, as well as the development of the factors that led to this phenomenon. Additionally, it aims to determine the position of Ottoman objects within the Victorian world and how they complemented eclectic interiors. The study analyses key categories of Ottoman or Ottoman influenced British manufactured objects preferred by the middle class in the decoration of their eclectic interiors. In contrast to previous studies examining Orientalist interiors, this research addresses objects individually rather than adopting an approach centred around Islamic-themed rooms. Based on this approach, at the outset of the research, I hypothesized that the objects were acquired as commodities beyond their Ottoman or Islamic identities. I anticipated that this phenomenon would be related to the strong economy and favourable commercial conditions in Britain. While the research outcomes support this assumption, they also reveal that the factors underlying the circulation of Ottoman objects within Britain's art and trade spheres were much more intricate and interrelated.

Certain categories and artistic styles of Ottoman objects gained prominence and consequently had become part of the fashion of the period. This had resulted in a heightened importation of similar products or their local reproduction. This cycle, bolstered by market dynamics, facilitated their integration into middle class homes. The research investigates various factors comprising this cycle and their interrelationships. Firstly, the social context of the Victorian consumer was evaluated. As individuals constructed identities through their definitions of home, the assembly of diverse objects contributed to the formation of a decorator-collector profile. In Victorian Britain, which had become an economic and political power, society was immersed in an obsession with material possessions.

The government played a pivotal role in establishing the principles of design and defining notions of good taste among the public. Chapter 2 examines how government institutions were fundamentally driven by the objectives of competing with other nations, particularly France, and enhancing the nation's industrial standing. The establishment of Design Schools as well as the South Kensington Museum, had the educational objectives and sought to support the industry, thus the economy. The 1851 Exhibition marked a pivotal moment, as it brought the decorative arts of Eastern countries to the forefront of British authorities' attention. During this period, certain Ottoman objects in embroidery category, were acclaimed for their design qualities.

However, this research indicates that their number was relatively small, particularly in comparison to Indian products. It was persistently underscored that in the acquisitions for the Museum, personal opinions and aesthetic preferences were set aside, and only technical excellence and practicality were taken into account in choices of specimens. However, the accuracy of these statements remains open to question. It is apparent that the members of the purchasing committee lacked adequate knowledge of the design principles and variations among different cultures. Decisions that were intended to impact the dissemination of taste in British decorative arts were, in fact, based on judgements that were not grounded in any technical or academic principles. This does not imply the proposition that the industry was misdirected but rather underscores the necessity of investigating other factors that shape preferences within the scope of the research.

A point of change in strategy is observed for acquisitions between 1852 and 1900, and the purchases are analysed in two distinct periods regarding the Ottoman objects. In the first period, up to the 1870s, the collection experienced steady growth, whereas after the late 1870s, there was a rapid expansion due to bulk acquisitions through specified agents. For the latter, it might no longer be said that the museum maintained its focus on educational objective for designers; instead, it evolved more into a space for ‘theatrical’⁶²⁵ display and accumulation. The list of acquisitions up to 1868, prepared in the Appendix B, shows that all Turkish ceramics and related items entered into the collection by that date were recorded as ‘Persian’. This situation may also tie with the Ottoman representation strategies. The absence of Ottoman ceramics and tiles in the classical court style at international exhibitions, along with the shift towards Western styles in factory-produced porcelains that were shown, may also have impeded the establishment of the connections needed to rectify the misattributions.

From the last quarter of the nineteenth century onwards, department stores, which held significant importance in consumer culture, had become one of the key tastemakers. Liberty, with a particular focus on Oriental products, initially facilitated the incorporation of imported objects and later, through its furnishing services, enabled the physical integration of theoretically accepted decorative styles into homes. Archive research on Liberty's catalogues has shown that Liberty marketed its products as integral elements of contemporary fashion, with prominent

⁶²⁵ Carey, 2020, 72. Carey discusses the decontextualized items required by a design museum, contrasting them with the fully furnished Damascus room, which served as a theatrical presentation.

categories including carpets, furniture, and miscellaneous items. The Arab Room illustrations brought together many types of furniture and items that could be found in an Ottoman home. It is also indicated that, in addition to the objects themselves being fashionable, the act of acquiring these items was also a trend. Shopping at Harrods, which offered 'Everything for Everyone,' or at Liberty, which provided personalized decoration options, socializing in the West End, or enjoying tea at Liberty's Arab Tea Room were all gateways to an exclusive world.

Contrary to my initial anticipations, Liberty did not employ the Museum's collection as a model for shaping its product range. Because the Museum, as a purchaser albeit in a more institutional capacity, acquired specimens from the same sources as the other market players. The Museum purchases from department stores such as Liberty and dealers like Robinson exemplifies this. On the other hand, the concurrent display of the same elements and styles in department stores and the Museum had facilitated and fastened their public approval and popularization.

The study on how British manufacturers adapted the Ottoman style revealed the influences on both industrial production and the Arts and Crafts movement. It was observed that elements from the classical Ottoman style, particularly floral motifs derived from nature such as tulips and carnations, were incorporated, and the *hatayi* motifs and *saz* leaves influenced many stylized works. On the other hand, the research remarks that as taste in Britain was being established, the adaptation of Ottoman craftsmanship and the artistic characteristics of other Eastern cultures in British productions was also shaped by various secondary factors; traditional aesthetics, politics and economics.

Overall, in the second half of the nineteenth century, the factors that determined the decorating tastes of the middle class included private collectors, government institutions, department stores, British designers, and domestic advice literature. Ottoman objects were integrated as components of the resulting trend. The categories of carpets and ceramics have long been of significant interest to collectors, dating back to earlier centuries. Therefore, they have consistently received the greatest attention. However, since collectors typically concentrate on antique pieces, reproductions by British manufacturers had attained greater prominence among the middle class. Furthermore, the Museum was primarily effective in the popularization of Turkish embroideries. Beginning with the Great Exhibition, the Museum's acquisitions of embroideries drew attention to this category. Liberty played a significant role in the prominence

of furniture. In this regard, they followed a parallel trajectory with the Museum; however, Liberty made a distinct contribution by proposing alternative applications for furniture, thereby integrating it into daily life. For instance, whereas the Museum inventory included turning wood works as panels, Liberty adapted these into designs with practical use by incorporating them into chair backs and doorways. Brassworks, trays, hanging lamps, coffee tables and similar household goods were promoted as integral elements in the daily use of Victorian homes. Semi-stylized floral motifs derived from Turkish examples were adapted to British taste by designers and employed in various forms; tiles on walls, panels, fireplace surrounds, ceramic ware, carpets, upholstery fabrics on furniture, curtains, and wallpapers. Lastly, publications offering home decoration advice served as a means for the wider dissemination of established aesthetic preferences. They emphasized the use of carpets and provided recommendations for their area of use, as well as for other categories including specific types of furniture and wallpapers. Together, these represent the Ottoman objects within British decoration that were shaped by the nineteenth century “key tastemakers.”

The research shows that among these, only embroidery and carpet categories gained prominence under Turkish name. While Turkish carpets proved their reputation throughout the centuries, ceramics and tiles could not be accurately attributed to their origins until the twentieth century. The attribution of inspiration for British designs, which was frequently ascribed to Persian or Indian sources, has been discussed. Consequently, it is not feasible to identify a distinct Ottoman image in the interior decoration of nineteenth century middle class. These objects did not create a Turkish/Ottoman perception for the household who used them. Even so, this did not stem from an Orientalist perspective. These individuals were generally not concerned with the origins of the objects, as provenance research is typically a behaviour associated with collectors.⁶²⁶ Unlike the thematic homes of certain well-known figures of the period, in these middle-class homes, the objects were not associated with the identity of cultures they represented. Rather they were valued for their quality and physical characteristics, which aligned with prevailing trends and consumption culture, as integral components of the overall decor. During the research, sources identifying Turkish objects including sales catalogues, reports, design books, and museum inventories revealed that, compared to Ottoman objects, there were

⁶²⁶ Or, as Baudrillard suggests, the consumer should possess a profound commitment to authenticity. He further explains the affinity between the taste for antiques and the passion for collecting. See Baudrillard, 1996, 76.

primarily greater quantities of Indian products, followed by Chinese and Japanese items. In addition to Ottoman, Iranian, North African, Arab and ancient period works were also mentioned in these sources.

In conclusion, the Ottoman objects discussed in this thesis constituted vibrant contributions to the eclectic Victorian world; however, they had not been highlighted as emblematic of Ottoman or Turkish identity. The thesis demonstrates the presence of Ottoman objects within interiors, identifies the preferred items, and assesses the factors influencing these choices. Nevertheless, it observes that, in the broader context, these objects did not assume a major role in defining the characteristics of the space.

This thesis investigates the integration of Ottoman objects within British interiors, addressing factors solely within Britain. The potential contributions of foreign countries on taste-making and their interactions remain an area for further study.

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Appendix A

Turkish goods acquired from the Great Exhibition 1851 for the South Kensington Museum collections

Item		Purchased at	Observations
Axminster Carpet of Turkish Design (was 3965-1852) Deaccessed	English by Watson, Bell and Co.	£ 34 13s.	Examples of carpeting designed on the true oriental principle of a flat ground, relieved by harmoniously coloured enrichments without any attempt at false shadows or imitations of relief.
Embroidered Bath Towel (757-1852)		£ 10	Good arrangement of the general form, and harmonious in the colouring: it is also an interesting example of the conventionalization of natural forms
Chair cover (760-1852)		£ 3 13s. 6d.	Raised velvet. Well distributed diaper

Embroidered shawl or handkerchief (776-1852)		£ 3 10s.	Specimen of ornament by hand embroidery, and of ornament woven in the loom. Gold embroidery on green ground. This item was registered as Turkish but now it is identified as Syrian.
Embroidered scarf (773-1852)		£ 3	Example of Turkish embroidery rather inclining to European treatment

Appendix B

Turkish household goods⁶²⁷ acquired for the South Kensington Museum collections between 1851-1868

This list is compiled by cross-referencing between the *Inventory of the objects forming the art collections of the Museum at South Kensington* 1864, 1868, *Catalogue of the Articles in the Museum of Manufactures*⁶²⁸ and the V&A Museum online collections. All figures are sourced from collections.vam.ac.uk. The specified item numbers correspond to the museum's accession numbers.

	Item	Origin and date	Notes	Date acquired	Price
	English carpet with Oriental pattern (3963-1852)	English ca. 1850		1852	£ 10 10s.
No image / Deaccessed	Axminster carpet of Turkish design (3965-1852) W121	English (Watson, Bell, and Co.)		1852 (GE)	£ 34 13s.

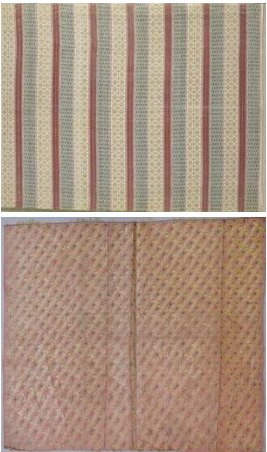
⁶²⁷ The list only includes household goods, omitting several items from the jewellery and musical instrument categories.

⁶²⁸ In First Report of Department of Practical Art, 1853, 229.

	Linen towel with embroidered borders 757-1852	Turkish		1852 (GE)	£ 10
	Raised velvet tissue for chair cover 760-1852	Turkish		1852 (GE)	£ 3 13s 6d

	Embroidered handkerchief 776-1852	Syrian		1852	£ 3 10s
	Embroidered scarf 773-1852	Turkish		1852	£ 3

	Cushion cover 842-1852	Turkish	Bought as Italian	1852	£ 1 10s
No image/ Deaccessed	Bottle 3876-1853	Turkish		1853 Bandinel col.	
No image/ Transferred	Bottle 3877-1853	Turkish	Transferred to Dublin	1853 Bandinel col.	
	Two pipes 3784/85-1853	Turkish		1853 Bandinel col.	
No image / Deaccessed	Five pipe heads 2960,3899,3899a/b/c-1853	Turkish		1853 Bandinel col.	

	Two tobacco bags 1375 to F-1854 (grouped) (1375 & 1375B-1854)	Turkish		1854	£ 1 4s
	Three tissues 736/37/38-1854	Syrian ⁶²⁹ modern c. 1850		1854	£ 2 (each)
No image available	Scarf 735-1854	Syrian modern c. 1850		1854	£ 3

⁶²⁹ Only modern Syrian period is listed.

No image/ Deaccessed	Three rugs(a Doorshek) or prayer carpet 739/40/41-1854	Syrian modern		1854	6s (each)
	Vase and Cover 485&A-1854	Turkish	Bought as Persian	1854	£ 1
	Scent bottle 2108-1855	Turkish	Bought as Turkish or Persian	1855 Bernal col.	£ 7 10s

	Ewer 1708-1855	Turkish ca. 1590-1600	Bought as Persian	1855 Bernal col.	£ 7 10s.
	Ewer 1708A-1855	Turkish ca. 1590-1600	Bought as Persian	1855 Bernal col.	£ 7 10s.

	Cushion cover 4061-1856	Turkish Bursa late 17th	Bought as Spanish	1856	£ 4
	Towels (bought as napkins) 4147-49, 4152-4208 <i>60 pieces</i>	Turkish Archipelago		1856	4s. each

	Bag AP.354 (was 4150-1856)	Turkish Archipelago		1856	3s. 6d.
	Sleeve AP.355 (was 4151-1856)	Turkish Archipelago		1856	3s. 6d.

	Pillow case 4145-1856	Turkish Archipelago		1856	8s.
	Towel (bought as pillow case) 4146-1856	Turkish Archipelago		1856	8s.
No image/Deaccessed	Silk stuff 4209-1856	Turkish Archipelago		1856	4s. 6d.
	Towel and cover 4144-1856 (bought as sheets)	Turkish Archipelago		1856	15s. each

	Cover quilt ⁶³⁰ 4645-1859	Turkish	Bought as Nuremberg	1859	£ 3
	Staff 7401-1860	Turkish / or South east Asia)	Bought as Turkish	1860	£ 1 12s
	Bowl 7409-1860	Turkish ca. 1510-20	Bought as Persian	1860	£ 4

⁶³⁰ In the 1868 inventory list this item is recorded as German (Nuremberg) work: Table cover. Crimson silk ground, with embroidered foliated diaper pattern in raised silk thread, margin of quilted green satin. German (Nuremberg). First half of the 16th century 2 ft 7. in by 2 ft 2 in. Bought 3l

	Bottle 6783-1860	Turkish ca. 1580-90	Bought as Persian		£ 14 14s
	Bottle 6785-1860	Turkish ca. 1535-40	Bought as Persian		£ 15

	Plate 6590-1860	Turkish ca. 1540-60	Bought as Persian		£ 2
	Bottle 6784-1860	Turkish 1550-1600	Bought as Persian		£ 14 14s

	Textile 7055-1860	Turkish 17th century	Bought as Spanish	1860 Bock col.	-
	Tazza 7357-1861	Turkish ca. 1570	Bought as Persian		£ 2
	Bottle vase and cover 7896 & 7896A-1863	English	Bought as “English bottle with Arabesque pattern”		

	Bottle vase ⁶³¹ 8098-1863	English	Bought as “in imitation of Persian ware”	1863	£ 1 4s.
	Plateau 8100-1863	English	Bought as “in imitation of Persian ware”	1863	£ 1 4s.
	Embroidered border 8696-1863	Turkish	Bought as Syrian	1863 Bock col.	

⁶³¹ In 1863, four bottles were acquired from Minton & Co. Although these purchases were not specifically noted as coming from the 1862 Exhibition, they were likely associated with it, as indicated by the plateau number #8100-1863.

	Bowl 8488-1863	Turkish	Bought as Persian	1863	£ 8
	Plate 1137-1864	Turkish	Bought as Persian	1864	£ 8
	Plate 1135-1864	Turkish ca. 1585-1600	Bought as Persian	1864	£ 8

	Plate 1141-1864	Turkish	Bought as Persian	1864 G. Salting col.	£ 8
	Plate 1142-1864	Turkish 1600-1650	Bought as Persian	1864	£ 8
	Plate 1136-1864	Turkish 1650-1700	Bought as Persian	1864	£ 8

	Plate 1143-1864	Turkish	Bought as Persian	1864	£ 8
	Plate 1133-1864	Turkish	Bought as Persian	1864	£ 8
	Plate 1139-1864	Turkish	Bought as Persian	1864	£ 8

	Plate 1140-1864	Turkish	Bought as Persian	1864	£ 8
	Plate 1134-1864	Turkish	Bought as Persian	1864	£ 8

	Bottle 70-1866	Turkish	Bought as Persian	1866	£ 48
	Plate 177-1866	Turkish	Bought as Persian	1866	£ 2 7s

	Plate 315-1867	Turkish	Bought as Persian	1867	£ 5 5s
	Plate 314-1867	Turkish	Bought as Persian	1867	£ 5 5s

Appendix C

Turkish goods mentioned in the *Masterpieces of Industrial Arts and Sculpture at the International Exhibition 1862*

This Appendix provides direct quotes from the plates in *Masterpieces of Industrial Arts and Sculpture at the International Exhibition 1862* by Waring, which includes plates mentioning Turkish products.⁶³²

Plate 41: Indian and Turkish earthenware

India has so distinguished herself for the brilliancy and fine taste of her productions in textile fabrics, metal-work, and other attractive branches of industry, that up to the present time little attention has been given to her native earthenware; and yet, both in regard to form and decoration, it is well deserving of study.

Of the subjects selected for illustration, the open-worked gilt pottery is from Allahabad, of a very thin, brittle, blackish body, delicately coloured and gilt; and the specimens numbered 1, 2, 3, and 4, are from Turkey; the light-coloured pieces ornamented with impressed and gilt patterns, being manufactured at Phillipopoli, and the subjects studded with impressed and silver foliage, at Roustchouk and Widin. The body of this pottery was exceedingly fine, close, and well coloured.

Among other noticeable pieces in the Indian collection were some coloured and gilt wares from Amroha and Lahore; some black common ware, with inlaid silver ornament, from Patna ; a very fine plain black vase, contributed by the Shaik Fakeer Hossain; some pieces from Lahore in the same style as the lac-work of that district; dark brown finely-glazed ware from Madras, almost identical in body and colour with the pottery of Savona exhibited in the Italian court; a few pieces from Lucknow, ornamented with a bluish-green pattern, on a cream-coloured ground,-very curious, and resembling in style and colour some pieces in the Turkish department; and a few house-tiles from Hyderabad, very moresque in character.

Mr. Aston, who has been for a long period connected with the old East-India Company's museum, and who was indefatigable in his assistance to Mr. Dowleas during the Exhibition, has favoured us with some notes on Indian pottery, from which we give the following extracts:

⁶³² J. B. Waring, *Masterpieces of Industrial Arts and Sculpture at the International Exhibition 1862*, (London: Day & Son, 1862).

"All the pottery of India may be classed under the head of soft, porous earthenware. The clay undergoes but little preparation, being merely moistened with water for a night, and then kneaded with the hands or feet for a short time before use. Most of the clays used by the natives for making the common red porous earthenware melt into a grey spongy slag, at a temperature required for glazing; the reason being, that they are not sufficiently dense. The brown clays are the most abundant; then the yellow, drab, blue, grey, and white. On exposure to heat, these all undergo certain changes, and, as a general rule, become darker in firing, according to the degree of heat employed. Whitish clays, if not pure, burn to a cream-colour, yellow to buff-colour, yellow ochrey clays to red, and brown and black clays to a deep red, purple, or black. As one great object is to have porous vessels for cooling water, the ordinary clays answer sufficiently well for this purpose. The Hindoos, moreover, never use a vessel a second time; so they do not wish to incur much expense in them." The body is generally remarkable for its thinness and lightness, showing the great skill of the workman, and making it difficult to conceive how it retains its shape when in a plastic state. The finest ware was, perhaps, that of Amroha, in the Rohilcund district, Bengal.

Lieutenant Barr, in his "Journal of a March from Delhi to Peshawur," thus describes a native potter at work: "In the centre of a circular hole, two feet and a half deep by as many in diameter, a wooden staff was inserted, and upon this, close to the bottom but not touching it, was a solid wheel of wood, whilst another of smaller dimensions was fixed nearer the top. The whole of this apparatus was planted perpendicularly into the ground, and the man, sitting on the edge of the cavity, worked the larger wheel with his foot, whilst with his hand he moulded the clay placed on the smaller one (which was turned with the former) into whatever form he required. We saw him construct a utensil somewhat like a flower-pot, and he finished it in a very neat manner in less than five a minute."

India is exceedingly rich in all the materials necessary for the manufacture of every kind pottery and porcelain. A large collection of clays was exhibited by Dr. Hunter in this Exhibition; and a very valuable series from the Madras presidency was shown at London in 1851. Of the native manufactures, that of Amroha appears to be most flourishing. About 300,000 pieces are annually manufactured, at an average of one rupee per hundred, much sought after, and used in all parts of the North-west provinces, especially by the Mahomedan population.

Plate 71: Turkish Embroidered Muslins

It was at the International Exhibition of 1851 that Europe for the first time obtained a just idea of the great variety and beauty of the hand-embroidered fabrics of Turkey. We find prizes were then given to Bukudgy the girl, Terz's wife, Sofialiaglou's daughter, and so on; now in 1862 we have Mademoiselle Yeldisian, instead of Yeldisian the girl. But though the style of address is changed, not so, fortunately, is the style of work; and the pieces of muslin embroidered with coloured silks and gold thread, which we have selected for illustration, are quite in the best style of the running, trailing, interlaced, graceful manner of the old Turkish school. All those beautifully designed and worked pieces which were so attractive in the Turkish court were made by females at home. Besides the regular business of ornamental embroidery, in which a large number of young girls are engaged, principally at Constantinople, a great quantity of work is done by the female members of the families of the middle class, when not otherwise occupied; and also by the ladies of the harems, who thus relieve the tediousness of their caged life. They are only needlewomen, however: the design is furnished by the employer, who keeps a regular stock of patterns on hand. Thus you may select any of his designs and give directions to have them altered to suit your fancy, or you can furnish your own design, which he will have executed for you.

Hidayat Effendi is one of the best-known traders in Constantinople, and obtained a medal for his productions in this class. Mdlle. Aga Tchiraky, Aly Yacons, and Mdlle. Yeldisian, also obtained medals, and three other contributors, honourable mention. Constantinople and Smyrna are the principal seats of hand-embroidery as a business; and their products find a ready sale at the various fairs, especially at that of Balu-Khissar, which forms an entrepôt for the merchants of Europe and Asia. Hand-embroidery in Europe, except as an amusement, has been nearly displaced by machinery, and we must turn to the Middle Ages to find a counterpart to its practice in the East. At that time, it was one of the main occupations and accomplishments of women of all ranks, but especially of ladies and of the religious orders. Thus, the celebrated Bayeux tapestry, which is an embroidery of coloured worsted on linen, is believed to have been the handiwork of Matilda, Queen of William the Conqueror, and her attendants, in commemoration of the Conquest of England. English embroidery was generally esteemed from Anglo-Saxon times onwards, and is often spoken of in old writings as "Opus Anglicanum." Matthew Paris, in his history, states that Innocent IV., in the year 1246, so admired the English embroidery that he

sent orders to all the Cistercian abbots in England to obtain as much of it as they could for him: for nothing, if possible; for money, if necessary. In a statute of Edward III. (1363) an injunction was made against the wearing of embroidered drapery by men under a certain income; and in 1401 (Henry IV.) it is stated that "diverse works of brauderie of insufficient stuff and unduly wrought" shall be forfeited to the Crown.

Sir Harry Nicholas, in the "Testamenta Vetusta," cites numerous instances of embroidered work, especially bed-hangings, being handed down as heirlooms; and the state palls of the Fishmongers' and Saddlers' companies, still preserved by them, are fine examples of English work in the 15th or 16th century. At the dissolution of the nunneries, it was reported that every inmate could do either "imbrotheryng," writing, painting, &c. &c.; and Queen Elizabeth and Queen Mary have both left a name for their deftness in such work. Evelyn states that the embroidered state bed of James II. cost £3,000. In the 18th century the art still was practised by ladies in the country, but was rapidly going out from general use; so that the ever-watchful Spectator proposes "that no young virgin whatsoever be allowed to receive the addresses of her first lover but in a suit of her own embroidering."

For a very complete history of the art, the reader is referred to an excellent essay by Mr. Owen Jones, in the "Art Treasures of Great Britain," from which our principal quotations are taken.

Plate 118: Portion of an embroidered dress and silk *mishlah*

Among the magnificent examples of gold embroidery and silk to be seen in the Turkish trophy in the Nave, were especially to be noticed the richly-embroidered cloak of a Koord prince, braided with gold thread on scarlet cloth. It was contributed by the governor of Scutari, Albania, and was awarded a prize medal. Its value in Turkey would be about £30; but although this may seem a large price to pay for one article of dress, it is to be borne in mind that the caprices of fashion are unknown amongst Orientals, and that it not only would last during the lifetime of the wearer, but would be handed down in the family as an heir-loom, as, from the beauty of its design and workmanship, it would well deserve to be. The *mishlah*, or Arab chieftain's cloak, exhibited by the Governor of Hama, also obtained a medal for its "gold tissue on silk in excellent taste." The tone of the green silk in which the gold thread is woven was of a peculiarly subdued nature, and harmonized beautifully with it. These *mishlahs* are manufactured mostly at Hama, Damascus, and in the Lebanon: some exquisite fabrics of this class are made

also at Bagdad; they vary in price from €10 to £40. In this case we remarked also the chatma cushions for divans, &c., beautifully worked with gold thread on purple velvet. These are sold by the half-dozen in Turkey, forming a set for a divan. Nothing, however, was more striking in point of novelty than the felt prayer-carpet, beautifully worked with gold and silk embroidery, valued at from £5 upwards, according to the work. These are mostly made at Broussa and Salonica, the felt itself being of the finest manufacture. The embroidered saddle-cloths were of two classes; the one valued at £45, all ablaze with gold bullion, showed, like the silk hangings made at the Imperial factory of Hereke, near Constantinople, a decided and undesirable influence of European models; the other class was elaborately covered with cotton and silk embroidery on cloth, of a very peculiar character, of Persian type, manufactured at Damascus. Albania contributed embroidered leather and velvet of the same description as that exhibited in the Greek and Ionian courts; and these, with the exquisite silk-embroidered muslins, which we have illustrated in Plate 71, constituted an amount of embroidered work which for variety, effect, and delicacy, formed one of the most remarkable features of the Turkish department.

The Mahomedans of the Middle Ages, besides the perfection to which they attained in the arts of pottery, glass, metal-working, &c., were famous even in Europe for their textile fabrics and embroideries, the principal seats of this branch of industry being Damascus, Bagdad, and Moussul; and the Mahomedan productions were spread throughout Europe by means of the great commercial cities of Italy, Venice and Genoa, and other minor ports in Italy and France.

In the "Roman de Perceval," A.D. 1160, mention is made of a border of Saracen-work to a dress spoken of. In the "Roman de Garin," A.D. 1180, a rich cloth which the Saracens made is mentioned. In the "Romans d'Alexandre," A.D. 1180, notice is taken of Damascus silk. Guillaume de Machaut, writing in 1345, says:—"Or chevauche le roy de Chippre, Qui n'est pas vestuz de drap d'Ippre, Mais d'un drap d'or fait à Damas."

In 1350 Le Brun de la Montagne mentions cloth of gold and silk worked in the Saracen manner; and in the royal accounts of France, 1352, are described four pieces of cloth of gold from Damascus. So much had work in the Saracen manner become in vogue during this and the succeeding century, that makers of carpets especially affected their style as a business, and are frequently mentioned as "tapissiers Sarrazinois;" c. 9., M. de Laborde, from whom we give these extracts, cites, in his "Dukes of Burgundy," A.D. 1389: "Jehan de Croisettes, tapicier sarrazinois, demourant à Arras." Various objects "d'outremer" are named in the old inventories:

this expression applies to the Levant. Damask cloth, sarsnet, baudekin or baldequin, made from a stuff named after Bagdad; and muslin, from Moussul; bear witness to the excellence of the Mahomedans in textile fabrics at different periods of the world's history.

Plate 171: Carpets from Turkey

Turkey forwarded to the Exhibition of 1862 a large contribution of carpets of every description, which, whether for richness and harmony colour, good design, and excellent make, fully sustained the reputation which that country has so long held for woven fabrics. There were upwards of forty-six exhibitors in this class (22); and prize medals were awarded collectively to the manufacturers of Philipopoli, Salonica, Saroukhan, and Ushak. The large woolen carpets, which have been in such repute for centuries, known generally as Smyrna carpets, are not made in that city, but exported thence only, from the principal seats of the manufacture, Saroukhan and Ushak. These more nearly resemble the best Indian carpets in the 18th century were made: rich and deep in colour, the pattern being mostly lost in general effect, they differ materially in style from those which we selected for illustration, which are characterized by more thoroughly national patterns, in which the zigzag designs, and bold yet well-arranged colours, are very striking. They are made by nomad tribes throughout the empire, the women mostly working on them in winter, when not occupied in their agricultural or pastoral pursuits. M. Gadben, who was indefatigable in his duties as superintendent of the Turkish court, and to who we are indebted for much useful information, states that a carpet 18 feet by 4 feet 6 inches would sell on the spot at about £3. They are generally made of wool, or sometimes of wool and cotton mixed. However much the carpets of India, Turkey, Persia, and North Africa may differ in quality, they are all produced by the same simple and ancient method, forming work which for beauty, durability, and even mechanical perfection, has never been surpassed. The loom in which these carpets are made consists of two wooden standards, or planks, placed at some distance apart, which support a roller at the top, upon which the warp is wound; and about two feet from the floor is placed another roller, round which the carpet is turned as it is made. The work is done entirely by hand, and each tie passes across the face of two warp-threads round the back, and has the ends drawn up between them. When a row of ties has been completed, a shed is formed in the warp, and the shoot is then passed from right to left, and returned, binding the whole together, and is then beaten down to a horizontal level by hand-beaters. Plain carpets are thus made in one piece of the

largest dimensions. The number of colours that can be used is unlimited, and any design can be copied with great accuracy. The most costly and magnificent carpets of Europe are made upon the same principle as the above; such as the splendid productions of the Gobelins; those of Tournay, in Belgium; Deventer, in the Netherlands; Aubusson, France; Wilton, and the old Axminster carpets. (Official Report, Class 19, 1851) The introduction of Turkey carpets in Europe is of very early date. In De Barente's "Dukes of Burgundy" mention is made, A.D. 1398, of "twelve velvety carpets of the country of Turkey, ten of which are small, and two of medium size." In the inventory of the Queen Clémence, A.D. 1828, the "tapis velu d'outremer," and "tapis velu de Roumenie" (Roumelia), are doubtless Turkey carpets. M. De Laborde states that "outremer" means always the Levant; and in Roumenie, or Roumelia, are included all those provinces wrested by the Turks from the Western empire, where the Roman language had been in vogue. Archbishop Parker, A.D. 1575, possessed a Turkey carpet for the presence-chamber, five yards long by 2 3/4 yards broad, valued at £3. In the inventory of Hengrave Hall, A.D. 1603, carpets of Turkey-work occur frequently. Turkey carpets placed before the communion-table are frequently mentioned in the reigns of Elizabeth and James I. It is stated in the second volume of Hakluyt's Voyages, that Morgan Hubbelthorne, a dyer, was sent to Persia, at the expense of the city of London, to learn the arts of dyeing and making carpets, as practiced there. In Beaumont and Fletcher's comedy of the "Coxcomb," written about this period, we find: "Take care my house be handsome, flowers for the window; and the Turkey carpet." Barnaby Goodge, in his English version of Naogeorgus, writes, and upon Turkey carpets lay him downe full tenderly." In 1660 Turkey carpets are advertised for sale; and at this period our commerce with the East had become so extended as to render them much less rare. In the 17th and 18th centuries the Levant or Turkey Company, which was incorporated in the year 1851, traded in these carpets. The East-India company also imported "rich carpets of Persia and Cambaya;" and Oriental carpets formed the models of all the earliest manufactures in this country.

Plate 195: Coloured Earthenware from Algeria and Turkey

Rich and striking as were the productions of industrial art from Algeria, in arms, jewellery, carpets, and embroidery, the most interesting and remarkable pieces were, perhaps, those illustrative of the present and past state of pottery. The old ordinary soft earthenware, yellow and brown was exceedingly quaint in design, and bore a curious resemblance to the Thomas Toft

ware of the 17th century in England. The finest pieces, however, were those contributed by Mr. Limbery, of Song-ahras, in the province of Constantine, in which the traditions of form and colour of the old Moorish style were continued, and presented a most effective appearance. They were not only good in form, but were also remarkable for the peculiar brightness of their colours applied "a froid" upon a white ground; the gilding also, though coarse, was very powerful executed by Mr. Limbery himself, as many of them were signed "Limbery pinx." The largest vase was about 1 foot 10 inches high and was valued, we believe, at about thirty shillings. That this ware was duly appreciated by connoisseurs is proved by the fact that it was all sold shortly after the opening of the Exhibition. Some wall tiles were also very curious, consisting of quaint coloured patterns upon a white ground, in which Arabic inscriptions enter largely into the decorative design.

A printed form was forwarded by the French commission to every exhibitor in the French department, requesting them to furnish information respecting the statistics and nature of their manufacture; but Mr. Limbery failed to do this; and we regret, in consequence, being unable to give further information concerning this very remarkable ware.

We have already given a few specimens of the finer Turkish earthenware in Plate 41. We have now added an illustration of the rough ordinary ware, very remarkable for its quaint character and richness of colour. The water-bottles, on which were grotesque figures of animals and gilt ornaments, were very ingenious in construction, the great object being to prevent the air and dust from getting at the water: they were exceedingly cheap, and manufactured for the most part at Kutayah, in Asia Minor, and in the neighbourhood of Constantinople.

It is to be regretted that we have a very imperfect knowledge of the ceramic products of the East, including the Moorish people of North Africa: the contributions forwarded to the Exhibitions of 1851 and 1862 were of the poorest description; and we have only to add, in connection with this subject, that some excellent fine earthenware, both as regards material, form, colour, and decoration, was to be seen in the Egyptian department, made at Siout and Assouan. It resembled very closely the fine Turkish red earthenware, but was confined to small objects, and only served to make us feel that much more remarkable pieces could be easily obtained. The Algerine pottery which we have illustrated bore a sort of family resemblance to the so-called "Persian ware," which has lately attracted so much notice from connoisseurs, and which certainly, in many respects, is peculiarly interesting as well as beautiful. There is this

difference in point of manufacture between the two, that whilst the Algerine ware is formed of a porous red body covered with a thick white engobe, on which the design is painted, the body of the Persian ware is of a white colour, composed, indeed, mainly of fine white sand, imperfectly fused at a low temperature, painted, and then strengthened by the addition of a colourless enamel glaze of great brilliancy. Much discussion has been raised lately as to the origin of this ware, several eminent authorities having cast doubts as to Persia ever having been the locality where it was manufactured, and from a great number of pieces having been found in Rhodes, the Levant, and Italy, whilst none have been noticed in Persia itself, it has been suggested that it was made at Rhodes, or in Asia Minor. But we think this ware bears conclusive evidence, in its peculiar method of decoration, both as to subjects, colour and style being of Persian origin, although the manufacture may have spread thence, and been established in other localities. We think there can be little doubt that Chardin, who sojourned in Persia between the years 1671-1677, alludes to this ware when he states that earthenware was made in Persia, the finest being at Shiraz; the nature of which "faïence" he describes as being transparent as the porcelain of China. This is evidently, we think, a mistake on his part, or applies only to some of the finer pieces he may have seen. Mr. J.C. Robinson has written an interesting dissertation on this subject in Part III. of the Catalogue of the Loan Museum, South Kensington, to which the reader is referred.

Plate 283: Silk Tissues from Turkey

The coloured folk and sold oven tissues contributed to the Exhibition by Turkey were remarkable for the good taste and feeling for harmonious colouring displayed in them. We have selected three different patterns for illustration, as being most characteristic of the style ordinarily employed. These tissues are generally produced in lengths of seven or eight yards, and widths of three yards, varying in price from Et to 15. They are used for various domestic and personal purposes, and are principally manufactured at Bagdad, Aleppo, and Diarbekr, in Turkish-Armenia; the mixed silk and cotton for dresses being made chiefly at Aleppo, Damascus, and Broussa. The patterns in almost all cases are of a geometrical and conventional pattern, arranged in stripes, and of a very effective nature.

In the official Report of Class 20 (Silk and Velvet) we read, in respect of Turkey, that "the expectations in which the Reporter on the silk department of that country in 1851 ventured to indulge as to the progress of this trade, principally in the raw and woven material, have been so

far justified by the result, that whereas on that occasion only two medals were awarded, on this the Jurors have given eight, and made Honourable mention of eight others, out of forty-two exhibitors."

We read in the Times, September 23, 1862, that "the production of silk in Syria has of late years received the most practical form of encouragement from French manufacturers. Their agencies for the purchase both of the cocoons and raw fibre are widely established, and the trade in the former from the Levant to Marseilles is now carried on very largely, and increases year by year. Altogether some 4,000 to 5,000 bales, averaging a weight of 120lb. each, are raised annually; and from the careful manner in which the French dealers are fostering its production to the utmost, there is every probability of this yield being immensely increased. The Italian method of winding off the silk has been introduced into Asia Minor by the French, and this improvement alone has increased the value of Turkish silk in the market nearly two-fold. The finest specimens shown are those sent by Toros Oglow and M. F. Kelzi, both of which have been highly commended by the Jury both for quality and preparation. It is scarcely necessary to speak of the exquisite fabrics into which this raw material is worked up, when treated by the native weaver after his own Oriental tastes and fashions. Specimens of all kinds are shown from Broussa, Bagdad, Aleppo, Damascus, and Monastir in Albania, all of which are very rich and beautiful, and distinctively characteristic of their localities. Broussa, of course, as the great seat of the silk manufacture, takes the lead in the number of its examples, though from a mistaken desire to enter the European markets, the Oriental types of its patterns are often departed from without a corresponding success in their imitation of English or French designs. All these pieces of silk are made of distinct patterns, and none are of a greater length than eight yards. Some of the examples are perfectly stiff with the gold interwoven in their patterns, whilst others are as light and fleecy as the yashmaks of the Turkish belles of rank, then which it would be difficult to name any textile fabric thinner or more transparent."

As regards the writer's remark concerning the inferiority of style evinced by the Turks when they imitate European designs, we entirely agree with him, and would add that nothing could be more commonplace and tasteless than the designs after European patterns seen on the silk hangings made in the imperial manufactory at Hereke, near Constantinople. In regard to decorative art applied to textile fabrics generally, it is Europe which should go to school to Orientals, and take lessons from their fine designs, harmonious colouring, and judicious

adaptation of pattern to material. The Turk would make a bad exchange if he were to adopt our costume or our ornament in place of his own. No; whatever other improvements he may obtain by European intercourse, let us assure him that these are not among the number; and so in each case we advise him, without wishing to make a pun, to stick to his old habits.



Plate 41



Plate 71



Plate 118, 283



Plate 171

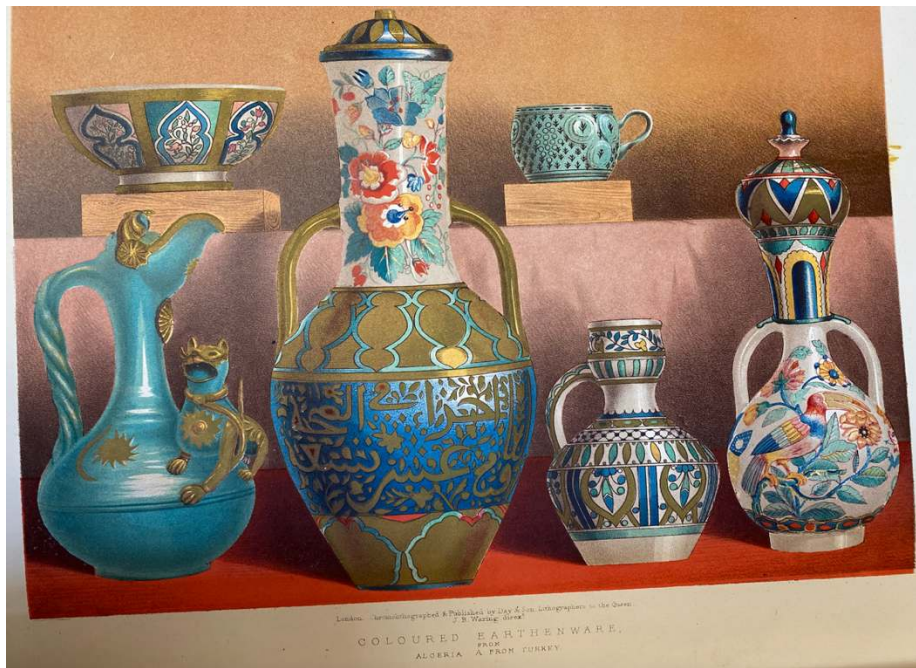


Plate 195

Appendix D

Ottoman specimens in the Husayn Fahmi also known as Dr. Meymar collection acquired for the South Kensington Museum Collection in 1869, following the Exposition Universelle Paris of 1867.

	Octagonal cup 1065-1869	Ottoman Turkey 1750-1865	
	Tile 1057:1-1869	ca. 1600	
	Ewer, basin and strainer 1063:1 to 3-1869	Istanbul	

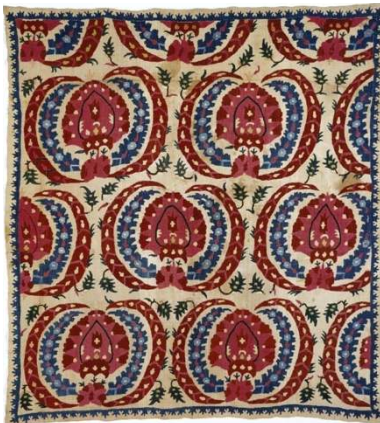
	Door Panel 1076-1869	Cairo, early Ottoman period⁶³³	16th century
	Panel 1080-11869	Cairo, early Ottoman period	16th century
	Panel 1079-1869	Cairo, early Ottoman period	16th century

⁶³³ Unlike the carved panels of earlier Mamluk work, early Ottoman period woodworkers embraced the tradition of intarsia (inlaid) work, using ebony and bone or ivory to create bold, contrasting designs. collections.vam.ac.uk #1076-1869

	Back scratcher 1053-1869		1800-1869
	Lantern 1064-1869	Cairo	18th century

Appendix E

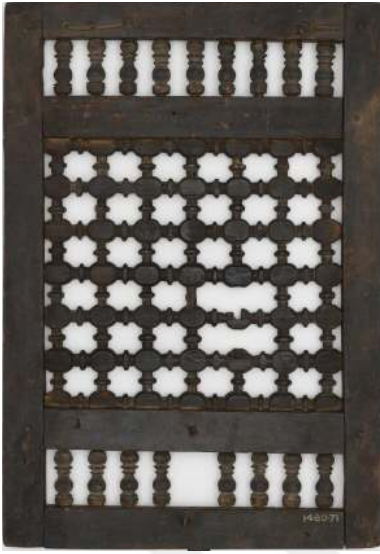
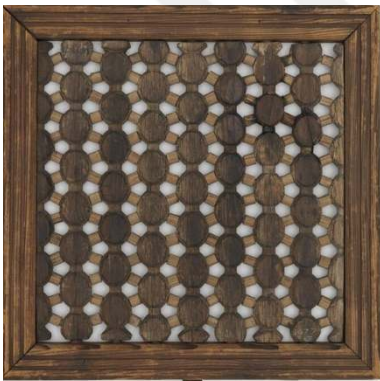
Selected Ottoman specimens acquired for the South Kensington Museum during 1870s and 1880s listed with the associations: Caspar Purdon Clarke, Greville John Chester, Stanley Lane Poole and Gaston De Saint-Maurice.

	Item	Association	Date acquired
	Cover 646-1877	Caspar Purdon Clarke	1877
	Border 681-1877	Caspar Purdon Clarke	1877
	Trouser panel 652-1877	Caspar Purdon Clarke	1877
	Napkin 675-1877	Caspar Purdon Clarke	1877

	Trouser panel 665-1877	Caspar Purdon Clarke	1877
	Sash 674-1877	Caspar Purdon Clarke	1877
	Hanging 643-1877	Caspar Purdon Clarke	1877
	Napkin 676-1877	Caspar Purdon Clarke	1877

	Hanging 648-1877	Caspar Purdon Clarke	1877
	Tile Damascus made 946-1873	Greville John Chester	1873
	Tile 1505D:1871	Greville John Chester	1871

	Çanakkale dish 19th century 582-1874	Greville John Chester	1874
	Turned wood screen (<i>mashrabyah</i>) Ottoman Cairo 1479-1871	Greville John Chester	1871
	Turned wood screen (<i>mashrabyah</i>) Ottoman Cairo 1486-1871	Greville John Chester	1871

	Turned wood screen (<i>mashrabyah</i>) Ottoman Cairo 1480-1871	Greville John Chester	1871
	Turned wood screen (<i>mashrabyah</i>) Ottoman Cairo 1477-1871	Greville John Chester	1871
	Tile 16th century 951-1873	Greville John Chester	1873

	Tile 16th century 952-1873	Greville John Chester	1873
	Tile 1515-1871	Greville John Chester	1871
	Tile 1506C-1871	Greville John Chester	1871
	Tile 943-1873	Greville John Chester	1873
	Tile 1512-1871	Greville John Chester	1871

	Tile 1511A-1871	Greville John Chester	1871
	Tile 1512B-1871	Greville John Chester	1871
	Tile 948-1873	Greville John Chester	1873
	Cup and a saucer 1725 Kütahya 607&A-1874		1874
	Bowl Kütahya ca. 1750-1800 87-1880	Greville John Chester	1880

	Tile 119B-1881	Greville John Chester	1881
	Tile 119C-1881	Greville John Chester	1881
	Tile 1210A-1883	Stanley Lane Poole	1883
	Tile 1210b-1883	Stanley Lane Poole	1883
	Tile 1229-1883	Stanley Lane Poole	1883

	Tile 1221-1883	Stanley Lane Poole	1883
	Tile 1223A-1883	Stanley Lane Poole	1883
	Tile 1223A-1883	Stanley Lane Poole	1883
	Tile 1219-1883	Stanley Lane Poole	1883
	Tile panel 1212:1-1883	Stanley Lane Poole	1883

	Tile 1229A-1883	Stanley Lane Poole	1883
	Tile 1208-1883	Stanley Lane Poole	1883
	Tile panel 659:1 to 4-1883	Stanley Lane Poole	1883
	Tile panel 660:1 to 4-1883	Stanley Lane Poole	1883

	Iznik dish 653-1883	Stanley Lane Poole	1883
	Iznik dish 652-1883	Stanley Lane Poole	1883
	Tile panel (2 pieces) Damascus made 1227&A-1883	Stanley Lane Poole	1883
	Tile set (9 pieces) Damascus made 1215 to H-1883	Stanley Lane Poole	1883

	Tile Damascus made 1222-1883	Stanley Lane Poole	1883
	Pen case Ottoman Cairo 649-1883	Stanley Lane Poole	1883
	Tile 991B-1884	Gaston De Saint-Maurice collection	1884
	Tile Damascus made 997A-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884

	Tile Damascus made 998-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	Tile Iznik 992B-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	Tile Iznik 991C-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	Tile 993-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884

	Carpet Turkey 1012-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	Tile Syrian 999A-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	Tray Inscribed owner's name Muhriz Chorbaji (meaning soup-maker, a Janissary rank) 930-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	Iznik dish 986-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884

	Panel Ottoman Cairo 18th century 899:1-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	<i>Mashrabiya</i> Ottoman Cairo 18th century 892:2-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	Çanakkale dish 1750-1850 984-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884

	Iznik Tile Set 994 to C-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884
	Kelim Turkey 19th century 1014-1884	Gaston De Saint-Maurice collection / Paris International Exhibition, 1878	1884

Appendix F

Inventory of Turkish carpets acquired by the South Kensington Museum between 1867-1899

	Accession no	Description	Source	Price
	295-1878	19th purchased as Persian	A. Lazenby Liberty & Co.	£5
	357-1878	19th purchased as Persian	Shoolbred & Co.	£2/5

	362-1878	19th purchased as Persian	Shoolbred & Co.	£1/13
	391-1880	19th purchased as Persian	Vincent Robinson & Co.	£5

	392-1880	19th purchased as Persian	Vincent Robinson & Co.	£5
	409-1880	19th purchased as Syrian	Vincent Robinson & Co.	£10

	151-1883	16th Ottoman Cairo Table carpet. purchased as Persian	Bon Marche, Paris	£200
	476-1883	16th Egypt purchased as Persian	Myers & Son	£250

	1049-1883	19th purchased as Persian	Robert Murdoch Smith	£10
	454-1884	19th	executors of W. Buller	£3

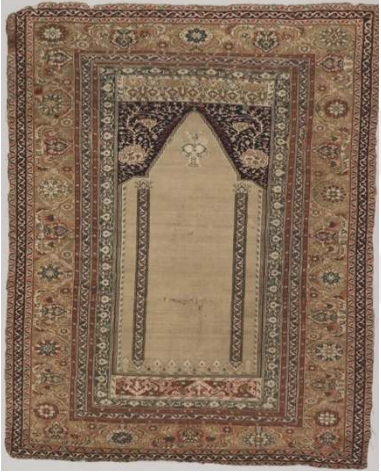
	455-1884	15th purchased as Persian	executors of W. Buller	£4
	456-1884	19th purchased as oriental	executors of W. Buller	£3/10

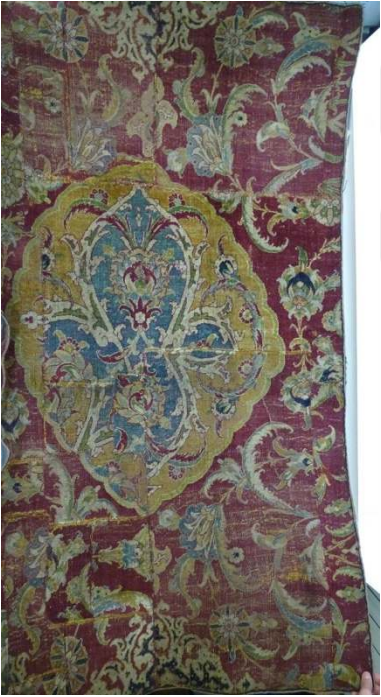
	457-1884	17th Uşak made with birds purchased as Persian	executors of W. Buller	£1
	458-1884	16th Cairo Ottoman court carpet purchased as Persian	executors of W. Buller	£4
	459A&B -1884	19th fragments, purchased as Persian	executors of W. Buller	15s

	1012-1884	19th Ghiordes	Gaston St Maurice	£15
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	1014-1884	19th		Gaston St Maurice	£10
	1-1888	16th	purchased as Persian Cairo	Myers & Son	£80

	225-1889	17th		Hungarian Museum of Art Industry	£10
	148-1891	16th	purchased as Syrian	J. Sasson & Co.	£ 45

	220-1891	19th	purchased as Persian	Cardinal & Harford	£ 20
	375-1891	16th	fragment, purchased as Persian	K. Ispenian	10s

	336-1892	19th	Purchased as Persian	Antoine G. Brimo	£ 5
	337-1892	16th	fragment, purchased as Persian	Antoine G. Brimo	£ 4
	648-1893	19th		Benjamin Bucknall	£ 5/7/6

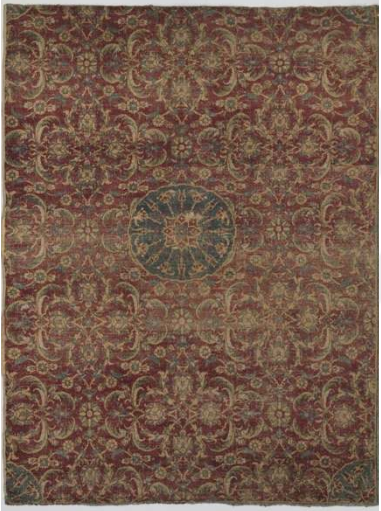
	649-1893	19th		Benjamin Bucknall	£ 1/16
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	650-1893	19th		Benjamin Bucknall	£ 1/16
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	651-1893	19th		Benjamin Bucknall	£ 1/16
	652-1893	19th		Benjamin Bucknall	£ 1/9

	302-1894	19th		Mon. Beshiktash	£ 12?
	645-1894	19th		Habra Bros.	£ 12

	216-1896	19th		Christie, Manson & Woods	£ 16
	39-1897	19th		J. Sasson & Son	£ 5

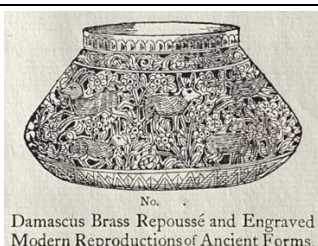
	902-1897	17th/18th	fragment	Giuseppe Salvadori	£ 4
	903-1897	16th/17th?	purchased as Persian	Guiseppe Salvadori	£ 7/17/3

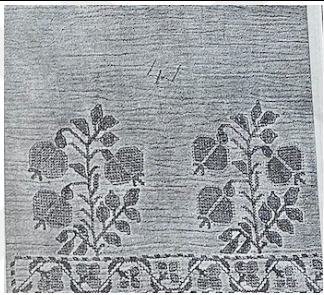
	904-1897	16th/17 th	purchased as Persian	Guisepppe Salvadori	£ 7/16/6
	276-1899	18th?		H. Thomson Lyon	£ 10/4/3

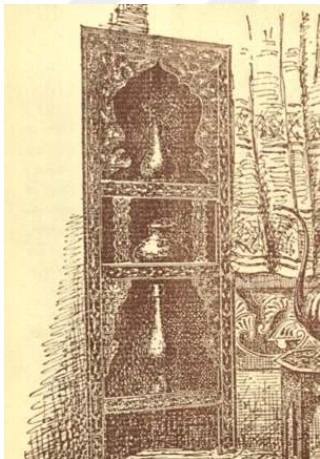
	491-1899	18th?		Christie, Manson & Woods	£50
	796-1899	18th?		Vitall Benguiat	£50

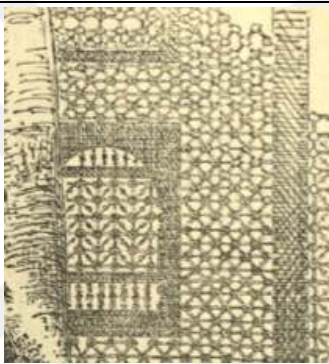
Appendix G

Selected Ottoman items featured in sales catalogues of Liberty, Harrod's, Whiteley's and Cardinal & Harford

Item	Image	Description	Supplier	Price	Date published	Source
Turkish table	 The image shows a hexagonal table with a highly decorative, patterned top. The legs are also ornate, featuring a lattice-like structure. The text 'TURKISH TABLE.' is printed above the table.	Sandal, satin and cedar wood, beautifully inlaid with Mother-o'-pearl. Height, 17 in.; extreme width across top, 17 in.	Liberty	Larger sizes up to £ 15.	1881	Eastern Art Manufactures and Decorative Objects Catalogue SC, LIB (1) 1881
Cairene folding stand	 The image shows a folding stand with a circular top and ornate, turned legs. The text 'Trays.' is printed below the stand.	Cairene turned-wood folding stands to be used with trays.	Liberty	From 15/6 Unpolished 7/6	1898	The Bazaar SC, LIB (54) c1898
Damascus brass pot	 The image shows a wide, flared brass pot with intricate engravings. The text 'No. 1' and 'Damascus Brass Repoussé and Engraved Modern Reproductions of Ancient Forms.' is printed below the pot.	Damascus brass repoussé and engraved modern reproductions of ancient forms	Liberty	Sizes suitable for ferns and flowers. from 1/6 to 17/6. Sizes suitable for large plants or	1898	The Bazaar SC, LIB (54) c1898

				palms, 21/-, to 5 Guineas.		
Turkish embroidery		For curtains, valances, mantel borders, furniture covers, panels, screens, pianoforte fronts, coverlets and pillows	Liberty	4/6, 5/6, and 6/6 per yard.	1881	Eastern Art Manufactures and Decorative Objects Catalogue SC, LIB (1) 1881
Turkish lamps brass frame		Turkish lamps with coloured glass	Liberty	from 21/0 to £ 7	1884	Miscellaneous Catalogue SC, LIB (6) 1884
Lamps		Hanging mosque lamp of brass pierced and hammered in delicate Arabian designs	Liberty	from 30/0 to 10 Guineas	1884	Miscellaneous Catalogue SC, LIB (6) 1884
Bronze jugs		Fluted sides and long graceful stems	Liberty	from 5 to 15 Guineas	1884	Miscellaneous Catalogue SC, LIB (6) 1884

Bronze incense burner			Liberty	from 21/0	1884	Miscellaneous Catalogue SC, LIB (6) 1884
Cupboard		Arabian wall cupboard of dark brown wood, inlaid with pearl, options of for flat walls and angles	Liberty	from 5 Guineas and for angles from 7 Guineas	c.1895	Handbook of sketches SC, LIB (33a) c1895
<i>Rahle</i>		Folding rack for music and papers, plain or inlaid	Liberty	from 18/6	c.1895	Handbook of sketches SC, LIB (33a) c1895

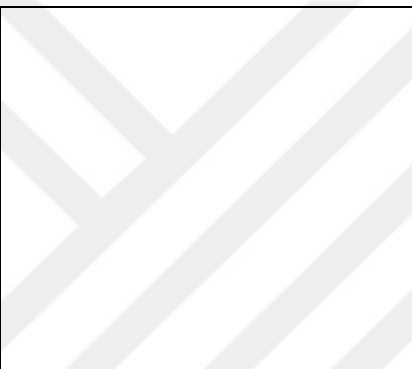
Mashrabayah		Turning for screens and panelling	Liberty	from 5/0 per super foot	c.1895	Handbook of sketches SC, LIB (33a) c1895
Wall mirror		Syrian wall mirrors, inlaid with pearl or ivory	Liberty	from 21/0	c.1895	Handbook of sketches SC, LIB (33a) c1895
Coffee table		Syrian coffee table, inlaid. Height, 16 ½ ins; width 12 ½ in.	Liberty	12/6	c.1895	Handbook of sketches SC, LIB (33a) c1895

Coffee table		Syrian, Turkish and Indian inlaid coffee tables	Liberty	from 30/0	c.1895	Handbook of sketches SC, LIB (33a) c1895
Bracket		Angle bracket. Height 17 ins; width 9 ins.	Liberty	5/0	c.1895	Handbook of sketches SC, LIB (33a) c1895
Tray stand		Damascus tray stand without tray. Width 18 ½ in.; height 19in.	Harrod's	5/11	1895	Victorian Shopping: Harrod's Catalogue (online)

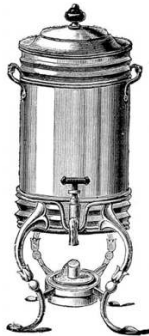
Rahle		Damascus Koran stand Height 29 in.; width 8 ½ in.	Harrod's	21/6	1895	Victorian Shopping: Harrod's Catalogue (online)
Coffee table	 COFFEE STOOL.	Damascus coffee stool. Height 16 in. top 12 in.	Harrod's	21/6	1895	Victorian Shopping: Harrod's Catalogue (online)
Mirror	 INLAID MIRROR.	Damascus inlaid mirror. height 20 in.; width 11 in.	Harrod's	10/6	1895	Victorian Shopping: Harrod's Catalogue (online)

Lamp		Mosque lamps	Harrod's		1895	Victorian Shopping: Harrod's Catalogue (online)
Footstool	 Ottoman Footstool, with tin for hot water, wood base, with carpet covered to	Ottoman footstool with tin for hot water, wood base, with carpet covered top	Harrod's	from 4/1 to 8/9	1912	Harrods for Everything Catalogue (online)
Chair		Chair (with Ottoman patterned upholstery)	Harrod's	15/9	1912	Harrods for Everything Catalogue (online)
Embroidery		A very old coverlet of Broussa embroidery. A good specimen of tambour stitch	Liberty		1892	Art Embroideries SC, LIB (19) 1892

Embroidery		A Turkish portiere. Red cashmere ground, with silk embroidery in tambour stitch. End of 17th century	Liberty		1892	Art Embroideries SC, LIB (19) 1892
Embroidery		A Broussa embroidered border. Ornamented with inscriptions from the Koran	Liberty		1892	Art Embroideries SC, LIB (19) 1892
Rug		A Turkish prayer rug. Fine tambour work on pale blue ground. The design represents the pillars and arch of a mosque. End of 17th century	Liberty		1892	Art Embroideries SC, LIB (19) 1892
Embroidery		A piece of old Turkish embroidery on blue cotton. The design consists of a small flower interlaced with raised metal embroidery. 14th century.	Liberty		1892	Art Embroideries SC, LIB (19) 1892
Embroidery		A piece of fine Anatolian embroidery on yellow cashmere. Worked in chain-stitch in mauve silk of three different shades. The design is Persian.	Liberty		1892	Art Embroideries SC, LIB (19) 1892

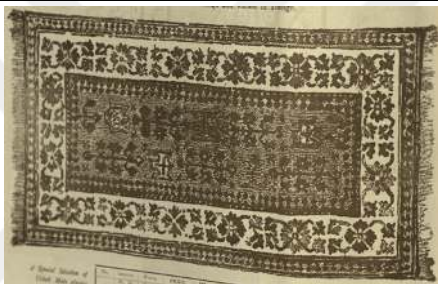
Embroidery		An antique Turkish circular cover. A good example of tambour embroidery on gold satin. The design suggests a tree in full foliage, the border being a smaller treatment of the same subject	Liberty		1892	Art Embroideries SC, LIB (19) 1892
Embroidery	 No. 111. Example of Turkish Embroidered Table Centre.	Turkish embroidered table centre 36 in by 22 in. and 72 in. by 22 in.	Liberty	10/6 and 25/0	1892	Yule-tide Gifts Catalogue SC, LIB (22) 1892
Embroidery		Turkish embroidered chair back	Liberty	4/6	1892	Yule-tide Gifts Catalogue SC, LIB (22) 1892
Embroidery		Turkish embroidered table covers. Modern Turkish embroidered with large floral designs (copied from Italian and Portuguese	Liberty	21/0 to 63/0 or 50/0 to 105/0	1892	Yule-tide Gifts Catalogue SC, LIB (22) 1892

		examples) on a soft coloured ground. Sizes 36 or 46 inches square.				
Towel		A collection of finely embroidered Turkish towels	Liberty		1892	Art Embroideries SC, LIB (19) 1892
White towel		White Turkish towels	Whiteley's	from 6d. to 2/4	1885	General sales Catalogue
White towel		White cotton Turkish towels, varying sizes from 24 by 45 in. to 41 by 57 in.	Harrod's	from 12/6 to 35/6	1895	Victorian Shopping: Harrod's Catalogue (online)
Linen towel		Brown linen Turkish towels, varying sizes from 19 by 43 in. to 41 by 57 in.	Harrod's	from 12/6 to 39/0	1895	Victorian Shopping: Harrod's Catalogue (online)
Linen towel		White linen Turkish towels about 27 by 50.	Harrod's	30/6 per doz.	1895	Victorian Shopping: Harrod's Catalogue (online)
Bath blankets		Turkish bath blankets about 48 by 80 in. 72 by 92 in	Harrod's	from 2/10 ½ to 6/6	1895	Victorian Shopping: Harrod's Catalogue (online)

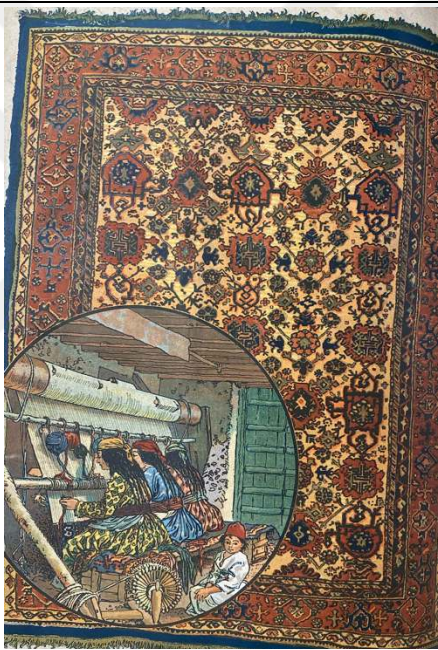
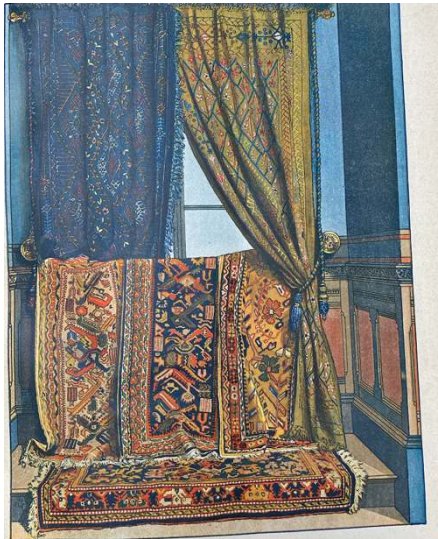
Bath mats		Turkish bath mats about 45 by 45 in.	Harrod's	3/11 ½	1895	Victorian Shopping: Harrod's Catalogue (online)
Towel		Nursery Turkish squares	Harrod's	from 4/6 to 12/6	1912	Harrods for Everything Catalogue (online)
Coffee cafetiere		Ironmongery new Turkish coffee cafetiere	Harrod's	from 9/0 to 27/6	1895	Victorian Shopping: Harrod's Catalogue (online)
Embroidery		Modern Turkish embroidered chairback 20x40 in.	Harrod's	5/6	1912	Harrods for Everything Catalogue (online)

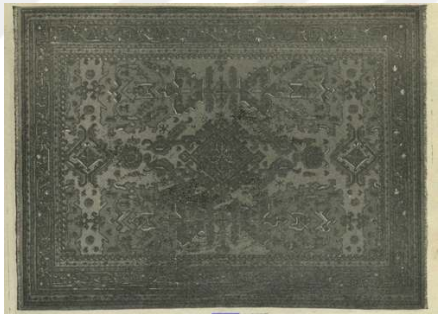
Embroidery	 Turkish Embroidery, on Natural Colour Cotton Ground, worked with Red, Green, Blue, and Gold Silks. Assorted designs.	Turkish embroidery on natural colour cotton ground, worked with red, green and blue and gold silks. Assorted designs. squares and centres	Harrod's	from 6/3 to 21/0	1912	Harrods for Everything Catalogue (online)
D'oyley	 No. O R 690. Turkish D'Oyley. 6 in. square, 6/6 doz. No. O R 691. Turkish D'Oyley. 6 in. square, 12/6 doz.	Turkish d'oyley	Harrod's	6/6 and to 12/6	1912	Harrods for Everything Catalogue (online)
Chairbacks		Modern and old Turkish chairbacks	Harrod's	modern from 1/6 to 3/6 old from 3/6 to 15/6	1912	Harrods for Everything Catalogue (online)
Bath gloves	 D R 32 P. Turco Gloves.	Turco gloves made from Turkish towelling of the finest texture	Harrod's	from 0/3½ to 0/10½	1912	Harrods for Everything Catalogue (online)

Sponges		Turkey or cup sponge. These sponges are highly recommended for ladies and children with delicate skins. Especially useful for baby's bath.	Harrod's	from 1/3 to 35/0	1912	Harrods for Everything Catalogue (online)
Coffee pot		Turkish coffee pot on stand with spirit lamp	Harrod's	from 5/9 to 9/3	1912	Harrods for Everything Catalogue (online)
Coffee set		Turkish coffee set. hammered copper, with coffee pot, lamp, coffee and sugar caddies and six cups	Harrod's	36/6	1912	Harrods for Everything Catalogue (online)

Carpets & rugs						
Coula rugs		Wool and very durable; of rich colourings and varied in design, Suitable for doorways in halls, passages, writing tables, pianos etc. Sizes from 2.8 by 1.4 to 7.9 by 4.0	Liberty	6/6 to £1/15/0	1887	Carpet Catalogue SC, LIB (10) 1887
Coula rugs		Average size 6.6 by 3.6 Extra fine and larger size	Whiteley's	from 17/6 to 27/0 from 24/6 to 45/0	1885	General sales Catalogue
Coula carpets		The designs are purely Eastern, and are very varied and beautiful. Sizes from 4.6 by 5.0 to 19.10 by 14.2	Liberty	£ 2/10/0 to £ 21/0/0	1887	Carpet Catalogue SC, LIB (10) 1887
Ghiordes carpets		Well balanced designs suitable for drawing rooms, boudoirs, libraries etc. Sizes from 6.4 by 5.0 to 32.11 by 19.1	Liberty	£ 3/3/10 to £ 62/15/0	1887	Carpet Catalogue SC, LIB (10) 1887

Reproductions of 16th century Turkish carpets		Turkey carpets in ancient colourings and designs. Sizes from 6.4 by 5.0 to 32.11 by 19.1	Liberty	£ 3/3/10 to £ 62/15/0	1887	Carpet Catalogue SC, LIB (10) 1887
Turkey carpets		Turkey carpets in standard design and make. Oriental dyes of dark red, dark blue, and dark green predominating. Sizes from 6.4 by 5.0 to 32.11 by 19.1	Liberty	£ 2/10 to £ 47/2/6	1887	Carpet Catalogue SC, LIB (10) 1887
Turkey carpets		Turkey carpets antique colouring. Sizes from 6.8 by 6.6 to 35.0 by 17.6	Cardinal & Harford	£ 4/12 to £ 71/6	1894	Catalogue of Oriental Carpets and Rugs, Curtains, Kelims, Mattings, etc. GC, 43.B.50

Turkey carpets		Reproductions of finest antiques. They are very suitable for highest class of decorations and are being introduced with much success in drawing and dining rooms and galleries, where other Eastern carpets are found unsuitable. Sizes from 6.3 by 5.0 to 31.3 by 18.4	Cardinal & Harford	from £ 3/15 to £ 104/17	1894	Catalogue of Oriental Carpets and Rugs, Curtains, Kelims, Mattings, etc. GC, 43.B.50
Ghiordes rugs		Low toned colouring, varied grounds, and suitable for most rooms, harmonize well with most English manufactured carpets and can be used as hearth and other rugs. Sizes from 4.6 by 2.7 to 7.11 by 3.9	Cardinal & Harford	from 22/0 to 55/0	1894	Catalogue of Oriental Carpets and Rugs, Curtains, Kelims, Mattings, etc. GC, 43.B.50

Turkey carpets		Standard Turkey carpets with red ground, blue and green design Sizes from 7.10 by 6.7 to 23.7 by 15.3	Harrod's	from £ 5/3 to £ 40	1912	Harrods for Everything Catalogue (online)
Turkey carpets		Heavy fancy Turkey carpets in all qualities suitable for dining room, drawing room, libraries, halls, and public rooms. Sizes from 9.1 by 6.2 to 21.3 by 15.2	Harrod's	from £ 7/9/6 to £ 43/17/6	1912	Harrods for Everything Catalogue (online)

Appendix H

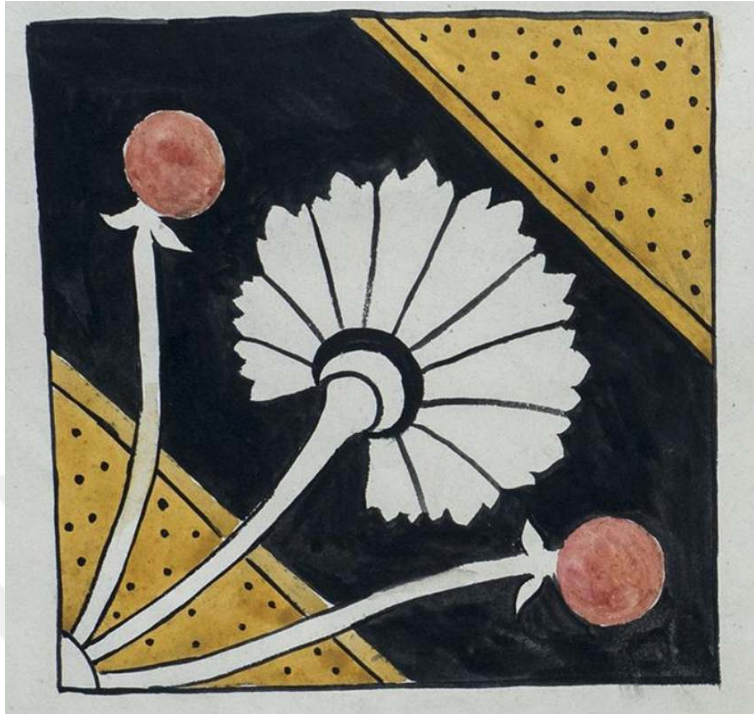
Pattern samples from the Minton archive and Turkish ceramics feature similar motifs for comparative purposes



Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1147



Source: Minton Pattern Book No.1 SD 1705/MS2287 undated. #31



Source: Minton Book of drawings and sketches of items in the O and S ranges (bottles, vases, and some tiles and panels, etc), Kensington StudioSD 1705/MS1910. undated. #1101?



Carnation motifs from Turkish ceramics

Right: Dish, 1545-1555, Iznik, V&A Collection, C.1998-1910, detail.

Left: Tile, 17th century, Turkey, V&A Collection 1885:1 to 4-1897, detail



Source: Minton Book of drawings and sketches of items in the O and S ranges (bottles, vases, and some tiles and panels, etc), Kensington StudioSD 1705/MS1910. undated.



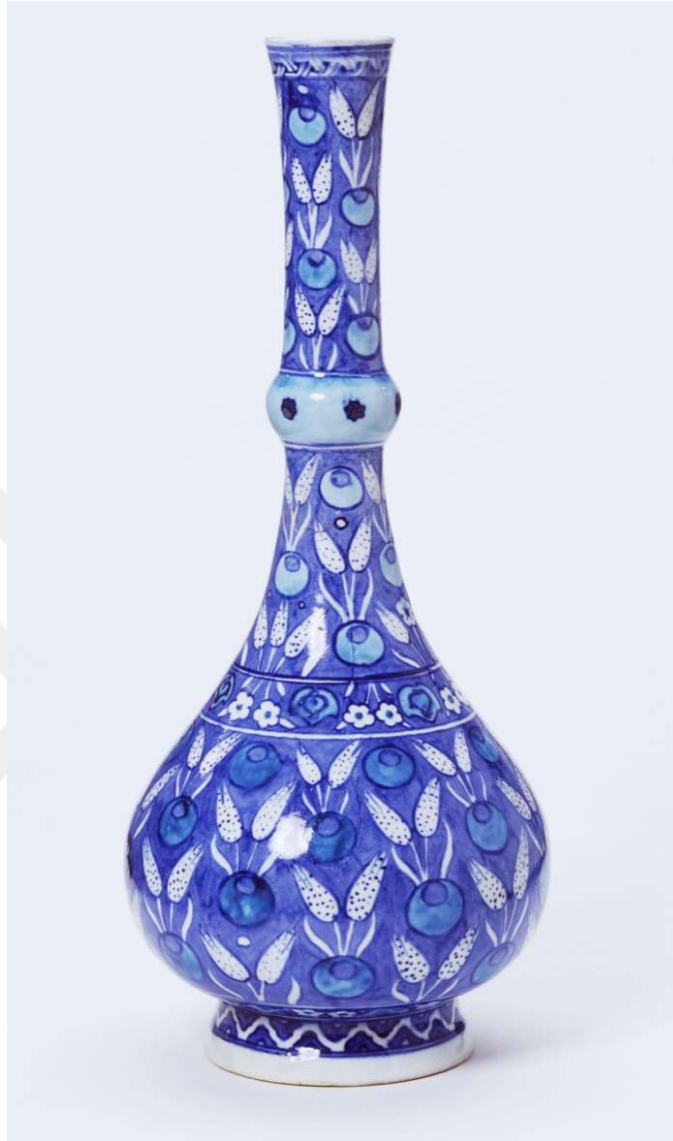
Source: Minton Book of drawings and sketches of items in the O and S ranges (bottles, vases, and some tiles and panels, etc), Kensington StudioSD 1705/MS1910. undated. #1101



Source: Minton Book of drawings and sketches of items in the O and S ranges (bottles, vases, and some tiles and panels, etc), Kensington StudioSD 1705/MS1910. undated.



Source: Minton Book of drawings and sketches of items in the O and S ranges (bottles, vases, and some tiles and panels, etc), Kensington StudioSD 1705/MS1910. undated.



Long-necked bottle decorated in blue and turquoise with Chintamani-style “eyes” in turquoise each sprouting two spotted tulip motifs in white.

Bottle, ca. 1535-1540, Iznik, V&A Collection, 70-1866



Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1176



Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1177



Tile with a central pointed oval figure with a scalloped outline, which contains scrollwork decoration appearing as white on the blue ground.

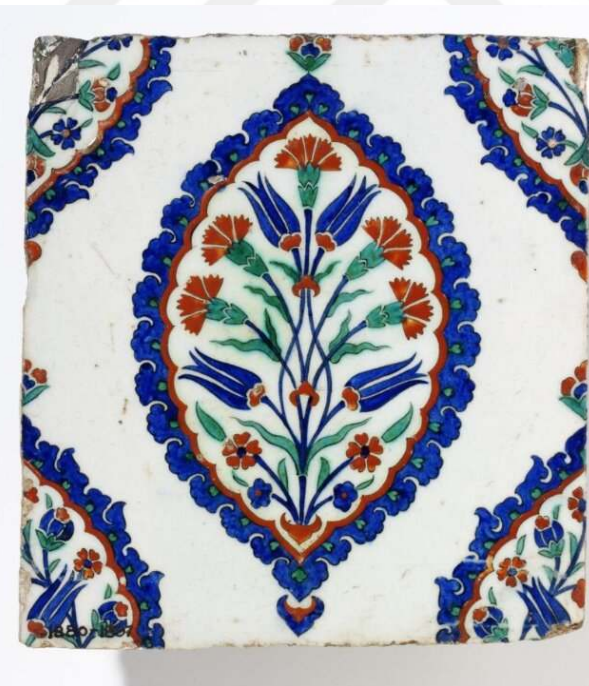
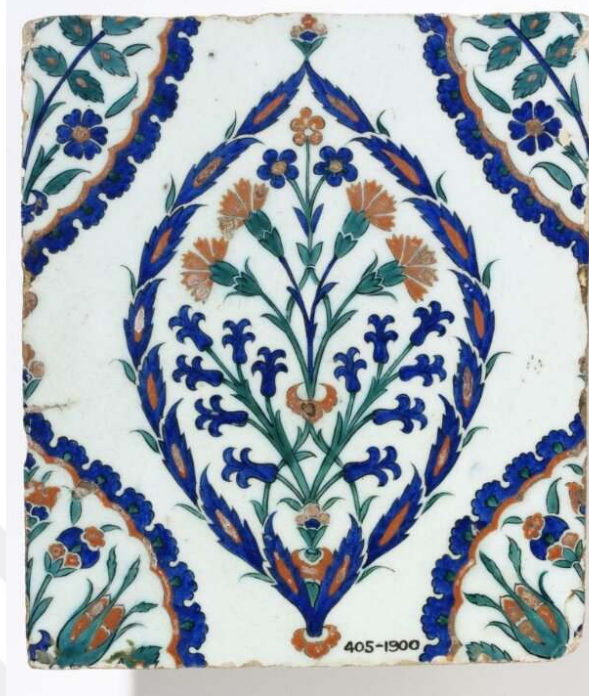
Source: Tile, 1530-1540, Iznik, V&A Collection #686B-18922



Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1178



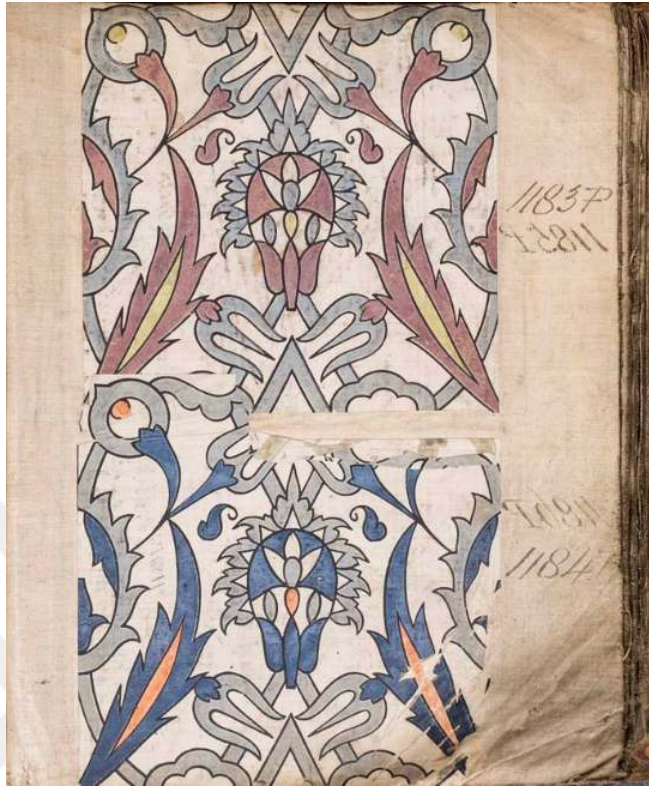
Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1179



Tile with ogival medallions filled with symmetrical designs of tulips, carnations and other flowers.

Tile, 16th-17th century, Turkey, V&A Collection, #405-1900

Tile, 16th-17th century, Turkey, V&A Collection #1880-1897



Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1183-84



Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1185-86



Source: Minton Book of drawings and sketches of items in the O and S ranges (bottles, vases, and some tiles and panels, etc), Kensington Studio SD 1705/MS1910. undated.



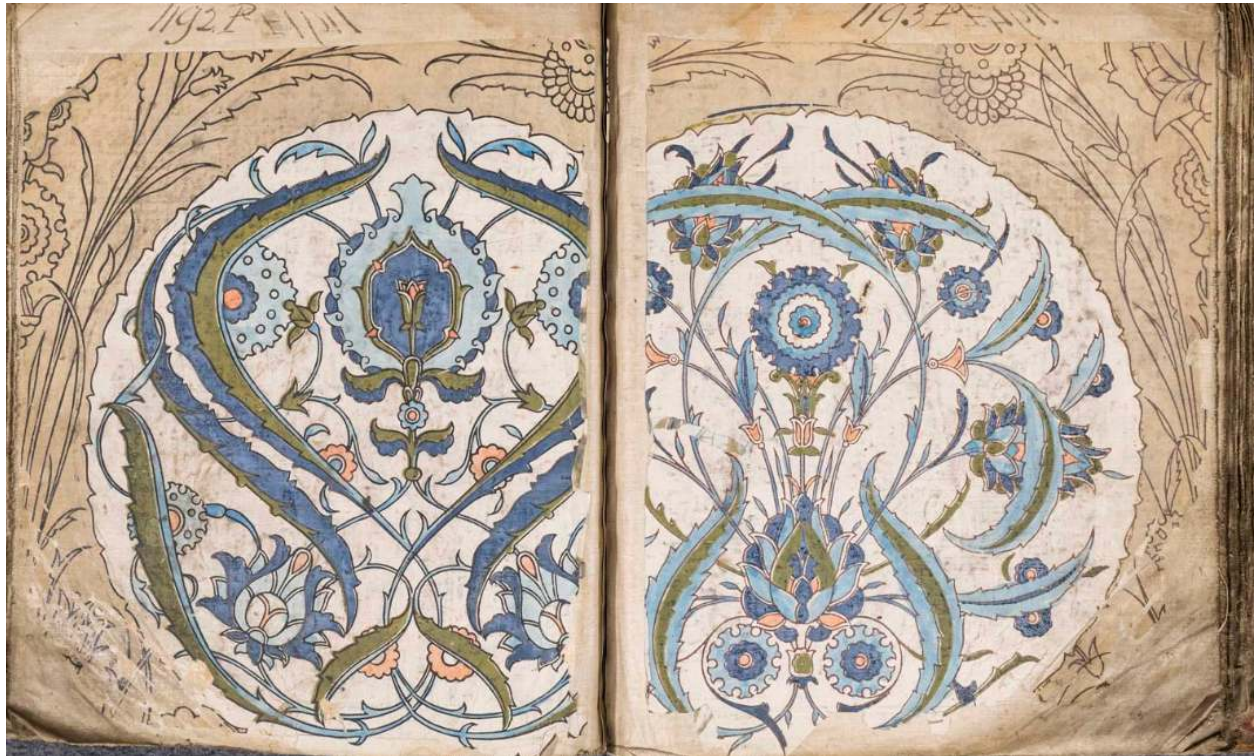
Source: Minton Hollins & Co. Patent Tile Works, 1875, Plate 19
archive.org/details/minton-hollins-co.4173/



Tile, 1550-1600, Iznik, V&A Collection #123-1881



Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1191(right), #1194 (left)



Source: Minton Pattern Book 1044-1358 SD 1705/MS2340 undated. #1192-93



Dish with design of hyacinths interlaced with saz leaves.
Source: Dish, 1570-1575, Iznik, V&A Collection # C.2025-1910



Source: Minton Hollins & Co. Patent Tile Works, 1875, Plate 24. archive.org/details/minton-hollins-co.4173/



The Smoking Room at the Hertford House, The Wallace Collection. Tiles by Minton, Hollins & Co. |
Photograph taken by the author, Feb 2024.