

FROM TURKISTAN TO THE PALACE: AN EVALUATION OF THE APPLICATION AREAS OF TIMURID ORNAMENTATION AND ITS INTERPRETATION IN MODERN TEXTILES

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Abstract

The Timurid school of art, which constitutes an important sphere of interaction between the Timurid State and the Ottoman State, is one of the significant sources of the development of Ottoman art. This interaction, nourished by artists from Tabriz, continued after the conquest of Istanbul during the reigns of Mehmed II, Bayezid II, and Selim I. With its wide range of applications bringing together different materials and techniques—from the arts of the book to architecture—Timurid motifs produced distinguished examples on Ottoman woven fabrics, enriched by the cultural wealth of Turkistan and Anatolia. Under the patronage of the sultans, Anatolian artists working alongside masters from different geographies contributed to the formation of a distinctive style specific to the imperial palace atelier (*nakkaşhane*) of Istanbul, which gained global recognition from the mid-16th century onwards.

This study focuses on examples in which Timurid patterns were transformed into magnificent textiles through elaborate craftsmanship and precious materials. The stylistic characteristics of Timurid design are examined through the motifs found on the garment attributed to Sultan Mehmed II, exhibited in the Imperial Garments Section of the Topkapı Palace Museum, as well as on contemporary textile accessories. In the Timurid artistic understanding, motifs considered to be of vegetal origin are characterized by scrolls that integrate on a shared stem and body structure, filling the entire surface within the same aesthetic framework. The addition of small rosette flowers, intermittently woven with gold threads among the small leaves adorning these scrolls, constitutes a distinctive feature that enriches the design.

Within the scope of the study, four modern applications of the Timurid pattern were produced in the design and production workshops of the Sabancı Maturation Institute, based on the garment attributed to Mehmed II in the Topkapı Palace Museum: a *kapaniçe* (a type of ceremonial kaftan), a handbag, a jacket, and a framed panel. Prepared on silk fabric with embroidered motifs, these designs demonstrate that the Timurid pattern possesses a rich repertoire capable of inspiring sophisticated aesthetic creations in contemporary textile design.

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