



JOURNAL

OF THE GENERAL UNION
OF ARAB ARCHAEOLOGISTS

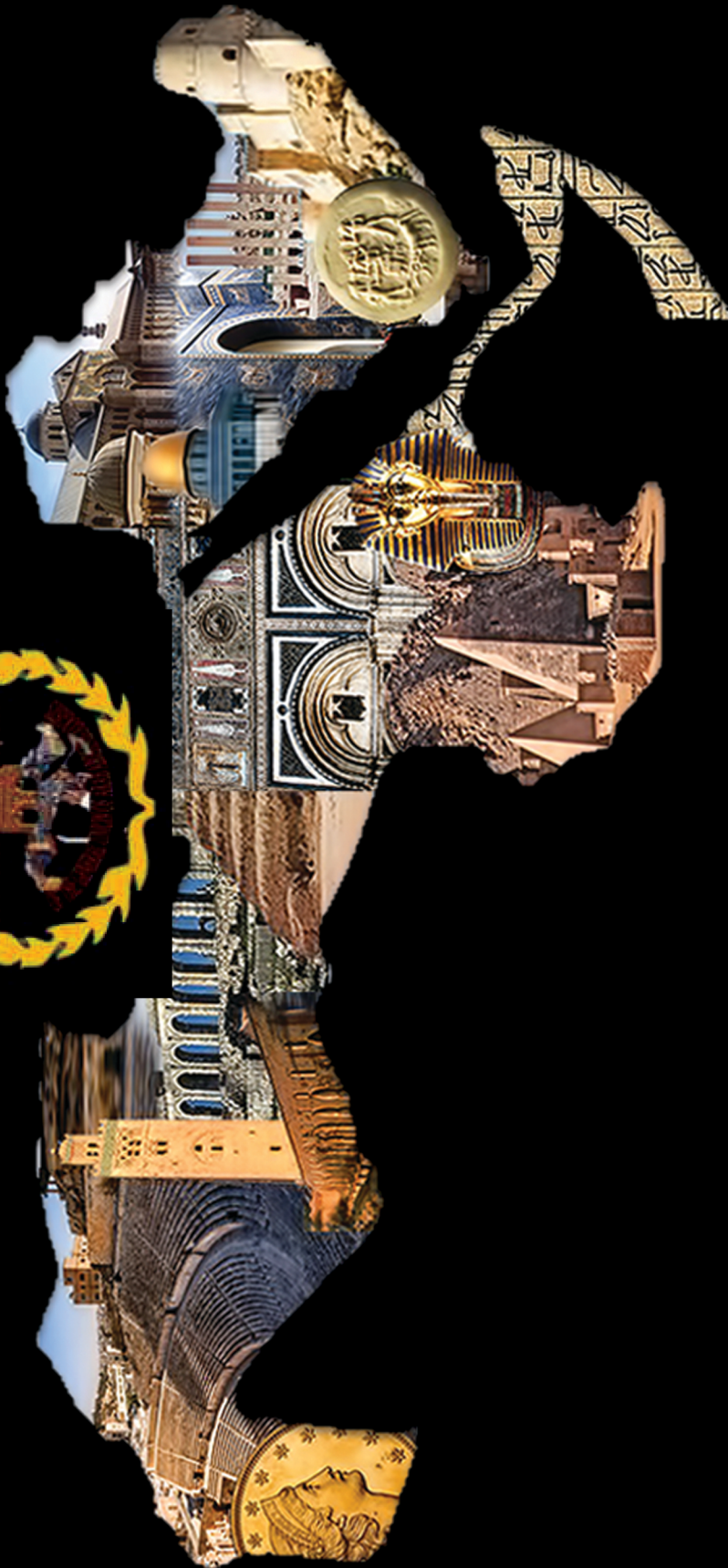
JGUA2 is a semi-annual peer-reviewed academic journal



Volume 4/2

Cairo
2019

ISSN: 2537-026X





JOURNAL

OF THE GENERAL UNION OF ARAB ARCHAEOLOGISTS

**Semi-annually peer-reviewed international academic
journal - dedicated to the publication of researches
and specialized studies in the fields of Archaeology
and Museums, Restoration and Arab World
Civilizations**

PUBLISHED BY

The General Union of Arab Archaeologists

AND

The Association of Arab Universities

FIFTH ISSUE - JUNE EDITION

CAIRO, 2019

**DEPOSIT NO.
INTERNATIONAL & DOMESTIC**

***June Edition
2019/ 12894
ISSN 2537-026X***

Management of the Association of Arab Universities



Prof. Amr Ezzat Salama

Secretary-General of the Association of Arab Universities



Prof Khamisi Hamidi

Assistant Secretary-General of the Association of Arab Universities



Prof Abdelrehim Ahmed Al-Hunaiti

Assistant Secretary-General of the Association of Arab Universities

Editorial Board of the Journal of the General Union of Arab Archaeologists



Editor-in-Chief

Prof. Ali Moussa Radwan

Chief of the General Union of Arab Archaeologists



Managing Editor

Prof. Mohamed Mohamed El Kahlaway

Secretary-General of the General Union of Arab Archaeologists

Editors

Prof. Abdelgadir Mahmoud Abdalla

Khartoum University



Prof. Abd El Rahman Al Tayeb Al Ansari

King Saud University



Prof. Ahmed Amin Selim

Faculty of Arts - Alexandria University



Prof. Antoño Momplet

Universidad de complutense de madrid



Prof. Bernard O'Kane

AUC



Prof. Carlo Alberto Garzoni

University of Florence, Firenze



Prof. Fayza Mouhamed Heikal

American University



Prof. Jeffrey King

University of the Arts London

Prof. Laurent Bavay

*Director of the Institut français d'archéologie
orientale au Caire (IFAO).*



Prof. Mohamed Abdel-Raouf El-Gohary

Faculty of Archaeology - Sohag University



Prof. Mona Abd El -Ghany Haggag

Faculty of Arts - Alexandria University



Prof. Mona Fouad Ali

Faculty of Archaeology, Cairo University



Prof. Sabah Abboud Jasim

*Prof. of Near Eastern Archaeology, Dept. of
History, University of Sharjah, United Arab
Emirates*



Prof. Saleh Lamai Moustafa

*Director of Centre for Conservation & Preservation
of Islamic Architectural Heritage*



Prof. Shafia Abdel - Latif Bedair

Ain-Shams University



Prof. Shatadill Man

DAI

Prof. Stephan Johannes

*Director of the German Archaeological Institute,
Cairo Department*



Prof. Yousef Mukhtar Al Amin

King Saud University



Prof. Zahi Hawass

Former Minister of Antiquities



Prof. Zeidan Abdelkafi Kafafi

*Department of Archaeology
Faculty of Archaeology and
Anthropology, Yarmouk University*



Peer-Reviewers

Prof. Abdel Naser M. H. Yassin

Dean of Faculty of Archeology,
Sohag University

Prof. Dr. Ahmad Elnassari

Professor of Egyptian Language,
Vice-Dean of Sohag faculty of
Archaeology

Prof . Fahim Fathi Hijazi

Professor Of archeology and Islamic
architecture

Prof . Hanaa M. Adly

Professor at Islamic Art and
Architecture, Department of
Archaeology and Civilization,
Faculty of Arts ,Helwan University

Prof . Hassan Mohammed Nour

Professor of Islamic archeology
,Sohag university

prof. Prof.Dr. Mahmoud Ebeid

Professor at Egyptology
Department Faculty of Archeology,
,Cairo University

Scientific Reviewers

Prof. Ahmed Mahmoud Dokmak

Prof .Mohsen Mohamed Nagm Aldin

Prof. Yasser Ismail Abdel Salam

Dr. Ahmed Abdel Kawy Mohamed

Miss Mariam Mahmoud Arafa

Journal Secretarial Board

Miss Nehal Adel

Miss Samira Essam

Miss Nayira Ahmed

Mr. Abdel Rehim Hanafi

Mai Gamal El Hadidi

Editorial Guidelines for the authors of the Journal of the General Union of the Arab Archeologists

Authors are expected to read and to respect strictly the following rules:

- Manuscripts must be new and not published before in any other journal and not a part of a scientific thesis.
- The manuscript must include new scientific results adding to the archeological, museological, architectural renovation and strict restoration.
- The manuscript must be written in 25 pages; five of them include photographs. The contribution should not exceed 35 pages (minimum 5000 words and maximum 7000 words). Each extra text's page costs 15 Egyptian pounds and 20 Egyptian pounds are paid for each extra photographs' page.
- researches are sent through the official website of the General Union of Arab archaeologists Magazine: <http://jguaa2.journals.ekb.eg/>
- where the researcher logs on the magazine site and fill out the complete personal data and raise the research without any reference to his name registered on a search to send directly to the jury, In addition to file separate from the search personal data.
- The manuscript should be submitted in both MSWord and in PdF files. Both printout and CD copies must be similar and include author's name, affiliation and email. PdF copy is required without the author's name to be sent immediately to reviewers.
- All pages must be numbered with one serial number including tables and photographs of the manuscript.
- Footnotes' references' numbers should be placed at the foot of each page of the manuscript according to one serial number.
- The title of the contribution must not include any footnote except for the acknowledgement that can be mention without any sign before the first footnote.

- Ensure that the numbers of the footnotes, figures, maps, ect ... are the same as in the text that must be read by a native speaker, before submission, to be sure that the language of the contribution is correct.
- The author must follow the corrections required by reviewers and send the corrected final version to the Editorial Board within maximum 15 days.
- Normal Format of the paper is (height: 24 cm – width: 17.5 cm).
- Standards publication size of the page is: (left: 2 cm; right: 2 cm; top: 2 cm; bottom: 2.5 cm).
- Submitted papers must be preferably written with 14 point size (Times New Roman for Latin texts and Arabic Transparent for Arabic text), 16 bold point size for the main title, 12 point size for Arabic footnotes and 10 point size for Latin footnotes.
- Manuscripts including non-Roman or Unicode fonts must be submitted with the text.
- The Editorial Board reserves the right to not send the refused contributions by the viewers to the authors.
- Each contribution must be submitted with two abstracts in Arabic and in English (maximum 300 words for each) and a list of keywords.

For photographs:

- 1-The captions should include any necessary copyright information. Permissions are the author's responsibility and not that of the series editor or publisher.
- 2-TIFF and JPEG original and scanned images are required at 300 dpi high resolution at least and must be in line with text.
- 3-Electronic figures, charts and graphs must be printed to appear black and white by using one of the followings: Adobe Illustrator – Photoshop – Acrobat.
- 4-Maps, diagrams and photographs must be numbered alone according to each type by precisising the direction of reading.
- 5-A first version of the contribution must be submitted including all used figures in the size it is intended to appear.

Referencing:

*Footnotes:

MLA (Modern Language Association for example): Adiche, Chimamanda Ngozi. "On Monday of Last Week." *The Thing around Your Neck*, Alfred A. Knopf, 2009, pp. 74-94.5-Electronic references:

- The whole website must be mentioned. (Ex.: [http:// www.ifao.egnet.net/bifao](http://www.ifao.egnet.net/bifao)).

*Bibliography:

- 1-It must be divided as follows: Arabic sources – Arabic references – foreign sources– websites.
- 2-Electronic references: Website and date of visit must be mentioned. (Ex.:[http:// www.ifao.egnet.net/ bifao](http://www.ifao.egnet.net/bifao)-30-8-2016).
- 3-The following abbreviations must be used in case of missed documentation:
 - Without date of publication (w. d.)
 - Without place of publication (w. p.)
 - Without name of publisher (w. pub.).
 - Without pages' numbers (w. p.n.).

These rules are also required for foreign contributions.

The Editorial Board apologize not to receive contributions that do not meet the above required standards and can't accepted them for publication.

**The Journal is biannually issued in English and Arabic
in two separate issues in January and June**

The work stages are as follows:

Work Stages	Staring	Ending
Receiving research articles (Open)	1st of January	31st of December
Research articles refereeing and researchers' modifications	Upon receiving the research articles	
Preparation and revision	Two months prior to each issue printing	
Printing and uploading on website(for two months)	The beginning of November and May	The beginning of January and June

INDEX

N	Name	Title	Country	Page Numbers
1.	Dr.Boussy Muhammad Hussein Zidan	Cross- Cultural Exchange Between the Islamic World and Europethrough10th- 12thcenturies A.H/16th- 18thcenturies A.D (Iznik ceramic and Italian maiolica as a case study)	Egypt	1-46
2.	Huda Salah El- Deen Omar	The Marble Bases of Kunya Ark and Tash-hauli Palaces in Khiva During the 13th AH/ 19th AD Century	Egypt	47-89
3.	Dr.Naglaa Fathy Ahmed Shehab	Lights on the Royal Guard through the Significance of Two Titles Ḥnty-š and Šmsw	Egypt	90-123

***note : this index is arranged according to the alphabetical order of names**

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

(Iznik ceramic and Italian maiolica as a case study)

Dr. Boussy Muhammad Hussein Zidan*

Abstract:

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

This paper aims at:

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

* Associate Professor of Islamic Arts & Archaeology-Faculty of Tourism and Hotels Suez Canal University dr.boussyzidan@tourism.suez.edu.eg

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

Key words:

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

Research's plan

I- Introduction

II- Iznik Ceramics

III-Italian *maiolica*

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

V- Systematic Analysis for the paper's discussed artifacts

VI-Conclusion

VII- Bibliography

VIII- Plates

I. Introduction

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

⁽²²⁾ Bernard Rackham, Islamic Pottery and Italian Maiolica, p. 64,65

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

outside local boundaries and have new markets in several Europeans markets.⁽²⁴⁾

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

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

II.Iznik Ceramics

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

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

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

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

1. The “Kütahya” style

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

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

⁽²⁵⁾John Carswell, Iznik pottery, London, 1998, p. 9, 10

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

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

2. The “Damascus” style

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

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

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

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

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

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

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

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

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

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

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

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

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

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

⁽³⁴⁾ Arthur Lane, The Ottoman Pottery of Isnik, p. 268

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

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

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

⁽³⁶⁾Arthur Lane, The Ottoman Pottery of Isnik, p. 269

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

http://www.coastlearn.org/water_quality_management/case-studies/golden_horn_halic.pdf Accessed: 06-02- 2019 23:36 UTC

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

⁽³⁸⁾Oktay Aslanapa, Turkish Pottery from the Iznik Excavations, p. 190

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

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

3. The “Rhodian” style

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

⁽³⁹⁾ Arthur Lane, The Ottoman Pottery of Isnik, p. 270

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

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

⁽⁴²⁾ Oktay Aslanapa, Turkish pottery from the Iznik Excavations, p.191

⁽⁴³⁾ Katharina Otto- Dorn, Das islamische Iznik, p. 120-122

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

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

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

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

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

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

⁽⁴⁵⁾Arthur Lane, The Ottoman pottery of Isnik, p. 275

⁽⁴⁶⁾Oktay Aslanapa, Turkish pottery from the Iznik Excavations, p.191

⁽⁴⁷⁾Arthur Lane, The Ottoman pottery of Isnik, p. 277

⁽⁴⁸⁾Oktay Aslanapa, Turkish pottery from the Iznik Excavations, p.193

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

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

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

III. Italian maiolica

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

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

⁽⁵⁰⁾ Arthur Lane, *The Ottoman pottery of Isnik*, p. 277

⁽⁵¹⁾ John Carswell, *Iznik pottery*, p. 119

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

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

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

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

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

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

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

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

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

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

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

⁽⁵⁶⁾ Faventine, Latin *faventinus*, from *Faventia* (now *Faenza*, city in northern Italy)

<https://www.merriam-webster.com/dictionary/Faventine> Accessed: 07-02-2019:39 UTC

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

⁽⁶⁴⁾Bernard Rackham, Early Netherlands Maiolica, London, 1926, p. 49

Spanish pottery itself begin to respond to the Italian conventions.⁽⁶⁵⁾

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

⁽⁷¹⁾ Arthur Lane, later Islamic pottery, p. 52, pl. 31A

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

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

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

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

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

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

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

http://www.jameelcentre.ashmolean.org/collection/7/674/675/all/per_page/50/offset/0/sort_by/seqn/object/10954 Accessed: 23-03-2019 3:57 UTC

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

⁽⁷⁶⁾Arthur Lane, *later Islamic pottery*, p.56-58, pl. 45 B.

⁽⁷⁷⁾Filiz Çağman, "*Mimar Sinan döneminde Saray'ın ehl-i hiref teşkilati*", in *Mimar Sinan dönemi Türk mimarlığı*, Istanbul, 1988, p.73-77

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

⁽⁸⁷⁾ https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=146734001&objectId=236603&partId=1 Accessed: 14-3-2019 22:10 UTC

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

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

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

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

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

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

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

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

⁽⁹³⁾Arthur Lane, The Ottoman pottery of Isnik, p. 280, 281

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

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

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

⁽⁹⁶⁾https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=80207&partId=1&object=24317&page=1 Accessed: 15-3-2019 1:45 UTC

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

⁽⁹⁷⁾Filiz Yavaşlıoğlu, Ottoman Ceramics in European Contexts, p.373-382

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

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

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

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

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

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

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

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

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

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

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

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

Further details are described by the researcher

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

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

Further description made by the researcher.

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

V. Systematic Analysis for the paper’s discussed artifacts

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

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

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

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

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

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

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

VI. Conclusion

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

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

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

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

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

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

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

VII. Bibliography

Arabic references

- Lailā Sabāgh, al-Jālīyāt al-Urupīa fi Bilād al-shām fi al-‘Aṣr al-‘Uthmānī fi al-Qarnain as-Sādis ‘Ashr wa as-Sābi’ ‘Ashr, mū’asasat ar-Risālah, Beirut, at-Ṭab’ah al-Ūlā, 1989
- Muḥammad Farīd Bek, Tārikh ad-Dawla al-‘Aliya al-‘Uthmānīyah, taḥqīq Iḥsān Ḥifnī, Dar An-Nafāis, Beirut, at-Ṭab’ah al-Thānīyah, 1983
- Muḥammad Suhail Ṭaqūsh, Tārikh al-‘Uthmānīyn mn qām ad-Dawla ila al-Enqlāb ‘Ala al-Khilāfah, Dar An-Nafāis, Beirut - Lebanon, at-Ṭab’ah ath-Thālithah, 1434A.H/ 2013 A.D
- Rabi’ Ḥāmid Khālīfah, Al- Funūn Al-Islamīyyah fi al-‘Aṣr al-‘Uthmānī, al-Qahira, at-Ṭab’ah ath-Thālithah, 2005
- Shams el-Dīn al-Kilāny, al-‘Uthmānīyn wa al-Urupyīn fi al-Qarn as-Sādis ‘Ashr, majalat al-Ijtihad, Vol. 11, issue 43.
- Sū’ād Māhīr, al-khazaf at-Turkī, al-Jihāz al-Markazī li al-kūtūb al-Jāmi’yah wa al-Madrāsīyah wa al-wasāil al-Ta’līmīyah, 1397H./ 1977 A.D

Foreign references

- Andrea Moschetti, "Delle maioliche dette 'Candiane'", Bolletino del Museo Civico di Padova, N.S., VII, 1931
- Arthur Lane, The Ottoman pottery of Iznik, *Ars Orientalis*, Vol. 2, 1957
- Arthur Lane, later Islamic pottery, London, Faber and Faber, 2nd edit., 1971
- Aslihan Erkmen, The Formal Analysis of Iznik Ceramics (15th- 16th centuries), SOMA 2007, Istanbul, 24-29 April 2007
- Bernard Rackham, Early Netherlands Maiolica, London, 1926
- Bernard Rackham, Turkish Pottery, OCST, Vol. 12, London, 1934-35
- Bernard Rackham, ‘Paduan Maiolica of the So- Called “Canadiana” Type’, Burlington Magazine for Connoisseurs, Vol. 68, no.396, Mar. 1936
- Bernard Rackham, Catalogue of Italian Maiolica, Victoria and Albert Museum, London, 1940
- Bernard Rackham, Italian Maiolica and China, OCST, Vol. 19, London, 1942-43
- Bernard Rackham, Islamic Pottery and Italian Maiolica, Illustrated Catalogue of a Private Collection, Faber and Faber, London, 1st edit., 1959
- Bernard Rackham, Catalogue of Italian maiolica, London, H.M.S.O, 1977
- Cagier-Smith & Alan, Tin Glaze pottery in Europe and the Islamic world, the tradition of 1000 years in maiolica, Faience & Delftware, 1973
- Catherine Hess, Italian maiolica- catalogue of the collection, the J. Paul Getty Museum, Malibu, California, 1988

- Cipriano Piccolpasso, *Li tre libri dell'arte del vasajo*, Victoria and Albert Museum, London, 1934
- Filiz Çağman, “*Mimar Sinan döneminde Saray'in ehl-i hiref teşkilati*”, in *Mimar Sinan dönemi Türk mimarlığı*, Istanbul, 1988
- Filiz Yeneşhirlıoğlu, *Ottoman Ceramics in European Contexts*, Muqarnas, Vol.21, Essays in Honor of J.M. Rogers, 2004
- Frances s. Connelly, *Modern art and the Grotesque*, Cambridge University Press, United Kingdom, 2003
- Friedrich Sarre, *Die Keramik der Islamischen Zeit Von Milet. Milet: Ergebnisse der Ausgrabungen und untersuchungen seit dem Jahre, 1899*, ed. By Th. Wiegand, *Das islamische Milet*, Vol. 3, Berlin, 1935
- Gábor Ágoston and Bruce Masters, *Encyclopedia of the Ottoman Empire*, New York, 2009
- Gaston Migeon & A.B Sakisian, *La Céramique D' Aishie- Mineure et de Constantinople*, Paris, 1923
- John Carswell, *Iznik pottery*, London, 1998
- J. Raby and J Henderson, “The Technology of fifteenth century Turkish Tiles: An Interim Statement on the Origins of The Iznik Industry”, *World Archaeology*, 21, 1989
- Julia E., Poole, *Italian Maiolica and Incised Slipware in the Fitzwilliam Museum Cambridge*.Cambridge (Cambs.): Cambridge University Press, 1995
- Katharina Otto- Dorn, *Das Islamische Iznik*, *Archaeologisches Institut des Deutschen Reiches, Istanbul Forschungen*, Vol. 13, Berlin, 1941
- Les oeuvres de Bernard Palissy, ed. Anatolia, France, Paris, 1880
- Nurhan Atasoy and Julian Raby, *Iznik: La poterie en Turquie Ottomane*, Edite par Yanni Petsopoulos, Traduit de l'anglais par Azizeh Azodi et Christian Diebold, Chêne, 1990
- Oktay Aslanapa, *Turkish pottery from the Iznik Excavations*, *Revue des Études Islamiques*, No. 59, 1991
- Peter Ward-Jackson, ‘Some Main Streams and Tributaries in European Ornament from 1500-1750’, *Victoria and Albert Museum Bulletin*, Vol. III, 1967
- Raymond Koechlin et Paul Alfassa, *L'art de L'Islam, La Céramique*, Paris, Musée des Arts Décoratifs, Editions Albert Morancé, n.d
- The Metropolitan Museum of Art, New York, Rogers Fund, 1938

References translated into Arabic

- Andrih Clo, *Sūlimān al-Qānūnī*, translated by al-Bashīr Ibn Salāmah, Dar al-jīl, Beirut, at-Ṭab'ah al-Ūlā, 1991.

-

Websites

- <https://www.britannica.com/place/Iznik> Accessed: 05-02-2019 1:02 UTC
- <https://www.britannica.com/place/Turkey> Accessed: 05-02-2019 2:12 UTC
- http://www.coastlearn.org/water_quality_management/case-studies/golden_horn_halic.pdf Accessed: 06-02- 2019 23:36 UTC
- <https://www.researchgate.net/publication/287756393> The Golden Horn Heritage Industry vs Industrial Heritage. Accessed: 06-02- 2019 23:18 UTC
- <https://www.britannica.com/art/Western-painting/Western-Dark-Ages-and-medieval-Christendom#ref582528> Accessed: 07-02-2019 1:24 UTC
- <https://www.merriam-webster.com/dictionary/Faventine> Accessed: 07-02-2019 1:39 UTC
- <https://www.britannica.com/art/Hispano-Moresque-ware> Accessed: 28-01-2019 23:39 UTC
- <https://www.jstor.org/stable/1523369> Accessed: 19-2-2019 22:52 UTC
- <https://www.britannica.com/topic/Morosini-family> Accessed: 23-03-2019 3:22 UTC
- http://www.jameelcentre.ashmolean.org/collection/7/674/675/all/per_page/50/offset/0/sort_by/seqn/object/10954 Accessed: 23-03-2019 3:57 UTC
- <https://metmuseum.org/blogs/ruminations/2016/tughra-in-ottoman-art> Accessed: 14-3-2019 15:06 UTC
- https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=146734001&objectId=236603&partId=1 Accessed: 14-3-2019 22:10 UTC
- <https://www.metmuseum.org/art/collection/search/451834> Accessed: 15-3-2019 12:46 UTC
- <https://academic.oup.com/mplbci/advance-article-abstract/doi/10.1093/mplbci/mbz017/5407> Accessed: 23-02- 2019 11:30 UTC
- https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=80207&partId=1&object=24317&page=1 Accessed: 15-3-2019 1:45 UTC
- <http://www.jstor.org/stable/866424> Accessed: 16-02-2019 01:35 UTC
- <http://jameelcentre.ashmolean.org/object/EAX.3250> Accessed: 16-12- 2018 22:30 UTC
- <http://jameelcentre.ashmolean.org/object/EAX.3247> Accessed: 16-12-2018 12:00 UTC

VIII. Plates



(Pl. 1)

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=322986001&objectId=239209&partId=1

Museum no. 1878,1230.523

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



A (front face)



B (backside)

(Pl. 2)

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

Museum number: C.2011-1910

Arthur Lane, later Islamic pottery, pl. 30A



(Pl. 3)

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

Museum number: 5763-1859

Arthur Lane, later Islamic pottery, pl. 31A



(Pl. 4)

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?searchText=%20European%20heraldry&ILINK%7C34484,%7CassetId=936695001&objectId=239240&partId=1

Museum no. 1878,1230.490

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



A (front face)



B (Backside)

(Pl. 5)

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=239241&partId=1&searchText=+European+heraldry&page=1

Museum number 1878,1230.489

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



A (front face)



B (Backside)

(Pl. 6)

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



A (front side)



B (backside)

(Pl. 7)

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

Museum number: C.2078-1910

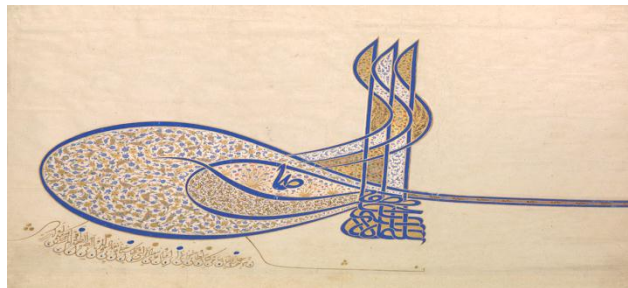
Bernard Rackham, Catalogue of Italian maiolica, p. 65, 343-346



(Pl. 8)

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

Accession .number 02.5.20



(Pl. 9)

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

Accession number: 38.149.1

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



A (front side)



B (Back side)

(Pl. 10)

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

Accession number. EAX.3274

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



(Pl. 11)

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

Museum number: 6590-1860



A (full view)



B (side view)

(Pl. 12)

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

Accession number: 2007.1304



A (full scene)



B (base)

(Pl. 13)

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?assetId=146734001&objectId=236603&partId=1

Museum number: G.16

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



(Pl. 14)

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



A (front side)



B (Backside)

(Pl. 15)

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

Accession Number: 66.4.3 a,b

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



A (front)



B (side view)

(Pl. 16)

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=80207&partId=1&object=24317&page=1

Museum number: 1990.0502.1

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



(Pl. 17)

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



(Pl. 18)

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

Accession number. EAX.3250



(Pl. 19)

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



(Pl. 20)

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

Accession no. 3247



A (front side)



B (backside)

(Pl. 21)

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

Museum Number: C.22-1932

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

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

د.بوسي محمد حسين زيدان*

الملخص:

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

يهدف هذا البحث إلى:

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

الكلمات الدالة:

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

* أستاذ الفنون والآثار الإسلامية المساعد- كلية السياحة والفنادق- جامعة قناة السويس

*The Marble Bases of Kunya Ark and Tash-hauli
Palaces in Khiva During the 13th AH/ 19th AD Century*

•Huda Salah El-Deen Omar

Abstract:

Khiva is one of the most important cities in Central Asia and it has great geographical, historical, commercial and cultural significance. The architectural style of Khiva was characterized by use of the graceful carved wooden columns inside and outside the buildings in the city, whether religious buildings such as mosques or civil buildings (i.e. palaces and houses).

These columns are usually based on marble or stone bases, not wood. Marble and stone are characterized by hardness, strength and durability in carrying wooden columns and protect them from damage due to humidity, rain and snow in the winter.

Marble bases are one of the main branches of marble products industry in Khiva, in addition to the manufacture of cenotaphs, tombstones, foundation plates, Fountains and others.

Therefore, the architect was keen to use them primarily in the construction, but also paid attention to their design and decoration using different decorative elements. Such art is as equally important as any other decorative arts (i.e. ceramic tiles that cover the walls or wooden ceilings covering the buildings). It is considered a monumental record and has great artistic and historical significance as it chronicles some of the important buildings in the city, which are mostly attributed to the 13th /19th century. Where the wooden column consists of a wooden block based on a marble base known as "Bay Uston", decorated by

• Lecturer at islamic archaeology department , Faculty of Archaeology-
Cairo University. hudasalah@cu.edu.eg

many decorative elements and inscriptions such as some poems, songs, advices and proverbs, the names of manufacturers who were not referred to in sources and references, as well as history of the buildings and manufacture of those columns.

This research aims to study the marble bases in Khiva through two models of the most important remaining palaces in Central Asia from the 13th/ 19th century , namely Kunya Ark and Tash-hauli Palaces to identify the general shape of these bases, raw materials, the manner of their formation and decoration and the most important decorative elements such as the floral ornaments, geometric shapes, architectural elements and reading of inscriptions and analysis of their contents.

Key words

Marble Bases, Khiva , Kunya Ark, Tash-hauli, Agahi ʻ Islimi ʻIslam Khawarezmi

Introduction

Khiva is one of the most important cities in Central Asia and it has great geographical, historical, commercial and cultural significance. It is located on the west bank of the Amu Darya River, It is the capital of Khorezm khanate, was later named Khiva khanate⁽¹⁾.

Khiva was composed of two towns : the inner town (Ichan Qala) and the external town (Dishan Qala). The inner town was the administrative, political and economic center of Khiva. It included many buildings for the establishment of the Khan, the powerful clerics and merchants, and the rest of the city (Dishan Qala) Surrounding the inner town and protected by walls with several gates⁽²⁾, Khiva reached height of its prosperity in the 13th / 19th century, when it was built in Ichan Qala, an intensive construction process resulting from the expansion and consolidation of Khiva khanate⁽³⁾.

The architectural style of Khiva was characterized by use of the graceful carved wooden columns inside and outside the buildings in the city, whether religious buildings such as mosques, for example, Juma mosque (6-7th / 10-11th centuries)⁽⁴⁾, Ak mosque (1088 A.H / 1677A.D.)⁽⁵⁾, Murad Qushbegi (late

(1) Barthold , W. & Others." Khiwa", *The Encyclopaedia of Islam*, New edition, Volume v, Leiden, 1986, pp23-24.

(2) Naumkin ,Vitaly." Khiva", *Caught in Time: Great Photographic Archives*, Garnet,(w.d), P.5.

(3) Маньковская, Л." Хива ", *Заповедник хорезмского зодчества*,Ташкент, 1982, СТР.258.

(4) Juma Mosque: The mosque is located inside Ichan qala to the north of Bahlavan Mahmoud mausoleum, the old mosque was built between (6-7th / 10-11th centuries).The original building of the mosque collapsed over the centuries and then rebuilt in 1203 A.H / 1788 A.D on the same old design, a large number of wooden columns numbered 213 columns dating back to 11th / 17th century. These columns constitute real pieces of art in the art of wood engraving, and the mosque was a center of science and education during many eras.

Uzbek Cultural Ministry. " Uzbekistan", *The Mouvments of Islam*, Tashkent, 2002, p.221.

(5) Ak Mosque: The mosque is located near the eastern gate of Ichan Qala. The white mosque was built in 1088 A.H / 1677 A.D by Anusha Khan, the son of the renowned historian Abu Ghazi Khan, to commemorate the rescue of his father from death during his

12th/18th century)⁽⁶⁾, Baghbanli mosque (1224 A.H./ 1809A.D.)⁽⁷⁾ or civil buildings (i.e. palaces and houses) such as Kunya Ark in 1098 -1100 A.H. / 1686 -1688 A.D., the Palace of Tash-hauli in 1246- 1254 A.H. / 1830-1838 A.D., and the Palace of Nurullabay in 1324-1331 A.H/ 1906-1912A.D.⁽⁸⁾. These wooden columns were often used in the covered mosques for supporting the ceilings or in mosques that combine the summer and winter mosques to carry the arches of the outer aisles and the ceilings of the iwans. As for the schools, we do not find a common use of the columns due to their architectural design which depends on the court and rooms with arched iwans. As for the palaces, we

campaign to the city of Kerminia. The current building was built between 1254 and 1258 A.H / 1838- 1842 A.D, the mosque consists of a hall covered by a dome surrounded by a shed from three sides.

Маньковская, Л. " Хива " ,СТР.238.

Абдурахимов, М." Хорезм ", Ташкент, 1967, СТР.52.

⁽⁶⁾ The mosque was built in the late 12th / 18th century. It is located behind the Musa Tura madrasah in Ichan Qala. It was erected by Hassan Murad Qushbegi and his relative Shah Niyaz. However, the mosque only bears Hassan Murad Qushbegi's name. It is a small, square-shaped mosque. In the north is a narrow courtyard and a single-column summer iwan. In the northeastern corner there is a minaret built inside structure adjacent to Tarahat- khana. Restored in 1418 A.H / 1997 A.D.

Madamino , Matyakub. & Others. " Khiva" , Guide Book, RUZ Co Publishers, Moscow, 2001, p.36.

⁽⁷⁾ The mosque lies in the southeastern part of Ichan Qala. Accordance to an inscription inscribed on the iwan wall ,The mosque dates back to the year 1224 A.H/ 1809 A.D. The name of master "Pakhlavan- kuli" was also mentioned on the stone plaque located east of the mosque entrance. Entrance (Druza Khanh) surrounded by two chambers and iwan two columns and a winter room covered dome. The mosque has a rectangular shape and consists of a Darvaz- Khana lined by a twin-column iwan and a domed winter quarters.

Madamino , Matyakub. " Khiva " , p.36.

⁽⁸⁾ This palace was built by Mohammed Rahim Khan for his son Isfandiar in 1324-1316 A.H/ 1906-1912 A.D. The palace consists of the residential part of the Khan and the traditional Arzkhana (the listening room), the Kurinyshkhana (the celebration hall), the palace is characterized by European style in design, architecture and decoration, In the palace, in 1337 A.H /1918 A.D, Isfandiar was killed by the pre-ruling ruler of Khiva, who was called by bloody Isfandiar by the hoodlum, Djunaid Khan, in March 1339 A.H / 1920 A.D. The organizational committee of the Communist Party of Khorezm held its meetings in the former palace, The palace was the seat of the government of the Soviet People's Republic of khorezm, the palace is now used as the Museum of History and Revolution Khiva.

Николай, Гацунаев. " Хива ", Ташкент, 1981, СТР.166-167.

find them frequently used due to the multiplicity of architectural units inside them between reception halls, official units, administrative, residential buildings and others.

These columns are usually based on marble or stone bases, not wood. Marble and stone are characterized by hardness, strength and durability in carrying wooden columns and protect them from damage due to humidity, rain and snow in the winter.

Marble bases are one of the main branches of marble products industry in Khiva, in addition to the manufacture of cenotaphs, tombstones, foundation plates, Fountains and others.

Therefore, the architect was keen to use them primarily in the construction, but also paid attention to their design and decoration using different decorative elements. Such art is as equally important as any other decorative arts (i.e. ceramic tiles that cover the walls or wooden ceilings covering the buildings). It is considered a monumental record and has great artistic and historical significance as it chronicles some of the important buildings in the city, which are mostly attributed to the 13th /19th century. Where the wooden column consists of a wooden block based on a marble base known as "Bay Uston", decorated by many decorative elements and inscriptions such as some poems, songs, advices and proverbs, the names of manufacturers who were not referred to in sources and references, as well as history of the buildings and manufacture of those columns.

The study will be limited to the marble bases inside Kunya Ark and Tash-hauli Palaces in Khiva. In these fortified palaces, the Khorezmian aristocratic class such as khans of khorezm, the rulers of cities and the princes of some independent emirates lived. Thousands of slaves, city dwellers, peasants and skilled craftsmen participated in the construction, paintings, plaster, wood and stone works.⁽⁹⁾ On the other hand, the marble bases were in good condition, characterized by their distinctive unique

⁽⁹⁾Николай , Гацунаев. " Хива ", СТР.164.

style and give us a clear picture about the marble bases in Khiva during that period, but also highlight the most important features of engraved marble in Khiva.

First : Descriptive study

Kunya Ark

The word "Kunya Ark" means the "old fortress" and it became the fortress of Khiva from thirties of the 13th / 19th century, a distinction from the new palace "Tash- hauli". The construction of Kunya Ark started in 1098-1100 A.H / 1686-1688 A.D by order of Arang Khan⁽¹⁰⁾ the son of Anusha Khan⁽¹¹⁾, and the dates engraved in the castle indicate that the construction and equipment of Kunya Ark continued throughout the 13th / 19th century. The palace consists of several parts, including the throne hall, harem-living court, arsenal, mint, summer mosque, kitchens, garrison, and so on.

The marble bases of Kunya Ark are located in the reception hall "Kurinyshkhana", the first building in the palace was built by Arang Khan in the 11th / 17th century. It was demolished in the 12th / 18th century during the Iranian armies' campaign in Khiva. It was rebuilt in 1219-1221 A.H / 1804-1806 A.D in the reign of Eltuzar Khan⁽¹²⁾ by his employee, Yusuf Mehtar⁽¹³⁾, and the

⁽¹⁰⁾ Muhammed Arang Khan ruled for four years (1103-1107 A.H / 1691-1695 A.D). After he ascended the throne, he began to deny many princes loyal to Subhan Quli Bukhara's Khan. He took the opportunity of exiting Subhan Quli to Khorasan and he turned his army to Bukhara. There was a battle that ended with the defeat of the Khorezmians and many of them were captured and Arang Khan was poisoned.

Howorth, Henry H. "History of the Mongols from the 9th to the 19th century", part II, London, 1889, p.904.

⁽¹¹⁾ Anusha Muhammed Bahadr Khan was ruled from 1074-1097 A.H / 1663- 1685 A.D. Anusha Khan re- built the old capital of Khorezm on the left bank of Amu Darya, and thus began a new boom of urban growth in the region. Anusha and his successors began to call themselves Shahs after invasion of Anusha of Mashhad at the end of the 11th / 17th century, he invaded Ma'wra Al-nahr more than once and looted the residence of the Jubari Khawajas in Bukhara.

Bosworth, C.Edmund. " Historic cities of The Islamic World", Leiden, Boston, 2007,p. 283. Howorth, Henry H. " History of the Mongols from the 9th to the 19th century", p.903.

⁽¹²⁾ Inak's Eltuzar was the first khan of the Uzbek tribe in 1219 A.H / 1804 A.D - the family that ruled khanate until 1339 A.H / 1920 A.D - where he declared himself Shah and

completion of the building and decorations was during the reign of Allah kuli Khan⁽¹⁴⁾ in 1241 – 1258 A.H / 1825 – 1842 A.D⁽¹⁵⁾.

Reception Hall (Kurniyshkhana) (Plate 1)

Kurniyshkhana was built in the style of the traditional Khorezmian residence. It consists of throne hall with an iwan, which was built on two wooden columns and the hall is completely covered with ceramic tiles. The hall overlooks a fenced courtyard with a terrace in the middle to erect tent in case of reception of the nomads guests.

The marble bases in the reception hall " Kurniyshkhana "

Reception hall's iwan is based on two wooden columns on two marble bases.

Right base (plate 2):

Located to the right of the stand in front of the iwan, a marble base divided into three horizontal sections:

The lower section is a cube with four similar facades adorned with abstract floral ornaments, curved foliate branches of semi-

mint coins in his name and recorded the text "Eltuzar heir of khorezm Shahs ". Eltuzar Khan took care of the affairs of the country well and eradicating the rebels and thieves who used the main roads. He married an illegitimate marriage from the daughter of Sayed Akhund Khawaja, and died after a conflict with Bukhara.

Annanepesov, M. "The Khanate of Khiva (Khwarazm)" , History of Civilizations of Central Asia, Development in Contrast: From The Sixteenth to The Mid – Nineteenth Century, V.5, Unesco Publishing, Unesco, 1996, p.71.

Boukhary, Mir Abdoul Kerim. " Histoire De L' Asie Centrale "(Afghanistan, Boukhara, Khiva,Khoqand), paris, 1876, pp. 181-182.

⁽¹³⁾ Mehtar : Minister of Finance in khanate, who also controls internal affairs, and was generally from Sarts.

Howorth, Henry H." History of the Mongols from the 9th to the 19th century", p.964.

Madamino, Matyakub." Khiva ", p.110.

⁽¹⁴⁾ Allah kuli Khan: He is the son of Muhammad Rahim Khan. He took over the throne after the death of his father between the years 1210 - 1258 A.H/ 1795 – 1842 A.D, he inherited a strong state with great influence on neighboring countries. Muhammad Rahim Khan and his son Allah kuli Khan took care to build irrigation facilities, restoration and repair of old irrigation networks, a technical and architectural renaissance took place in the city of Khiva, which was ordered by the construction of the Palace of Tash Hauli (1246-1254 A.H / 1830- 1838 A.D), Tim Allah kuli Khan (1248- 1251 A.H / 1832- 1835 A.D), Alla Kuli Khan madrasa (1251 A.H/ 1835 A.D) and other buildings.

БОБОЖОНО, Дилмурод. " ХОРАЗМ ФАРЗАНДЛАРИ ", Хива, 2010, СТР.48.

⁽¹⁵⁾ Бобожонов, Дилмурод. " Фирдавсмонанд шаҳар ", Хива, 2008, СТР. 27-28.

palmettes, interspersed with trefoil leaves, flowers and multi-petal rosettes. In the center of the front façade, there is a hexagonal shape resembling a stamp, which is filled with an (" ۱۲۷۴ " inscription in the nasta'liq calligraphy, عمل 1274), while in the far right, there is an another inscription " خواجه اسلام " (**Figure 7**).

The middle section is a polygonal conical shape that is wide from the bottom and narrowing upward as it is decorated with arabesque designs of semi-palmettes and trefoil leaves separated by trefoil arches frames in high relief.(**Figure 2**)

The upper section is a cylindrical polygonal shape decorated by different designs of arabesque.(**Figure 2**)

Left base (plate 3):

Located to left of the stand in front of the iwan, a marble base divided into three horizontal sections:

The lower section is a cube with four different facades. The front façade of this section is adorned with cartouches including calligraphic inscriptions in nasta'liq of Persian poetry written in three lines, with floral motifs of semi-palmettes and leaves.

The cartouches are included by multi-petal flowers, leaves and semi-palmettes. The lower part is adorned with botanical motifs in high relief. It is a design of two curved foliate branches, one of which is semi-palmettes and the other trefoil leaves.

The remaining three facades are decorated with various designs of vegetal ornaments composed of curved floral branches, semi-palmettes, leaves and flowers.

The middle section is an octagonal conical shape that is wide from the bottom and narrowing upward. The cut corners are decorated with botanical designs of arabesque like semi-palmettes and trefoil leaves extending to the upper part of the base. The front façade is adorned with cartouches filled with inscriptions in nasta'liq calligraphy written in four lines, topped

by a decorative design of arabesque, and from the bottom another inscription, "۱۲۷۴" (1274).

The upper section is a cylindrical polygonal shape decorated with different designs of arabesque in high relief ends with an inscription "۱۲۷۴" (1274). The front façade of this section has an inscription in nasta'liq calligraphy in two lines, and all the poetic verses are engraved from top to bottom as follows: (Figure 5)

ایا شاه حشم قدر دانا جناب
فلك گنبدین بیل سو اوزره حباب
بنای فلك كا بو بولسه قرار
آنینگ تخت جاهی غه نی اعتبار
بس ایمدی رعایا غه قیل عدل و داد
تا پای دیسانگ ایکی جهاندا مراد ۱۲۷۴

الا ای بو قصر ایچره قیلغان مکان
وفاسیز دورور دهر اقبالی بیل
کنگول قویماغیل ملک بنیادیغه
بو منزلنی فهم ایتماگیل جاودان
بقاسیز دورور ملک ایله مالی بیل
بیت البته مظلوم لار دادیغه^(۱۶)

Tash-hauli Palace

"Tash- hauli" means the stone courtyard. Tash -haulı Palace is one of the few remaining palaces in Central Asian region. There are 163 rooms, three large courtyards and five small courtyards⁽¹⁷⁾. The palace was built during the reign of Allah Kuli Khan in 13th /19th century. It consists of three main parts: courtyard of harem, "Mekhmankhana", a building for receptions of the Khan and the feasts, "Arzkhana" official administrative building. The construction of the palace continued from 1246 A.H. /1830 A.D. until 1254 A.H. /1838 A.D. as recorded in inscriptions of the building on wooden columns, marble bases and ceilings⁽¹⁸⁾.

⁽¹⁶⁾ The translation of the inscriptions from the Uzbek language into Arabic was written by Kameljan Rahimov, senior researcher at the Peroni Institute of Eastern Manuscripts in Tashkent, Uzbekistan.

⁽¹⁷⁾ Абдурахимов, М. " Хорезм ", СТР. 55.

⁽¹⁸⁾ Atakulova, K. " Khiva ", The city and the legends, Davar Nashriyoti, Tashkent, 2012, p.16.

Courtyard of harem (Haramlik)(Plate 4)

This courtyard is the first part to be built in the Palace of Tash-hauli (1246-1248 A.H. / 1830 – 1832 A.D.). It is separated from the general part of the palace by a long corridor that connects the residential rooms of the Khan and his wives⁽¹⁹⁾. The courtyard of harem is a rectangular extending from west to east, its southern side is occupied by five iwans, four small iwans are for the Khan's wives, while the fifth iwan, which is more rich and wealthy, is dedicated to the Khan himself. Each iwan has a single-column, living room called Saray and the servants' room. The rest of the courtyard is divided into two floors dedicated to the Khan's relatives, his mother and concubines⁽²⁰⁾, and the palace's walls are adorned with ceramic tiles (majolica), carved wooden columns, marble and colored wooden ceilings⁽²¹⁾.

Marble bases in courtyard of the harem (Haramalk)

The first base (plate 5):

This base bears the wooden column overlooking the courtyard in palace's first iwan close to the entrance side. This base consists of three horizontal sections:

The lower Section is a cube and has four facades, each two are similar in shape and decoration.

Front and rear interface

Each interface is decorated with a rectangular shape. Its upper angles are concave. The interior design is geometrical. It consists of two medallions of four adjacent lobes that are joined by another geometric shape with pointed and concave sides and connected to the medallions' sides by a small circular shape and the entire design is executed on a vegetal background, surrounded by a narrow frame adorned with intricate geometrical design like diamonds and hexagon shapes, surrounded by another frame filled with botanical ornaments consisting of two

⁽¹⁹⁾ Маньковская, Л. " Хива ", СТР.233.

⁽²⁰⁾ Madamino, Matyakub." Khiva " , pp.77- 78.

⁽²¹⁾ Atakulova , К. " Khiva " , p.17.

intertwined foliate branches of semi-palmettes in high relief. (Figure 3)

Left and right interface

Each interface is decorated with a rectangular shape. Its upper angles are concave. The interior design is geometrical, a semi-octagonal shape that intertwines with two smaller polygonal shapes and the entire design is executed on a foliate background of semi-palmettes and trefoil and five-lobed leaves in high relief. (Figure 3) The rectangular shape is surrounded by a narrow frame decorated with intricate geometrical design, intricate diamonds and orthogonal shapes in high relief. Surrounded by another frame with botanical decorations composed of interlocking foliate branches of semi-palmettes and various leaves in high relief.

The middle section consists of two parts. The lower part is a polygonal conical shape that is wide from the bottom and narrowing upward. The four corners of the lower cube and beginning of the middle section are formed by almond shape and divided into four sections that are decorated by simple floral motifs in high relief. This section is adorned with vegetal ornaments. So that the opposite sides are similar in decoration.

The upper part is cylindrical and is decorated with duplicate inscription "واحسانه", overlapping with foliate branches on floral background, and the date of ١٢٤٨ (1248) in high relief. (Figure 6)

The upper section is a cylindrical shape filled with an inscription in nasta'liq calligraphy which reads: " اصحب فى جوار الله " interlocking with branches of semi-palmettes and various leaves in high relief. (Figure 6)

The second base (plate 6):

This base bears the wooden column overlooking the courtyard in palace's second iwan close to the entrance side. This base consists of three horizontal sections:

The lower Section is a cube has four facades, each two are similar in shape and decoration.

Front and rear interface

Each interface is decorated with a square frame adorned with oblique and zigzag shapes and occupied from the inside by two adjacent mihrabs, each of which begins with arches topped by rows of small niches that end with a carved half-dome.(Figure 4) The mihrabs are separated by floral motif of semi-palmettes, leaves and six -petals rosettes.

Left and right interface

Each interface is decorated with a square shape with a geometrical design of an octagonal shape, broken strips form an orthogonal shape in the middle, fully designed on a floral background of foliate branches of semi-palmettes, trefoil and five-lobed leaves, and four and multi-petals rosettes in high relief.

The middle section consists of two parts. The lower part is a conical octagonal shape that is wide from the bottom and narrowing upward. The four corners of the lower cube and beginning of the middle section are formed by almond shape divided into two sections decorated with simple floral motifs. This section is decorated with botanical ornaments, which resemble the opposite sides in terms of decoration (i.e. semi-palmettes, leaves and rosettes in high relief). It has narrow frames adorned with geometric diagonal and zigzag shapes. The upper part is a cylindrical shape decorated by four rows of muqarnas.

The upper section is a cylindrical shape adorned with a refined design. Its arches are filled with floral motifs of semi-palmettes in high relief.

The third base (plate 7):

This base bears the wooden column overlooking the courtyard in palace's third iwan close to the entrance side. This base consists of three horizontal sections:

The lower Section is a cube and has four facades, each two are similar in shape and decoration.

Facades of this section are decorated with a geometrical septuple shape. The interior part is decorated with floral motifs. The design is opposite and inverse curved semi-palmettes on background of foliate branches, with pointed and trefoil leaves, flowers, tri and five-petals rosettes in high relief.(Figure 1) It is surrounded by a narrow frame that takes the same shape and is adorned with modified floral branches of semi- palmettes in high relief.

The middle section is a conical octagonal shape that is wide from the bottom narrowing upward. The four corners of the lower cube and beginning of the middle section are formed by an almond shape divided into two vertical sections with only a frame in the middle decorated with zigzag shapes. This section is decorated with vegetal motifs, branches, leaves and four, five and six petals rosettes in high relief. It has narrow frames decorated with geometric diagonal shapes. The upper part is a cylindrical decorated with three rows of muqarnas.

The upper section is a cylindrical shape decorated with a geometrical design, with four-lobed medallions, contiguous and interlocking shapes in high relief, with floral motifs of leaves and tri, four and six-petal rosettes.

The fourth base (plate 8):

This base bears the wooden column overlooking the courtyard in palace's fourth iwan. This base consists of three horizontal sections:

The lower Section is a cube and has four facades, each two are similar in shape and decoration.

Facades of this section are adorned with a square filled with floral motifs, which are foliate branches ending with opposite and inverse curved semi-palmettes in high relief.

The middle section is a conical octagonal shape that is wide from the bottom and narrowing upward. The four corners of the

lower cube and beginning of the middle section are formed by a prominent shape resembling a niche is adorned by vegetal motifs in high relief. This section is decorated with botanical ornaments and foliate branches of semi-palmettes.

The upper section is a cylindrical shape decorated with botanical decorations and foliate branches of semi-palmettes in high relief.

The fifth base (plate 9):

This base bears the wooden column overlooking the courtyard in palace's fifth iwan. It is based on a low terrace without decorations. This base consists of three horizontal sections:

The lower Section is a cube with four facades similar in shape and decoration. This section is similar with the fourth base.

Facades of this section are decorated with a square filled with floral motifs, which are vegetal branches ending with opposite and inverse curved semi-palmettes in high relief.

The middle section is a conical octagonal shape, that is wide from the bottom and narrowing upward. The four corners of the lower cube and beginning of the middle section are formed by an almond shape is decorated by four and seven-petal flowers and leaves. This section is decorated with curved foliate branches ending with semi-palmettes in high relief.

The upper section is a cylindrical shape adorned with floral motifs of foliate branches interspersed with tri and four petals rosettes and serrated leaves.

Reception Hall (plate 10)

Or the so-called "mekhmankhana" or "Ashrat- hauli" was the second stage of construction in the Palace of Tash -haulti can be reached from the harem through a long corridor and some luxurious small buildings. It is a courtyard with a high iwan for receiving guests, based on single- column. Behind the iwan on the lower and upper floors were the guest rooms, as well as the

throne room on the second floor⁽²²⁾. In the southern iwan, there were celebrations of the palace and reception of the guests and ambassadors. The iwan is decorated by maijolica tiles and colored ceilings⁽²³⁾. In the middle of the courtyard, there are two high places for the tent, since Khans were living in tents in the winter⁽²⁴⁾.

The marble base in the reception hall (plate 11):

The iwan has only single base bearing the wooden column overlooking the courtyard. This base consists of three horizontal sections:

The lower Section is a cube and has four facades similar in shape and decoration.

The right interface

It is noted that the interfaces of the base are similar in terms of the general shape and decoration, but differ in terms of the designs executed on them, decorated by a trefoil arch with an inscription in nasta'liq calligraphy in two lines:

اللهم اجعل هذا الحجر الاسطوانة المصقل التي يرى
عكس الناظر كالمرآه ساكناً

On background of foliate branches with semi-palmettes, various leaves and tri, four and six petals flowers in high relief, surrounded by two regular rows around the arch, each of which is composed of two curved and intertwined branches of semi-palmettes on background of simple foliate branches with pointed, serrated and trefoil leaves and tri and four petals rosettes in high relief. This design extends to the end of the second and middle section of the base.

front interface

The front interface of this section is adorned with a trefoil arch with an inscription in nasta'liq calligraphy in two lines:

⁽²²⁾ Абдурахимов, М. " Хорезм ", СТР. 57.

⁽²³⁾ Madamino , Matyakub. " Khiva ", p.78.

⁽²⁴⁾ Абдурахимов, М. " Хорезм ", СТР. 57.

وثابتًا بالدولت الأبدية والنصرت
---- وزين بزینت

On background of branches with semi- palmettes, leaves and flowers, surrounded by lobed frame with a design of botanical decorations composed of curved and intertwined branches of semi-palmettes on a background of simple floral branches with leaves, flowers and rosettes in high relief. This design extends to the end of the second and middle section of the base.

The left interface

Similar to the right facade in terms of the general shape, designs and decorative elements and differs in the inscription written in two lines reads:

الحشمت والسلطنت
والأبتو الأیالت والرفعت

The rear interface

The rear interface is similar to the front in terms of the general shape, design and decorative elements, but differs in the inscription written in two lines:

والبسالت والجلالت إلى
يوم القيامة سنة ١٢٤٨

The middle section is a conical octagonal shape that is wide from the bottom, narrowing upward. The four corners of the lower cube and beginning of the middle section are formed by an almond shape is adorned by stylized botanical decorations. This section is decorated with designs of abstract vegetal ornaments that resemble the opposite sides in terms of decoration, which start in the opposite sides of the four sides from the beginning of the lower cube and end at the end of this section, while the corner sides occupy floral designs of arabesque of semi-palmettes, leaves and rosettes in high relief.

The upper section is a cylindrical shape occupied by adjacent square areas decorated by different designs of arabesque in high relief.

Second: Analytical and comparative study

Analytical Study:

This study aims to identify location of these bases within the palaces, the reasons for their use, the raw materials used in their manufacture, the sources of their importation, how to manufacture them, the method of engraving, the general shape and style of formation and decorations, as follows:

In terms of location:

The marble bases " Bay Uston" in the two palaces are based on different height terraces to adjust height of the wooden columns to carry the high iwan's ceilings overlooking the courtyards, which are designed to receive the cold northern wind and turn to the courtyards to reduce the heat of the summer. Therefore, every iwan in Khiva is twice the height of the house and is always oriented toward the north⁽²⁵⁾, whether it is within the residential parts of the palaces or the official halls of reception and celebrations.

In terms of raw material:

Marble and stone are the main materials used in the manufacture of wooden columns' bases in Khiva. These stones are characterized by their resistance to salts, humidity, rain and snow, and their durability, hardness and quality. These characteristics are not found in the wooden bases, which are more prone to damage. The use of marble in Khiva was common in manufacture wooden columns' bases compared to stone and wood.

The use of white and gray marbles was limited in the manufacture of these bases. It was brought to Khorezm from regions of Nurata in the state of Samarkand, Yomurtau,

⁽²⁵⁾ Knobloch, Edgar. " Beyond the Oxus, Archaeology, Art and Architecture of Central Asia ", London, 1972, p.104.

Qaratau⁽²⁶⁾ and Sultan Aweys Mountains⁽²⁷⁾; in Karakalpakstan, the main regions for importing the marble to Khiva⁽²⁸⁾.

In terms of formation and decoration

These bases are based on selection of the marble pieces to be shaped and carved according to the prevailing style in the city, then a cylindrical hole would be made in the middle of the upper surface of the base, which is installed in the wooden column inside, after that the engraver begins polishing and adjustment of external surfaces to be decorated and put the appropriate design using simple tools such as different types of hammers and chisels. Finally, the embossing process begins by laying the main lines of the design, including the main square of each facade, then the frames in the lower section. In the center section, the artist creates frames for the facades, division the almond shapes, then engraves the internal parts and background too.

The style of engraving on the bases' surfaces varied in form from the high to hollow relief and the multi-level engraving, and the engraver creates decorative designs on engraved background also. While depth of the engraving on the marble bases varied between the flat, non-deep engraving known as "Yasi Uima", which has depth of 1-1.5 cm, deep engraving known as "Chokur Uima". In this type of engraving, the depth takes a dark color and light color surface⁽²⁹⁾.

The engraving on the bases of Kunya Ark Palace is more deep than Tash-hauli bases, which are evident in the use of multi-level engraving.

⁽²⁶⁾ Qaratau: A mountain range, located northwest of Tian shan in southern Kazakhstan, and the name is Turkish origin means "black mountain". The range extends about 260 miles (420 km) with Sirdaria and rises to 7,139 feet (2.176 meters).

www.britanica.com/place/qaratau.

⁽²⁷⁾ Sultan Aweys Mountain in Karakalpakstan is not more than 500 meters (sultan weese-dag), located in the province of Peroni.

www.advantour.com

⁽²⁸⁾ Бобожонов, Дилмурод. "Хоразм амалий санъат усталари", Хива, 2010, СТР. 42.

⁽²⁹⁾ Булатов, С. "Узбек халк амалий безак санъати", Тошкент, 1991, СТР.263.

In terms of general shape:

Some of the bases take the drawn form such as the third and fourth iwans' bases in the harem courtyard at Tash-hauli Palace and the left base in the reception hall of Kunya Ark palace; the filled form such as the first and second iwans' bases, the harem courtyard and the base of reception hall's iwan at Tash-hauli Palace; and the balanced form such as the base of the fifth iwan in the harem courtyard at Tash -hault Palace and the right base in the reception hall in Kunya Ark.

The bases forming styles and their parts:

The marble bases usually consist of three horizontal sections that start from the bottom in a cubic shape. In this case study, the marble bases were divided into two types:

The first type: This style is characterized by the center section which is the cut corners and this type represents the marble bases of Kunya Ark Palace.

The second type: This type is characterized by the middle section which begins with a prominent almond shape called Imjak, and this type represents bases of Tash-hault Palace. The marble bases of this type is divided into clear three horizontal sections adorned with frames as follows:

The lower section is a cube with four facades, often were divided into a central square called "Kok-Rak" surrounded by a frame or two called "Oria-Tash".

The middle section is called "buen", which is either a conical polygonal shape that is wide from the bottom narrowing upward, or two parts. Lower part is a polygon and the upper either a cylindrical or from rows of the muqarnas.

The upper section is a cylindrical shape called "Oria Tash Bashi", which is mediated from the top a hollow cavity called "Zwanga Ike Marginak" ⁽³⁰⁾ to stabilize the wooden column.

⁽³⁰⁾ Зоҳидов, П.Ш. " Меъмор Олами ", Тошкент, 1996, СТР.56.

In terms of decorative composition:

The decorative composition of the bases in the two palaces came in more than one format in terms of:

1-Division of the bases' surfaces

The artist carried out the decorations on the base surfaces by making major designs without identifying them with narrow frames separating the decorative units such as the reception hall bases in Kunya Ark palace and bases of the fourth and fifth iwans in Tash-hauli Palace, while surfaces of some of the bases were divided by a main square with narrow frames that separate sections of the bases and between decorative units and others. This form represents the bases of the first, second and third iwans in the harem's courtyard and reception hall's iwan at Tash-hauli Palace.

2. Type of decoration

The artist made only one type of decoration, the vegetal motifs, only on the surfaces of some bases, and sometimes accompanied by a simple inscription such as the right base in the reception hall of Kunya Ark Palace and the fourth and fifth iwans' bases in Tash-hauli palace and without decorative background of the designs. While combining botanical motifs, geometric shapes, inscriptions and architectural elements on the rest of the bases in a variety of ornamental designs and decorative backgrounds of designs.

3. Simplicity and complexity

The study of the marble bases of the two palaces shows that the decorations of the reception hall bases in Kunya Ark Palace and the fourth and fifth iwans' bases of the harem court in Tash-hauli Palace are simple as compared to the first, second and third iwans' bases of the courtyard and reception hall's iwan at Tash-hauli Palace, whose designs are more complex and precise and their design on a vegetative background and more than a level of engraving.

4 - Method of implementation of inscriptions

When studying the inscription on the bases, we find that the engraver was based on more than one method in the implementation of inscriptions, we find it sometimes engraved from the top down when implementation of verses on the left base in the reception hall in Kunya Ark Palace, and sometimes engraved from the right side, especially in the inscriptions are recorded in Arabic, while some dates were recorded with random distribution on the surfaces of some bases.

In terms of decorative elements

The engravers in the city of Khiva were interested in adorning the marble bases with different types of ornaments. The vegetal decorations, simple and complex geometric shapes, architectural elements and inscriptions were collected in exquisite ornamental formations testifying to the skill of the engravers, accuracy and beauty of the decorative design.

Vegetal decorations

Stylized motifs "Islimi" were the most decorative motifs used in adorning the bases. Their main elements were the curved foliate branches, which were mainly dependent on semi-palmettes and some various leaves, such as trefoil and five-lobes, serrated and pointed leaves, accompanied by various shapes of flowers and rosettes such as tri, four, five, six and multi-petals rosettes.

The floral motifs occupied the first place in the ornaments, which was used by the engravers as the main design in decorating the squares of the bases and in the frames and as a background of some designs which came as follows:

Main botanical designs: -

These designs took large areas and were often carried out inside the main squares on surfaces of the bases, including:

- curved floral branches of semi-palmettes interspersed with trefoil leaves, flowers and multi-petals rosettes, such as bases of the reception hall at Kunya Ark Palace.

-Prominent opposite and verse semi-palmettes on a background of foliate branches with pointed and trefoil leaves, flowers and tri and four petals rosettes" aylanma islimi" such as the third iwan's base in the harem courtyard at Tash-hauli Palace.

- foliate branches ending with opposite and verse semi-palmettes such as the fourth iwan's base in the harem courtyard at Tash-hauli Palace.(Figure 1)

Sub- designs:

These designs have taken smaller spaces that have been used in the decoration of narrow frames surrounding the squares or conical or cylindrical or almond shapes surfaces on the base surfaces and are mainly dependent on semi-palmettes.(Figure 2)

Geometric shapes

The artists in Khiva were keen to decorate the bases with simple and complex geometric shapes" girikh"⁽³¹⁾. In addition to the Islimi patterns, they used the upright, diagonal, orthogonal, circular, square, diamonds, hexagonal, septuple, octagonal, cross shaped, zigzag forms, intricate and complex forms of geometric shapes, some four-lobed medallions and others.(Figure 3)

The geometric shapes came in the second place after the vegetal motifs. They were used by the engravers in work of the boundaries between sections of the bases, as well as implementation of external frames to divide the surface of the bases between the main square and successive frames, and sometimes the artist made geometric shapes as an essential element in design of the square on background of simple vegetal motifs, as well as geometric shapes were used in the ornament of the surrounding frames.

Architectural elements

The marble engravers in Khiva was cared to form and decorate the marble bases with some architectural elements such as the

⁽³¹⁾ Literally, the knot, used to describe architectural decorative patterns executed on the arabesque geometric grid.

Knobloch, Edgar. " Beyond the Oxus ", p.105.

mihirabs, which marked base of the second iwan in the harem courtyard at Tash-hauli Palace and gave it a unique and distinctive shape.(Figure 4) It was a simulator of the plaster mihirabs in Khiva for example, juma mosque mihirab. Where the engraver worked two mihirab in façade one of the bases overlooking the courtyard and filled with a half- dome and a group of niches and arches. The muqarnas were also one of the common architectural elements in the buildings of Khiva, whether in the mihirabs or minarets. We find that the engravers used it in to decorate the marble bases in Tash-hauli Palace, as well as the arches such as trefoil and multifoil arches that have appeared on many decorative arts in Central Asia.

Inscriptions

Despite vegetal decorations were common on the marble bases, we find that the inscriptions have a special place and great importance on the bases' surfaces, both in Tash-hauli and Kunya Ark Palaces, and these inscriptions are as follows:

In terms of form

The inscriptions on the marble bases combined between Arabic and old Uzbek languages ("Chagatai")⁽³²⁾. It was common in Khiva the recorded inscriptions both on the architecture or applied arts such as Quranic verses and prophetic hadiths and some advices and proverbs in Arabic, while the poems attributed to the famous poets in Khorezm were implemented in Persian

⁽³²⁾ Chagatai language is one of the Central Turkish languages. It is a literary language belonging to the family of the languages of the Altai. It has been considered as the language of literary expression in Central Asia since the time of Prince Timur and the Timurid sultans until the 8th /14th century. It is considered Ali Shir Nava'i a minister of Sultan Hussein Mirza Baikra is one of the most famous writers who wrote their poetry and prose works in this language. The Chagatai turkish language is very much influenced by other Islamic languages - especially Persian and Arabic - in its vocabulary and so on. The Uzbek language is the last stage in the development of this language and represents its modern and contemporary image.

Sowailim, Adel. & Others. "Persian Inscriptions on Religious Buildings in Khania " Khiwa" During the 12-13 A.H/18-19 A.D Centuries "; A Study of the Form and the Content, *Arab Journal for the Humanities* , 2010, pp.83-121.

and Uzbek languages. The engravers were used nasta'liq, where this calligraphy was popular in the Central Asian khanates in the 12th -13th / 18th -19th centuries⁽³³⁾.

In terms of content

The engraved inscriptions on the marble bases were characterized by the diversity of their contents between poems, advices, proverbs, prayers, dates, and names of the manufacturers, which came as follows:

Poetry and advices

According to the historical sources, Sayyed Muhammad Khan of Khorezm ordered the khorezmian poet and historian Agahi⁽³⁴⁾ during his reign between 1273 and 1281 A.H/ 1856-1864 A.D,

⁽³³⁾ Sowailim, Adel.& Others. "Persian Inscriptions on Religious Buildings in Khania " Khiwa"", pp.83-121.

⁽³⁴⁾ The prominent Chagatai writings of the 13th / 19th century were written by two of the greatest poets in Khiva: Shir Muhammad Mu'nis and his nephew Muhammad Agahi between 1221 A.H/ 1806 A.D and 1241 A.H / 1825 A.D. His real name was Muhammad Reza ibn Ayir Niyaz Bek. He was called "Agahi". He was born in the village of Qiyat near the city of Khiva on Saturday, 10 Dhu al-Qa'da 1224 A.H(16 December) in 1809 A.D. He received his primary education in the schools of Khiva and was fluent in Arabic, Persian and Turkish languages. His main teacher was clearly his uncle Mu'nis who was called in every occasions by ustad Karim "ustady Karami" and described himself as a student of Al-mu'nis (Dastarwardh). After the death of Mu'nis in 1245 A.H / 1829 A.D, in the rule of Allah Quli Khan, Agahi was appointed to the position of Mirab, "the water dispenser for the people's farms." He performed the same tasks in supervising the irrigation and accompanying the Khan in his military campaigns and on other occasions. He waited every opportunity to speak with the educated people and the poets, to read the books and to increase his knowledge. On 19 Muharram 1268 A.H/ 13 November 1851 A.D in the reign of Muhammad Amin Khan resigned from his job because of his illness, and devoted the rest of his life to literary work, collected his poems in divan of the ta'wizat al- ushak and completed writing a book firdaws al-iqbal "paradise of happiness". Agahi was a major translator from the ancient Persian to the Chagatai. One of the most famous writers influenced by the writings of Mu'nis and Aghi is Muhammad Yusuf Bek, famous for his pseudonym Payani, a poet, writer and senior official in the court of Khiva Aghai died one year after the Russian invasion of Khiva in 1291 A.H/ 1874 A.D.

Munis, Shir Muhammad Mirab. & Others." Firdaws Al-Iqbal ": History of Khorezm, Translated from chaghatay and annotated by Yuri Bregel , Brill, Lieden, Boston, Koln 1999,(w.p).

Feldman, Walter. "Chagatai literature", *Encyclopædia Britannica*, February 15, 2008, <https://www.britannica.com/art/Chagatai-literature>, December 29, 2016. ,(w.p).

Ismatoullaev, Khairoulla H. "Uzbek literature", *Encyclopædia Britannica*, September 28, 2012, [://www.britannica.com/art/Uzbek-literature](https://www.britannica.com/art/Uzbek-literature), December 29, 2016 ,(w.p).

wrote a poet about the just and unjust judgment that speaks of justice and support of the oppressed⁽³⁵⁾. It was carved on a piece of white marble in the year 1274-1275 A.H / 1857-1858 A.D by the famous craftsman in Khiva Islam Khawaja engraver and then it become the marble base of the left column in the reception hall in Kunya Ark⁽³⁶⁾, where he receives the citizens to listen to their demands and complaints to be such verses in front of the complainant and Khan always remind him of the need to follow the truth and support the people who are oppressed.

Agahi has dedicated several poems to Khans of Khiva and other prominent figures. His poem, entitled "A poem of advice", was dedicated to Muhammad Rahim Khan II, "Fairuz" (1281- 1328 A.H / 1864-1910 A.D), in which he advises him on the good management of the khanate , and the poem was written in Mathnawi⁽³⁷⁾ reflecting his political and educational point of view, and based on the poet's opinion on consolidation of the pillars of any state, the ruler must be characterized by many good virtues, be pure heart, educated, care for the poor and to apply the provisions of the legitimacy conclusively⁽³⁸⁾.

The translation of the poem is: -

*O, Sultan. Keep in mind that no matter what you are revered,
decent and knowledgeable*

*The dome of the sky is nothing but dots on the surface of the
water*

Look at how stable the orbit is (if that's stability)

You cannot count on the stability of this throne and honor

Levi, Scott Cameron. & Others." Bayani ": The Russian conquest of Khiva and the massacre of the Yomut Turkmens, Islamic Central Asia; An anthology of historical sources , Indiana university press, 2010, (w.p).

Uzbek national dictionary, No.12,V.6, Tashkent, (w.d), pp.452-453.

⁽³⁵⁾ Fabtitsky, B. Shmeliov . " Khiva ", 1973, p.6, pic.36.

⁽³⁶⁾ Бобожонов , Дилмурод." Фирдавсмонанд шаҳар", СТР.28.

⁽³⁷⁾ Al-Mathnawi means in Arabic the binary system in which one part of the verse is united and each verse has its own rhyme, thus liberating the system from the unified rhyme. <https://ar.m.wikipedia.org/wiki>.

⁽³⁸⁾ Uzbek national dictionary, pp.452-453.

*If you want happiness in this life and the afterlife as well
Then seek the opportunity now and cooperate with commune, by
being just and protecting people's rights
O, you who lodge in this palace
You better know that this place is not eternal
Realize that fortune of the world does not meet anyone
And that fortunes of this life are not trustworthy
Never count on something that is changeable
And by all means, protect the rights of the oppressed.*

In addition to the poem performed on the marble base in the reception hall of Kunya Ark Palace, there are many poems by the Khorezmian poet Agahi, which were carried out by the engravers on stone and marble products, including plates containing poems by the most famous poet Khudaibergan Muhrkan⁽³⁹⁾.

In addition to poems of the great Khorezmian poets, the advices and proverbs had a share of the engravers' interest in Khiva and were recorded on the marble bases, including :

" اصحب فى جوار الله تعالى وامس فى امان الله تعالى "

This means : (Keep Allah's company, and let His protection embrace you) engraved on the base of the first iwan in courtyard of the harem at Tash-hauli Palace. It's an advice to khan and anyone who stands in front of the column to be always with God and His faithfulness.(Figure 6)

⁽³⁹⁾ He was born in 1238 A.H/ 1822 A.D from the tribe of Baba Karwan Bashi in Mohammed finaa's family the skilled craftsman in casting guns in Khiva. He learned from his father the casting of guns, learned the calligraphy from usta Erman Khalifa, and the craft of seal industry from usta Islam Khawaja He was named Diwan because he worked in the Diwan at the Khan Palace in Khiva. He got the title of Muhrkan because he worked on making molds and seals in the international money factory. He was also skilled in the art of engraving on metals. He became one of the most famous singers of his time. He worked in the manufacture and decoration of musical instruments. He was a calligrapher copied the books.

Бобожонов, Дилмурод." Хоразм амалий санъат усталари ", СТР.43.

prayers

the prayers recorded on one of the marble bases in the reception hall in Tash-hauli Palace, has the phrase

" اللهم اجعل هذا الحجر الاسطوانة المصقل التي يرى عكس الناظر كالمرآة ساكنة وثابتة بالدولة الأبدية والنصرت(----) وزين بزينة الحشمت والسلطنة – والأبتو الأيالت والرفعت والبسالت والجلالت إلى يوم القيامة سنة ١٢٤٨ (١٢٤٨ هـ / ١٨٣٢ م)"

Which means : O, God. Let this polished cylinder stone of, that reflects viewers like a mirror, be stable and everlasting in this victorious state (----) and let it be adorned with decency and sultanate, honor, valor, and majesty till the end of time 1248, which is a prayer for the column's base of stability and victory forever, and be adorned with decency and superiority and valor and majesty to the doomsday.

Dates

Dates are the most important inscriptions engraved on the marble bases that chronicle manufacture of the bases and determine the historical period in which they were built and passed those palaces. The dates were recorded in Persian numerals and confirmed more than once on the same base. These dates show that the bases were made during the 13th /19th century, to represent bases of Tash-hauli Palace in the first half of the 13th / 19th century, specifically in the year "1248 A.H / 1832 A.D . On the basis of the history recorded on the marble bases and some of the wooden columns and ceilings in the palace, the date of construction of the palace was 1830 – 1838 A.D. The recorded date on one of the bases of the harem courtyard and the iwan's base of the reception hall at Tash-hauli palace indicates that it was manufactured in 1248 A.H / 1832 A.D, while the bases of Kunya Ark dates back to the second half of the 13th / 19th century in 1274 A.H / 1857 A.D.(Figures 5,7)

Signatures of manufacturers

On the right base in the reception hall at Kunya Ark Palace, there is a signature of the maker twice, once in the form " عمل خواجه "

اسلام which means (a work of Khawaja Islam) and another اسلام
"خوارزمی ۱۲۷۴" (Islam Khawrazmi 1274) (Figure 7) (plate 12), one
of the famous master of marble engraving and seals in Khiva
during the second half of the 13th/19th century. The title of
Khawaja is evidence of his elevation and position among his
family, as well as his pride in his homeland and the title of
Khwarazmi, indicates that he follows the prevailing Khorezmian
artistic traditions in engraving on marble, stone and wood.
While in Tash-hauli Palace, the signature of the manufacturer is
not mentioned on the bases, but depending on the method and
style of engraving and decoration carried out on the bases likely
the work of two or more engravers in the manufacture and
decoration of those bases, and perhaps the engraver Islam
Khawaja himself participated in the work of some marble bases
in a courtyard of the harem at Tash-hauli Palace, which is
similar in terms of decoration and the method of engraving with
the bases that Islam Khawaja made and engraved and recorded
his name in Kunya Ark Palace.

Comparative study

Comparing the columns' bases in the palaces of Khiva with the
bases in Bukhara, we find that the stone column bases in Khiva
are very different from those in Bukhara and Samarkand in terms
of their artistic quality⁽⁴⁰⁾, the general form and the decorations.
The buildings in Bukhara, whether religious or civil it combined
the use of wooden and marble bases and conformed in form and
decoration and all took the same style.

In terms of technical quality, the marble bases in Bukhara were
different to those in Khiva, both in terms of quality of marble and
the accuracy of industry and composition.

⁽⁴⁰⁾ Akilova, N. " Stone carving ", Atlas of Central Asian Artistic Crafts and Trades, International Institute for Central Asian Samarkand , Volume I , Uzbekistan, Sharq, Tashkent , 1999, P.43.

In terms of the general shape is simple as the base begins with a square shape its upper four corners ends in triangles to convert the square into the polygon followed by a part of conical polygon also longer and narrowing upward, followed by a polygonal block based on it the body of the column, specially, the mosques of Bukhara in the 12th / 18th century, such as Al-Siddiqin mosque of in the 12th / 18th century, and continued in the mosques of 13th / 19th century such as Khalifa Khudaidad Mosque 1211 A.H/ 1798 A.D, Mosque of I Bibi Inaq in 1310 A.H/ 1892 A.D, and the Abdul Hakim Qushbegi mosque 13th /19th century, and examples of civil buildings are bases of the reception hall in Bukhara Ark 12-13th / 18-19th centuries.

In terms of decoration, they are either without decoration or with simple floral and geometric ornaments.

The most famous marble and stone engravers in Khiva in the 13th / 19th century

In Khiva, stone engravers worked on stone and marble with wood engravers in one workshop. There were common features in their crafts⁽⁴¹⁾. The specialists in stone engraving craft in Khiva were known as Sangtarosh in Tajik language. The word "sang" means stone. And Tashtarosh in Uzbek language. The word "Tash" means stone⁽⁴²⁾.

The village where the marble sculptors lived was named "Sangar". This village joined the city of Khiva and now called "Sangar Quarter"⁽⁴³⁾.

The Sangtarosh used hammers, spikes, multiple chisels, and other tools. Each of the Sangtarosh reserved their tools in the blacksmiths individually, and in turn the blacksmith did these tools according to the description of the Sangtarosh⁽⁴⁴⁾.

⁽⁴¹⁾ Akilova, N. " Stone carving ", P.43.

⁽⁴²⁾ Зоҳидов, П.Ш. " Меъмор Олами ", СТР.48- 54.

⁽⁴³⁾ Бобоҷонов, Дилмурод. " Хоразм амалий санъат усталари ", СТР. 42.

⁽⁴⁴⁾ Садыкова, Н. С. " Кустарные Промыслы в Быту Народов Узбекистана XIX – XX ", Ташкент, 1986, СТР.67.

These craftsmen specialize in a work of polished marble slabs used in construction and covering the floors, marble plates and endowments for the city's architectural buildings, the marble bases of the wooden columns, tombstones and marble cenotaphs, as well as tools and utensils such as pots, jugs, dinner plates (lyagans), grain mills (grains), stone coverings (Adana)⁽⁴⁵⁾, as well as the mortars and pestles that were used in the tobacco grinding and jugs that were used in the preparation of sour milk "raib" and other products⁽⁴⁶⁾.

The engraver K. Rahman Berganov was one of the most famous craftsmen who specialized in stone engraving in Khiva at the end of 13th / 19th century and beginning of the 14th / 20th century. He inherited this craft from his grandfather Khudaybergan Banaev and his father Rahman Bergan Khudayberganov who also specialized in the same craft⁽⁴⁷⁾.

⁽⁴⁵⁾ Abdullaev, Masharib. "Carved marble", *Sanat*, Issue 3, 2011,(w.p).

⁽⁴⁶⁾ Садыкова, Н. С. " Кустарные Промыслы в Быту Народов Узбекистана XIX – XX", СТР.67.

⁽⁴⁷⁾ Atakulova, K. " Khiva ", P.49.

The results

The study of the marble bases of Kunya Ark and Tash-hauli Palaces in Khiva city, the most important remaining palaces of the 13th / 19th century, not only in Khiva but throughout the Central Asian region, has reached many important results for the researchers in architecture and arts in Central Asia, as follows:-

1- Marble was one of the main materials used in the manufacture of bases in Khiva because of its resistance to salt, moisture, rain and snow; as well as its durability, hardness and quality. It was brought from the areas of Nurata, Yomurtau, Qaratau and the Sultan Aweys mountains in Karakalpakstan.

2- The style of engraving on the bases surfaces varied in form from the high to hollow relief and the multi- level engraving. While depth of the engraving on the marble bases varied between the flat, non-deep engraving known as "Yasi Uima", which has depth of 1-1.5 cm, and deep engraving known as "Chokur Uima".

3- The marble is divided into two types. The first type is characterized by the middle section which is the cut corners, while the second type is characterized by the middle section which begins with a prominent almond shape called Imjak.

4- The decorative elements implemented on the marble bases in the city of Khiva varied between the floral decorations, simple and composite geometric shapes, architectural elements and inscriptions in exquisite decorative formations.

5- The design of "iylanma islimi " was the most common decorative motif on surfaces of the marble bases. It is opposite and verse semi-palmettes with leaves, flowers and rosettes.

6- The engravers used the geometric shapes in a work of external frames to divide the surface of the bases between the main square and successive frames, and sometimes the artist made geometric shapes as an essential element in the design of the square on background of simple vegetal motifs.

7- The inscriptions on the marble bases combined between Arabic and old Uzbek languages ("Chagatai", The engravers

were used nasta'liq, where this calligraphy was popular in the Central Asian khanates in the 12th -13th / 18th -19th centuries.

8- The inscription on the marble bases was characterized by the diversity of its contents among poems attributed to the famous poets in Khorezm, such as the Khorezmian historian and poet Agahi, in addition to prayers, advices, proverbs, the dates and names of the craftsmen.

9- Dates are the most important inscriptions engraved on the marble bases that chronicle manufacture of the bases and determine the historical period in which they were built and passed those palaces. These dates show that the bases were made during the 13th /19th century.

10- The inscriptions showed signature of the manufacturer and the engraver, Islam Khawaja Al-Khwarizmi, one of the famous masters of marble engraving and seal industry in Khiva during the second half of the 13th / 19th century.

11- The comparative study of the column bases in the palaces of Khiva with the bases in Bukhara indicated that the columns' bases which were made of stone in Khiva differ significantly from those in Bukhara and Samarkand in terms of marble quality, industry accuracy and shape.

References:

Arabic and English References

- Abdullaev , Masharib. " Carved marble " , *Sanat* , Issue 3 , 2011,(w.p).
- Akilova, N. " Stone carving " , Atlas of Central Asian Artistic Crafts and Trades, International Institute for Central Asian Samarkand , Volume I , Uzbekistan, Sharq, Tashkent, 1999 , P.43.
- Annanepesov, M. " The Khanate of Khiva (Khwarazm)" , History of Civilizations of Central Asia, Development in Contrast: From The Sixteenth to The Mid – Nineteenth Century, V.5, Unesco Publishing, Unesco, 1996 , p.71.
- Atakulova , K. " Khiva " , The city and the legends, Davar Nashriyoti, Tashkent 2012, pp.16-17.
- Barthold , W. Others." Khiwa", *The Encyclopaedia of Islam*, Edit by C.E.Bosworth, Van Donzel, B. Lewis, Ch. Pellat, New edition, Volume v, Leiden, 1986, pp23-24.
- Bosworth ,C. Edmund. " Historic cities of The Islamic World " , Leiden, Boston, 2007, p. 283.
- Boukhary, Mir Abdoul Kerim. " Histoire De L' Asie Centrale (Afghanistan, Boukhara, Khiva, Khoqand) " , paris, 1876 , pp. 181-182.
- Fabtitsky , B. Shmeliov." Khiva ",1973 , p.6, pic.36.
- Feldman , Walter." Chagatai literature " , *Encyclopædia Britannica* , February 15, 2008, <https://www.britannica.com/art/Chagatai-literature>, December 29, 2016, (w.p).
- Howorth, Henry H. " History of the Mongols from the 9th to the 19th century " , part II, London, 1889, pp.903-904, 964.
- Ismatoullae, Khairoulla H." Uzbek literature " , *Encyclopædia Britannica*, September 28, 2012, [://www.britannica.com/art/Uzbek-literature](http://www.britannica.com/art/Uzbek-literature), December 29, 2016.,(w.p).
- Knobloch, Edgar. " Beyond the Oxus, Archaeology, Art and Architecture of Central Asia", London, 1972 , pp.104-105.
- Levi , Scott Cameron. & Others. " Bayani ": The Russian conquest of Khiva and the massacre of the Yomut Turkmens, Islamic Central Asia; An anthology of historical sources , Indiana university press ,2010 , (w.p).
- Madamino , Matyakub. & Others. " Khiva " , Guide Book, RUZ Co Publishers, Moscow , 2001, pp.36,77-78,110.
- Munis ,Shir Muhammad Mirab. & Others. " Firdaws Al-Iqbal ": History of Khorezm, Translated from chaghatay and annotated by Yuri Bregel , Brill, Lieden, Boston, Koln, 1999 ,(w.p).
- Naumkin , Vitaly." Khiva " , Caught in Time: Great Photographic Archives, Garnet,(w.d),p.5.
- Sowailim , Adel. & Others. " Persian Inscriptions on Religious Buildings in Khania " Khiwa" During the 12-13 A.H/18-19 A.D Centuries "; A Study of the Form and the Content, *Arab Journal for the Humanities*, 2010 , pp.83-121.

Uzbek cultural ministry. " Uzbekistan ", The Mouments of Islam, Tashkent, 2002, p.221.

Uzbek national dictionary, No.12 ,V.6, Tashkent,(w.d), pp.452-453.

Uzbek and Russian References

Абдурахимов, М." Хорезм ", Ташкент, 1967, СТР.52, 55,57.

Бобожонов, Дилмурод. " Фирдавсмонанд шаҳар ", Хива, 2008, СТР. 27-28.

Бобожонов, Дилмурод." Хоразм амалий санъат усталари ", Хива, 2010, СТР. 42- 43.

БОБОЖОНОВ, Дилмурод. " ХОРАЗМ ФАРЗАНДЛАРИ ", Хива, 2010, СТР.48.

Булатов, С." Узбек халк амалий безак санъати", Тошкент, 1991, СТР.263.

Садыкова, Н. С. " Кустарные Промыслы в Быту Народов Узбекистана XIX – XX ", Ташкент, 1986, СТР. 49, 67.

Маньковская, Л." Хива ", Заповедник хорезмского зодчества,Ташкент, 1982, СТР. 233, 238, 258.

Николай, Гацунаев. " Хива ", Ташкент, 1981, СТР.166-167.

Зохидов, П.Ш. " Меъмор Олами ", Тошкент, 1996, СТР. 48, 54, 56.

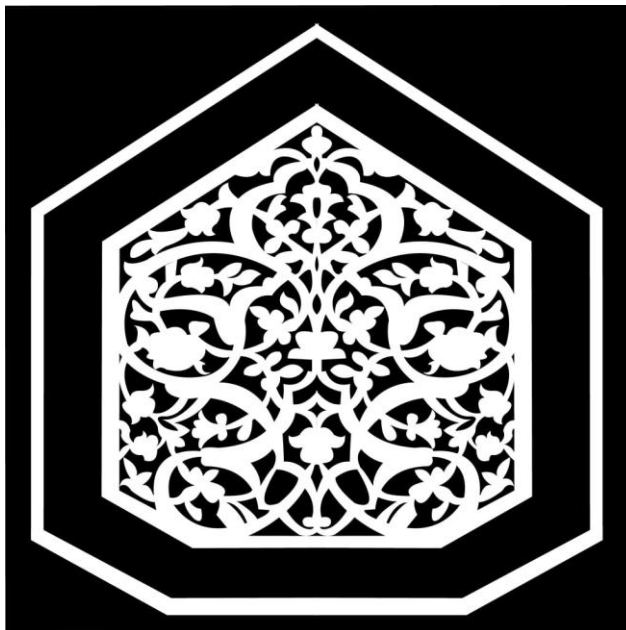
Websites

www.britanica.com/place/qaratau .

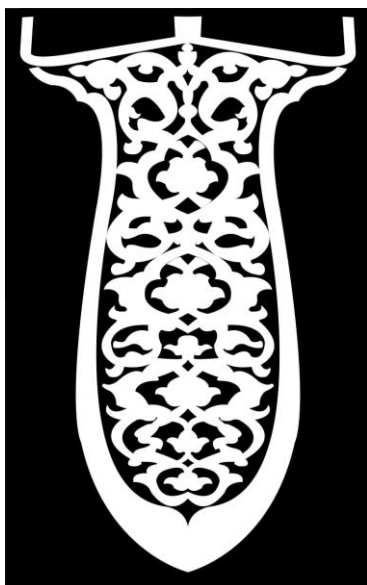
www.advantour.com

<https://ar.m.wikipedia.org/wiki>

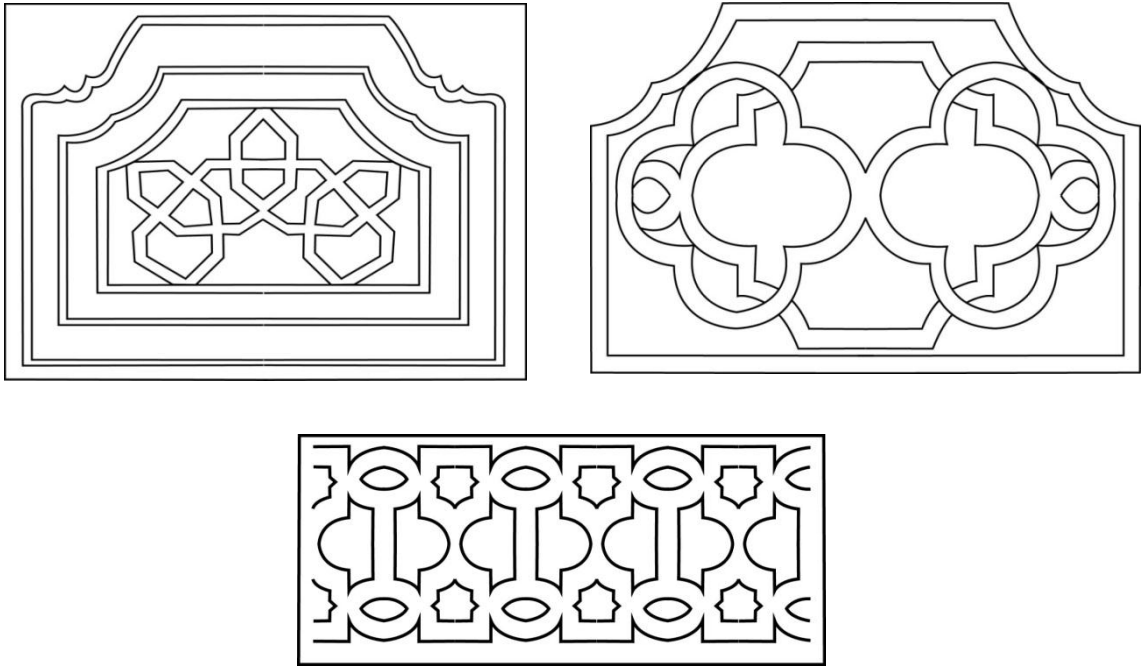
FIGURES AND PLATES



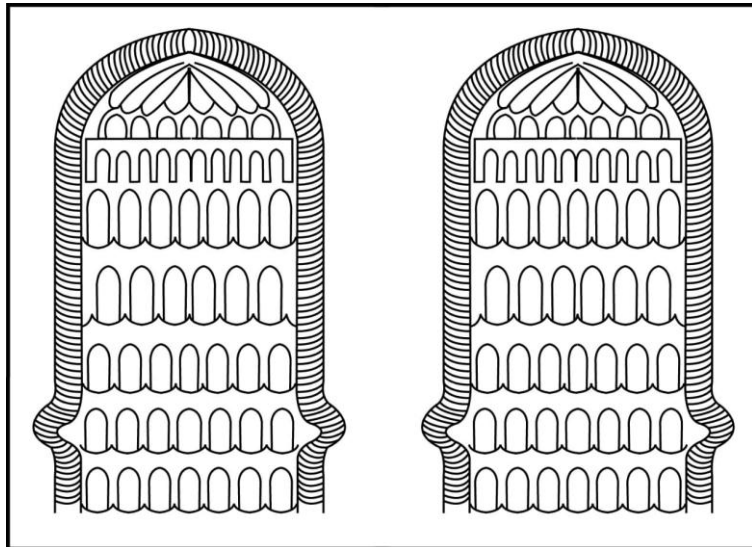
(Figure 1) Main botanical design on the third base of courtyard of harem in Tash- hauli Palace **(worked by the researcher)**.



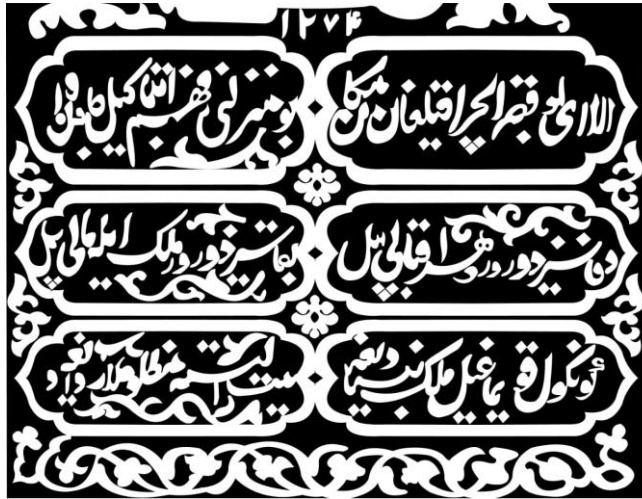
(Figure 2) Sub- designs on the right base of the reception hall in Kunya Ark **(worked by the researcher)**.



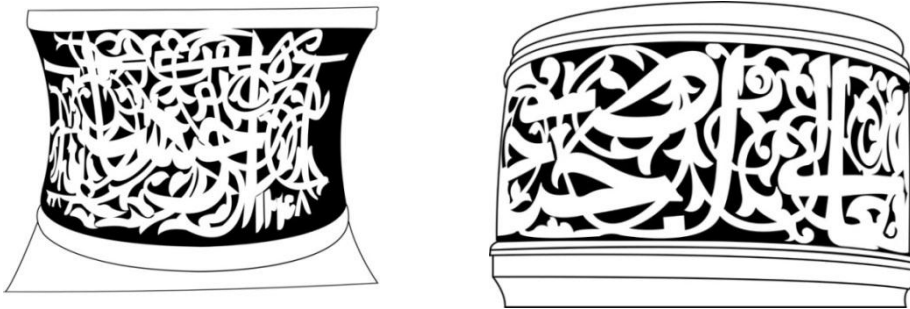
(Figure 3) Models of geometric shapes on the first base of courtyard of harem in Tash- hauli Palace (worked by the researcher).



(Figure 4) The mihrabs, which marked base of the second iwan in the harem courtyard at Tash- hauli Palace (worked by the researcher).



(Figure 5) Poetic verses on the left base of the reception hall in Kunya Ark (worked by the researcher).



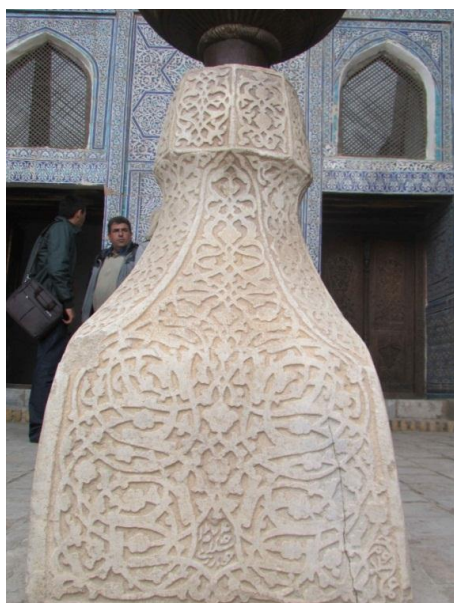
(Figure 6) Inscriptions on the first base of courtyard of harem in Tash-hauli Palace (worked by the researcher).



(Figure 7) Signature of Khawaja Islam on the right base of the reception hall in Kunya Ark (worked by the researcher).



(Plate 1) Iwan of the reception hall in Kunya Ark palace **(Photographed by the researcher).**



(Plate 2) Right base of the reception hall in Kunya Ark **(Photographed by the researcher).**



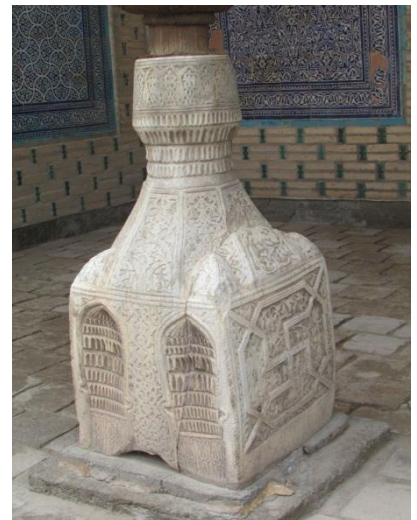
(Plate 3) Left base of the reception hall in Kunya Ark **(Photographed by the researcher).**



(Plate 4) Courtyard of harem in Tash- hauli Palace
(Photographed by the researcher).



(Plate 5) The first base of courtyard of harem in Tash-hauli Palace **(Photographed by the researcher).**



(Plate 6) The second base of courtyard of harem in Tash- hauli Palace**(Photographed by the researcher) .**



(Plate 7) The third base of courtyard of harem in Tash- hauli Palace(Photographed by the researcher).



(Plate 8) The fourth base of courtyard of harem in Tash- hauli Palace(Photographed by the researcher).



(Plate 9) The fifth base of courtyard of harem in Tash- hauli Palace(Photographed by the researcher).



(Plate 10) Iwan of the reception hall in Tash- hauli Palace
(Photographed by the researcher).



(Plate 11) The base of reception hall's iwan in Tash- hauli
Palace**(Photographed by the researcher).**



(Plate 12) Signature of Khawaja Islam on the right base of the reception hall in Kunya Ark(Photographed by the researcher).

القواعد الرخامية بقصرى كونيا أرك وطاش حولى

فى مدينة خيوه خلال القرن ١٣هـ / ١٩م



د. هدى صلاح الدين عمر محمد

ملخص البحث:

خيوه واحدة من أهم مدن آسيا الوسطى ولها أهمية جغرافية وتاريخية وتجارية وحضارية عظيمة، وقد امتاز الطراز المعماري لمدينة خيوه باستخدام الأعمدة الخشبية الرشيقة والمحفورة فى داخل وخارج الأبنية بالمدينة سواء كانت مباني دينية مثل المساجد أو مباني مدنية مثل القصور والبيوت. عادة ما ارتكزت هذه الأعمدة على قواعد مصنوعة من الرخام أو الحجر وليست من الخشب، وذلك لما يتميز به الرخام والحجر من الصلابة والقوة والمتانة فى تحمل الأعمدة الخشبية وحمايتها من التلف بسبب الرطوبة وسقوط الأمطار والتلوج شتاء. تعتبر القواعد الرخامية أحد فروع صناعة المنتجات الرخامية الهامة فى مدينة خيوه بالإضافة إلى صناعة التوابيت وشواهد القبور واللوحات التأسيسية واللوحات الخاصة بالوقف والنوافير وغيرها. لذلك حرص المعمار على استخدامها بشكل أساسى فى البناء وبلغ من اهتمامهم بهذه القواعد أن اعتنوا بتهديبها وتشكيلها على نسق معين وتزيينها بمختلف العناصر الزخرفية، كما أنها لم تقل أهمية عن باقى الفنون الزخرفية الأخرى مثل البلاطات الخرفية التى تكسو الجدران أو الأسقف الخشبية التى تغطي المباني، فضلاً عن أنها تعتبر سجلاً حافلاً كما أن لها أهمية فنية وتاريخية كبيرة حيث أنها تؤرخ لبعض المباني الهامة بالمدينة، والتى ينسب معظمها للقرن ١٣هـ / ١٩م. حيث يتكون العمود الخشبي من كتلة خشبية ترتكز على قاعدة رخامية تعرف باسم "باى أستون"، نفذت عليها العديد من العناصر الزخرفية والنقوش الكتابية مثل بعض الأشعار والقصائد والأناشيد والحكم والأمثال، وأسماء الصناع الذين لم تشر إليهم المصادر والمراجع إلى جانب تاريخ عمارة المباني وصناعة تلك الأعمدة. ويهدف هذا البحث لدراسة القواعد الرخامية فى مدينة خيوه من خلال نموذجين لأهم القصور الباقية فى آسيا الوسطى من القرن ١٣هـ / ١٩م وهما قصرى كونيا أرك وطاش حولى للتعرف على الشكل العام لهذه القواعد والمواد الخام وطريقة تشكيلها وزخرفتها، وأهم العناصر الزخرفية المنفذة عليها من زخارف نباتية وأشكال هندسية ورسوم معمارية، وقراءة النقوش الكتابية وتحليل مضامينها.

الكلمات الدالة

القواعد الرخامية ؛ خيوه ؛ كونيا أرك ؛ طاش حولى ؛ آگهى ؛ إسلیمی ؛ إسلام خوارزمی.

*Lights on the Royal Guard through the Significance
of Two Titles  Hnty-š and  Šmsw*

Dr.Naglaa Fathy Ahmed Shehab

Abstract

The concept of royal protection in ancient Egypt was not only of great significance, but it was a variable, in accordance with the events of the times. The royal guards have an essential role throughout the Egyptian times in the service of the king or in securing them during their daily life work likewise in war but unfortunately, we don't know that much about ancient Egyptian guards. But with a few bits and pieces of information in historical records, like scenes on tomb walls and titles, we can still get an idea of ancient Egyptian guards and their duties. In spite of the large number of titles known from the Old Kingdom, none of these has been made an interpretation of or deciphered to signify 'guard', in the feeling of a person whose obligation was to give security to a man or a place. However it is unfathomable that no such people existed so as to secure the king, the royal family, the top administrators, the palaces, the rich temples, and so forth. While the presence of 'royal guards' would have been important in all periods, it should have been particularly so during the Old Kingdom, when the country did not have a standing armed force or police power to keep up open request. Amid times of inconvenience or potential inconvenience, for example, a change of dynasty or an argument about progression, for instance, the presence and loyalty of the guards would no doubt have been essential. It may assume that the mission of the 'royal guard' in ancient Egypt does not go beyond the idea of 'protection' and that it belongs only to the military side, but by studying and analyzing

*lecture at Al Alson Higher Institute Tourism Hotels And Computer-Nasr City shehab_n73@hotmail.com

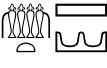

the functions of the holders of the title of ḥnty-š and šmsw, make sure that 'protection' is a function with broad meaning, property protection was not limited only to the person of the King only, but also military and religious and civil institutions. Ḥnty-š had responsibilities related to the Egyptian frontiers. They executed the king's orders and protected funerary property. They also attached to royal mortuary temples, where they performed services for the deceased king. Their responsibility as in guarding, making the king's way, and in attending. They acted as escorts to the king in victory celebrations, military reviews and hunting events. The man who holds the title Šmsw could perform different tasks. They likewise associated with the working of the two most imperative organizations: the treasury and the granary. Their exercises in the Nubian fortresses involved administrative tasks too. They participated in the mining and paramilitary expeditions, the reward ceremony and in accompanying the royal procession in Tell El Amarna scenes. The šmsw show, through the texts of Ramesses II, a significant military strategic role of the royal bodyguard and it was one of their most critical roles. The royal protection including: the protection of the Egyptian borders, funerary temples and participation in the celebrations of victory, military ceremonies, mining campaigns and hunting. In addition the implementation of royal orders, including sending correspondence to the provinces or persons and many other public works in the sites and fortresses.



Keywords: Ḥnty-š, Šmsw, royal guard, royal bodyguard, royal protection, palace guards, follower, attendant, retainers.

Introduction

The royal guards have an essential role throughout the Egyptian times in the service of the king or in securing them during their daily life work likewise in war but unfortunately, we don't know that much about ancient Egyptian guards. But with a few bits and pieces of information in historical records, like scenes on tomb walls and titles, we can still get an idea of ancient Egyptian guards and their duties. In spite of the large number of titles known from the Old Kingdom, none of these has been made an interpretation of or deciphered to signify "guard", in the feeling of a person whose obligation was to give security to a man or a place. However it is unfathomable that no such people existed so as to secure the king, the royal family, the top administrators, the palaces, the rich temples, and so forth. While the presence of "royal guards" would have been important in all periods, it should have been particularly so during the Old Kingdom, when the country did not have a standing armed force or police power to keep up open request. Amid times of inconvenience or potential inconvenience, for example, a change of dynasty or an argument about progression, for instance, the presence and loyalty of the guards would no doubt have been essential.







The research includes:

-The definition of  *hnty-š* and  *šmsw* as two titles of the royal guards which were discussed by the Egyptologists.

- Military and non-military role of the  *hnty-š* and  *šmsw* as royal guards in securing the kings.

-The relative rank of the supervisory levels of the two titles the  *hnty-š* and  *šmsw*

1- Definition of Term *hnty-š*

The title , , , , ,  *hnty-š* has traditionally been translated as "tenant" or "tenant landholder"⁽¹⁾ that is, a person somewhat involved in agriculture and in the provisioning of the palace or of a temple. Holders of this office appeared suddenly and in relatively large numbers in tombs dated to the late Fifth Dynasty.⁽²⁾

"Employé" is a proposed translation from the analysis of the "Abusir papyri" which demonstrated the wide involvement of these officials in various daily rituals, and accordingly she opted for a more general translation of the office as "employee". She also concluded that the young *hnty-š*, qualified as "cadets", were probably responsible for transport, while the older ones served as guards.⁽³⁾

Kanawati mentioned that the *hnty-š* seem to be mainly occupied with transport, escorting and guarding. He added that *hnty* is literally "one who is in front of", perhaps a "watcher", an "escort" or a "guard"⁽⁴⁾. That is in agreement with Schott, who shows in his study of wall scenes in funerary temples of the Fifth Dynasty kings that the *hnty-š* acted as escorts to the king in victory celebrations, military reviews and hunting events.⁽⁵⁾ The term "attendant" almost absolutely depicts the office of *hnty-š* more precisely than that of "tenant landholder". Nonetheless, "attendant" is an exceptionally expansive term, which may infer that the individual it depicts was called upon to perform different,

⁽¹⁾ *Wb.* III, 310-311; Baer, K. Rank and Title, pp.272-73

⁽²⁾ The *hnty-š* was presumably provided land in the absence of money for recompense of their services to the state. In Sabni I's case the land assigned to him was in both Upper and Lower Egypt. Clearly a high ranking individual like Sabni would not have plowed the land himself, especially as in his case, it is located in two parts of the country. He probably farmed out the land and received a certain amount of the harvest in return. See: *Urk.* I, 140,209 ; Junker, H. Die Mastaba des Nfr (Nefer), pp.15-22

⁽³⁾ Posener-Kriéger, P. Les archives, p.577ff , 580-81

⁽⁴⁾ Kanawati, N. Conspiracies in the Egyptian Palace, p.16

⁽⁵⁾ Schott, S. "Aufnahmen vom Hungersnotrelief ", p.11

unspecific errands. In all cases *ḥnty-š* appears to be an independent and specific title, the main duty of which seems to be the provision of security and may be better translated as "guard". With the start of the Sixth Dynasty, and maybe because of occasions which occurred in the court, we see that the *ḥnty-š* began to hold other assorted positions inside the palace, some of which no doubt put them in a close and more "intimate" relationship with the king. Titles related to feeding, bathing and clothing the king were combined with that of *ḥnty-š*.⁽⁶⁾


On the other hand, Roth has rejected the translation of the title as "tenant landholders" and proposed the term "attendant",⁽⁷⁾ since it proposes the relationship of individual support of the king that is by all accounts the distinctive element of the office. She indicated in more clarification that the interpretation of the title *ḥnty-š* as "attendant" is unconventional. Individuals who held the title *ḥnty-š* were additionally connected to royal mortuary temples.

They performed many services which serve the human side of the king such as: dressing, feeding his cult statue and transferring food.

⁽⁶⁾Roth, A.M. Palace Attendants, p.40

⁽⁷⁾After a careful examination of a gathering of tombs that grouped along the northern edge of the great Western Cemetery, west of the Great Pyramid, Roth yield decisions about that: The title *ḥnty-š* was headway at the end of the fifth Dynasty. Interminably, it was worthy by acclamation to a building as opposed to an individual: either to the royal residence, as in this group, or to the morgue sanctuary of a ruler. The majority of the engraved tombs had a place with authorities bearing the title *ḥnty-š pr-ʿ3* or one of its supervisory dimensions. Whatever its strict importance, this title unmistakably involved individual support of the living ruler that was performed in his royal residence. She has along these lines interpreted it "royal residence orderly." Membership in the corps of royal residence *ḥnty-š* appears to have been an essential for owning a tomb in this group, and as a rule the extent of the mastaba related to the tomb proprietor's position in that pecking order. Exhibits the conveyance of tombs of *ḥnty-š pr-ʿ3* and their administrators inside the greater Western Cemetery, demonstrating that the bunch mulled over here without a doubt addresses an unordinary gathering of such authorities, however it is in no way, shape or form the main piece of the Giza necropolis where the owners of this title could be covered amid this period, see Roth, A. Palace Attendants, pp.40-42.

"His majesty caused that the custodian of the royal domain should bring the coffin of woodfor this *D'w* (Djau)" ⁽¹³⁾

The *hnty-š* seems to be mainly occupied with transport, escorting and guarding. In this regard it is of specific significance that a few managers of the palace guards joined this title with the obligation regarding weapons. Thus, both of *Nfr -msdr -hww* (Nefer-mesdjer-Khufu) and *Ny-htp-ptḥ* (Nyhetepptah) took the title  *imy-r h3w* "overseer of weapon", ⁽¹⁴⁾ in addition to their titles *imy-r st hnty-š pr-ʿ3* "the assistant overseer of the palace attendants" and *imy-r hnty-š pr-ʿ3* "the overseer of the palace attendants". ⁽¹⁵⁾ In addition, *Imy-st-k3* (Imysetka) ⁽¹⁶⁾ was administrator of the two places of weapons.

On the other hand *Tttw/Iwn-mnw* (Tjetetu/Iunmin) ⁽¹⁷⁾ held three titles identifying with the "entry of the deserts/foreign lands". He was *imy-r hnty(.w)-š* "overseer of the guards", *imy-r st hnty(.w)-š pr-ʿ3* "overseer of the department of the palace guards", and guard and priest of Teti's pyramid. He also appears to have had responsibilities related to the Egyptian frontiers, as *imy-r mdwt nbt š3zt nt r-ʿ3 h3st* "overseer of every secret word belonging to the entry of the foreign land" and *[hry-sšt]3 n nyswt m wdt-mdw nbt [š3zt] n(t) r-[ʿ3 h3st]* ⁽¹⁸⁾ "one who is privy to the secrets of the king in every secret command belonging to the entry of the foreign land". ⁽¹⁹⁾

That these guards had some soldierly preparing might be comprehended from Weni's memoir, where he expresses that he led an immense Egyptian armed force six times against the

⁽¹³⁾ *Urk.* I, 146:10; Breasted, J.H. *Ancient Records*, I, 172; Sayce, A.H. "Gleanings", p.66; Davies, N.de.G. *Deir el Gebrāwi*, pl.13

⁽¹⁴⁾ Kanawati, N. *Conspiracies In The Egyptian Palace*, p.19; Roth, A.M. *Palace Attendants*, p.165, fig.206

⁽¹⁵⁾ Badawy, A. *The Tomb of Nyhetep-Ptah*, p.7, figs. 10, 14

⁽¹⁶⁾ Junker, H. *Grabungen*, p.209ff.

⁽¹⁷⁾ Kanawati, N., McFarlane, A. & Maksoud, N. *Excavations at Saqqara*, p.29

⁽¹⁸⁾ Andrés, D. "Bringing Treasures and Placing Fears", p.133

⁽¹⁹⁾ Kanawati, N. *Conspiracies*, p.126

Asiatics.⁽²⁰⁾ Although Weni plainly expresses that his decision was because of the trust the ruler had in him, which more likely than not been urgent under Pepy I, it stays unfathomable that such a responsibility, especially the illustration of the plans of assault that he specifies, would be given to somebody with no military involvement with all. Another contemporary of Weni, *Ny- 'nh-ppy* (Niankhpepy),⁽²¹⁾ an overseer of the palace guards, guard of Pepy I's pyramid, who additionally held the title of "administrator of the royal residence monitors", says that he was the best of the considerable in fighting.⁽²²⁾

Although all officials could be called upon during the Old Kingdom to join the armed force in the midst of war, as expressed by Weni, there probably been some staff with military mastery who could prepare these men in the utilization of arms and who could lead them in fights. A similar work force could serve in different posts amid peace time, including the arrangement of security and related issues.

The fact that the guards were also involved in feeding, bathing, clothing, or even entertaining the king, does not negate or contradict their security duties. In fact the protection of the king everywhere, and of royal institutions, must have required a great deal of organization, certainly at some times more than others.⁽²³⁾

3- The Relative Rank of the Supervisory Levels of the Title *Hnty-š*

It's known that the relative ranks of the supervisory levels of the office of *hnty-š*. Accordingly the ranks of the owners of the tombs in the hierarchy are recognized. The foremost supervisory ranks in this arrangement are, from most noteworthy to least:⁽²⁴⁾





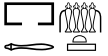
⁽²⁰⁾Urk, I , 101:9ff

⁽²¹⁾Hassan, S. Saqqara , pls.1–23; N.Kanawati , Egyptian Palace , pp.39-41

⁽²²⁾Hassan, S. Excavations at Saqqara, pp. 1-23

⁽²³⁾Kanawati, N. Egyptian Palace , p.18

⁽²⁴⁾Stadelmann, R. "Die *hnty- š*", pp.156–57, n.1.

The title	Transliteration	Translation
	<i>imy-r hnty-š pr- ʒ</i>	Roth: "overseer of palace attendants" Kanawati: "overseer of the palace guards"
	<i>imy-r st hnty-š pr- ʒ</i>	Roth: "assistant overseer of palace attendants" Kanawati: "overseer of the department of the palace guards"
	<i>šhd hnty-š pr- ʒ</i>	Roth: inspector of palace attendants Kanawati: "superintendent of the palace guards"
	<i>imy-ht hnty-š pr- ʒ</i>	Roth: "assistant inspector of palace attendants" Kanawati: "under-supervisor of the palace guards"
	<i>hnty-š pr-ʒ</i>	Kanawati: "(Ordinary) Palace guard" ⁽²⁵⁾

The translation of these ranks is just intended to make the spots of holders of titles in the order clearer and don't really mirror the exacting significance of the Egyptian.⁽²⁶⁾ From the analysis of the Abusir papyri Posener-Kriéger concluded that the young,

⁽²⁵⁾Roth, A. Palace Attendants, p.40; Kanawati, N. Conspiracies In The Egyptian Palace, p.20

⁽²⁶⁾Sinclair, N. The development and decline of provincial rule, pp.265-308; Roth, A.M. Palace Attendants, p.40; Kanawati, N. Egyptian Palace , p.20; Stadelmann, R. "Die hnty-š", pp.156–57,157, n.1.

qualified as "cadets", were probably responsible for transport, while the older ones served as guards.⁽²⁷⁾

A few of the owners of the tombs hold more than one title in the chain of command. Probably as the consequence of promotions they got over the span of their careers. Such advancements have all the earmarks of being reliably to happen continuously. Advancements from one level of the chain of importance to the dimension above may have been the event for developing and explaining the tomb.⁽²⁸⁾

The evidence suggests that this department was joined at a young age, Weni, for example, says that he was a "young adult" under King Teti and that he held the office of "superintendent of the palace guard".⁽²⁹⁾ Roth has already noted that the children and retainers depicted in the tombs of the palace guards (whom she calls "palace attendants") at Giza bear similar titles to those of the tomb owners. For instance, *Ny-^hnh-pt^h* (Ni-ankh-ptah) represents six sons in a row, presumably in order of age, carrying offerings of meat and fowl to his seated figure. All sons are named, but only the first four bear titles, all relating to the palace guards; the eldest was "overseer of the department", the following two were "superintendents" and the fourth was "under-supervisor".⁽³⁰⁾

The examination of the evidence strongly suggests that the department of guards was rapidly expanding particularly at the end of the Fifth Dynasty and in the first half of the Sixth.⁽³¹⁾

The position of guard was in a general sense a male occupation. However, very uncommon occasions of female guards are known. For instance, *R-r-mw* (Ra-ra-mu) at Giza, who held the generally unobtrusive title of under-supervisor of the palace guards, had one son and one daughter, who were at the most

⁽²⁷⁾Posener-Kriéger, P. *Les archives du temple*, p.2, pp.580–81

⁽²⁸⁾Roth, A.M. *Mastaba of Akh-Meret-Nesut*, pp.83–87


⁽²⁹⁾*Urk.* I, 98:12; Feucht, E. *Das Kind in alten Ägypten*, 1995

⁽³⁰⁾Davies, W., El-Khouli, A., Lloyd, A., & Spencer, A. *Saqqâra, Tombs I*, pp. 6–7

⁽³¹⁾Kanawati, N. *Egyptian palace*, p. 21

that simple female guards do not appear more often in the tombs of the higher-ranking officials as wives, daughters or retainers.⁽³³⁾

4- Definition of Term šmsw⁽³⁴⁾

The term  šmsw has been identified in most of dictionaries of the ancient Egyptian language as "retainers", "servants" and "followers". This meaning had been accepted by many Egyptologists as A.Gardiner,⁽³⁵⁾ A.Badawi, H.Kees,⁽³⁶⁾ R.Faulkner,⁽³⁷⁾ and K.Bard when she cleared up the concept of an "army" in the Old and Middle Kingdoms she said, "Various specially appointed military titles are resolved, yet the position of their officeholders can't be determined. So, there was no authentic table of association. At the point when the incidental pictorial portrayals of furnished warriors are joined by clear descriptive inscriptions, they are essentially marked "retainer" (literally, "followers" šmsw).⁽³⁸⁾

S.Quirke stated that this title showed a position connected to one of the high- ranking officials or to offices, whether non-military personnel or military, regardless of whether regular citizen or military.⁽³⁹⁾ D.Stevanovic added that the followers were utilized by nearby dignitaries or by the royal court: they could be people in charge of their lord's security or servants.⁽⁴⁰⁾

⁽³³⁾Kanawati, N. Egyptian Palace , p.22ff

⁽³⁴⁾šmsw /šms:It is a colloquial word in the Arabic language. It pronounces "شمامسة /شَمَّاس".It means "SMSE" in Coptic and "Deacon" in English. It is derived from the Greek word *diákonos* (δίακονος). It is a standard old Greek word Refers to several meanings, for example: servant, waiting-man, minister, or messenger. See: W.E.Crum, A Coptic Dictionary, p.567a; Cerny, J. Coptic etymological dictionary, p.245; Liddell, H. & Scott, R. An Intermediate Greek-English Lexicon, 2000.

⁽³⁵⁾Wb. IV, 485; Gardiner, A. Egyptian Grammar , p.595






⁽³⁶⁾Badawi, A. & Kees, H. Handwoerterbuch der Aegyptischen Sprache , p.247


⁽³⁷⁾Faulkner, R.O. A Concise Dictionary, p.247

⁽³⁸⁾Bard, K.A. Encyclopedia of the Archaeology, p.145

⁽³⁹⁾Quirke, S. "The Regular Titles", p.122

⁽⁴⁰⁾Stevanovic, D. "Smsw", p.233

On the other hand some dictionaries added that term  *šmsw* refers to the concept of the royal bodyguard, as well as its meaning of "retainers", "servants" and "followers" as R.Hannig,⁽⁴¹⁾ L.Lesko,⁽⁴²⁾ E.Budge⁽⁴³⁾ and in *Wb* term , , ,  *šmsw* refers to the bodyguard of the king.⁽⁴⁴⁾ Moreover, some Egyptologists have agreed with that significance as D.Hones who observed that the term *šmsw* "retainers" refers to the officials who played the role of the bodyguard of the king.⁽⁴⁵⁾ R.Faulkner mentions that the "retainers" of the king came to remain battle ready, and clearly comprised his household troops or bodyguard in the insurgency that pursued the collapse of the Old Kingdom.⁽⁴⁶⁾ A.Erman stated that the "retainers of the king" were the royal bodyguard in the Middle kingdom.⁽⁴⁷⁾

A.Fakhry argued that the title  *hry šmsw n hm.f* "the Overseer of the retainers of his majesty" means "The Commander of the bodyguard of the king" in the time of the Eighteenth dynasty.⁽⁴⁸⁾ Accordingly, term *šmsw* has been recognized as "retainers", "servants" and "followers" but it refers to the concept of the royal bodyguard for the first time in the times of the first Intermediate Period and was used until the Ramesside period as well. The "Retainers" may have started out as the royal bodyguard, but in later times their role was to issue rations to troops and act as letter-carriers.⁽⁴⁹⁾ J.Černý emphasized this last role when he said "in the Ramesside period the *šmsw* appear much of the time to be letter-bearers, and it is conceivable that the four men of this rank who went through the Wadi-el-

⁽⁴¹⁾ *Wb*, IV, p.486, 5

⁽⁴²⁾ Hannig, R. *Die Sprache der Pharaonen*, p.823

⁽⁴³⁾ Lesko, L. *A Dictionary of Late Egyptian*, III, p.153

⁽⁴⁴⁾ *Wb*, IV, 486,5

⁽⁴⁵⁾ Jones, D. *An Index of titles*, p.991

⁽⁴⁶⁾ Faulkner, R.O. "Egyptian Military Organization", p. ʸ

⁽⁴⁷⁾ Erman, A. *Life in ancient Egypt*, p.103


⁽⁴⁸⁾ Fakhry, A. "Tomb of Paser", p. 392

⁽⁴⁹⁾ David, A. *A Year in the Life of Ancient Egypt*, p. 216

Allaki did as such to convey correspondence from or to mining region".⁽⁵⁰⁾

5- The Role of the šmsw

The pharaoh couldn't however encircle himself with the essential capacity to implement his will when obliged to do as such. A class of military "attendants" or actually "followers of his majesty" along these lines emerged. They were proficient officers, the first of whom we have any information in ancient Egypt. In organizations of hundred men each they garrisoned the castle and the fortresses of the regal house from Nubia to the Asiatic frontier. How various they may have been, it is presently difficult to decide. They framed in any event the core of a standing armed force.⁽⁵¹⁾

R.Faulkner believed that  šmsw "retainers" appear to be initially to have been a non-military category of individual attendants on the ruler or personages of high degree.⁽⁵²⁾ Yet in the time that pursued the fall of the Old Kingdom the "retainers" obviously established nomarch bodyguard or household troops.⁽⁵³⁾

Amid the First Intermediate era, the followers of a nomarch, who were at first servants, started conveying weapons and shaped the packs of nearby civilian army; these comprised of little and chose gatherings of men, trusted by their lords and being along these lines an essential factor in times of crisis. Among the records of this period are the inscriptions written by the nomarchs of the Hare nome, which confirmed that the šmsw serving under the nomarch *Nehri* in his rebellion against his sovereign.

In an inscription for the fifth year of of *Nehri*, his son *Kay* lets us know of his offer in the contention:

⁽⁵⁰⁾Černy, J. "Graffiti at Wadi El-Allaki", p.57


⁽⁵¹⁾Breasted, J. A History of Egypt, p.167

⁽⁵²⁾ Narmer macehead represents three of the body-guard with long staves. see: Quibell, J. Hierakonpolis I, p. 9, pl.XXXVI, B

⁽⁵³⁾Faulkner, R.O. "Egyptian Military Organization", pp.38-39

*iw spd.n.i d3mw.i n hrđw šm.kwi r 'h3 hn' niwt.i ink ir [...].s
m šdyt š3 iw [...] hn' .i wpw- hr šmsw.i md3w w3w3t [...]*


"I made ready my troops of young men; I went to fight in company with my city. I acted as its [rearguard] in Shedyt-sha, though [there was none] with me except my retainers, Medja, Wawat..."⁽⁵⁴⁾ During the early Middle Kingdom they acted as members of the retinue of nomarchs.⁽⁵⁵⁾ S.Smith characterized that the man who holds the title *šmsw* could perform different tasks and *šmsw* of the Middle Kingdom were an elite military corps under royal authority.⁽⁵⁶⁾

The tale of  *S3-Nh3t* (Sa-Nehat) which takes place during the time of king Senusret I, in the Twelfth Dynasty, sheds light on the job of the *šmsw* during the Middle Kingdom as a loyal follower of the king accompanying and participating in the military campaigns.⁽⁵⁷⁾



ink šmsw šms nb.f

"I am a follower who follows his lord"⁽⁵⁸⁾

The stela of  *In-it.f-ikr-Imny* "Antefoker-Ameny", which found in the Wadi Gawasis, dated to the reign of Sennsert I , provides evidence that guards also participated in paramilitary expeditions. It states that Ameny's men were divided into a military section and a civil section. The first

⁽⁵⁴⁾Faulkner , R.O. "The Rebellion", p. 61; Griffith, F.L. El Bersheh, II, Graffito VII, pl.XXIII

⁽⁵⁵⁾Stevanovic, D. "šmsw", p.233

⁽⁵⁶⁾Smith, S. Sealing Practice, p.191

⁽⁵⁷⁾Blackmann, A. *Middle-Egyptian stories*, p.2; Parkinson, R. *The Tale of Sinuhe*, p.21; Allen, J. *Middle Egyptian Literature*, p.389

⁽⁵⁸⁾Follower: as per customary Middle Kingdom practice, the official title of the man is set preceding his name. Follower is an official title assigning a man who truly stood quickly close by or behind his superior, either as attendant or as bodyguard, Tale of Sanehat: Glossary for specific points- Section 1



<http://www.ucl.ac.uk/museums-static/digitalegypt/literature/sanehat/comments.html>; See another translation; "I am a member of the bodyguard of his lord" Budge, E.A.W. *Ancient Egyptian Literature*, p.155

headed by the general, with 50 (*šmsw n nb ʿw.s*). "retainers of the Lord", 500 soldiers of a royal crew (*ʿnhw n nd ʿw.s*), and 3200 soldiers of a town regiment (*ʿnhw n niwt*).



šmsw n nb ʿnh wd3 snb 50
 "50 retainers of the lords L.P.H" ⁽⁵⁹⁾

Similarly, the previously mentioned quarrying inscription of Ameny son of Mentuhotep in Wadi Hammamat, during the reign of Senusert I, states that the expedition consisted of 18,538 men, including 30 royal guards (*šmsw n nb ʿw.s*), and warriors (*ʿh3wty*), namely 300 soldiers of a royal crew of Thebes (*ʿnh n tt nt hk3 W3st*) and 700 soldiers of a provincial regiment (*ʿnh n sp3t*), as well as 17000 corvee laborers (*h3sb*). The royal guards each received thirty loaves of bread over thirty days, while the warriors each received only fifteen loaves. ⁽⁶⁰⁾



During the Twelfth Dynasty, the guard played an important role. The nomarchs of Beni Hasan had their equipped retainers in participation upon them. They served as followers and guardians. They appeared to participate in many scenes. The tomb painting of  *hnmw-htp* (Khnum-Hotep II) at Beni Hassan (tomb BH 3), which a related inscription dates to year six of Senusret II, provide an important glimpse in determining one of *šmsw* roles through the scene of hunting. Some of them being armed as archers and others with axe and shield. ⁽⁶¹⁾ Another scene from the tomb of  *Dhwty-htp* (Tehuti-hotep), prince of the nome of Hermopolis, shows Djehuty-hotep represented in heroic size, with his attendants, following the statue. One of an armed


⁽⁵⁹⁾ Sayed, A. "Discovery of 12th Dynasty", pp.169-173, pl. 15 d-f et 16 a-b; Vandersleyen, C. Ouadj our w3d wr, , pp. 51, 58, 132-5, 245; Leclant, J. "L'exploration des côtes", p. 399

⁽⁶⁰⁾ Brian, M. The Ancient Egyptian Economy, p.31; Peden, A. The Graffiti of Pharaonic Egypt, p.36

⁽⁶¹⁾ Newberry, P. Beni Hasan, I, pl.XXX; Faulkner, R. "Egyptian Military Organization", p. 38

attendant carrying a spear and battle-axe. Another one bears a shield of dappled bullock's hide and another a large fly-flap.⁽⁶²⁾

Inscription of  *Imn-m-hzt* (Amenemhat), which cut on the rocks in Wadi-Hammamat, showed that he was a  *shd šmsw* "A commander of followers" under the King Amenemhat III. His titles occupy two lines, of which the first concern is:


šms nb.f r nmt(w)t.f

"Who follows his lord in all his steps".⁽⁶³⁾

This frequently used sentence refers to the soldiers' keenness to confirm their escorts to the king and to guard them during his war campaigns, which we shall see using them in many different forms throughout the 18th Dynasty.


In contrast to the Ramesside military, officers of the 18th Dynasty who ended up their career as state officials did barely refer to their former military ranks. A Stereotype often used in biographies or tomb inscriptions to describe active military service was to present themselves as royal retainers or followers of the king at the king's feet to foreign countries on campaigns to Nubia or Canaan.⁽⁶⁴⁾ (Fig.2)

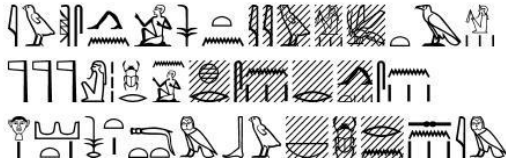
During the New Kingdom period, descriptive sentences were added to the title that depicts the holder as having accompanied the king everywhere inside and outside the country. The use of these texts was common through the time of King Thutmose III, Amenhotep II and continued during the reign of Thutmose IV, for example:

⁽⁶²⁾ Newberry, P. El Bersheh, I ,p.17, pl.13

⁽⁶³⁾ Couyat , J. & Montet, P. "Les inscriptions hiéroglyphiques", p. 48, Nr. 43; J.Breasted, Ancient Records, I, p.313.


⁽⁶⁴⁾García, J. Ancient Egyptian Administration, p.709

Inscription of  *Iḥ-ms-pn-Nḥb.t* (Ahmose –Pen-Nekhbet) at El Kab:



iw šms.n.i nsw[yw bit]yw ntrw ḥpr.n.i [ḥr.sn r iwt].sn ḥr ḥ3st rsyṯ mḥtt m bw [nb ḥpr.n].sn im


"I followed the kings of upper and lower Egypt, the gods; I was with their majesties when they went to South and North country, in every place where they went"⁽⁶⁵⁾

Inscription of  *Sn-n-mwt* (Senenmut)-Tomb TT71 -Sheik Abd El Qurna- reign of Hatshepsut.



šms nsw ḥr ḥ3st rsyṯ mḥtt i3b(t) imn(t) w b(t)

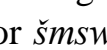
"The follower of the king to the south, north, western and eastern foreign country"⁽⁶⁶⁾

Inscription of  *Nb-n-Kmt* (Neb-en-kmet)-El-Khokha- reign of AmenhotepII.



šms nb.f r nmtt.f ḥr mw ḥr t3 ḥr ḥ3s.wt nb(w).t

"The follower of his lord at the king's feet over the water, on the earth and to all foreign countries".⁽⁶⁷⁾


Another role for *šmsw* shows through the tomb of  *Mry-R* Mery-ra, Tomb N.4, North group of Tell El-Amarna, where a The procession of King Akhenaten visiting his god the Sun-disk, moves out of the courts of the royal palace Preceded by two of runners with staves hurry to clear the way for the king's chariot. On either side is the bodyguard on foot, running; Egyptian soldiers and Asiatic mercenaries armed with a wide range of

⁽⁶⁵⁾ *Urk* IV, 32 – 42; Breasted, J. *Ancient Records*, II, § 25,11

⁽⁶⁶⁾ Helck, W. *Urk.*, 43 – 45; Sethe, K. *Urk.*, IV, 414.

⁽⁶⁷⁾ *PM* I, 340; *Urk*. IV,997; see other forms: Guksch, H. *Königsdienst*, p.58

weapons.⁽⁶⁸⁾ The men of the royal guard, shown on three rows as follows: The top row is formed of six standard bearers. In front of them are four members of different races as follows: an archer, a man with a spear, a man with a rounded axe and finally another archer. These guards were of different nationalities: Nubian, Asiatic and Libyan. The second register is consisted of soldiers carrying various weapons: a spear, an axe and a shield. They are followed by a man with a baton. On the third register are four men carrying a kind of flail. They followed by a man with a baton. There are four figures directly below these rows of guards: two forerunners of the guard, greeted by two members of the temple staff.⁽⁶⁹⁾(Fig.3)

Another scene indicates a different mission for the groups of guards within the spectator crowd where the crowd attending the reward ceremony of  Ay (Ay) is clearly represented in little particular groups, sorted out in superimposed registers. As indicated by Davies, at the top of the upper register are the two royal chariots.⁽⁷⁰⁾ Some foreigners are represented on the second row as indicated by conventional iconography: Nubians, Libyans and Asians soldiers formed their bodyguard. They are accompanied by Egyptian interpreters.⁽⁷¹⁾(Fig.4) Akhenaten and Nefertiti in a chariot abandon one of the Aten temples on the upper register. They head towards a fortified building, flanked by a running bodyguard Controlled by Mahu "the Chief of police of Akhetaten". On the Lower register, the royal couple drives along a road, again joined by Mahu and his bodyguard.⁽⁷²⁾ (Fig.5) The officials have an even more difficult task than the king. Not only Mahu and his fifteen police, but also the plump vizier and his deputy, feel obliged to run before the chariot. The gait of these

⁽⁶⁸⁾Erman, A. Life in Ancient Egypt, p. 64

⁽⁶⁹⁾Davies, N. de G. Amarna I, pl.XV.

⁽⁷⁰⁾Davies, N. de G. Amarna VI, p. 22, pl. XXIX; Schaden, O. "Paintings in the tomb of king Ay", pp.102-3.

⁽⁷¹⁾Erman, A. Life in Ancient Egypt ,p. ١٢٠

⁽⁷²⁾Kemp, B. Ancient Egypt, p. 287; Davies, N.de. G. Amarna IV, pls XX, XXII

two is suggestively constrained in comparison with that of the active policemen.⁽⁷³⁾

During the Ramesside period, another objective for *šmsw* shows through the texts of Ramesses II. It referred to the significant military strategic role of the royal bodyguard, before the beginning of conflict at Kadesh. The royal bodyguard accompanied the king personally in his marching to Kadesh, before the arrival of the divisions of the Egyptian army to the battlefield. The royal bodyguard was at the head of the Egyptian army, while all the divisions of the army were marching behind the king and his bodyguard by several miles.⁽⁷⁴⁾



ist hm.f w hr tp.f hn šmsw.f

"Now, his Majesty was all alone, with his followers"⁽⁷⁵⁾

In another section of the Poem indicates that the bodyguard was the only troop that was by the side of the king in the critical moments of fighting. Hence, Ramesses II has blamed the officers and soldiers of his army because they had left him to fight alone in the battle, as follows:⁽⁷⁶⁾



ist inh p3 hrw n n3 hr n ht(3) n3 šmsw n hm.f nty r gs.f

"Then the foes from the fallen one of Hatti surrounded his majesty's followers who were by his side"⁽⁷⁷⁾

We find that Ramesses II has favored the brave role of the royal bodyguard in fighting by his side as follows:⁽⁷⁸⁾

⁽⁷³⁾Davies, N. de. G. Amarna IV, p.16

⁽⁷⁴⁾Kitchen, K. Pharaoh Triumphant, pp. 53-55; Breasted, J. The Battle of Kadesh, pp. 25-27

⁽⁷⁵⁾KRI. II, 20-23; KRITA. II, 4.

⁽⁷⁶⁾Breasted, J. Ancient Records, pp.34-35.

⁽⁷⁷⁾KRI. II, 119; KRITA. II, 17

⁽⁷⁸⁾Kitchen, K. Pharaoh Triumphant, pp.60-61.



ntsn n3 gmy(w) m hnw p3 hrwyw [hn' kdn]

Mnn3 p3y.i kr'w.i


m-di n3y.i wdpw⁽⁷⁹⁾ m hnw nty r gs.i

"It was they whom I found amidst the strife, with the charioteer Menna, my shield-bearer and with my household butlers who were at my side".⁽⁸⁰⁾ (Fig.6)

6- The Relative Rank of the Supervisory Levels of The Title *šmsw*

The *šmsw* of early Middle Kingdom administration were divided in the Late Middle Kingdom into those who belonged to the military sector *šmsw n hk3*, *šmsw n rmn tpy*, *šmsw rryt* and *šmsw*, usually now called, sealers, those who followed their master not with weapons of protection, but with items of attire, such as sandals.


The holder of the title *šmsw n hk3* "guard of the ruler" was a member of the elite unit and therefore, perhaps, the bodyguard of the ruler himself. The inscription of Khusobek clearly shows that this title belongs to military sphere. Inscriptions Wadi Hammamat 61, 17 and 42 also suggest that *šmsw (n hk3)* soldiers had a privileged position in royal expeditions. As palace military officials, they were ranking higher than the leaders of the local administration. In the lists of expedition participants *šmsw n hk3* were placed right after high-ranking dignitaries, such as nomarchs and *h3tyw-* and their daily rations were larger than those allotted to ordinary members of the

⁽⁷⁹⁾From the previous text Schulman, A.R. concluded that term  *wdpw m hnw* "household butlers" or "butlers of the residence" which has been mentioned only in the time of Ramesses II, in his text on the Battle of Kadesh, was also referring to the bodyguard of the king or a part of them at least, according to their military role. See: Kuentz, Ch. *La Bataille de Qadech*, p.161,177; Schulman, A. "The Royal Butler Ramessesemperre", p. 123; *KRI*, II, p. 84; *KRITA*, II, pp. 3, 4, 17.

⁽⁸⁰⁾ *KRI*, II, 83-84; *KRITA*, II, 11-12.

expedition.⁽⁸¹⁾ According to Berlev, the *šmsw n ḥkꜣ* could be called *šmsw* during the early Middle Kingdom. Based on the fact that one *šmsw* was at the head of the expedition attested in the inscription Wadi el Hudi 6, Berlev states that this was an abbreviated form of the title *šmsw n ḥkꜣ*, the full form of which was attested only during the reign of Senusert III. Until that time the ruler's bodyguards were simply called *šmsw*.⁽⁸²⁾

šmsw n rmn tp and its extended variant *šmsw n ḥkꜣ n rmn tp* could be interpreted as the designation of "the first, best soldier"-being under the command of the *šmsw n ḥkꜣ*, that is exactly what they were. S.Quike translated the title *šmsw n rmn tp* as "guard of the first battalion". *šmsw rryt* was part of the civil administration. The holders of this title were persons in charge of securing in the palace.⁽⁸³⁾

It has identified the comparative rank of the supervisory levels of the title *šmsw* through the following texts: Stela of  *ḥw-sbk* (Khu- Sebek) Manchester Museum 3306, from Abydos and dated to the time of Senusert III. It contains the autobiography of Khusobek called Djaa, which records that he trained as a warrior (*ḥwty*) alongside Senusert III at the Residence, and that he was appointed to the (royal guard) *šmsw n ḥkꜣ* and given sixty men (*rdi n.i tp s 60*). He served with the king on campaign in Nubia, and was subsequently promoted to inspector of the guard (*šḥd šmsw*) and given 100 men (*rdi n.i tp s 100 m mfkꜣ*).⁽⁸⁴⁾

⁽⁸⁵⁾

"His majesty caused that I be appointed to be a royal guard"⁽⁸⁶⁾

⁽⁸¹⁾Stevanovic, D. "šmsw", pp. 237-238

⁽⁸²⁾Berlev, O. "Les prétendus "citadins", p.23ff

⁽⁸³⁾Stevanovic, D. "šmsw", p.236

⁽⁸⁴⁾Muhs, B. The Ancient Egyptian Economy, p.81

⁽⁸⁵⁾Mariette, A. Catalogue général, pp.157, 167, 197, 221

⁽⁸⁶⁾Garstang, J. El Arabh, pp.32-33, pl.5.; Breasted, J. Ancient Records, I, 306, §§.686,687



'h' .n rdi .n fr shd šmsw

"He appointed (me) inspector of the guard"⁽⁸⁷⁾

C.Vogel assumes that the aforesaid numbers perhaps represent concrete information about the size of the battalions the *šmsw* - commanders could have been in charge of. However, she points out that there is no other testimony that could confirm this thesis.⁽⁸⁸⁾

Based on source, Berlev states that the holders of the *shd šmsw* title were in command of *šmsw n hk3*. Under the same command were *šmsw rmn tp* and *šmsw*, its subordinates.

The chief supervisory titles are, from most elevated to least:

The title	Transliteration	Translation
	<i>shd šmsw</i>	-A commander of followers -inspector of the guard
	<i>šmsw n hk3</i>	-guard of the ruler
	<i>šmsw n rmn tpy</i>	guard of the first battalion ⁽⁸⁹⁾
	<i>šmsw</i>	-Follower -Attendant -Guard -A member of the bodyguard

Although the title *shd šmsw* "inspector of the guard" did not use during the New Kingdom, but the title *hry šmsw n hm.f* "inspector of the guard of his majesty" was replaced to refer to command guards. Both of Mn-ḥpr-R served under

⁽⁸⁷⁾Breasted, J. translated (*šmsw n hk3*) as "attendant of the ruler" and (*shd šmsw*) as a "commander of attendants", Breasted, J. *Ancient Records* , I , 303


⁽⁸⁸⁾Vogel, C. *Ägyptische Festungen*, p.105


⁽⁸⁹⁾Ward, W. *Index of Egyptian administrative*, No.1524, p.176, 1982.

Thutmes III and Amenhotep II and P₃-sr served under Amenhotep II held this title.⁽⁹⁰⁾

Conclusions:

The role of the royal guard in ancient Egypt has overtaken the military side, where the texts proved that property protection is a broad concept, contained many tasks, including the military, civil and religious aspects. In fact the protection of the king everywhere, and of royal institutions, must have required a great deal of organization, certainly at some times more than others. The concept of protection in ancient Egypt was a variable, in accordance with the events of the times. Although the position of guard was in a general sense a male occupation but very uncommon occasions of female guards are known.

 *hnty-s* appears to be an independent and specific title, the main duty of which seems to be the provision of security and may be better translated as "guard". *hnty-s* have had responsibilities related to the Egyptian frontiers. A few managers of the palace guards joined this title with the obligation regarding weapons and it had affirmed that these guards had some soldierly planning from the texts of the Old Kingdom. They executed the king's orders and protected funerary property. They likewise connected to the mortuary temples of the kings. They performed administrations for the deceased king such as: dressing, transferring food, and feeding his cult statue. Their responsibility as in guarding, making the king's way, and in attending. They acted as escorts to the king in victory celebrations, military reviews and hunting events. The holders of the title *hnty-s* were also dispatched by the king with objects or messages to the provinces.

The man who holds the title *šmsw*  could perform different tasks. They likewise associated with the working of the two most imperative organizations: the treasury and the granary.

⁽⁹⁰⁾ *Urk IV*, 994,10; 1455,14

Their exercises in the Nubian fortresses involved administrative tasks too. They participated in the mining and paramilitary expeditions, the reward ceremony and in accompanying the royal procession in Tell El Amarna *scenes*. In light of source, it may be proposed that the tasks of various categories of *šmsw* –soldiers involved more than just military service, paying little heed to whether they were privates or command staff. They could have been in the service of various offices, which clarifies their validation on the monuments of officials from almost all administrative sectors, but also in the service of the temple. Finally, the fact that the guards were additionally engaged with feeding, bathing, clothing, or even entertaining the king, does not discredit or repudiate their security obligations.

Bibliography

1. Adams, Matthew. *The Title ḥnty-š in the Old Kingdom, A Thesis in History*, The Pennsylvania State University, College of Liberal Arts, 2003.
2. Allen, James. *Middle Egyptian Literature: Eight Literary Works of the Chief of Police the Middle Kingdom*, Cambridge University Press, 2nd ed. 2010
3. Badawi, Ahmed & Kees, Hermann. *Handwoerterbuch der Aegyptischen Sprache* , Kairo , 1958.
4. Badawy, Alexander. *The Tomb of Nyhetep-Ptah at Giza and the Tomb of "Ankhn"ahor at Saqqara*, Berkeley, 1978.
5. Baer, Klaus. *Rank and Title in the Old Kingdom: The Structure of the Egyptian Administration in the Fifth and Sixth Dynasties*, Chicago, 1960.
6. Bard, Kathryn. *Encyclopedia of the Archaeology of Ancient Egypt*, London: Routledge, 1999.
7. Berlev, Oleg. "Les prétendus "citadins" au moyen empire", *RdÉ* 23, 1971, pp.23-48
8. Blackmann, Aylward. Middle Egyptian stories I, *Bibliotheca Aegyptiaca* II, Bruxelles, 1932.
9. Borchardt, Ludwig. *Das Grabdenkmal des Königs Sa-hu-re*, Band II: Die Wandbilder, Leipzig, 1913.
10. Breasted, James. *A History of Egypt*, New York, 1905.
11. Breasted, James. *Ancient Records of Egypt. Historical Documents from the Earliest Times to the Persian Conquest*, V.I, Chicago, 1906.
12. Breasted, James. *The Battle of Kadesh: A Study in the Earliest Known Military Strategy*, Chicago, 1903.
13. Budge, E.A.Wallis. *An Egyptian Hieroglyphic Dictionary*, II, New York, 1978.
14. Budge, E.A.Wallis. *An Introduction to Ancient Egyptian Literature*, Dover Publications, Mineola, New York 1914.
15. Černý, Jaroslav. "Graffiti at Wadi El-Allaki", *JEA* 33, 1947, pp.52-57
16. Černý, Jaroslav. *Coptic etymological dictionary*, Cambridge University Press, 1976.
17. Couyat, Jean. et Montet, Pierre. "Les inscriptions hiéroglyphiques et hiératiques du Ouâdi Hammamat", *MIFAO* 34 , Le Caire, 1912, p.48 , Nr.43
18. Crum, Walter Ewing. *A Coptic Dictionary*, Oxford, 1939.
19. David, Rosalie. *A Year in the Life of Ancient Egypt*, England, 2015.
20. Davies, Norman de Garis. *The rock tombs of Deir el Gebrâwi*, Part I: *Tomb of Aba and Smaller Tombs of the Southern Group*, ASE ed. by F. Ll. Griffith. 11th memoir, London, 1902.
21. Davies, Norman de Garis. *The rock tombs of El Amarna*, Part I: *The Tomb of Meryra*, ASE XIII, London, 1903.

22. Davies, Norman de Garis. *The Rock Tombs of El Amarna*, Part VI, *Tombs of Parennefer, Tutu, and Ay*, ASE XIII, London, 1908.
23. Davies, Norman de Garis. *The Rock Tombs of El Amarna*, Part IV, *Tombs of Penthu, Mahu, and others*, ASE XIII, London, 1906.
24. Davies, W. Vivian, El-Khouli, Ali, Lloyd, Alan B. and Spencer, Jeffrey. *Saqqâra Tombs I, The Mastabas of Mereri and Wernu*, EES ASM 36, London, 1984.
25. Doret, Éric. *The Narrative Verbal System of Old and Middle Egyptian*, Geneva, 1986.
26. Dunham, Dows. *Naga-Ed-Dêr Stelae of the First Intermediate Period*, London, 1937.
27. A. Erman & H. Grapow, *Wörterbuch der Ägyptischen Sprache*, vol. 4, Berlin, 1957.
28. Erman, Adolf. *Life in Ancient Egypt*, New York, 1971.
29. Espinel, Andrés. "Bringing Treasures and Placing Fears: Old Kingdom Epithets and Titles Related to Activities Abroad", *Isimu: Revista sobre Oriente Próximo y Egipto en la antigüedad*, N. 18-19, 2016, p.133.
30. Fakhry, Ahmed. "Tomb of Paser (no.367 at Thebes)", *ASAE* 43, 1943, pp. 389-438.
31. Faulkner, Raymond. "Egyptian Military Organization", *JEA* 39, 1953, pp.38-39.
32. Faulkner, Raymond. *A Concise Dictionary of Middle Egyptian*, Oxford, 1962.
33. Feucht, Erika. *Das Kind in alten Ägypten*, Frankfurt: Camus, 1995.
34. Fischer, Henry. *Dendera in the Third Millennium B.C. Down to the Theban Domination of Upper Egypt*, New York, 1968.
35. García, Moreno. *Ancient Egyptian Administration*, Leiden; Boston: Brill, 2013.
36. Gardiner, Alan. *Egyptian Grammar*, Oxford, 1966.
37. Garstang, John. *El Arabah: A Cemetery of the Middle Kingdom; survey of the Old Kingdom temenos ; graffiti from the temple of Sety*, London, 1901.
38. Guksch, Heike. *Königsdienst: Zur Selbstdarstellung der Beamten in der 18. Dynastie*, SAGA 11, Heidelberg, 1994.
39. Hannig, Rainer. *Die Sprache der Pharaonen. Großes Handwörterbuch Ägyptisch-Deutsch: (2800 - 950 v. Chr.)* (Kulturgeschichte der Antiken Welt) 64, Mainz, 1995.
40. Hassan, Selim. Re-edited by Z. Iskander, *Mastaba of Ny-"ankh-Pepy and Others, The Excavations at Saqqara, 1937-1938*, vol. I, Cairo, 1975.
41. Helck, Wolfgang. *Urkunden der 18. Dynastie: Übersetzung zur den Heften 17-22*, Berlin, 1961.

42. Jones, Dilwyn. *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, vol. II, BAR-IS 866/2, Oxford, 2000.
43. Junker, Hermann. *Grabungen auf dem Friedhof des Alten Reiches bei den Pyramiden von Gîza: Die Mastabas des Nfr (Nefer), Kdfjj (Kedfi), Kahjif (Kahjef) und die westlich anschließenden Grabanlagen, Giza VI*, Vienna & Leipzig, 1943.
44. Kanawati, Naguib. *Conspiracies In The Egyptian Palace, Unis to Pepy I*, London and New York, 2003.
45. Kanawati, Naguib., El-Khouli, Ali., McFarlane, Ann. and Maksoud, Naguib. *Excavations at Saqqara: North-West of Teti's Pyramid, I*, Sydney, 1984.
46. Kem, Barry. *Ancient Egypt: Anatomy of a Civilization*, London & New York, 2006.
47. Kitchen, Kenneth. *Pharaoh Triumphant: the Life and Times of Ramesses II, King of Egypt*, Warminster, 1982.
48. Kitchen, Kenneth. *Ramesside Inscriptions, Historical and Biographical, II*, Oxford, 1979.
49. Kitchen, Kenneth. *Ramesside Inscriptions, Translated and Annotated: Translations, II*, Oxford, 1996.
50. Kuentz, Charles. "La bataille de Qadech. Les textes ("Poème de Pentaour" et "Bulletin de Qadech") et les bas-reliefs", *MIFAO* 55, Cairo, 1928, pp.161-177
51. Leclant, Jean. "L'exploration des côtes de la mer Rouge. A la quête de Pount et des secrets de la mer Erythrée", *Annales d'Ethiopie* 11, 1978, pp.69-73.
52. Lesko, Leonard. and Lesko, Barbara. (eds), *A Dictionary of Late Egyptian*, 5 vols. Berkeley and Providence: B.C. Scribe Publications, 1982-1990.
53. Liddell, Henry. & Scott, Robert. *An Intermediate Greek-English Lexicon*, Oxford: Clarendon Press, 1889.
54. Mariette, Auguste. *Catalogue général des monuments d'Abydos découverts pendant les fouilles de cette ville*, Paris, 1880.
55. Muhs, Brian. *The Ancient Egyptian Economy: 3000–30 BCE*, Cambridge University Press, 2016.
56. Newberry, Percy. *El Bersheh I: The tomb of Tehuti-Hetep*, ASE 3, London, 1895.
57. Newberry, Percy. *Beni Hasan I*, London, 1893.
58. Newberry, Percy. & Griffith, Francis. *El Bersheh II*, London, 1895.
59. Parkinson, Richard. *The Tale of Sinuhe and Other Ancient Egyptian Poems 1940-1640 BC*, Oxford World's Classics, Oxford, 1997.

60. Peden, Alexander. *The Graffiti of Pharaonic Egypt: Scope and Roles of Informal Writings (c. 3100-332 B.C.)*, *Probleme der Agyptologie*, 17, Boston: Brill, 2001, p.36.
61. Porter, Bertha. & Moss, Rosalind. *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*, I, Oxford, 1927-1964.
62. Posener-Kriéger, Paule. *Les archives du temple funéraire de Néferirkarê-Kakaï, (les papyrus d'Abousir)*, vol.2, Cairo, 1976.
63. Quibell, James. "Hierakonpolis" I, *B.SAE* 4, London, 1900, pl. XXVI, B
64. Quirke, Stephen. "The Regular Titles of the Late Middle Kingdom", *RdÉ* 3, 1986, p.122.
65. Roth, Ann. *A Cemetery of Palace Attendants, including G2084–2099 G 2230 + 2231 and G 2240, Giza Mastabas 6*, Boston, 1995.
66. Roth, Ann. "Cat. 14. Mastaba chapel of Akh-Meret-Nesut and his Family", in *S.D'Auria et al., eds., Mummies and Magic*, Boston, 1988, pp.83-87.
67. Sayce, Archibald. "Gleanings from the land of Egypt", *Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes* 13, Paris, 1890, p.66
68. Sayed, Abdel Monem. "Discovery of the Site of 12th Dynasty Port at Wadi Gawasis on the Red Sea Shore", *RdÉ* 29, 1977, p.169-173, pl. 15 d-f et 16 a-b.
69. Schaden, Otto. "Paintings in the tomb of king Ay (WV 23) and the Western Valley of the Kings Project", *Amarna letters 4, KMT edition*, 2000, pp.102-3.
70. Schott, Siegfried. "Aufnahmen vom Hungersnotrelief aus dem Aufweg der Unaspiramide", *RdÉ* 17, 1965, p.11.
71. Schulman, Alan. "The Royal Butler Ramessesesemperre", *JARCE* 13, 1976, pp.117-130.
72. Sethe, Kurt. *Urkunden des Alten Reiches*, I, (Leipzig, 1903).
73. Sinclair, Neil. "*The development and decline of provincial rule from the Old to the Middle Kingdom: an analysis of the tombs and titles of the senior officials of Upper Egypt*", Thesis of Master degree, Department of Ancient History Faculty of Arts Macquarie University, 2013.
74. Smith, Harry. *The Fortress of Buhen*, London, 1967.
75. Smith, Stuart. "*Sealing Practice, Literacy and Administration in the Middle Kingdom*", *CRIPEL* 22, 2001, pp. 173-194.
76. Stadelmann, Rainer. "Die *hnty-š*, der Königsbezir *š n pr-ʿ3* und die Namen der Grabanlagen der Frühzeit", *Bulletin du Centenaire, BIFAO* 81, 1981, pp.153–164.
77. Stevanovic, Danijela. "šmsw ‚Soldiers of the Middle Kingdom", *WZKM* 98, 2008, pp.233-248.

78. *The American Heritage Dictionary of the English Language* (4th ed.), Houghton Mifflin Company, Boston: Houghton Mifflin, 2000.
79. Vandersleyen, Claude. *Ouadj our, w3d wr, Un autre aspect de la vallée du Nil*, Bruxelles, 1999.
80. Vogel, Carola. "Ägyptische Festungen und Garnisonen bis zum Ende des Mittleren Reiches", *HÄB 46*, Hildesheim: Gerstenberg, 2004.
81. Ward, William. *Index of Egyptian administrative and religious titles of the Middle Kingdom: with a glossary of words and phrases used*, American University of Beirut, 1982.

Website:

82. -Quirke (Stephen), "Tale of Sanehat", Last modified March 1, 2018 <http://www.ucl.ac.uk/museums-static/digitalegypt/literature/sanehat/comments.html>

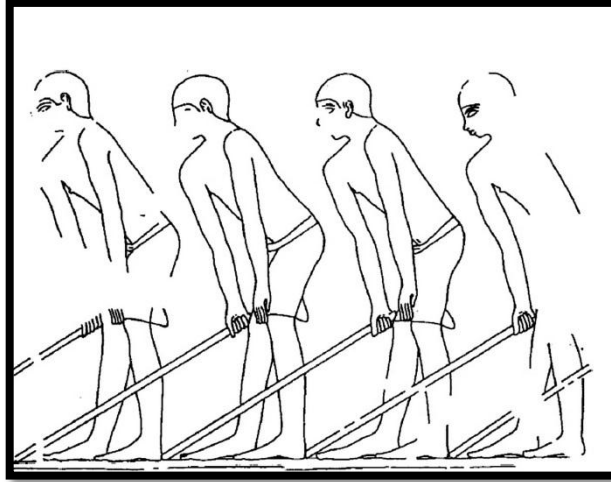


Fig.1 Accompanying King Sahure in a desert hunt scene, a number of officials holding batons are clearly designated as *ḥnty-š* (After Borchardt, L. *Das Grabdenkmal*, II, pl.17)



Fig.2 Soldier of the time of the close of the 18th dynasty (After Erman, A. *Life in Ancient Egypt*, p.104)

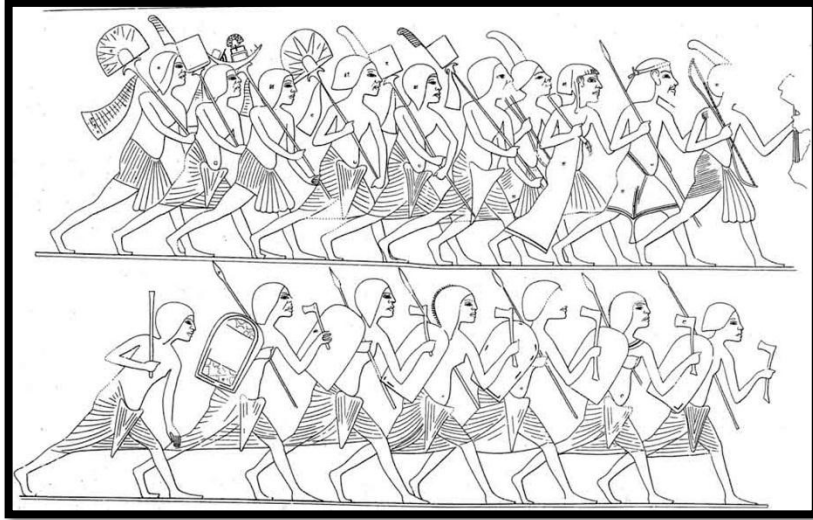


Fig.3 The royal guard, shown on three rows. Photo by:
(After *Davies, N.de.G. El Amarna I, pl.XV*)

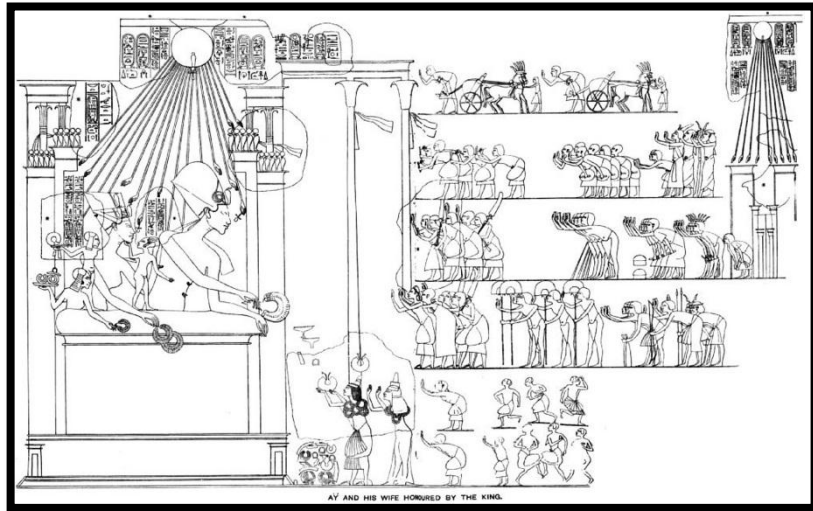



Fig.4 Groups of guards within the spectator crowd where the crowd
attending the reward ceremony of  Ay (Ay)
(After *Davies, N.de.G. El Amarna VI, pl.XXIX*)

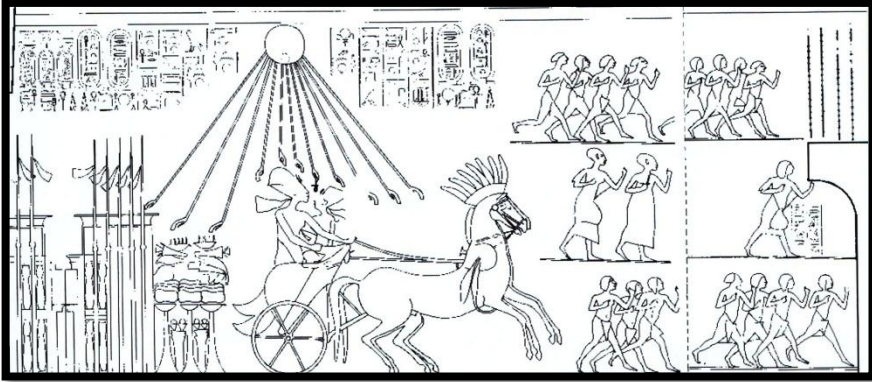


Fig.5 A famous bas-relief in the tomb of Mahu, shows Akenhaten with his wife Nefertiti travelling by chariot with Mahu running ahead with the bodyguard.(after Davies, *N.de.G. El Amarna*, IV, pl.XX)

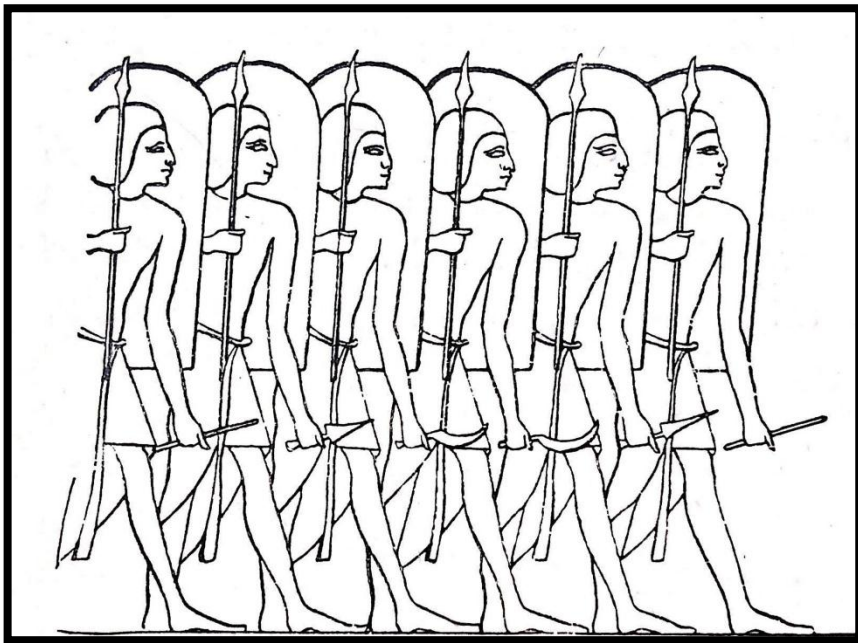


Fig.6 Egyptian warrior forming a bodyguard for Ramesses II
(After Erman, *A. Life in Ancient Egypt*, p.546)

أضواء على الحرس الملكي من خلال دلالات لقبين

Šmsw و Hnty-š

• د. نجلاء فتحى أحمد شهاب

الملخص:

إن مفهوم الحماية الملكية في مصر القديمة لم يكن ذو أهمية كبيرة فحسب، بل كان متغيراً وفقاً لأحداث العصر. ولم تقتصر مهمة "الحرس الملكي" في مصر القديمة على الحماية المنوطة بالجانب العسكرى فقط، بل إنه بدراسة وتحليل وظائف كل من حاملى لقب Hnty-š و Šmsw تأكد أن "الحماية" هي وظيفة ذات مدلول واسع وأن الحماية الملكية لم تكن قاصرة فقط على شخص الملك فقط بل على مؤسساته العسكرية والدينية والمدنية أيضاً.

لقد شغل حاملى لقب Hnty-š العديد من الوظائف الخاصة بالحماية الملكية منها: حماية الحدود المصرية والمعابد الجنائزية والمشاركة بالحضور فى الاحتفالات بالنصر والمراسم العسكرية والصيد وتنفيذ الاوامر الملكية ومنها ارسال المراسلات للمقاطعات أو الأشخاص.

ومن جانب آخر لعب حاملى لقب Šmsw دوراً استراتيجياً عسكرياً هاماً كقوات "الحرس الملكى الخاص" من خلال معارك الملك " رمسيس الثانى" ويعد ذلك أحد أهم أدوارهم. وارتبط العديد من الوظائف الإدارية لحاملى اللقب بمؤسستين رئيسيتين فى مصر القديمة وهما: "الخزانة" و"صوامع الغلال"، بالإضافة إلى دورهم فى المشاركة فى حملات التعدين وأمدادات الجيش والعديد من الأعمال العامة الأخرى فى المواقع والحصون

الكلمات الدالة:

Šmsw ؛ xnty-S ؛ الحارس الملكى ؛ الحارس الملكى الخاص ؛ الحماية الملكية؛ حراس القصر؛ التابع ؛ الحضور؛ الخدم.

**DEPOSIT NO.
INTERNATIONAL & DOMESTIC**

***June Edition
2019/ 12894
ISSN 2537-026X***