

تطور زخرفة السجاد العثماني  
من القرن الثامن حتى الثاني عشر الهجري  
(الرابع عشر حتى الثامن عشر الميلادي)

**The evolution of Ottoman carpet decoration  
From the eighth to the twelfth century  
(Fourteenth to eighteenth century)**

الباحث/ ناصر على عثمان عثمان

hassanawy.mhanna@gmail.com

## Introduction

I devoted a small amount of research on Islamic arts to the study of Islamic arts in the Ottoman era. My interest in the Ottoman Islamic arts has been for many years. This interest enabled me to know the artistic and aesthetic value of this art and to explore the innovative and creative aspects of it.

This opportunity provided me with the opportunity to access many of the works and researches of Ottoman art, especially those of a generation of pioneers such as Jalal As'ad Arsafan, Oqtay Aslan Aba, Uznaz Ouz, Hasan Al-Basha, Rabeeed Hamed Khalifa, Suad Maher, etc.

Turkey occupies great importance in both East and West. It enjoys a strategic location distinguished between Asia and Europe. It takes the form of a rectangle representing a geographical area between Europe and Asia with an area of 452 and 779 thousand square kilometers, of which 688 and 755 thousand kilometers are located in Asia. This area is Anatolia and the remaining area is 764 and 23 thousand kilometers A square located in Europe, a region of Thrace.

Turkey borders the north-west of Bulgaria and Greece, the Black Sea to the north, Georgia to the east, Armenia to the east, Iran to the Azerbaijani region of Naxikan, southern Iraq, Syria to the Mediterranean and the Aegean to the west.

Turkey is the official religion of Turkey. Turkey is a pivotal regional country with a strategic location which is of great importance on the map of the world. It is the heir to the Ottoman Empire, the largest Islamic country that lived for a long period of time extending to six centuries (13th - 19th centuries) Three continents and their conquests represented a form of globalism in Asia, Europe and Africa, which extended to Vienna in Europe.

As for the subject of the study, which is the development of the decoration of Ottoman carpets (8-12 / 14-18), Ottoman carpets are a distinct school among Islamic carpet schools. It enjoyed a distinguished position during the 8th-12th / AD 14th-18th centuries. This status was not confined to the Islamic world but also extended to Europe. This is in addition to knowing the technical characteristics of these two types (decorative and industrial) as well as tracking the change in the technical methods during the various stages as the era of Sultan Suleiman legal era of the golden Ottoman Empire of the Islamic architecture and the Ottoman Sultan during the reign of Sultan Suleiman law during the most eras of science and thought And literature and philosophy has reflected the features of wealth on the role of existing science and the next established universities, colleges, hospitals and charitable endowments and a role for talk and

offices for young women has seen the first time in Istanbul cafes, which was frequented by the educated and intellectuals Waha Without scientific discussions.

As well as the obvious progress in the use of modern scientific methods in the manufacture of carpets in general and Ottoman carpets in particular.

## **Conclusion and results**

### **First conclusion**

Presented in my research Islamic arts in the Ottoman era. Through the study of the evolution of the decoration of the fabric and carpets Othman in the period of the century (8 AH to 12 AH / 14 AD - 18 m) and most of these arts was a mirror that reflected clearly, and ratified the various technical stages experienced by this important branch of Islamic art over five centuries.

According to the rules of scientific research and the methodological steps to prepare research, research and research usually ends with a harvest of results. The value of any research and its importance depends on the issues raised by the study and its questions emerge from new studies. This allows researchers and specialists to contribute to enriching the science and New realities, as well as shed more detailed light on various phenomena and deepen understanding of multiple problems.

And my choice of theme (the evolution of textile decoration and Ottoman carpets in the period of the century

8)e to 12 e / 14 m - 18 m) is a period of time I wanted to be enriched by scientific research.

In the eighth century AH (14 AD) we noticed the obvious impact of the art of the Seljuks of Anatolia (Seljuks of the Romans) on the Ottoman arts, noting that the collapse and fall of the Seljuk state of Anatolia in Konya did not lead to the disappearance of their art.

In the period of the ninth century AH (15 AD) and especially during the last decades of the Iranian influences began to appear clearly in the Ottoman art applied especially Timorese techniques, and therefore this period represents the Timurian style in Ottoman art.

These influences continued to find their way into the country and became more evident during the first half of the 10th century AD as a result of the migration of some Iranian artists to Anatolia and the bringing of some sultans of the Ottoman Empire to a group of artists from Iran, especially from the city of Tabriz to work in the Ottoman court.

This period also witnessed the emergence of some Mamluk influences in Ottoman art, especially after the annexation of the Levant and Egypt to the possession of the Ottoman Empire and the transfer of a group of craftsmen and craftsmen to Istanbul, as well as the transfer of many Mamluk artifacts to the vaults of the Ottoman palaces.

If we leave the first half of the tenth century AH (16 AD) and moved to the second half of this century, it is noted that the Ottoman art has turned to a new and innovative character, whether in the form or decoration or designs and decorative designs or colors or industrial methods.

The artists were able to create molds and artistic frameworks that became the embodiment of the Ottoman art. Over time, there are technical rules that all the craftsmen work through, with the opportunity to diversify and change in some cases. This may explain to us a few of the signatures of the craftsmen on Ottoman artifacts compared to others. From other Islamic artifacts.

The period of the eleventh century AH (17 AD) is an extension of this period, which was witnessed at the end of the 12th century AH (18 AD) influenced the Ottoman Islamic art trends in art in Europe, especially those derived from Baroque and Rococo art printed Osmani.

As for the textile industry, it was woven in the Ottoman era, as we explained different types of fabrics, some of which appeared for the first time, such as silk, silk, hattai, and alaga, and the decorations of the royal fabrics were particularly luxurious, embroidered with gold and silver threads.

In fact, the production of textiles in the Ottoman era was of great economic importance. Many woven and embroidered silk fabrics constituted a large part of the volume of the country's exports.

The tapestry industry is considered to be one of the most successful and successful artisans in the Ottoman period. Ottoman Turkey achieved a clear advantage in this area, which brought it to Iran, which is famous in the carpet industry.

It is noted that most of Turkey's Ottoman production of carpet is small-sized species, which were usually used for prayer.

## **Second, the results**

I ended my research with several results:

- 1- Arts is a link between different peoples Each people is influenced by the arts of other peoples that relate to or affect them.
- 2- This influence and vulnerability vary in strength and weakness depending on the circumstances under which the people live.
- 3- From here we noticed that the Ottomans before settling in Asia Minor had contacted the Iranians and the Chinese and there is no doubt that they were influenced by the arts of these two nations.
- 4- Ottoman conquests in the East and West and the contacts of the Ottomans with the civilizations of the country which subjected them to their authority and the use of the artists of this country in their works of art.
- 5- The Iranian element was the most powerful element that influenced the Ottoman arts, which can be said that the Ottomans were Turks in their race Iranians in their culture and could not get out of Iranian culture only after a long time on their backs on the stage of history.
- 6- meant the sultans of the Othman first on the use of the Iranian language has been imposed some of them poetry and mention, for example Sultan Mohammed Al-Fatih and Sultan Selim I, who said poetry in Iran.
- 7- The direction to output a new composition of borrowed items and give it a new spirit.
- 8- The Ottomans played a prominent role in Islamic art and immortalized in its record the pages of bright
- 9- Studying the Ottoman buildings that still exist in Istanbul and other cities of the Islamic world.
- 10- Studying Ottoman artifacts distributed among different museums
- 11- The Ottomans were influenced by the technical methods that flourished in Syria, Egypt, Byzantium, Iran, and the island, but they realized that they were spread in a harmonious and harmonious pattern in which the art world appeared.
- 12- The features of the Turkish Islamic civilization were characterized by a combination of pre-Islamic heritage and Persian-Arab heritage in Asia Minor.