

## OTTOMAN REMAINS AND TREASURES IN HUNGARY

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In Hungary, the remains of Turkish architecture, of which only a small part have survived, belong to the domain of a specific culture. But their cultural historical and artistic value is much more important than the number of the buildings that have been preserved up to this day or that of those remains that are still hidden in the ground, which are available to archeological research.

The aim of the present —rather short— paper is to give a brief summary of the pieces of knowledge we have concerning Ottoman architecture in Hungary. Relying on Turkish, Hungarian, and Western sources, we can state that from the beginning of the conquest /the thirties and forties of the 16th century/ to the middle of the 17th century, in the parts of Hungary under Turkish rule, about 1.000 —more or less large— Turkish buildings had come into being, chiefly serving the purposes of religion. Western copper engravings, which are, however, of high artistic value, convincingly prove, too that in the territories under Turkish rule, Hungarian townscapes had been transformed. But this change was far from being so profound and fundamental than that of the look of the towns in Bosnia and Herzegovina or in Albania.

The building activity of the Turks in Hungary is a long-debated issue. The scholarly view that holds that the conquerors did not undertake monumental constructions and that they were content with the transformation of relatively small buildings found on the spot is only an ungrounded hypothesis that has only slight foundations in reality.

As regards the system of fortresses found on the spot, it was well constructed, and, hence, there was not much to do. But even here, the building operations of the conquerors superseded simple renovation; it is due precisely to that activity that the Turkish names of a considerable number of parts and bastions of fortresses have survived to this day. The building operations of the Turks were dependent almost exclusively on their needs. Even the conversion of the churches that they found here was not enough

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to provide them with a sufficient number of Islamic houses of prayer; thus they had to create a great number of *jamis* and mosques.

In Hungary, there were not any predecessors of sepulchres */turbe/* and baths at the disposal of the conquerors—hence, all of them in the country should be regarded as new establishments.

The number of Turkish buildings that have survived until now from the age of the Turkish rule is so small that it can hardly be expressed in percentage relative to the older ones. From among them, it is only the thermal baths of Buda that function even today.

The large-scale destruction of the remains of Turkish architecture can be traced back not only to the fights through which the Hungarians won back their lands from the Turks. The buildings that remained after the fights got into the possession of the */Hungarian and Hapsburg/* armies and were used mostly as stores. In the 18th century, most of the Mohammedan buildings were demolished, or they fell victim to the works of town planning in the 19th century. In general, all this can be attributed to the Hapsburg House, whose members aimed at the eradication of all of the material and intellectual products of the Turks and of the Islam, in the territories won back from the Turks.

The foregoing also serve as evidence to support the importance of studying the Turkish remains in Hungary. It also should be taken into consideration that the buildings at issue are situated in the farthest northern boundary region of the one-time Turkish Empire, which gives particular significance to them from a cultural historical point of view. Thus the evaluation of the actually existing monuments and the archeological research of the remains that are still in the ground are our first-rate duty.

The most important Turkish remains in Hungary are the mosques. These are either original Turkish establishments, or they were transformed from Christian churches by the conquerors. Their ground-plan arrangement is always quite simple. In most instances, the Turks built square plan mosques covered by cupolas. To the main front of this mosque type, three domed porches were attached. The ground plan of the mosque made from Christian churches is, in most cases, rectangular. Their covering could only be roof-like, by a so-called 'tent roof'. The ground-plan arrangement of these mosques usually remained unchanged, or, at most, it was slightly modified by a minaret and a porch attached to the original building.

Only one such mosque has remained whose original Turkish ground plan was rectangular, and which was covered by a tent roof. During the

research of the “Suleyman Sultan Jami” that is in the fortress of Szigetvár, it was proved that both the prayer room and the porch were even originally covered by a tent roof common to them. The upper part of the jami’s minaret had collapsed.

In Hungary, the mosques established by the Turks are square planned and covered by a cupola. There is an octagonal drum, as a mediator, between the dome and the square ground body. As corner pieces in the vault, there are elements with faveolate-like or stalactite-like ornaments. The structure of the dome is generally held by columns, with the aid of arches and cross pieces.

The largest Turkish house of prayer that has survived to this day in Hungary is the “Gazi Kasim Paşa Jami” in Pécs, in the Széchenyi Square /the main square of the town/. At present, it is a Catholic church. The palatial building was built at the end of the 16th century. During the subsequent centuries, it underwent several transformations and large-scale renovations, yet it has preserved its truthful Turkish characteristics. Its size is indeed considerable: the diameter of its dome is 16 metres, and its height is 20 metres. Its minaret is already missing. There is a nice oratory /mihrab/ set in its southern wall.

The ground-plan arrangement of the “Yakovali Hassan Jami” that is in the court of the ophthalmic hospital of Pécs is similar to the latter. This Turkish house of prayer, which has remained in perfect state, was converted, at the end of the 17th century, to a Catholic church. The size of this nice Islamic remain is modest: the diameter of its dome is only 11.20 metres. The decoration of its interior and its minaret, which is to the left of its mihrab, is, though simple, highly sophisticated. Its porch might have been in front of the entrance, but it has not survived. Evliya Çelebi makes mention of this edifice as a jami of great size, ‘the dome of which is covered by lead. The rooms of the borders communicate its nice porch.’ It is an established fact of research that the Mevlevi dervish monastery was attached to the main building. The data of written sources have been supported by observations of archeological research, too. The building, with its graceful internal ornaments, is an Islamic museum today.

The “Ali Paşa Jami”, which is in the main square of Szigetvár, is similar in its size and structure; today it is a Catholic church either. In the past century, its minaret, regrettably enough, was demolished. The asquare-planned jami was established in 1568. In its interior, the corner pieces in the vault, with their stalactite ornaments, can be scrutinized in their

original beauty even today. Its mihrab fell victim to the 1910 large-scale renovation. At this point, I am glad to commemorate the fact that Professor Attilâ Arpat, from the Faculty of Architecture of the Technical University of Istanbul, held a highly valuable lecture precisely about this historic building, at the 9th Symposium for the Research into the History of Art, in the Topkapi Palace, on May 30, 1989. In his praiseworthy and profound analysis, he convincingly proved that the “Ali Paşa Jami” of Szigetvár was built according to the plans of the greatest Turkish architect, Mimar Sinan. All the other Turkish monuments in Hungary are waiting for further analysis, in order to establish their true significance.

The ground-plan arrangement and the structure of the “Malkoç Bey Jami” of Siklós are similar to those of the mosques listed above. Its model-like reconstruction, as well as the publication of the respective details, will hopefully take place in the near future.

The remains of the mosque that has been disclosed in the territory of Erd, a village near Budapest, should also be mentioned. According to the written sources of the 16th and 17th centuries, this building was the house of prayer of Hamza Bey's seraglio and palisade fortress. The ruined minaret of the mosque has been completed by a committee for the protection of monuments recently, at the same time reconstructing its disclosed basic form, too, which is 11 by 10 metres in size.

Besides the actually existing mosques and those the ground plans of which can at least be highlighted by means of archeology, some further Muslim houses of prayer also deserve attention: only parts of them have remained, or, in other words, archeological research could disclose only parts of them.

In Eger, the ground plan of the one-time “Kethuda Jami” cannot already be cleared up, as it has been destroyed in a town-planning programme. All the same, the most beautiful minaret in Hungary can be found here. Ninety-seven stairs lead to the circular look-out balcony of the 40-metre high edifice. The variegated raised ornaments of the minaret particularly deserve attention.

The remains of a mihrab and the window openings in the Capuchin church of Buda, in the Fő Street, reflect the one-time grandeur of the “Toygun Paşa Jami”, established around the middle of the 16th century. The Turkish window openings and the wall structure of the Saint Augustine Church of Pécs are reminiscent of a nice Turkish monument, whose name, age, and history of building are unknown to us. The series of our Turkish

remains is further enriched with a column cap, remaining from the porch of the one-time "Ferhád Paşa Jami", in Pécs, in the attic of the house at No. 4, Kazinczy Street.

From among the Islamic remains in Hungary that served ecclesiastical purposes other than worship, today only two sepulchres exist.

The "Gül Baba Türbe", which is an octagonal-planned mausoleum consisting of large-size, delicately worked out broad stones, stands in Buda, in its Rózsadomb district. The exterior of the building is covered by raised ornaments. According to the tradition, Gül Baba, a dervish who belonged to the Bektaşî order and who lived a holy life, took part, in spite of his old age, in the 1541 occupation of Buda. He met his death in the Church of Our Lady, in the fortress of Buda—which church, however, had also been converted to a jami—when he attended a thanksgiving service. Though true: that holy man might not even hope for a more pious death than that, at the celebration of the great victory, yet the story is improbable, as Sokkollu Mehmet, Grand Vizier of Buda, had the turbe built only later /between 1543 and 1548/.

In Pécs, the octagonal turbe of Idris Baba, which was built up miscellaneously of bricks and stones, is an interesting spectacle in the garden of the pediatric clinic. According to Evliya Çelebi, Idris Baba was a 'Muslim doctor, who lived in a hillside similar to the heaven'. The tile cover of the dome of the sepulchral vault is probably a later complement. Originally, it might have been covered by lead or copper plates.

Baths are interesting monuments of the Turkish architecture in Hungary. It was Grand Vizier Sokkollu Mehmet Paşa who made the Rudas Bath to be built in Buda, in 1566. The bath, whose walls consist of bricks and stones miscellaneously, is supplied with water by the hot springs of the Gellért Hill. Six stairs lead to the octagonal basin in its interior. In its corners, there are columns with a diameter of 60 centimetres, whose caps and bases had been carved roughly. The dome of the building, 10 metres in diameter, rests on a cornered drum. The connection between the dome, the drum, and the columns is secured by supporting arches and stalactite-like corner-piece elements. The other parts of the bath, are covered by barrel vault.

In its vicinity, the Rác Bath, which again relies on the hot springs of the Gellért Hill, underwent such an overall reconstruction that today only its octagonal basin/with four stairs/ preserves the memory of the Turkish period.

The Király Bath—originally called Horoz Kapı Ilcası—is situated far from the latter two baths, but it is also in Buda, that is, on the right bank of the Danube. The monument, which has been reconstructed recently with great competence, is covered by a central dome, and a further long barrel vault, with two smaller domes on its two sides. The outward appearance of the building, whose walls consist of bricks and stones miscellaneously, surpasses that of the Rudas Bath, but its rectangle-planned interior is simpler, as the columns that support the arches are square planned. The internal stalactites do not bear any burden, they serve exclusively ornamental purposes. As several of its partition walls have been demolished, its present ground plan cannot be regarded as the faithful representation of the original.

Progressing toward northward on the right bank of the Danube, one can arrive at the Császár Bath, whose name in the Turkish period was Veli Bey Ilcası. In its interior, one can see stalactite-ornamented columns and a memorial tablet carved in red marble, with a note on it that provides information concerning the edifice's history of building. The English traveller Edward Brown wrote about this remain in 1673 as follows: 'From among the baths in Buda, the one called Veli Bey, which was established in the age of Suleyman Sultan, deserves particular attention. Its central dome is surrounded by four similar but smaller domes that rest on twelve columns.' The bath, in spite of numerous transformations, has truthfully preserved its original character. Facing the Császár Bath, the one-time Küçük Ilca/'Little Bath'/ stands in picturesque surroundings, on the shore of a pond, among weeping willows. Its history of building is unknown, and, as there are no details in it that might be studied, the reason why it deserves mentioning is its specific atmosphere.

In Eger, the notable baths are the Valide Sultan and the Arnavut Paşa. But as regards their precise origin and the time of their establishment, research is yet to gather information.

Considering the number of the magnificent Ottoman-Turkish relics that can be found in Hungary, we cannot disregard the fact that Hungary, subsequent to the First World War, lost—together with its territory—two thirds of its fortresses, castles, and museums, in which the treasures had been deposited. Fortunately, the original Ottoman as well as the Turkish-type Hungarian master-pieces, which had been made for princes and noblemen—we should keep in mind that the largest and richest part of the country, Transylvania, had profound and long-lasting Turcophil connections—have been preserved as the most precious treasures of the

Hungarian collections. The Turkish cultural assets that are available in the territory of present-day Hungary are highly significant and valuable, from the point of view of both improving the general taste and the development of the decorative arts, on the one hand, and the history of craftsmanship, on the other.

At the World Exhibition of Mohammedan Art, held in Munnich in 1910, besides the Hungarian professional public—more closely, historians of culture—the educated general public from Hungary might well feel at home, too. For, surveying Turkish textiles and the relics of goldsmith's craft, they could encounter again and again open and closed tulips, hyacinth, carnation, pomegranate and its flower, serrate-edged petals, roses, and heart-shaped leaves linked by sarmentuous leaves. In all these forms, colours and motifs, they could recognize Hungarian artistic taste, which reflected a deep Turkish influence.

From a cultural historical point of view, Turkish influence manifested itself in Hungary first of all in costumes and hairdressing. The ancient Hungarian costume came into being still in the East. Its survival is due to the influence of Eastern nationalities that at times had infiltrated into Hungary; perhaps, without the occurrence of Pechenegs and Cumanians, that ancient costume might have vanished without any traces. The ancient, Eastern type garment of the Hungarians was almost the same as that of a certain branch of the *türk* peoples, who appeared aggressively at the southern border of Hungary, for the first time at the end of the 14th century. Hence, the Hungarian man of the 16th century was different from an Ottoman-Turkish one practically by virtue of the fact that he was wearing a fur cap, instead of which the Turks favoured the turban, which was formed by twisting up some light piece of textile. In the 16th century, the characteristic Hungarian costume consisted of a pair of trousers, the *dolman*/ *dolmány*/ and the *pelisse*/ *mentel*/. Trousers were always tight, following the features of the body; in the beginning, there were not any ornaments on them. The *dolman* was cut out for the body to the waist, becoming loose downward—in its oldest form, it nearly reached the ankles—with tight sleeves and a thick series of buttons in the fore part. Its chief characteristic was its cut, which was identical with that of the Eastern *caftan*/. The overcoat worn over the *dolman* was called, since the 16th century, in Hungary, '*mente*'. It was a garment in the beginning longer than the *dolman*, with slit sleeves, and either with a loose stand-up collar or with a wide one that hanged down on the back. It was not tight fitting, on the contrary, it was quite loose. Around the middle of the 16th century,

a quite short version of the pelisse—the cut of which was otherwise the same as that described above—was worn over the long dolman. In the 16th-17th centuries, the Hungarian men's wear was complemented either by a short-legged sandal or by Turkish-type boots. The Turkish equivalent for 'csizma' = 'boot' is 'çizme'. In the period of the Turkish rule, not only ready-made boots were imported from Turkey, but raw leather as well. On the other hand, in Hungary Turkish-type boots were also made, partly by Turkish *émigrés*, partly by native craftsmen.

In the 15th century, the characteristic haircut of the Hungarian aristocracy was curly ringlets of hair reaching to the shoulder. At the beginning of the 16th century, the hair became straight and shorter, and, in the second half of the century, elderly men followed the fashion of close crop. And, at the end of the century, as well as through the 17th century, they even shaved themselves like the Turks, so that only a slight tuft of hair was left on the top of the head. An English doctor, Edward Brown, who was travelling in Hungary during 1669-70, was astonished to see, as he remarked in his travel book, that the Hungarians had their heads shaved all over, leaving some hair only above the forehead.

Hungarian research, when discussing the mode of life of the Hungarian landlords in the 16th century, has pointed out a deep German influence on the manifestations of luxury. However, besides the German influence, the splendour of the Turks also exerted an effect on, and even redoubled the luxury that was characteristic of the Hungarian aristocracy. It was under Turkish influence that the abundant application of colourful gems—first of all turquoise, ruby, and coral—on costumes, arms, and table decorations spread. Pelisse belts, clasps, buckles, buttons, ornamental arms, and cups became rigid jewels reflecting splendour and entered into competition with the colours of the Arabian Nights. Though the Christian Hungarian nation had aversions to Turkish culture in general, as regards its luxurious aspects, the Hungarians made concessions. From this point of view, it might be said that, beginning with the Turkish period, the East became open for Hungary, too.

All this is truthfully reflected by period ornamental dresses, accessories of garments, magnificent ornamental arms, masterpieces of goldsmith's crafts, the relics of the Anatolian art of carpet making—which are unique not only in Hungary, but unparalleled even on a world scale—as well as by the excellent pieces of textile industry, pottery, and of copper-smith's craft.



From the collection of 16th- and 17th-century, Turkish-type, and richly ornamented costumes of the Hungarian National Museum, particular stress should be laid on the childhood dolman of Miklós Oláh /1493-1568/, the arch bishop of Esztergom, the pelisse of Pál Esterházy /1635-1713/, prince and palatine, and/on the dolman of Miklós Esterházy /1582-1645/, palatine.

A new acquisition of the Hungarian National Museum is a leather caftan—this kind of caftan, however, occurred the most rarely among the garments of Turkish men's wear—a beautiful piece, with colourful applied ornaments, one of the oldest and one of the most richly embellished of its kind. It derives from the collection of Mrs. Count János Almásy, *née* Princess Mária Esterházy, from the fortress of Bernstein /Borostyánköl/, in the Austrian Burgenland. It should be emphasized that there exist only two relics that are similar to it. One was found in the fortress of Koburg, in West Germany, and the other in Braşov, in Roumania, in its castle district called 'Bastionul tesatorilor'. The leather caftan in possession of the Hungarian National Museum dates back to the 16th century, whereas the other two to the 17th century.

Naturally, from among the Turkish relics, belonging to the sphere of the Islamic culture and worthy of special attention, deposited in the collections of Hungarian museums, the most important ones, are the pieces that are marked by the indented seal of the sultan's seraglio in Istanbul. Besides them, there are a lot of relics in the case of which it is not certain that they are original Turkish products, or which were made in some small Turkish workshops.

This group is constituted mostly by ornamental arms, which belonged to the princes of Transylvania or some other eminent dignitaries. The Hungarian pieces under Turkish influence preserve the memory of highly developed gunsmith's and goldsmith's crafts. The most important relics that belong to this group are as follows:

- helmets of rather modest accomplishment
- gilded ornamental helmets
- princely ornamental broadsword
- princely ornamental sabres
- princely ornamented pointed daggers
- Miklós Zrinyi's ornamented broadsword
- a Turkish-type Hungarian sabre, with the date 1514
- princely ornamental maces
- a janitor's belt

a Turkish dagger

a Hungarian dagger, formed and ornamented in Turkish style.

Turkish horses' frontlets.

A silver tankard, which is a prominent representative of 16th-century Turkish goldsmith's craft even on a world scale, was discovered in 1926, at the excavations of the fortress of Eger. Its specificities are the chased floral ornaments on its cover, its 'Gothicist' rim decorated with lilies, and the refined medallion ornaments on the cylinder. After a minute formal and stylistic analysis, it turned out that in one of the miniatures of a 16th-century chronicle, entitled *The History of Suleyman Sultan*, by Seyyid Lokman— which is in the Chester Beatty Library of Dublin— János Zsigmond, Prince of Transylvania and his attendants appeared before the aged Suleyman the Great, presenting him, among other precious gifts, several silver tankards just like the one at issue, in the field of Zimony, in 1566. The same tankard, however, gave a surprise even to Hungarian research into ceramics. For, there was an excavation find from Visegrád, namely, a Hungarian earthenware cup dating back to the end of the 17th century, which was decorated with the figure of a Kuruts warrior and, in the vein of the Renaissance, with a floral pattern of foliation and leaves. The formal correspondence of the motifs on the silver relic of Eger and the ceramic one of Visegrád is astonishing. The phenomenon can be evaluated as a manifestation of the interaction between the Turkish and the Hungarian crafts.

Apart from this, the silver tankard of Eger has afforded help to study a number of relics of goldsmith's craft from the period of the Turkish rule. Here, I have in mind first of all a 16th-century, beautifully accomplished Turkish censer *ibuhurdanl*, which is at the Ferenc Hopp East Asian Museum of Budapest. Unfortunately, the precise origin of this relic is unknown.

The relic of Eger, with respect to both its technical accomplishment and its ornaments, is very useful for the examination of a great group of relics at the Hungarian National Museum, that is, for that of 16th-century minted silver cups, made in Turkish style, which are flattened hemispherical in shape and richly decorated with floral and plant patterns. The ornaments on these bowls are mainly arabesque, and they themselves can be classified as belonging to the Ottoman civilaziton. The notes, however, on several cups in Cyrillic letters indicate the fact that in the late Middle Ages they served ecclesiastical purposes in the Balkan Peninsula. It is further corroborated by the pictures of saints of the Eastern Church, chased in some of the cups.

In general, we might say that in the capital of the 15th-century Ottoman Empire, it was chiefly Armenian and Persian craftsmen who pursued, besides the Turks, goldsmith's craft. This circumstance was favourable for the crafts, as it promoted the enrichment of forms and ornaments. Another fruitful interaction came into being between the Turks the goldsmiths of the Balkan, as early as the first century of the Turkish rule, as a result of the permanent contact among the two peoples. Later on, by virtue of the direct connections of Transylvania to Turkey, prince György Rákóczi had a court goldsmith in his household in Alba Julia/Gyulafehérvár/, who arrived there from Istanbul.

The works of goldsmith's craft that had developed in the Balkan reached, during the Turkish rule, even Buda. In written sources from the respective period, there are listed by name those goldsmiths who were born still in Skopje /Üszküb/, Požega, or Belgrad and pursued their studies in those towns at the time of the end of the Turkish rule in Hungary, then, after the completion of their apprenticeship, they took up work in Buda as masters.

It is generally known that in the 16th century the sultans, as young men, usually learnt some craft. For example, Selim I (1512-1520), and his son Suleyman the Great (1520-1566), chose goldsmith's craft *lkuyumculukl*, and they supported their guild with great orders. That very half-century tradition was followed by Suleyman's son, Selim II either (1566-1574).

In the parts of Hungary under Turkish rule, goldsmith's craft reached its pinnacle during the reign of Selim II, when it enjoyed the most efficient support. The name Selim often occurs in the notes on goldsmiths' works, as an expression of the masters' gratefulness and respect toward the sultan. Murad III (1574-1595) no more supported this craft so efficiently as his predecessor; hence, goldsmiths did not consider him their patron, nor was his name chased into their works.

All these cups —either found at excavations or preserved in old collections— date back, almost without exception, to the 16th century, or, perhaps, rarely, to the turn of the 16th and 17th centuries because, owing to the 17th-century decline of the Ottoman Empire, the worsening economic conditions, and to the shortage of orders, the activity of goldsmiths was set back to a greater extent in the regions under Turkish rule than in the capital of the empire.

A silver writing outfit *ldivitl*, by virtue of its refined accomplishment and harmoniously arranged ornaments, has a prominent place among

relics of a similar kind even internationally. The cover, bottom, and edges of the ink pot, as well as the two ends and edges of the pen rest that is soldered to the former part, are decorated with finely accomplished, gilded garlands, with foliation and leaves. There appear the initials *tuğra* of Mehmet IV (1648-1687) on both the ink-pot and pen-rest parts, which refer to the exact period of time of its origin, and at the same time indicate the appropriate alloy of the silver, serving as a hallmark. There is a hall mark on the edge of the pen rest, which reads as follows: “made by Mehmed”.

Two notable pieces among the Eastern relics of goldsmith's craft at the Hungarian National Museum are stemmed cups, made of mother-of-pearl. It is especially the enamel decoration on their rims and cylindrical feet that is worthy of mentioning.

As regards the textile relics in Hungary, the most reknown one is a 17th-century ornamental tent, with colourful applied ornaments, which might have belonged to some leading personality and had been captured near Vienna. As a work of art, it belongs to the most valuable Turkish tents in the world, owing not to its size, but, rather, to the noble simplicity of its decoration, the clear-cut and perfect formulation of its system of ornaments.

The tent consists of two layers of textile: one is red, and the other is green. Its external, red side is richly covered by colourful applied ornaments: on its top and on all sides, there are twelve columns as applications, connected by multi-foiled arcs. Between two columns, there is a medallion, a field decorated with a floral pattern. A smaller part of the ornaments can roughly be compared to mushrooms, whereas the greater part imitates, in simplified form, flowers as can be found in nature: here, the favourite elements of Hungarian popular decorative art—carnations, roses, and tulips—appear in a brilliancy of colours. But the one-time bright colour effect today is already reflected by the faded tent only faintly.

The Hungarian word for tent, '*sátor*', originates from the Turkish '*Çadır*', and dates back to prehistoric times preceding the Hungarian Conquest, at the same time proving the one-time relations between the two peoples.

In the Hungarian collections, five Turkish tents have survived. One of them was in possession of Prince Pál Esterházy, in the fortress of Fraknó; it had been captured at Nové Zámky /Ersekujvár/, and its size is similar to that of the one described above. A much larger tent, and a relatively small one having even a window opening, were in possession of Prince Ödön Batthyány-Strattmann, in the fortress of Körmend.

Interestingly enough, the collections in Vienna, Munich, Dresden, Karlsruhe, and Cracow contain nice tents that had also been captured partly in the course of military expeditions in Hungary.

The detailed discussion of the archeological finds of the two most widespread Turkish crafts, that is, coppersmith's craft and pottery, would go beyond the scope of the present study.

The multifarious relics of Turkish coppersmith's craft have been found, so to say, *en masse*, almost all over the territories that had been occupied by the Turks, and especially in fortresses /Buda, Esztergom, etc./.

One of the most beautiful relic of Turkish ceramics in Hungary is a pedestalled bowl, with its highly refined accomplishment and grafitto ornaments, which was found in the territory of the one-time fortress of Kaposvár.

The deep Turkish influence exerted on Hungarian ceramics is reflected chiefly by the variegated earthenware vessels from the turn of the 17th and 18th centuries, found in the fortress of Gyula.

From the great number of Turkish weights of various sizes that have been found in Hungarian territory under Turkish rule, we can also conclude to long-term and widespread Turkish-Hungarian commercial relations, besides the long-lasting Turkish settlement and everyday life in the country. The findspot of the finest relic of the Turkish weights was Buda; the weight of that piece is 1 *okka*/1.281 grams/, with an indented hallmark of the initials of Mehmet IV.

In Hungary, the spread of Eastern carpets can be followed with attention from the beginning of the 15th century on. As early as 1914, an exhibition was organized under the title of "Turkish Carpets from Transylvania", in the Museum of Applied Arts of Budapest, where 400 masterpieces were exhibited, in excellent grouping. As is known, Transylvanian merchants had been engaged in a vivid trade with the East even before the Turkish period, and the majority of the goods they had imported consisted of carpets. That commercial activity was then extended to the whole territory of the Ottoman Empire, and most of the imported carpets were brought from Anatolia. Protestant churches were often decorated with brilliant Eastern carpets; thus the evangelic and reformed churches in Transylvania can be considered the richest storehouses of Anatolian carpets even today.

However, even with the knowledge of the foregoing, it is an interesting phenomenon, which is difficult to explain, that, in spite of the destructive fights, crises, and critical periods of the past three centuries, the relics of the 17th-century art of Turkish carpet making have survived precisely in the territory of the 'historic Hungary' /i. e., Hungary preceding the peace treaties following the First World War/.

The Museum of Applied Arts of Budapest may well be proud of its collection of excellent Eastern carpets, numbering a few hundred. *In the whole world, it is this museum in which one can study the most multifarious collection of the different versions of old Anatolian carpets.*

The Turkish carpets that got into Hungary from the 16th through the 19th centuries—chiefly by means of peaceful trade—It became the favourable decorations of old Hungarian fortresses, castles, and bourgeois households. One-time inventories, inheritance records, and testaments bear witness to the fact that they had been widely spread. In Hungary, even at present a great number of first-rate quality Eastern carpets—among them, a lot of Anatolian carpets—is in the possession of private collectors.

Besides that, old charters also attest that the leadership of some of the towns in the Great Hungarian Plain /e. g., Nagyköros, Kecskemét/ bought valuable Turkish carpets for their towns at the time of the Turkish rule.

It cannot be disregarded either that even a number of Uşak carpets—among them, its very rare versions of 'Holbein' and 'Lorenzo Lotto'—are stored up in the Museum of Applied Arts. I would like to add to this that in a picture, in possession of the Hungarian National Museum, which describes the catafalque of Gáspár Illésházy and which was painted by a Hungarian painter in the 17th century, we can see a carpet belonging to the 'Lotto' version, too.

In Hungary, a great number of 'Transylvan' carpets have survived, which had been made in the town of Uşak and in its vicinity, probably to Transylvanian orders. At any rate, they had been named after the place where they had mostly occurred, namely, Transylvania. Such a carpet is presented in the picture entitled "Woman Playing the Guitar", which is in the gallery of the István Dobó Museum of Eger—probably a painting by J. van Schuppen, from the 17th century.

The topic of Turkish carpets in Hungary, however, is worthy of a separate study.



III. 1. Süleyman Sultan Mosque, Szigetvár.



III. 2. Hamza Bey Mosque. Erd.





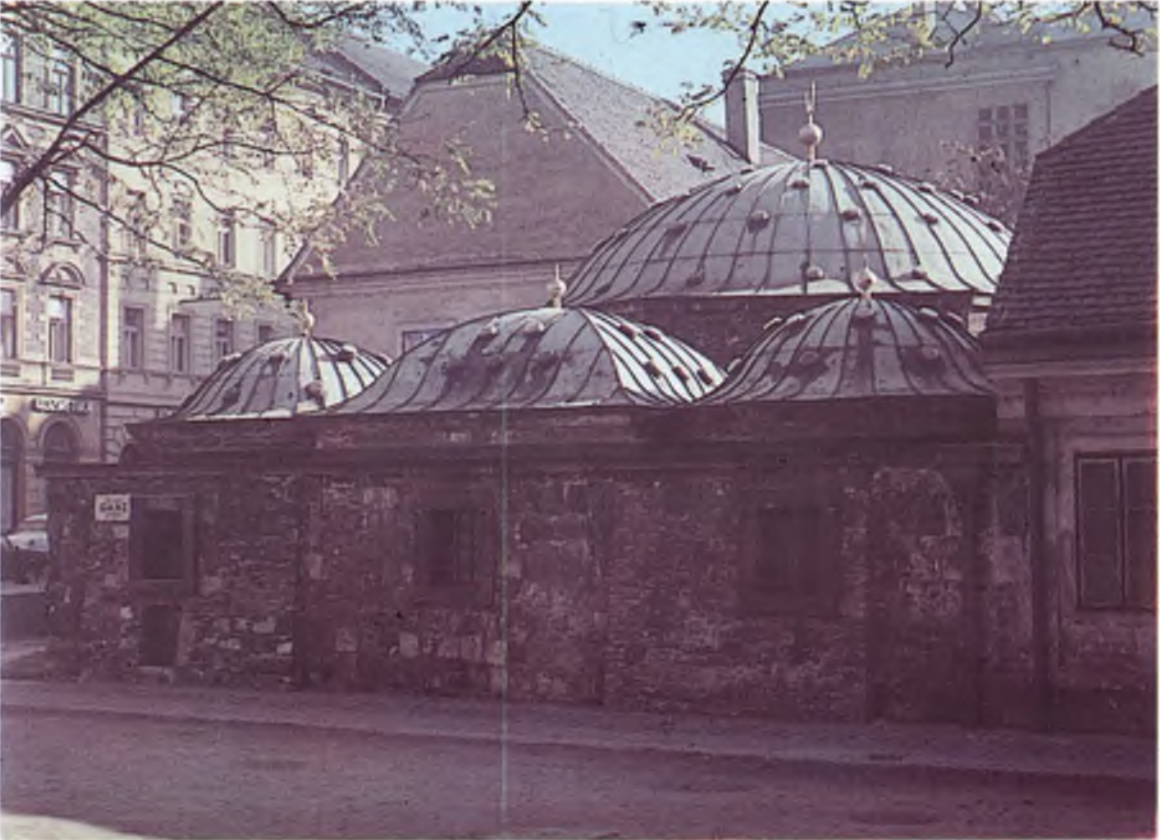
III. 3. Kethuda Mosque. Eger.



III. 4. Idris Baba Türbe. Pécs.



III. 5. Rudas Bath. Buda.

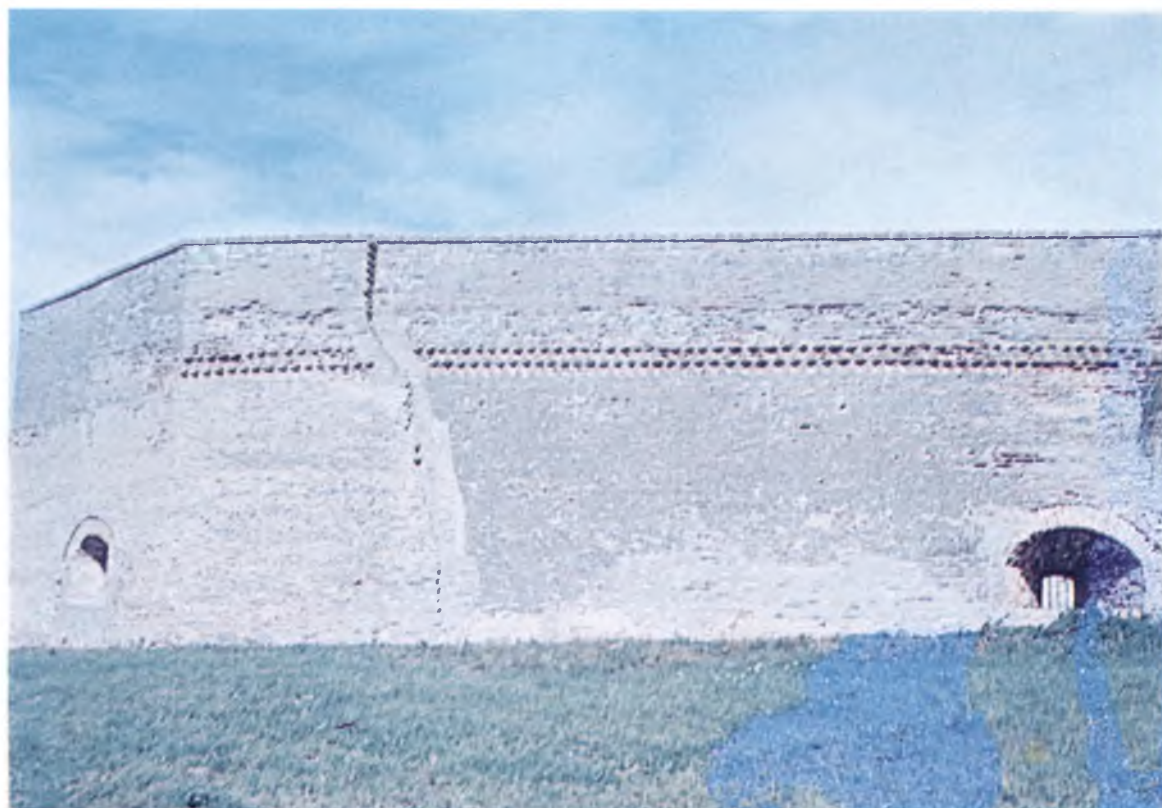


III. 6. Király Bath /Höröz Kapı Ilcası/ Buda.





III. 7. Csaszar Bath /Veli Bey Ilıcasi/ Buda.



III. 8. The Castle of Szigetvár.



III. 9. Saint Augustin Church. Pécs.



III.10. Leather Coat. Side view of the coat. Turn of the 16th Century.





III.11. Leather Coat. Detail.



III.12. Leather Coat. Back view.

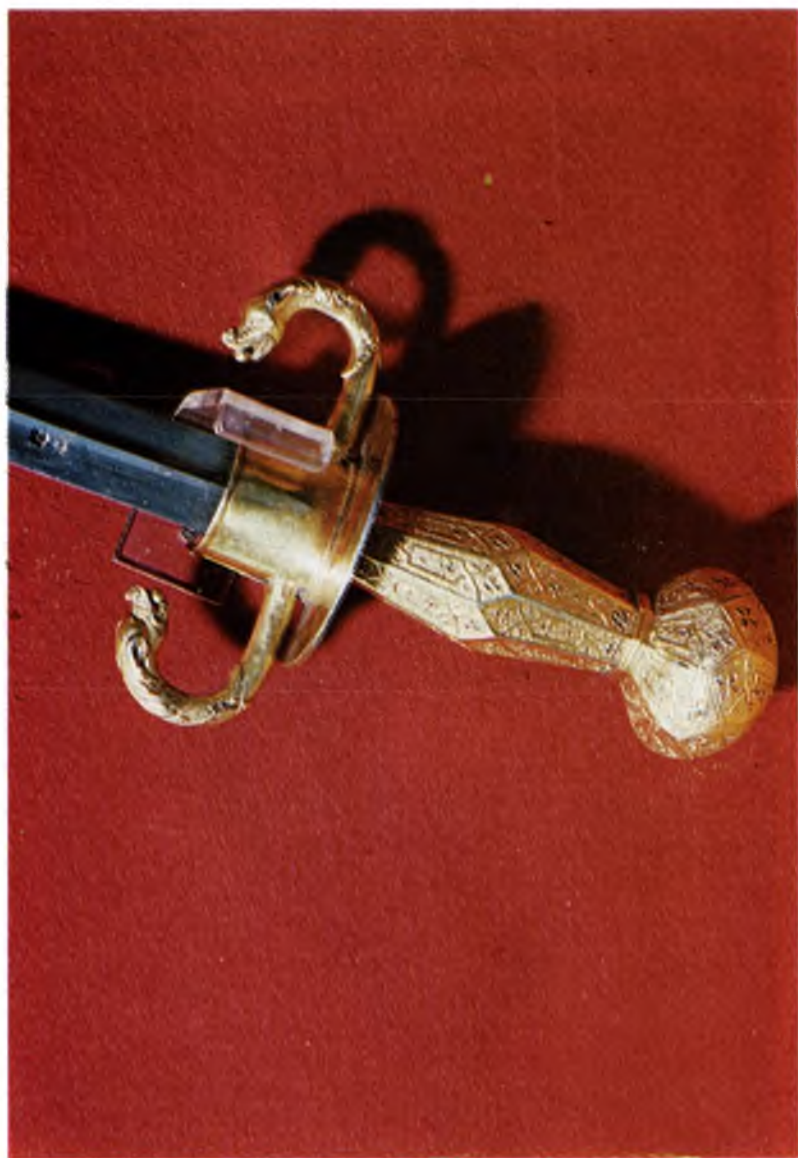


III.13. Helmet market by the indented Seal of the Sultan's Seraglio in İstanbul.



**III.14. Helmets and “tüfenk”. Marked by the indented seal of the Sultan’s Seraglio in Istanbul.**





III.15. Princely ornamented pointed daggers.



III.16. A silver tankard. Eger. 16th century.



111.17. Cup dating back to end of the 17 century. Visegrád.



111.18. Turkish censer/buhurdan/16th century.





III.19. Balkan silver bowls decorated with Turkish motif. 16th century.



III.20. Goblet with inscription Estergon-Tepedelen. 16th century.