

At the  
Threshold  
of the Orient

13

**Exhibition texts  
in large format**



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# Exhibition texts in large print

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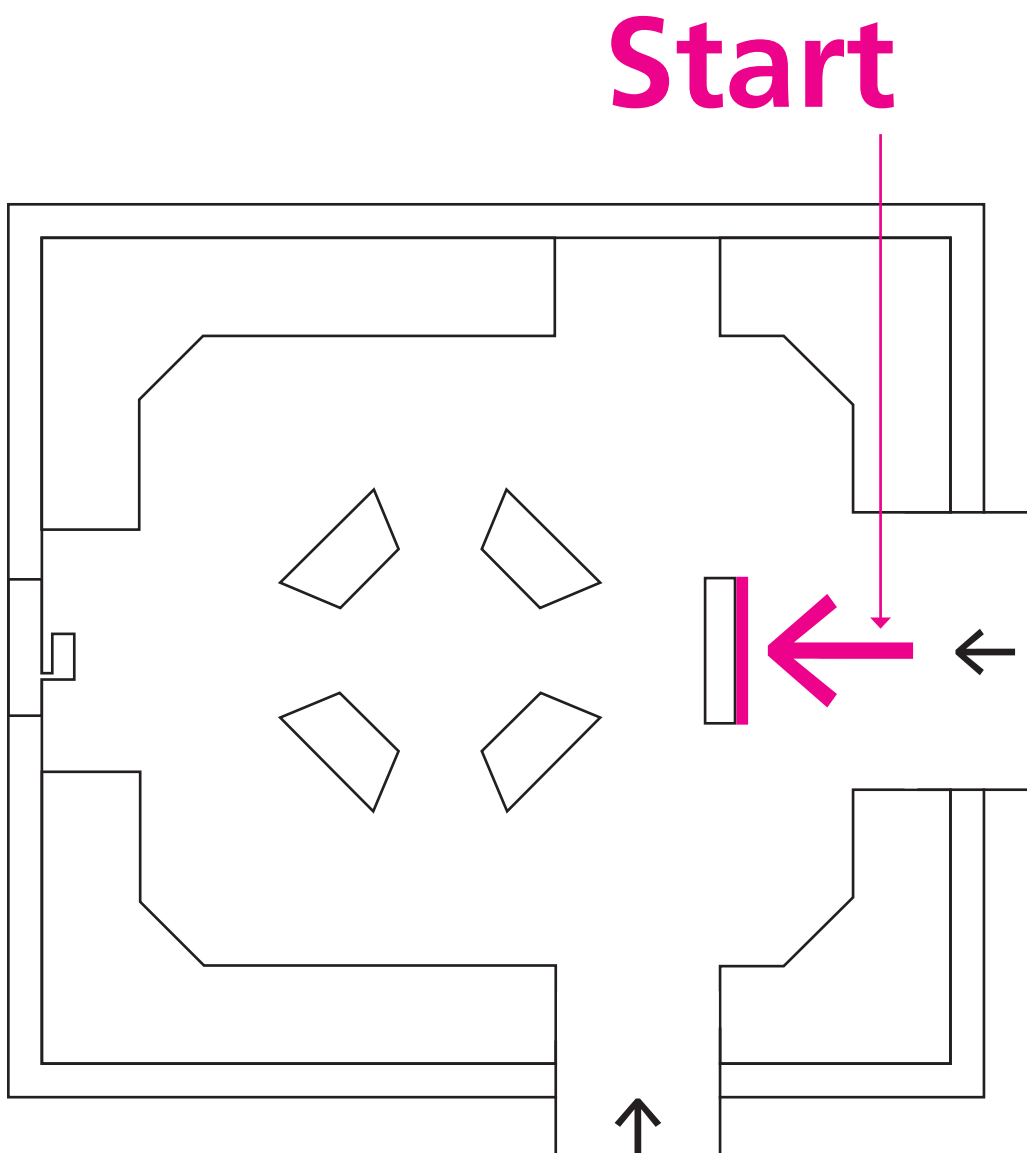


We hope you enjoy your visit to the Weltmuseum Wien!

Vienna, December 2024



# Room 13



# At the Threshold of the Orient

Asia begins to the south-east of Vienna. This saying is attributed to Prince Metternich, statesman in the service of the Habsburgs. Vienna, a city on the border of Europe and Asia. To the east and as a counterpart to the civilised occident, the Orient – both menacing and alluring. Encounters between these worlds, artificially divided into Occident and Orient, are characterised by fear and attraction. People transfer their own sensitivities and desires onto that which is new and unfamiliar. Sometimes they might even find it intoxicating, until one day unexpected sides of the opposing culture reveal themselves, and admiration turns into contempt. Objects from daily life reflect the commercial and cultural attitudes of Vienna towards the immediately adjacent Orient. Souvenirs and the biographies of individual collectors provide a narrative of the multifaceted contacts between Vienna and the east, from the Biedermeier period until the beginning of the 20th century.

# Orientalism in the 18th Century

After the final repulsion of the Turks in the early 18th century and the expansion of trade routes to the east, oriental goods appear in greater quantity in European markets. They lend new allure to the courtly, aristocratic lifestyle. When Ottoman delegations arrive in Paris, Vienna and Berlin, Turkish fashion reaches a peak. The magnificent receptions held in honour of the Ottoman great ambassadors consolidate the perception of a sensual, fairytale Orient. Women appear at balls and masquerades in Turkish costume (or what they believe it to be), or allow their portraits to be painted in oriental garb. In Europe, a more serious involvement with the languages and cultures of the Islamic world only begins in the 19th century.



Maria Theresa in Turkish costume holding a mask  
Martin van Meytens  
zugeschrieben, um 1744  
© Schloß Schönbrunn Kultur- und Betriebsges.m.b.H., Photo: Fritz Simak

## **The Ottoman Empire as a Good Neighbour**

“Yet the division of the Turkish empire would be the most daring and dangerous of all enterprises, due to the consequences that may be feared as a result [...] and unless an inevitable encounter of unfortunate circumstances comes to pass, I am far from ever approving the division of the Turkish empire (and I hope that even our grandchildren will not see the Turkish empire outside Europe).”

Letter of Maria Theresa to the Austrian ambassador to the court of Versailles, Count Florimond-Claude von Mercy-Argenteau, Schönbrunn, 31 July 1777



**1299**

Rise and expansion of the Ottoman Empire under Osman I

**1453**

Conquest of Constantinople/Istanbul

**1529**

First siege of the city of Vienna by the Ottoman army

**1667–1683**

First Viennese Oriental Trading Company

**1683**

Second Turkish siege of Vienna. Beginning of the decline of the Ottoman Empire

**1686–1717**

Prince Eugene of Savoy recaptures Hungary and the Balkans until Belgrade from the Ottomans

**1719–1740**

Second Viennese Oriental Trading Company

**1750**

First Austrian Levant Post Office in Constantinople

**1754**

Empress Maria Theresa founds the "Imperial Royal Academy of Oriental Languages" in Vienna

**1789**

Field Marshal Gideon Ernst von Laudon conquers Belgrade in the Turkish campaign

**1791**

Peace of Svishtov (Bulgaria) and end of the last Austrian-Turkish war



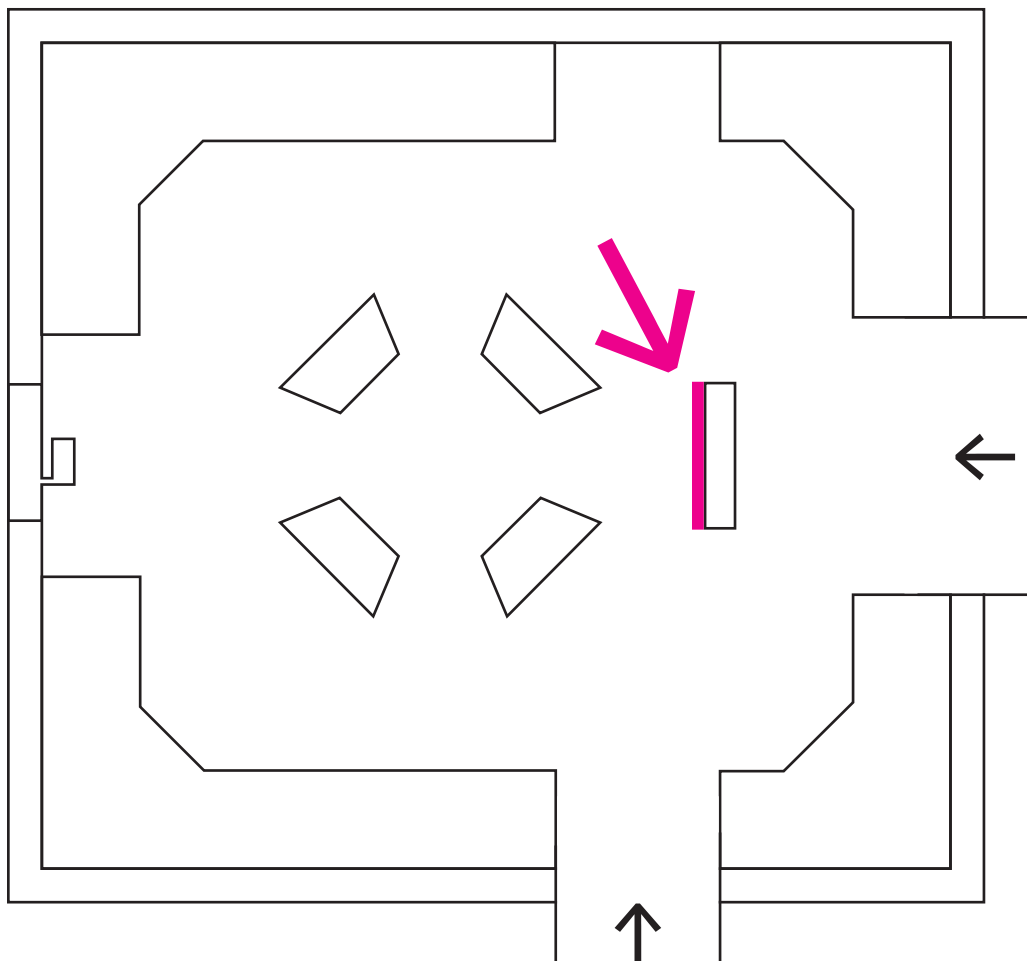
The "Turkish Garden" at Hadersdorf, Vienna with the "Turkish tombstones" taken as war spoils in Belgrade 1789 by Field Marshal Laudon Eduard Gurk, erste Hälfte 19. Jh

© ÖNB/Wien, Pk 125, 14





# Room 13





# 1811–1894

## Count Edmund Zichy-Vásonykeö

The patron Count Edmund Zichy numbers amongst the most colourful individuals of the Viennese Ringstrasse era. In 1842 he travels to the Orient. After the 1867 World's Fair in Paris, he becomes the Exhibition Commissioner for Austria-Hungary. He promotes the expansion of the railway connections between Turkey and the Danube Monarchy. Zichy plays a decisive role in the 1873 World's Fair in Vienna as well as in the foundation of the Oriental Museum, where he initiates the first presentation of oriental carpets in Europe in 1891.



An emir from Lebanon  
(Count Edmund Zichy in  
oriental costume)

József Borsos, Budapest 1843

© Szépművészeti Múzeum/  
Museum of Fine Arts, Photo:  
© Tibor Mester

**1833**

Founding of the Austrian Lloyd, the largest Austro-Hungarian shipping company, in Trieste

**1869**

Inauguration of the Suez Canal in the presence of the French Empress Eugénie and Emperor Franz Joseph

**1873**

Opening of the Vienna World's Fair, conceived as a window to the Orient



Naser ad-Din Shah Qajar,  
the Shah of Persia  
L'Exposition universelle de  
Vienne. Journal illustré, 1873  
© Bibliothèque nationale de  
France





Abdülaziz, Sultan of the Ottoman Empire  
Allgemeine Illustrirte Weltausstellungs-Zeitung, 1873  
© Bayerische Staatsbibliothek München, 2 Techn. 20 n-3/5, Bd. 5, S. 27, urn:nbn:de:bvb:12-bsb00058595-5



The pavilion of the "Cercle Oriental" at the Vienna World's Fair of 1873; György Klösz, 1873



Osman Hamdi Bey in Ottoman costume  
Fritz Luckhardt, 1873  
© ÖNB/Wien, NB 537.038-B

**1875**

Eröffnung des Orientalischen Museums, ab 1886  
k. k. Österreichisches Handelsmuseum

habe keinen englischen text in meine Datei;

“In influential circles one gradually came to realise that our commercial future is not to be sought so much in the West, [...] but instead [...] in the Orient, which is so near to us in comparison to other European states.”

Count Edmund Zichy, The Aims of the Oriental Museum, Lecture on 10 November 1875



The Oriental Museum. Exhibition rooms at  
Vienna's Stock Exchange; Anonym, um 1880  
© MAK – Österreichisches Museum für  
angewandte Kunst / Gegenwartskunst

1878

Austria-Hungary conquers Bosnia and Herzegovina in a campaign of occupation

1883

First Orient Express from Paris to the Black Sea via Vienna



Austrian Monthly Journal for the Orient, No. 5, Supplement, Vienna, 15 May 1884

1908

Annexation of Bosnia-Herzegovina by Austria-Hungary

1912

Legal recognition of Islam according to the Hanafi school of law as a religious community in Austria

**28.06.1914**

Assassination in Sarajevo of Franz Ferdinand,  
the heir to the throne

**1914–1918**

First World War

**1918**

Collapse of Austria-Hungary; founding of the  
Republic of Austria

**1922**

Collapse of the Ottoman Empire; proclamation  
of the Republic of Turkey in 1923

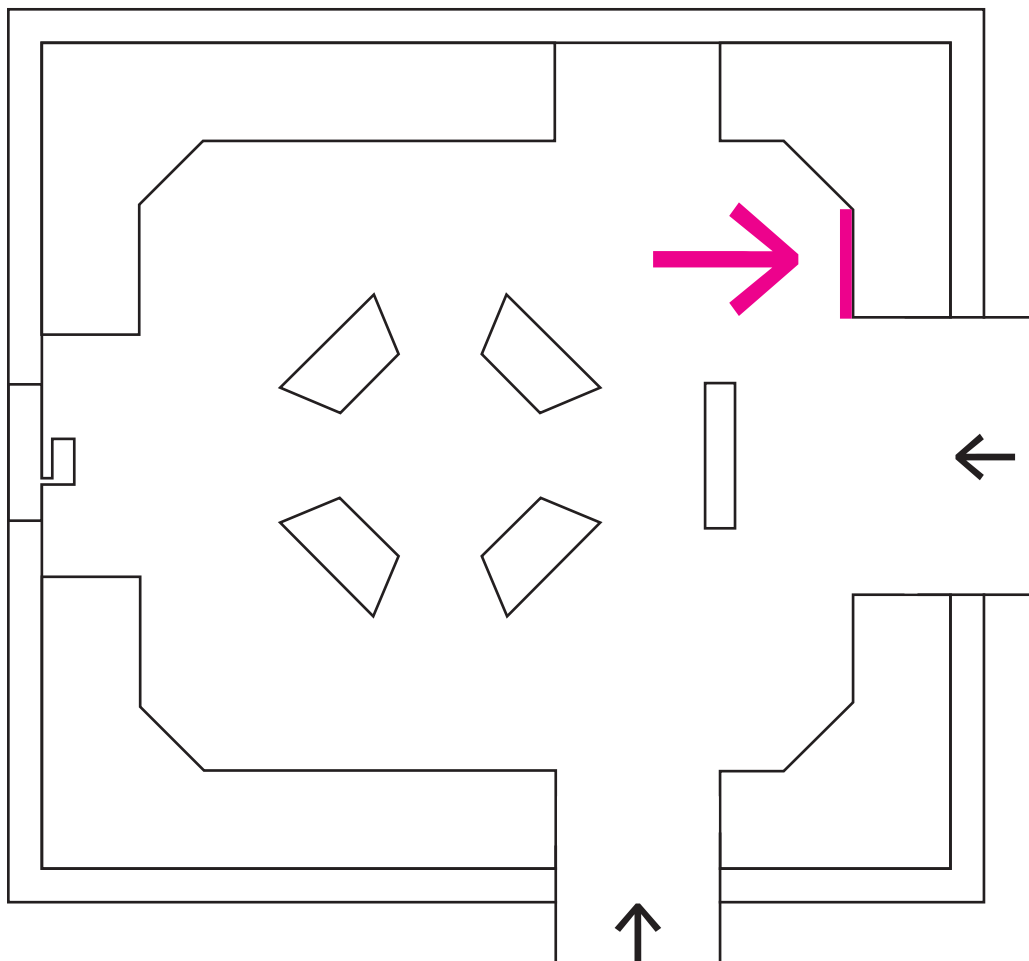


Museum of Ethnology, Gallery VIII Turkestan,  
Turkey, Caucasia; Anonym, 1928





# Room 13



# The World Wanderer

The Orient is also studied by individuals who historically stand in the “second tier” and are therefore quickly forgotten. Their biographies are characterised by the crossing of linguistic and cultural borders. They mediate between diverse cultures and provide for the circulation of symbolic and material artefacts. One such individual, who is today mostly unknown, is the Viennese collector Josef Troll. When tourism to the Orient gains the upper hand in the eastern Mediterranean, Josef Troll sets out to discover the “genuine” Orient. His financial independence allows him to make four extensive trips to Asia between 1884 and 1892, journeys which take him from Mesopotamia to Persia, over the passes of the Karakorum to Kashmir and onwards to Japan.





Carte-de-Visite of Josef Troll  
Ludwig Angerer, Wien, vor 1879

## Josef Troll (1844—1919)

Josef Troll is born in Leopoldstadt, Vienna's 2nd district, as the son of a wealthy family. Soon after completing his legal studies in Cracow, he gives up law. After turning forty, numerous journeys, which he painstakingly prepares, take him to areas of Asia almost or completely untouched by tourism. He purposefully collects oriental arts and crafts for Viennese museums, works which he either donates or trades for the compensation of his costs.



Written estate of  
Josef Troll from his  
Asian journeys



### **1 Mary, the Celestial Queen (hazrat-e Maryam)**

In Persia Josef Troll acquires an oil painting. It depicts the Virgin Mary with a crown of stars standing on the crescent moon.

Since the 17th century countless prints with Christian religious motifs from European art history have been in circulation in Iran. These are not simply copied, but are always adapted to their own religious and artistic concepts.

Mary is the only woman mentioned by name in the Quran. Sura 19 carries her name.

Iran, Qajar period, before 1886; oil on canvas

### **2 Incantation bowl with Quranic inscriptions (şifa taşı)**

Turkey, Vilâyet Diyarbakır, early 19th century; brass

### **3 Judeo-Aramaic incantation bowl**

Iraq, southern Babylon, prob. 5th to 7th century; terracotta

**4 Mirror case**

Iran, Qajar period, before 1886; wood, paper, pigments, lacquer, metal, glass

**5 Three playing cards (ās nās)**

Iran, Qajar period, before 1886; wood, pigments, lacquer

**6 Tile panel fragment**

Iran, Kermanshah, prob. 17th century; ceramic (cuerda seca)

**7 Tile panel**

Iran, Kermanshah, prob. early 19th century; ceramic

**8 Carved tombstone fragment with Kufic script**

Iran, 12th century



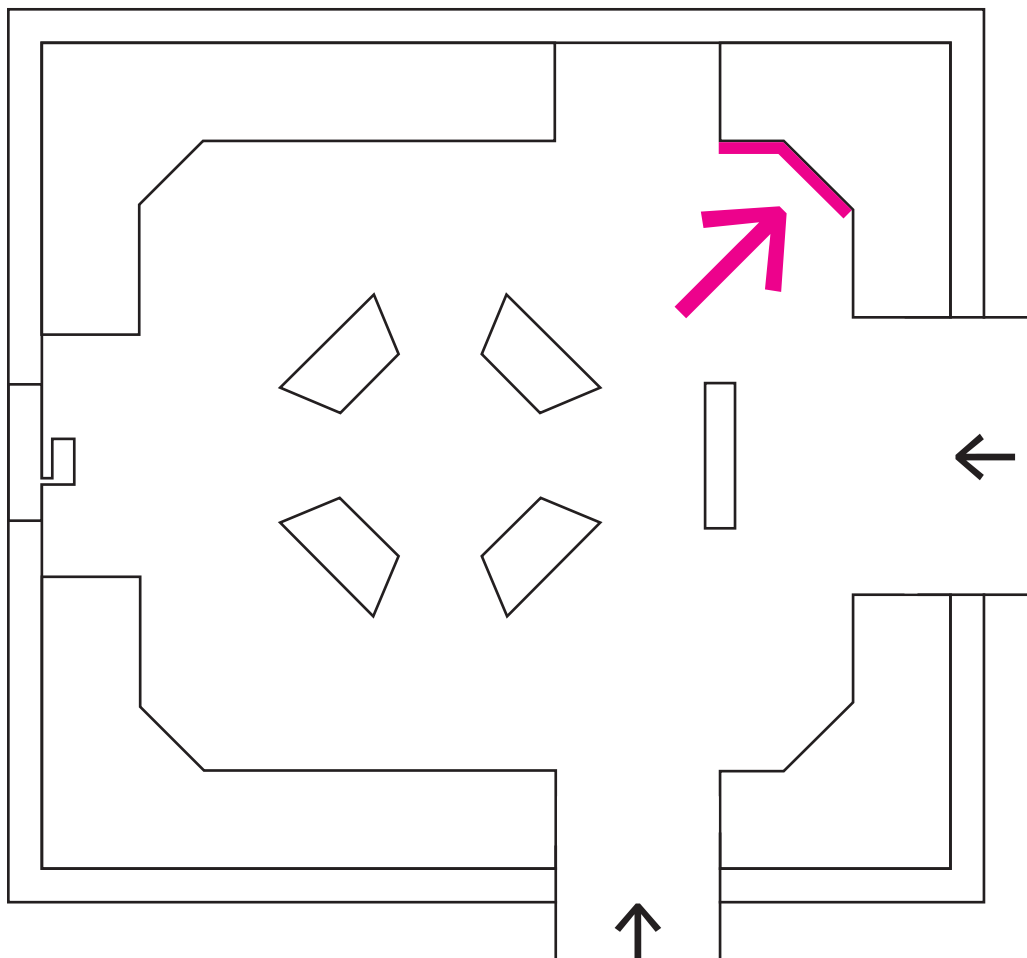
Map of Josef Troll's four Asian travel routes  
(1884–1893) von Josef Troll

Joseph von Scheda und Anton Steinhauser,  
Hand-Atlas der neuesten Geographie, Wien 1869





# Room 13



# In the Land of the Mahra

In 1901 the Viennese ethnologist Wilhelm Hein fulfils his childhood dream and travels on behalf of the Academy of Sciences to Yemen with his wife Marie. They journey from Aden to the harbour town of Muqalla in the east of the country, immediately leaving it due to fears for their safety. They continue on to Qishn, the main site of the Mahra Bedouins, in order to study their language which is hardly known at the time. Hoping for ransom money, the sultan of the Mahra places both of them under house arrest. Under extremely adverse conditions, the Heins record songs, fables and stories in the language of the Mahra, and compile a rich zoological, botanical and ethnographic collection. Having returned to Aden, they document the local potters' craft, and assemble objects which reveal the influence of western civilisation.





Wilhelm Hein memorial card  
Wien, 1903



Marie Hein alias Maryam bint  
Yusuf in Arab dress  
Wilhelm Hein, Jemen, 1901/02

**Wilhelm Hein (1861–1903)**

**Marie Hein (1853–1943)**

After studying oriental studies, geography and ethnography, Vienna-born Wilhelm Hein joins the Department of Ethnography of the Natural History Court Museum. At the University of Vienna he completes his habilitation in general ethnography. Together with his multilingual wife and constant travelling companion, he undertakes a research journey to Yemen in 1901/02. Shortly after his return Wilhelm Hein dies, and his congenial partner Marie Hein makes an inventory of their joint collection.



Postcard of Wilhelm Hein from Aden to Franz Heger, director of the anthropological and ethnographical department at Vienna's Natural History Court Museum  
Jemen, Aden, Tawahi, 1902

**1-5**

**The material culture of the Mahra**

The Mahra are atypical Bedouin people. They feed their camels with dried sardines, they do not speak Arabic, and they do not use black tents but seek protection and shelter beneath bushes or overhanging rocks. Their material culture is sparse.

Shield, sword with sheath, basket to store colours, receptacle for incense, milking bowl;  
Yemen, Qishn, 1902

**6, 7**

**Dolls “from a dance house”**

Both dolls originate from a “dance house” in Shaykh Uthman, where they were set up above the entrance. Shaykh Uthman, which was easily reachable from Aden, was a place of pleasure, especially for seamen.

Yemen, Shaykh Uthman, 1902

## 8-16

### **Lahij and Shaykh Uthman pottery**

During their stay in Yemen, Marie and Wilhelm Hein documented numerous potteries near Aden. The vessels were produced by men. Painted ceramic wares were only available in Lahij.

Incense burners, tumbler, bowl,  
camel figurine, cooking pot, water jug,  
charcoal stove

Yemen, Lahij and Shaykh Uthman, 1902



Historical map of the Arabian Peninsula showing the settlement area of the Mahra Arabia, J.&F. Tallis, London 1851

© David Rumsey Map Collection,  
[www.davidrumsey.com](http://www.davidrumsey.com)

# **“The Garden of Aden”**

Gold, incense and myrrh make southern Arabia famous in antiquity. The Bible mentions names of sites, towns and harbours as well as the visit of the legendary Queen of Sheba to King Solomon. In spite of the attendant dangers, European explorers occasionally set out for Yemen in the 18th century. They are seeking proof of the veracity of the biblical stories. One hundred years later, the linguistic and ethnological investigation of southern Arabia begins in Vienna. Siegfried Langer is Austria's first explorer to travel to Yemen. He is murdered at the age of 25 in the hinterland of Aden. Earlier, he copies ancient south Arabian inscriptions along a route to Sanaa not yet travelled by Europeans, and visits the old Jewish communities in Yemen.



Siegfried Langer  
Deutsche Rundschau  
für Geographie und Statistik,  
Wien 1883  
in meiner datei ist der  
Text auf Deutsch

## **Siegfried Langer (1857–1882)**

Fifty years after Carl von Hügel, the young Orientalist Siegfried Langer leaves Vienna to travel to Yemen. After remaining for two weeks in the highlands of Sana'a, Langer intends to press on into the interior. The Ottoman authorities expel him from the country. His renewed attempt to reach Yemen from the British harbour city of Aden ends tragically. Langer had sent the ancient South Arabic inscriptions which he had collected at the beginning of his journey, along with his notebooks, from Aden to Vienna.



"The Garden of Aden"  
Siegfried Langer, Aden,  
1882

**1 Decorated lance head**

Yemen, 1882; iron

Estate of Siegfried Langer

**2 Bundle of prayer beads (misbaha)**

Yemen, 1882; sandarac, wood, bone,  
plant filaments

Estate of Siegfried Langer

**3 Tray**

Yemen, 1882; palm leaf fibres, dragon's blood

Estate of Siegfried Langer

**4, 5**

**Lidded basket**

Yemen, 1882; palm leaf fibres, dragon's blood

Estate of Siegfried Langer

## 6 Sandals

Yemen, 1882; leather, cotton, sheet copper  
Estate of Siegfried Langer



## 7 Ancient South Arabian inscription

The ancient South Arabian language, which like modern Arabic belongs to the Semitic language group, was written in its own alphabet. The preserved inscriptions, such as irrigation regulations, contracts, legal texts, dedicatory and grave inscriptions, are today important sources for the study of the language and culture of ancient Yemen. In the first half of the 7th century Yemen adopts Islam and, with it, the Arabic alphabet.

Northern Arabic supersedes the ancient South Arabian language.

Yemeni mountainous region, Qa Jahran,  
ca. 0 to 5th century; stone

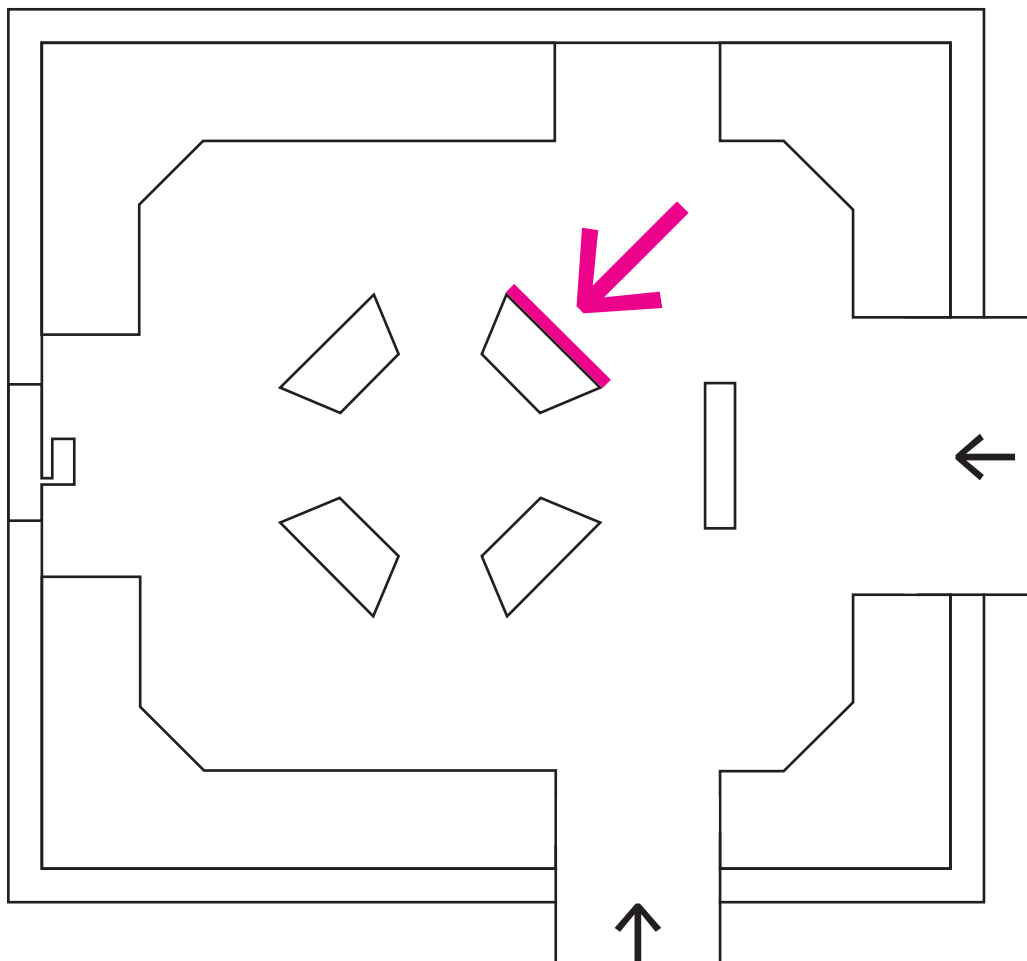
Estate of Siegfried Langer







# Room 13

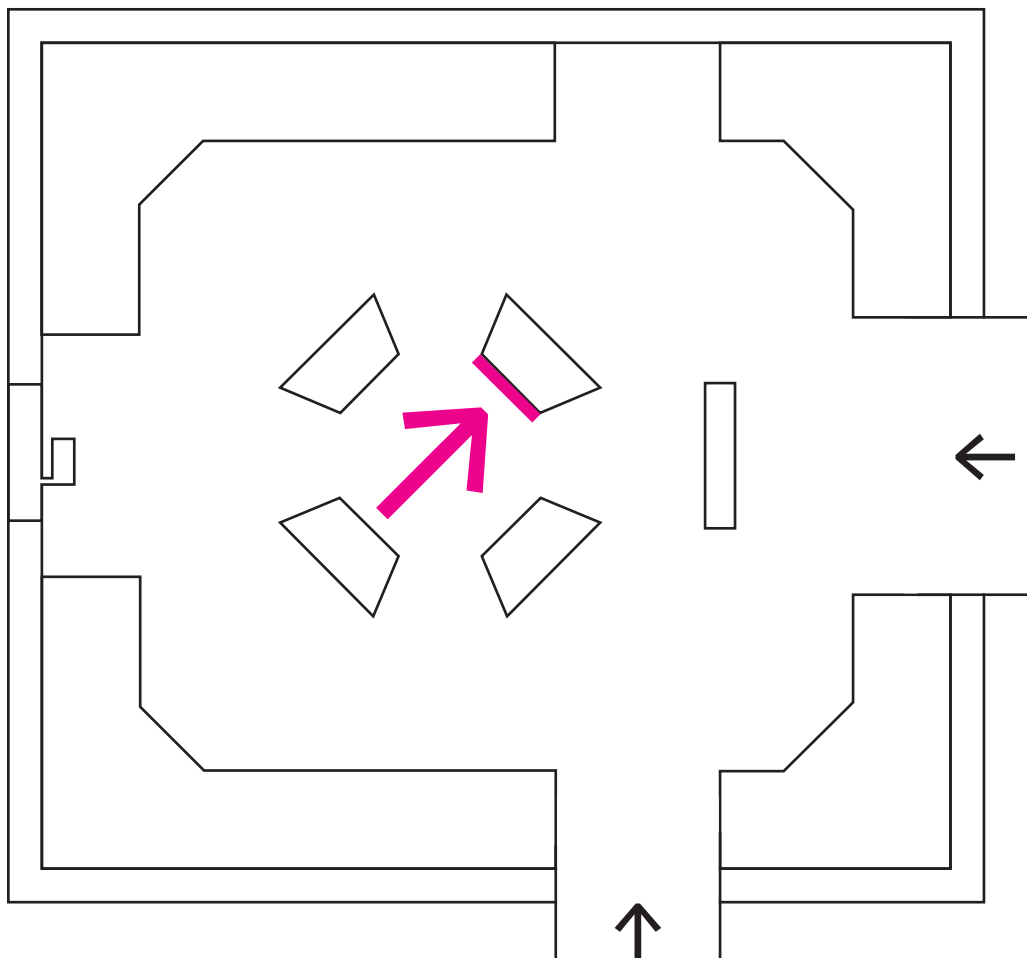


## **Ottoman Tora ark curtain (parochet)**

In 1492 the Jews are expelled from Andalusia. Many of them find refuge in the Ottoman Empire, where the Sephardim or Sfaradim, as the Iberian Jews are called in Hebrew, assume a dominant role in overseas trade in the 16th century. After peace is concluded between the Ottomans and the Habsburgs in 1735, Sephardic Jews are brought to Vienna to stimulate trade with the Ottoman Empire. In 1938 the Nazi era brings an end to the once-flourishing life of the "Turkish Israelites" in Vienna.

Turkey, Istanbul; Sephardic Jews, ca. 1800;  
silk, gold threads  
Austrian Commercial Museum Coll.

# Room 13



## Ottoman pillow cover (yastık)

Cartouches with alternating inverted Persian lettering: mobārak bad (good luck), sa'ādat bad (prosperity). Wealthy Ottomans have a particular liking for pillow covers (yastık) of silk velour (çatma). Bursa, located to the south of Istanbul, is the centre of silk velvet weaving from the 15th until the 17th century. Locally produced silk velvet textiles stitched with gold and silver threads are also popular in Europe. When the Austrian Commercial Museum mounts the first international exhibition of oriental carpets in 1891, historic silk velvet brocades from Bursa are amongst the most important objects displayed.

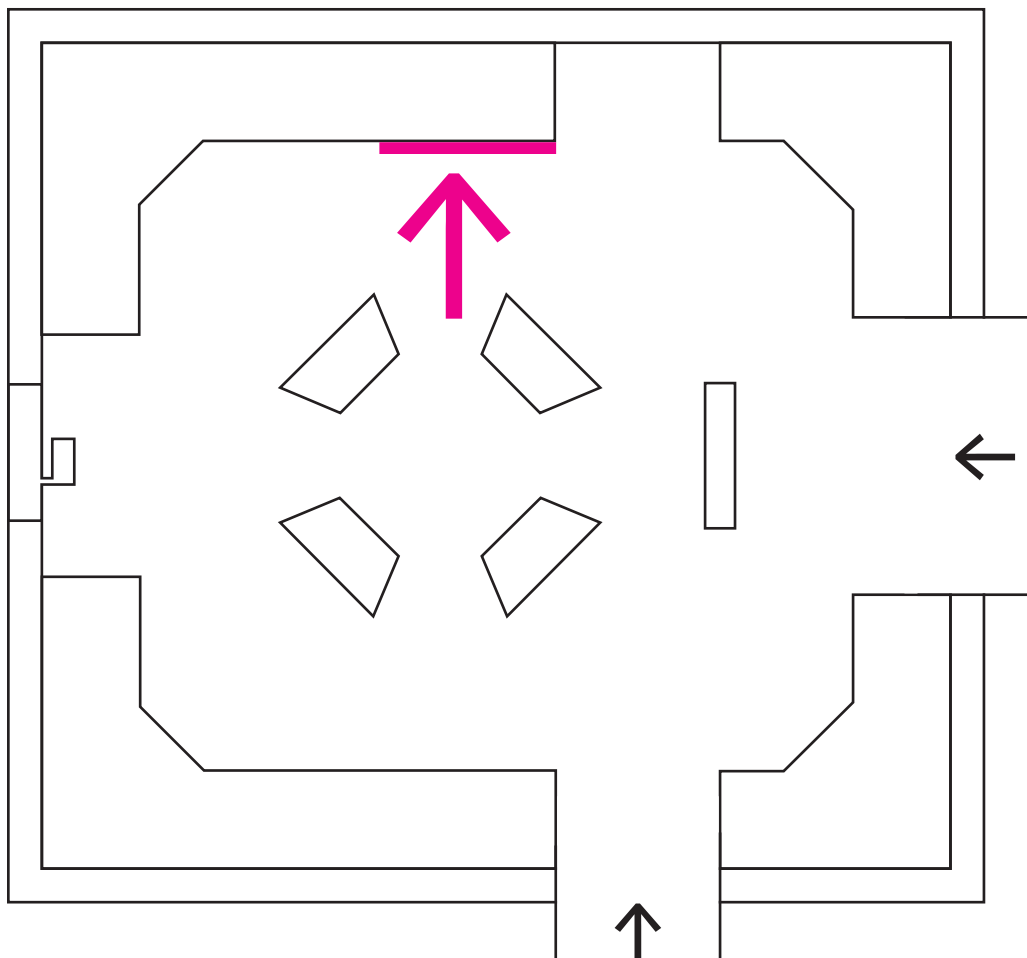
Turkey, prob. Bursa, late 16th/early 17th century;  
silk, cotton, silver threads  
Austrian Commercial Museum Coll.







# Room 13



# **“Emperor of Austria–King of Jerusalem”**

After the opening of the Suez Canal in 1869 Emperor Franz Joseph I, who also holds the title “King of Jerusalem”, travels to the Holy Land. Jews who have emigrated to Palestine from the Austrian crown lands meet with the monarch. They are under the protection of the imperial representatives in Jerusalem. Emperor Franz Joseph enters Jerusalem escorted by Bedouin riders and accompanied by bells pealing, canons thundering, and military music. As other European powers have done, Catholic Austria takes pains to create a visible presence in the holy sites of Christianity. A few years earlier, the Austrian pilgrimage house on Via Dolorosa is completed, and the Austrian shipping company Lloyd annually conveys many Catholic pilgrims to Palestine.

# The Austrian Hospice in Jerusalem

Since 1863 the Austrian Hospice in Jerusalem has been the focal point of Catholic pilgrimage from Austria-Hungary to Palestine. As a national and confessional demonstration of the monarchy, the first popular pilgrimage to the Holy Land is organised with over 500 pilgrims setting out from Tyrol in 1898. On the occasion of the imperial jubilee in 1908, the Palestine Pilgrims' Association Brixen donates a mosaic to the Hospice. It represents "The martial and peaceful pilgrimage of Austria-Hungary to the Holy Land from earliest times".



Emperor Franz Joseph as King of Jerusalem.  
Mosaic in the chapel of the Austrian Hospice,  
donated by the Palestine Pilgrims' Association  
Brixen © Österreichisches Hospiz in Jerusalem

# **1 Bird's eye view of Jerusalem**

Fr. & R. Stegmiller, schoolroom map, Munich, 1928; colour print, canvas

# **2 Phylacteries (tefillin)**

Palestine, before 1905; leather, tendons  
Josef von Lommer Coll.

# **3 Jerusalem cross**

Israel, Jerusalem, before 1914; olive wood  
Hans von Becker Bey Coll.



# **4 “Moses’ stone” coffee service**

For the silver wedding anniversary of the imperial couple in 1879, the Austro-Hungarian Jewish Community in Jerusalem donates to their “Ruler, the mighty and pious Emperor” a coffee service. The imperial crest and a dedicatory inscription in Hebrew decorate the largest vessel. Jewish craftsmen in Bethlehem produced the service out of

**"Moses' stone". The black natural asphalt originates from the Islamic pilgrimage site of Nabi Musa ("Prophet Moses") between Jericho and the Dead Sea.**

**Palestinian Territories, Bethlehem, 1879;  
black natural asphalt**

**The Habsburg Family-Entailed Library Coll.**

**5 Hajj certificate depicting the Muslim pilgrimage sites Mecca, Medina, and Jerusalem**

**Turkey, Istanbul, before 1895; paper,  
pigments**

**Carl von Peez Coll.**

**6 Vase illustrating the Muslim ritual sites on the Temple Mount**

**Egypt, Asyut, ca. 1900; ceramic  
Ernst Fuchs Coll.**

**7 Jewish donation box / Tzedakah box**

**Israel, Jerusalem, ca. 1900; sheet iron, paper  
Yosef Tobi Coll.**

8-10

## Antique oil lamps

Israel, Jerusalem, 2nd to 6th century;  
terracotta

Anton Ritter von Strautz Coll.



The Jaffa Gate in Jerusalem with a prominent  
sign for Cook's Tourist Office  
Photoglob Zürich, 1895; Slg. Josef von Lommer



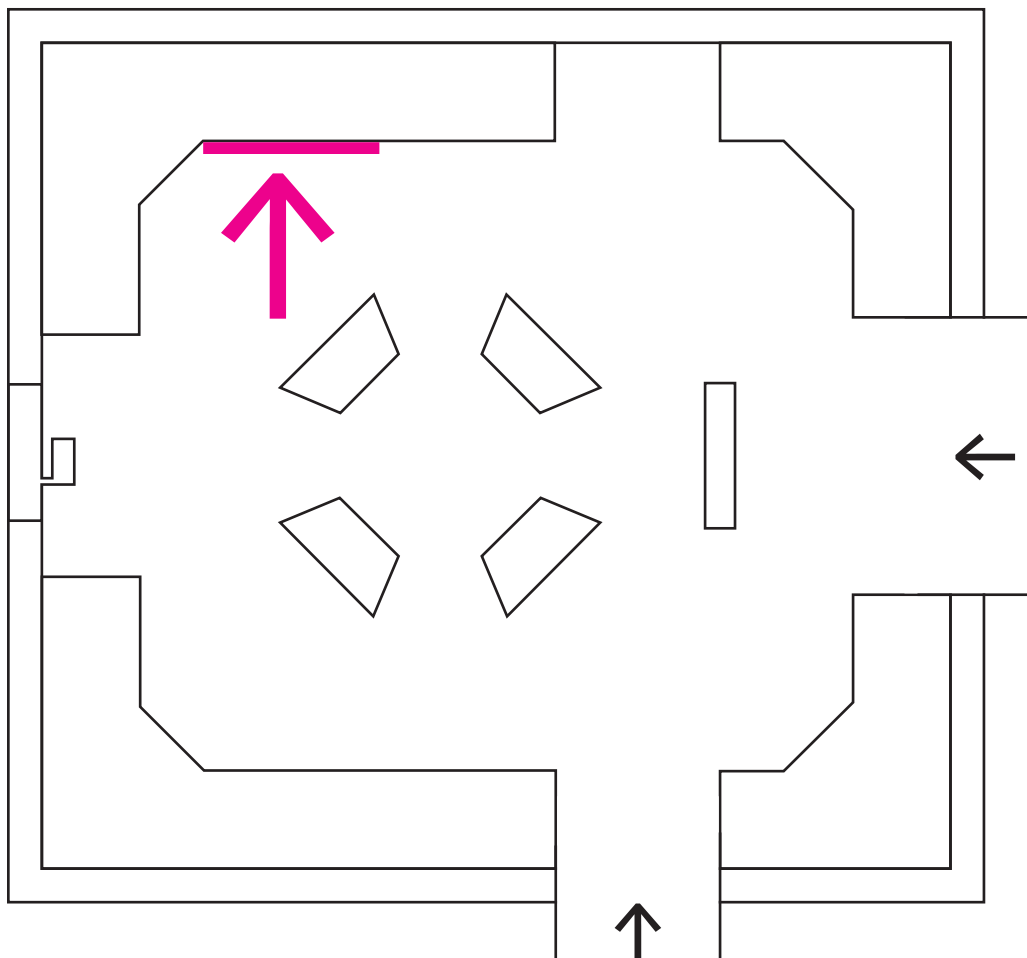
Pictorial Plan of Jerusalem with Austrian Hospice,  
Temple Mount, and Jaffa Gate  
Jerusalem, Spyridon 1930







# Room 13





# **“Surged Around by Murmuring Fountains”**

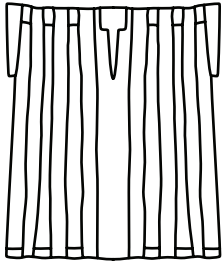
In the 16th and 17th centuries, the Turks advance as far as Vienna, converting the inhabitants of the Balkans; in the south, they subjugate all of the North African coastlands east of Morocco. From Tripoli, Tunis and Algiers, pirates capture European trading ships. Austria participates in the disciplining of the “Barbary Coast” states, bombarding a Moroccan port in 1829. Over the centuries, in the North African towns new mixed cultures have formed from the resident Berbers and Arab conquerors, and from the refugees and immigrants from the Mediterranean regions. In Vienna, the Marokkanergasse in the 3rd district bears witness to a treaty of amity and trade signed in 1783 between Austria and Morocco. In 1998 the Kingdom of Morocco erects a fountain there.



Fountain at the centre  
of Marrakech's medina  
Anonym, um 1900

## The Chrob ou Chouf fountain

Both the rejection of the familiar and the discovery of new motifs are part of Orientalism. Narrow, winding alleyways, shaded interior courtyards, craftsmen's workshops, or fountains decorated with ancient mosaics are popular subjects of Moroccan old towns. One of the most attractive fountains in Marrakesh is called Chrob ou Chouf ("drink and look"). It is located in a wall niche, and its carved façade is ornamented with suras from the Quran in angular Kufic letters and Arabic cursive.



## **1 Wedding tunic in Andalusian style (shushāna)**

We encounter wedding tunics of such simple tailoring already in mosaics from the Roman period. The special character of this splendid costume, however, lies less in its cut, which is standard for all wedding attire in Tunisia, but in its sophisticated decoration, which reveals Andalusian influence. Typical for this tunic, made in Raf Raf on the north coast of Tunisia, is the central stripe extensively embroidered in gold and silver and decorated with sequins. A hamsa, or Hand of Fatima, serves as protective symbol.

Tunisia, Raf Raf, 19th century; silk, cotton, gold and silver threads, sequins

Maria Drohojowska Coll.

## **2 Lidded jar with floral decoration (khabya)**

Morocco, Fès, early 19th century;  
ceramic, pigment

Miramare Castle Coll.

**3 Two-handed jar with stylised flowerheads (barrādah)**

Morocco, Fès, early 19th century;  
ceramic, pigment  
Miramare Castle Coll.

**4 One-handed jug with floral decoration (ghurrāf)**

Morocco, Fès, early 19th century;  
ceramic, pigment  
Miramare Castle Coll.

**5 Bowl (zlāfah)**

Morocco, Fès, 19th century; ceramic  
Michael Bukuwky von Bukuwka Coll.

**6 Covered inkstand (dawwāyah)**

Morocco, Fès, 19th century; ceramic  
Michael Bukuwky von Bukuwka Coll.

**7, 8**

**Footed dish (ghtār)**

Morocco, Fès, 19th century; ceramic  
Leopold von Jedina Coll.

- 9 Lidded jar (khabya)**  
Morocco, Fès, 19th century; ceramic  
Leopold von Jedina Coll.
- 10 Oil bottle (battah)**  
Morocco, Fès, 19th century: ceramic  
Michael Bukuwky von Bukuwka Coll.
- 11 The Arab hero Abdallah Ibn Jafar and the Christian princess Yamina**  
Tunisia, 19th century;  
reverse painting on glass  
Rosa Prigl Coll.
- 12 Ali, the cousin of the Prophet, fighting Ras al-Ghul ("The Ogre's Head")**  
Tunisia, 19th century;  
reverse painting on glass  
Rosa Prigl Coll.
- 13 Stone mosaic**  
Morocco, Marrakesh,  
16th or 17th century; natural stone  
Miramare Castle Coll.



## The Pottery Workshop

Jean (Johann) B. Discart, Tanger, Ende 19. Jh.

© The Shafik Gabr Collection



## The Moroccan Fountain in Vienna-Landstrasse

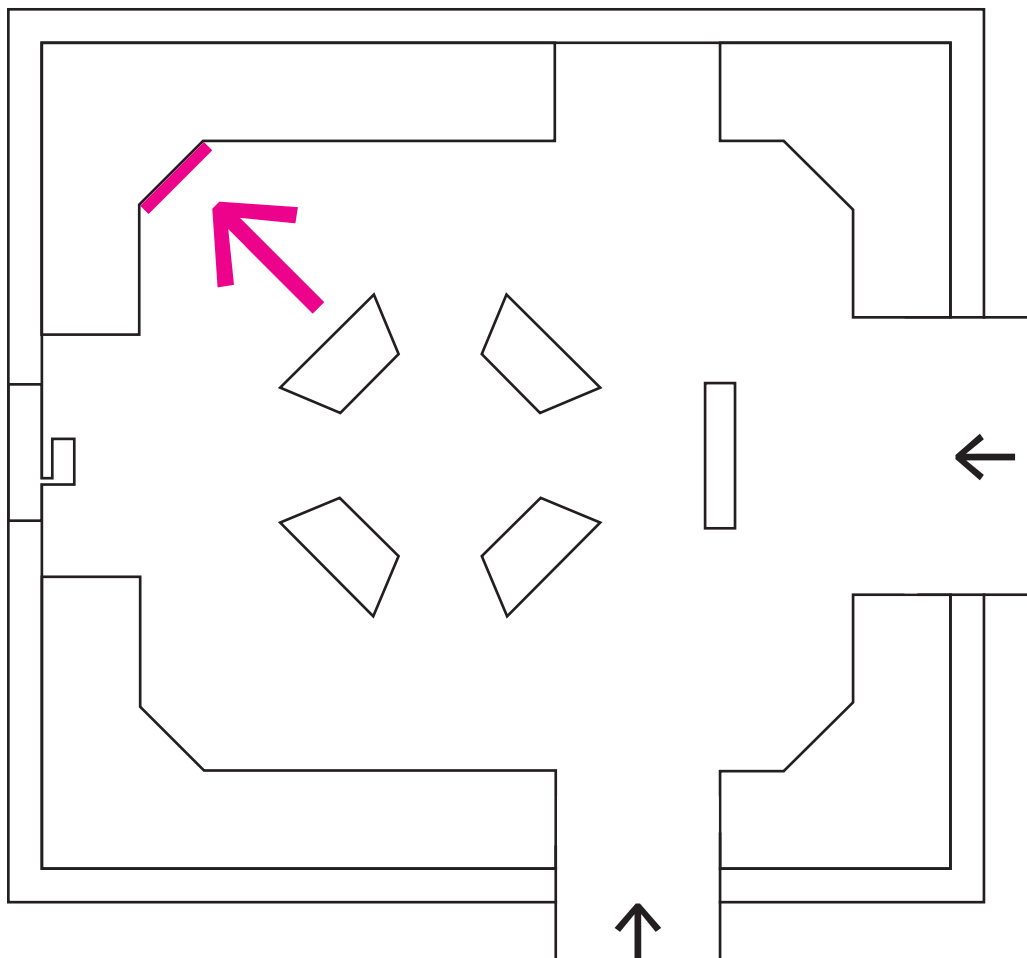
© Photo: Iris M. Farmer







# Room 13

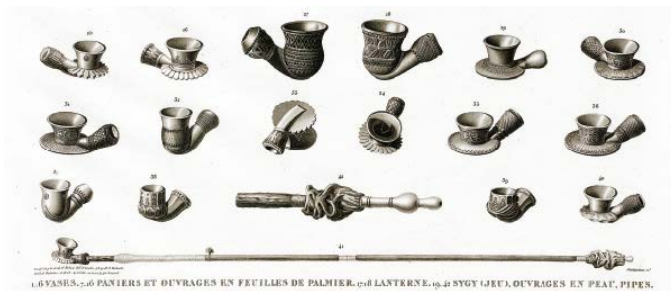


# **“Things Typically Egyptian!”**

In the late 19th century, the high point of every journey to Egypt is a cruise up the Nile. On the journey from Cairo to Aswan, the town of Asyut is located on the west bank of the Nile. There, tourists stock up on the products of this metropolis of potters: callus removers in the shape of crocodiles, tobacco pipe bowls, and ornamental red and black vases decorated with palmette designs. These pots are reminiscent of vases from classical antiquity, which influenced the form and decoration of silver and porcelain vessels in Europe a hundred years earlier. Now the imported European wares in antique styles serve as models for the potters in Asyut. A mixture of local ceramic art and European expectations arises: “Egyptian” enough to appear exotic, yet at the same time familiar and inexpensive enough to be brought home as a “typical” souvenir.



Water jugs and bottles from Qena, Upper Egypt  
 Great exhibition of the works of industry of all  
 nations, London 1851  
 © ETH, Bibliothek, Zürich



# **1 Jugs and bottles for drinking water (qulla, dauraq)**

The middle Egyptian town of Qena supplied every house in the country with porous vessels of light grey clay, which kept drinking water cool and fresh due to surface evaporation or "sweating".

Egypt, Qena, before 1817; ceramic  
Cabinet of Coins and Antiquities Coll.

**2, 4**

## **Animal-shaped foot rasps (hajar al-hammām, dalak)**

Foot rasps for the removal of calluses from the Upper Egyptian pottery metropolis of Asyut were popular souvenirs among tourists along the Nile. With their characteristic handles in the form of animals or crocodiles, they were a necessary element of every Turkish bath in fin-de-siècle Europe.

Egypt, Asyut, 19th century; ceramic

**3 Pipe bowls for the long-stemmed Turkish tobacco pipe (chibouk) (hajar)**

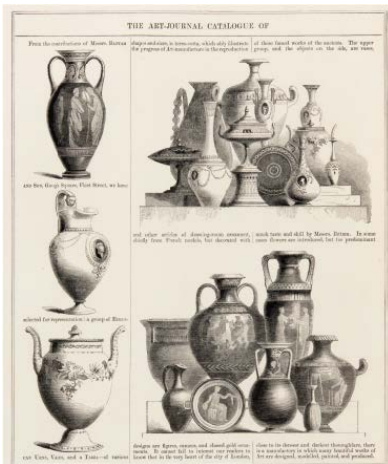
In Asyut, red “Turkish pipe bowls” for long-stemmed pipes (chibouks) were produced and exported in large quantities. In the course of the World’s Fairs, they attained proper cult status.

Egypt, Asyut, 19th century; ceramic

**5 Ornamental pottery products from Asyut**

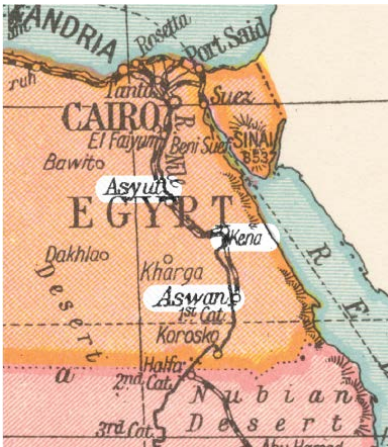
In order to make their ceramic wares more attractive to the European market, potters from Asyut not only provided them with their manufacturer’s brand, but also adopted symbols of European silver hallmarks, such as the half-moon or lion’s head, in their repertoire.

Egypt, 19th century; ceramic



Imitative Etruscan wares made in London

The Art Journal. Illustrated catalogue of the International Exhibition, 1862, London 1863  
 © By permission of University of Glasgow Library, Special Collections



Map of Egypt with the cities of Asyut, Qena, and Aswan

"Egypt and the Sudan". Ardath, Modern School Atlas, 1936

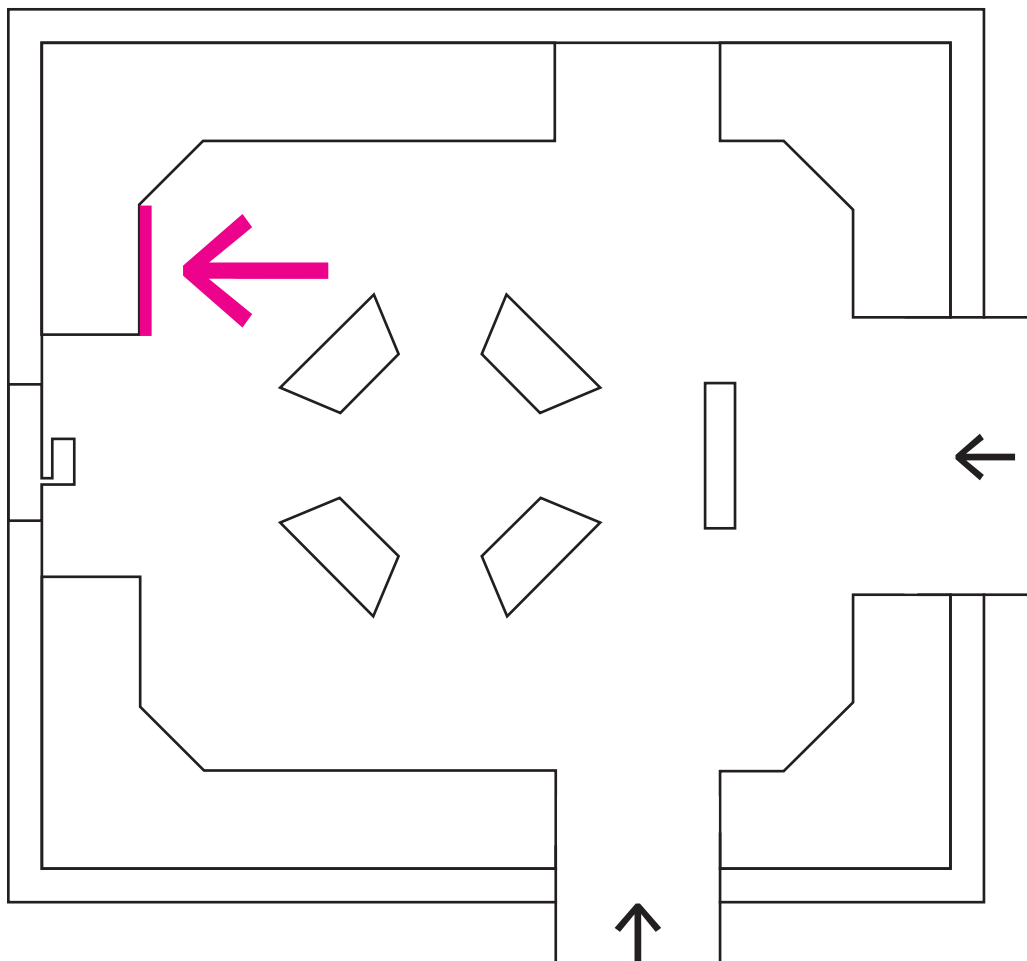
© George Arents Collection, The New York Public Library, Astor, Lenox and Tilden Foundations







# Room 13

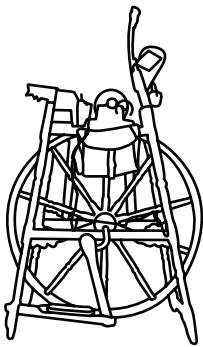


# **“Preservatives Against the Evil Eye”**

Egypt is the most popular travel destination for western tourists in the 19th century. Souvenirs in demand are amulets, decorated ostrich eggs, or pufferfish stuffed with grass, all of which are considered to have magical powers. The belief that amulets provide protection against the evil eye as caused by envy is widespread in the Mediterranean region. The evil consequences of envy disguised as well-intentioned or familiar admiration are particularly dangerous, as malicious gossip could allow harm to arise from praise. In order to deflect such evil, even itinerant craftsmen hang amulets on their work tools. Muslims and Christian Copts, both men and women, have their bodies tattooed as protection against the evil eye.



Cairo. The Bab al-Wazir Street with the mosque of Aytmish al-Bagasi  
Georges und Constantine Zangaki, Kairo, um 1880;  
Slg. Josef Lommer



## 1 Knife grinding machine

The equipment of a knife grinder originates from the area around Cairo. It has a noticeable construction on the front right stand. Amulets and profane objects of daily life have been combined to create an amulet installation: finely turned mashrabiya latticework, a small basket, a view of a mosque, a doll's foot, a burned-out flashcube from a pocket camera and other things. The

customary name of God (Allah) hovers above the ensemble to ensure the most effective protection against possible harm.

Egypt, Kirdasa near Cairo, ca. 1920

Peter W. Schienerl Coll.



Itinerant knife grinder

Anonym, vor 1887; Slg. Josef Troll

**2 Ostrich egg decorated with animals and trees**

Egypt, prob. Nubia, before 1855

Miramare Castle Coll.

**3 Ostrich egg with relief carvings**

Egypt, 1884

Camille James Samson Coll.

- 4 Ostrich egg with relief carvings based on antique Egyptian motifs**  
Egypt, Cairo, ca. 1900  
Sophie Deutsch Coll.
- 5 Dried Nile puffer (fahaqa)**  
Egypt, ca. 1900  
Ernst Fuchs Coll.
- 6 Reverse paintings on glass with tattoo motifs**  
Egypt, Cairo, first half of 20th century  
Peter W. Schienerl Coll.



Archduke Ferdinand Maximilian's Oriental  
Salon in Trieste  
Germano Prosdocimi, Triest, 1850er Jahre  
© Trieste, Museo Storico del Castello di Miramare

## **Ostrich eggs for the Mauresque room**

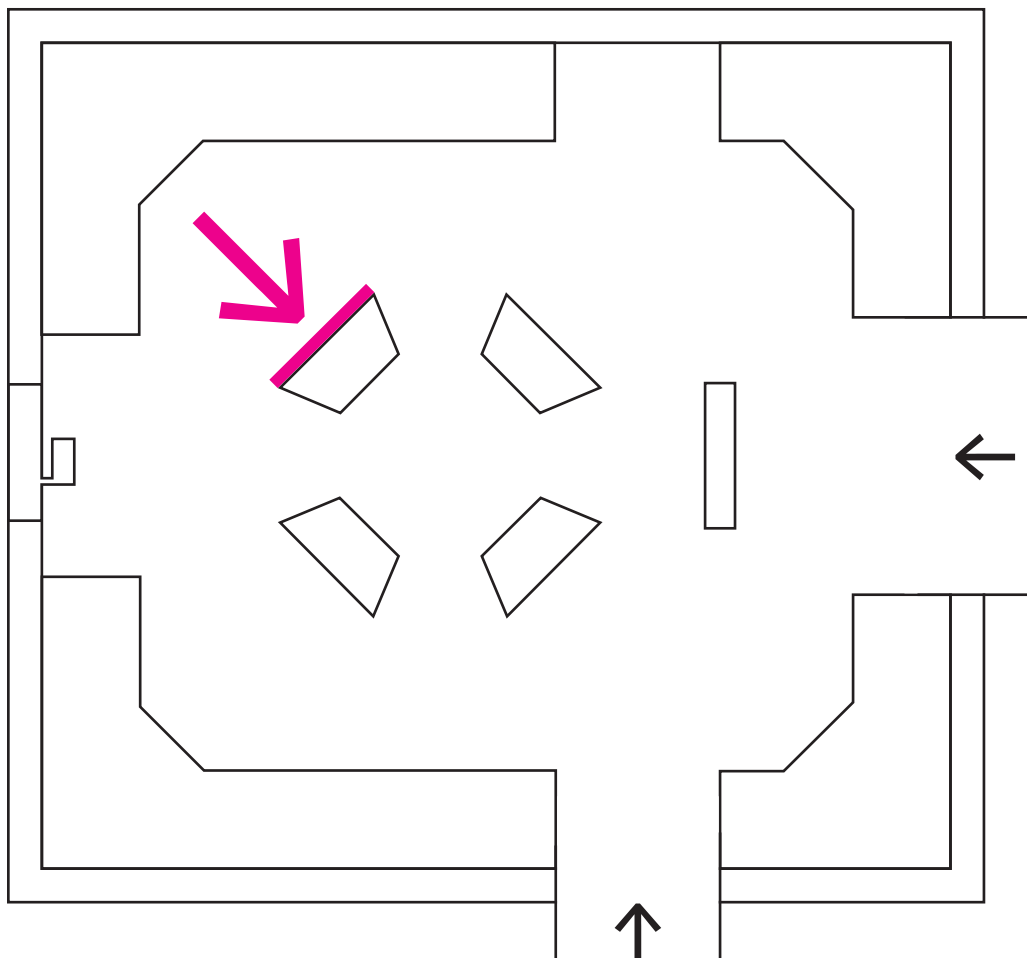
Ostrich eggs suspended in rooms have been known in the Christian and Islamic regions of the Mediterranean since the early modern period. Their purpose is to warn the faithful to safeguard their souls against harm. In bazaars, they are hung on the fronts of streetside shops, and in and above gateways. Ostrich eggs decorate the tombs of saints, churches and mosques. With the fashion for all things Oriental, they find their way into upper class living rooms furnished "in Moorish style".







# Room 13



## **Block printed cotton hanging (pardeh qalamkār)**

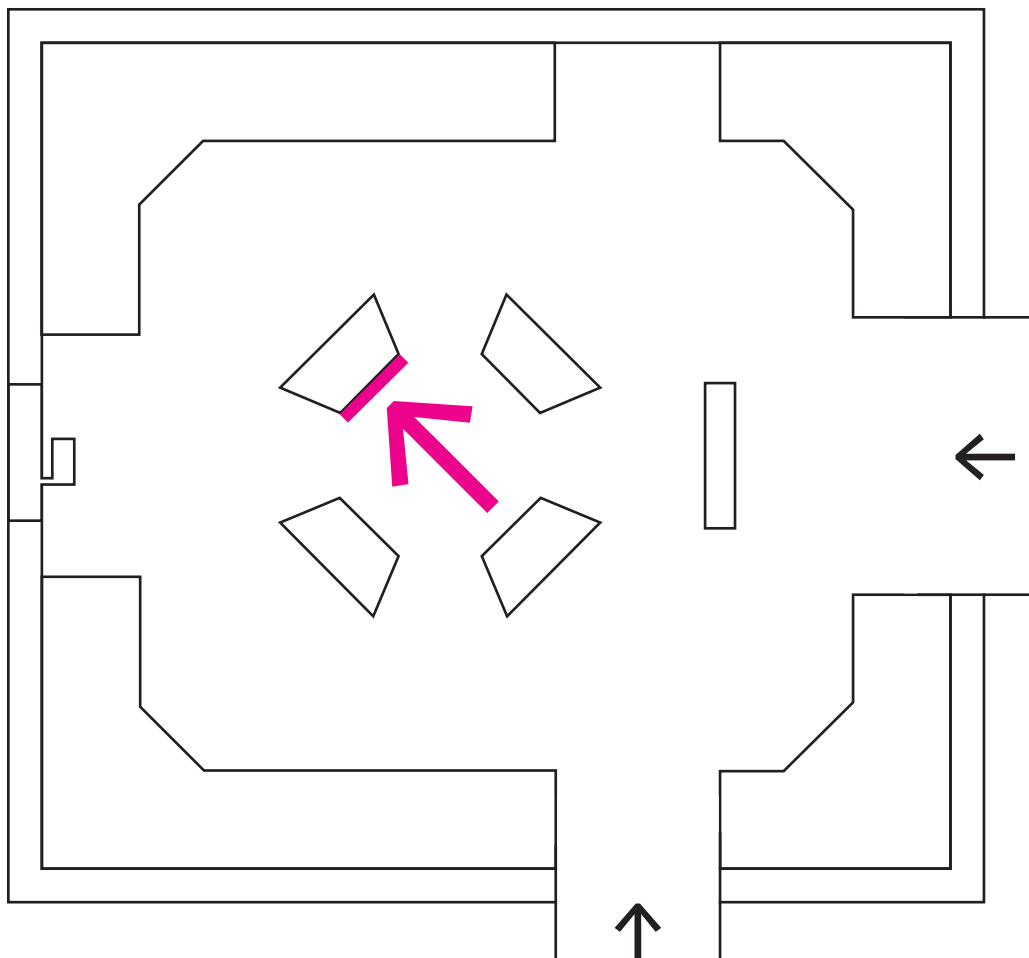
The Persian term qalamkar (literally, “pen-work”) refers to printed or painted cotton fabrics.

These are decorated with depictions from Persian heroic fables, floral and tendril patterns or cypresses growing out of vases, and animals.

Depending on the motif, qalamkars are employed as fabric for clothing, wall hangings, or table cloths. They belong to the most typical products of the Qajar dynastic period. The most famous member of this dynasty, Naser ad-Din Shah, visits the Vienna World’s Fair in 1873.

Iran, Isfahan, Qajar period, mid-19th century  
Austrian Commercial Museum Coll.

# Room 13



## Tunisian silk fabrics

The high quality silk fabrics from Tunisia with their inwoven silver and gold threads are already admired at the London World's Fair in 1851. In Tunisia, these girdles or sashes, head-cloths and shawls are reserved for the well-to-do. Specialists, organised into guilds since the Middle Ages, dye and weave the imported raw silk. After 1900 the wholesale import of cheap, industrially produced textiles drives the Tunisian silk production out of the market.

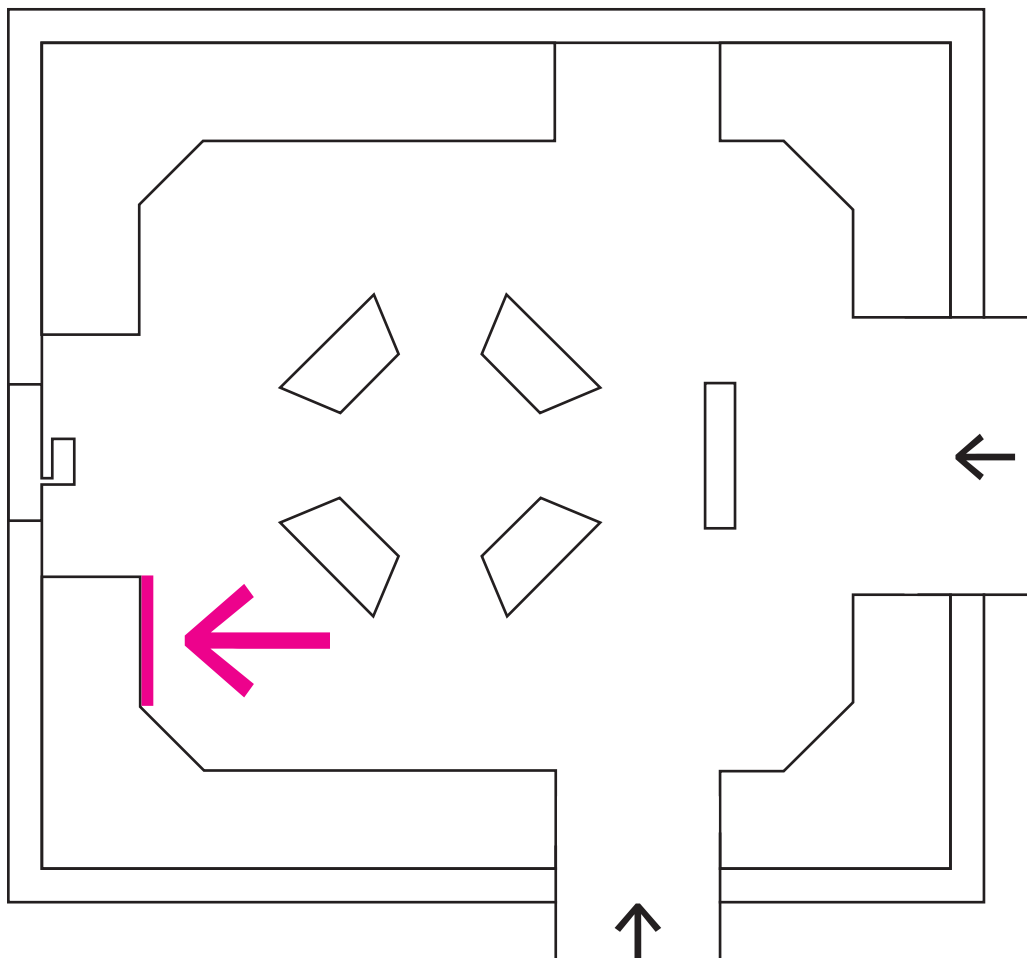
Tunisia, Tunis, second half of the 19th century;  
silk, cotton, fine silver thread  
Austrian Commercial Museum Coll.







# Room 13



# The “Persian Polak”

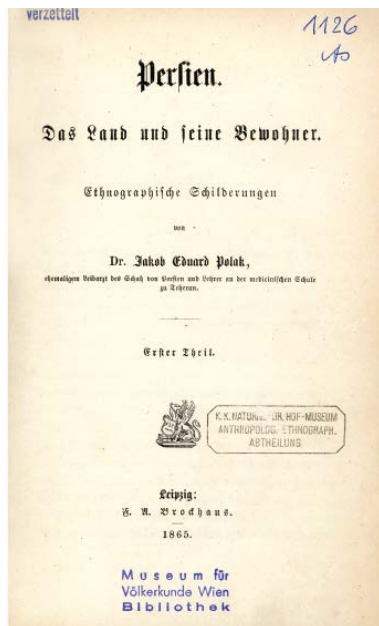
With the revolution of 1848 and the end of the repressive politics of Metternich, Austria enters into a new phase of encounters with the Orient. In 1851, the Jewish doctor and Bohemian native, Jakob Eduard Polak, accepts an invitation to Persia. He is due to instruct surgery at the newly established military academy in Tehran. Polak stays for nine years, learns Persian, becomes the personal physician of the shah, and studies the land and its people on long journeys. Soon after his return to Vienna, he begins to publish extensively. He wishes to communicate knowledge between and about both cultures. At the Vienna World's Fair of 1873 he is in charge of the Exhibition Commission of the Persian Empire. His openness to foreign ways of thinking also determines Polak's activity in the Anthropological Society which he co-founds.



Jakob Eduard Polak with the Imperial Order of the Lion and the Sun  
Julie Haftner, Wien, zwischen 1860 und 1867

© ÖNB/Wien, Pf 28165:B (1)

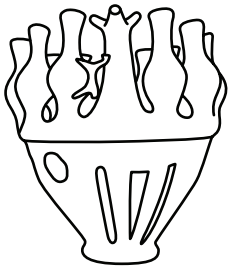
Text ist nicht vollständig in english



Jakob Eduard Polak. Persia. The Land and its Inhabitants. Vol. 1  
Leipzig 1865

## Jakob Eduard Polak (1818–1891)

With his two-volume work, “Persia. The Land and its Inhabitants”, Polak produces the first, modern, comprehensive description of that country. He teaches modern Persian at the University of Vienna, publishes a “German-Persian Conversational Dictionary”, and composes medical books and treatises in the Persian language. Due to his passion for Persia, he is known in Vienna as “Persian Polak”. In 1882 he leads a scientific expedition to Persia for the last time.



# 1 Wedding jar (marani)

Due to the variety of their forms, Georgian wine jugs are often compared to utilitarian pottery of ancient Greece or to prehistoric libation vessels in the shape of animals. Such jars are used during Georgian banquets to celebrate a birth or commemorate a death, a wedding or the successful return from a journey with an abundance of wine. Wedding guests used to drink wine through the wedding jar's orifice in the shape of a ram's head.

Georgia, Tbilisi, before 1877; ceramic, unglazed

Friedrich Bayern Coll.



"Caucasian earthenware products"

F. Ordén, Tiflis, um 1880

**2-8**

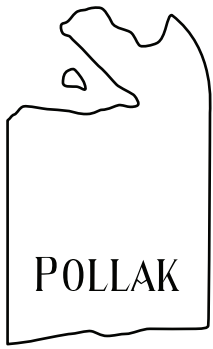
### **Georgian wine jars**

Jakob Eduard Polak heads the library of the Viennese Anthropological Society from its founding in 1870. In addition to the specialised library, the Society also operates a museum. In 1877, one year after the founding of the Natural History Court Museum and the establishment of an anthropological ethnographic department, the Society transfers the inventory of its museum and library to the new department. With this move, the foundation for the library and the Georgian collections of Weltmuseum Wien is laid.

Georgia, Tbilisi, before 1877;

ceramic, unglazed

Friedrich Bayern Coll.



## **9 Remnants of Jakob Eduard Polak's original gravestone**

Jakob Eduard Polak selected a verse by the 13th century Persian poet Saadi as an epitaph for his gravestone. During the lifetime of Polak, no Persian who was currently present in Vienna neglected to pay his respects to the former Hakim Bashi (personal physician) of the shah. Recently, an Iranian doctor replaced the original gravestone in the Vienna Central Cemetery with a new one, as a mark of honour. The remains of the original gravestone found their way to the museum.

Marble; Vienna, 1891

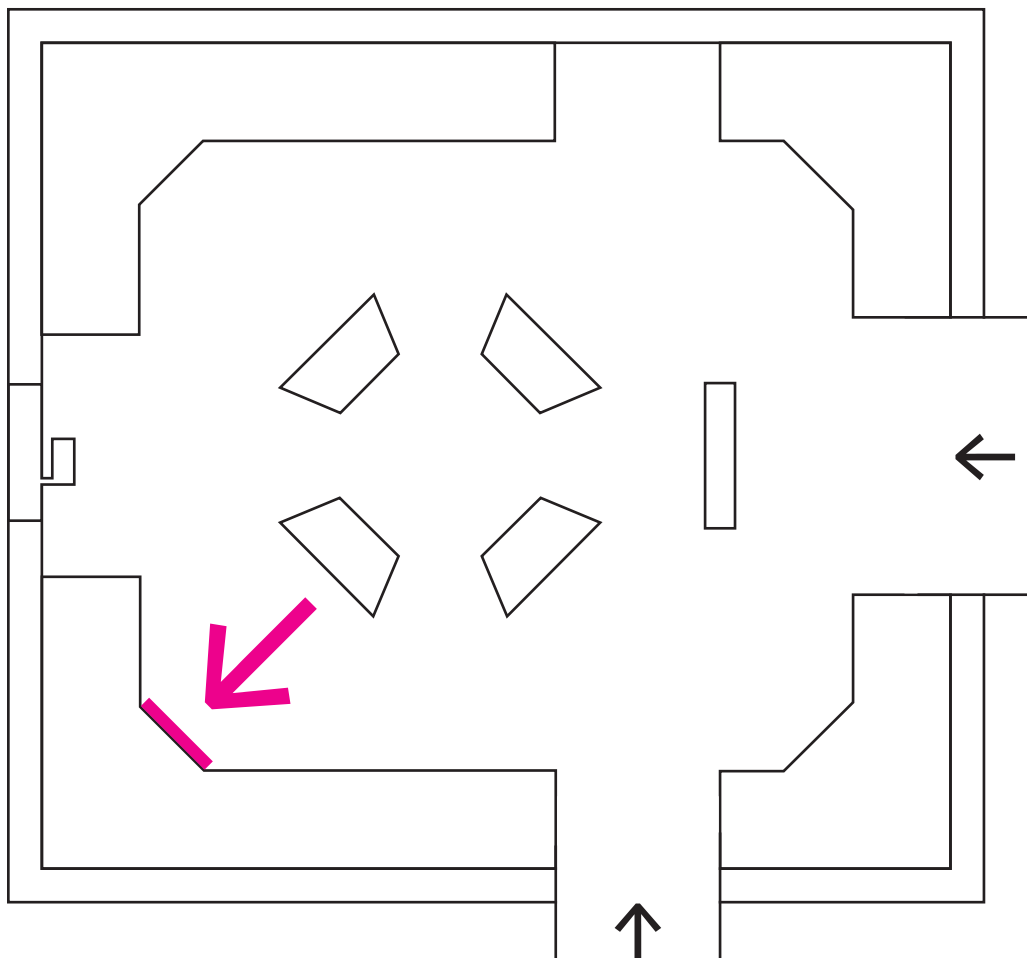
Afsaneh Gächter Coll.







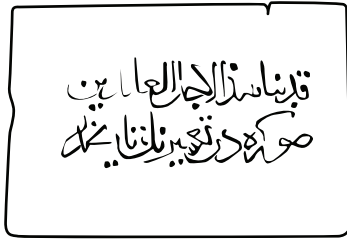
# Room 13





# **“The Austrian Occupation of Bosnia”**

Bosnia and Herzegovina were part of the Ottoman Empire for 400 years. In 1878, both provinces are occupied by Austria-Hungary and in 1908 they are formally annexed. In the four decades of its sovereignty, Austria makes an effort to encourage the emergence of a multi-confessional patriotism in Bosnia-Herzegovina, predominantly inhabited by Bosnians, Serbs and Croats. The “occupied area” is ethnographically investigated. In 1901 the volume “Bosnia and Herzegovina” appears as part of the monumental encyclopedia, “The Austro-Hungarian Monarchy in Words and Pictures”. On 28 June 1914, Franz Ferdinand, heir to the throne of Austria-Hungary, and his wife Sophie are shot by a Serbian nationalist. Europe plunges into the First World War.



# **1 Stone tablet of a mosque with Bosnian Arabic inscription**

Zvornik is located in north-eastern Bosnia and Herzegovina, on the left bank of the Drina. Around 1460 the Ottomans occupy the city and the fortress above it, from where the Serbian border can be easily observed. Within the fortress a church is converted into a mosque, which is restored in 1574. This preserved stone tablet bears witness to this restoration. During the Austrian campaign of 1878 against Bosnia, parts of the fortress are destroyed. One year later the stone tablet arrives in Vienna.

Bosnia and Herzegovina, Zvornik, 1574  
Julius von Blaschke Coll.



Costumes and ethnic religious diversity in Bosnia

Die österreichisch-ungarische Monarchie in Wort und Bild, Bd. 22, Bosnien und Hercegowina, Wien 1901

## 2 Long-necked lute (tambura, saz)

Bosnia and Herzegovina, 19th century;  
wood, metal strings  
Ciro Truhelka Coll.

## 3 Flintlock rifle with Damascus steel barrel

Bosnia and Herzegovina, early 19th century;  
steel, wood  
Felix Ritter von Luschan Coll.

## 4 Water jug (surahija)

Bosnia and Herzegovina, mid-19th century;  
stoneware, engobe  
Ciro Truhelka Coll.

## 5 Occasional table with bowl made for Emperor Franz Joseph I (sofra)

Bosnia and Herzegovina, Livno and Sarajevo, before 1890; boxwood, gold wire; gilded silver



Emperor Franz Joseph I  
annexes Bosnia and  
Herzegovina

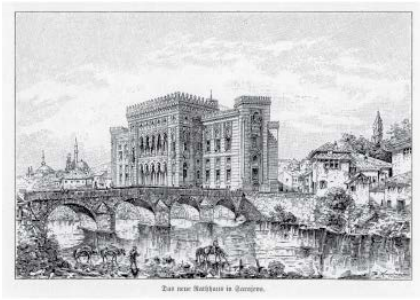
Paris, „Le Petit Journal“, 1908  
© Bibliothèque nationale  
de France

# Unknown Bosnia

“If, two decades ago, both banks of the River Save had been separated by an ocean, Bosnia, that part of the Islamic sphere of influence which is closest to the European west, could hardly have remained any more foreign to the imperial state along the Danube than was actually the case.”

Milena Preindlsberger-Mrazović, Regional Description.

In: The Austro-Hungarian Monarchy in Words and Pictures, Vol. 22, Bosnia and Herzegovina, Vienna 1901



Vijećnica. The pseudo-Moorish style City Hall  
in Sarajewo

Die österreichisch-ungarische Monarchie in Wort  
und Bild, Bd. 22, Bosnien und Hercegowina,  
Wien 1901



Archduke Franz Ferdinand and his wife Sophie  
leaving the City Hall

Walter Tausch, Sarajewo, 28. Juni 1914

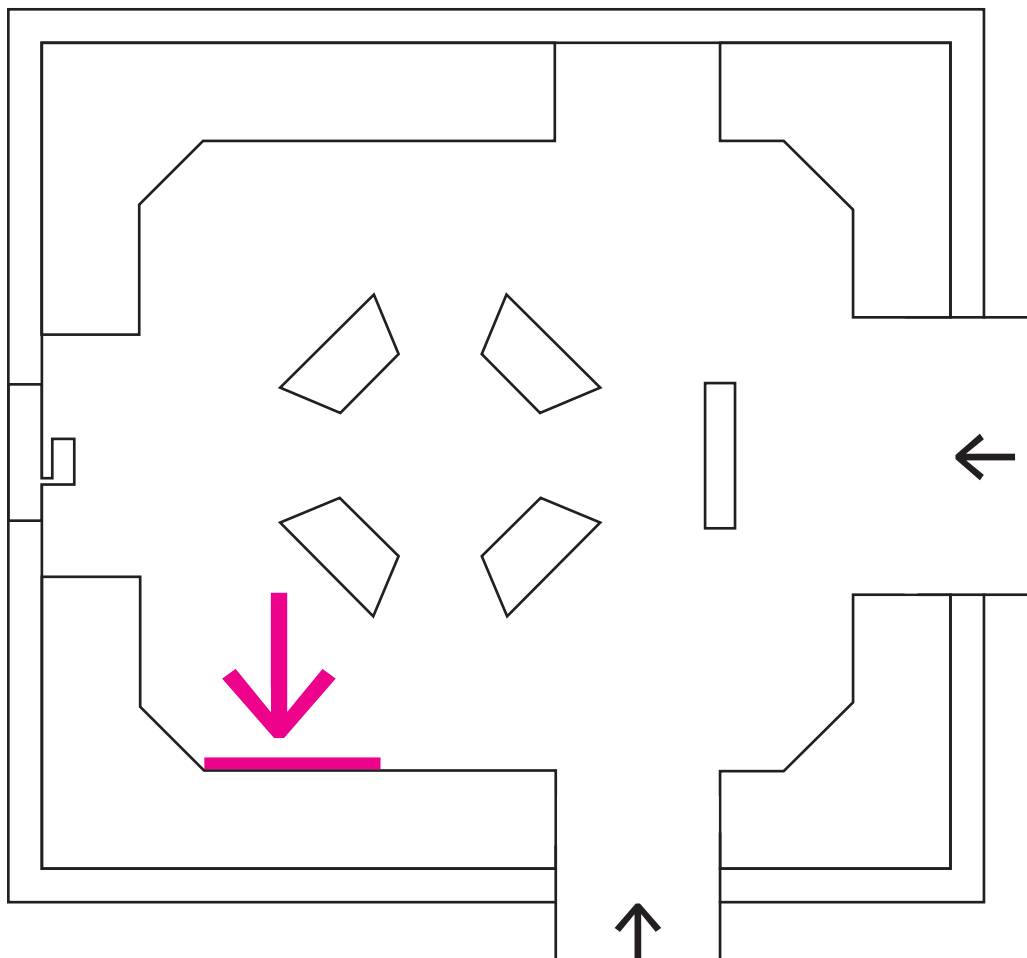
© ÖNB/Wien, Kor 208/1







# Room 13

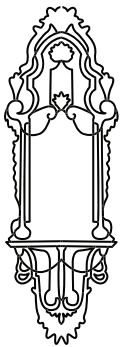


# A Turkish Salon

The convivial circle of gentlemen who retire to the smoking room after dinner to enjoy cognac, cigars and conversation while the hostess entertains her female guests with tea in the ladies' salon is part of the decorum of upper class houses in the late 19th century. In the period of the World's Fair and modern tourism, a tremendous stylistic diversity is available for decorating the smoking room. Moorish-Oriental styles are fashionable: heavy Persian carpets on the floors, Anatolian kilims on the walls, seating furniture upholstered in plush, side tables with mother-of-pearl inlays, palm plants and hookahs, Caucasian daggers, trophies and souvenirs of journeys: a conglomerate of individual pieces, mostly mass-produced in Europe and purchased in specialised furniture shops.



Istanbul. View of the Galata Bridge and the European quarter of Pera  
Photoglob Zürich, um 1890; Slg. Josef von Lommer



## 1 Turban stand in Ottoman rococo style (kavukluk)

Ottoman court officials and members of the elite classes used to wear elaborately shaped turbans, whose form, colour and decoration signalled the position and status of the wearer. The profession of the turban winder ensured that the turbans complied with the clothing regulations. After being worn, the turbans were placed for their protection on turban stands. In 1829 the turban was abolished and replaced by the fez as the national headwear. From this time on, the wearing of a turban was

restricted to religious dignitaries.

Turkey, 18th century; wood, pigments, gold leaf, velvet

Betty Grossman Coll.



(1)

(2)

Costumes of Ottoman dignitaries:

(1) Padishah (Sultan), Minister of the Interior, Grand Vizier

(2) The Sultan's Head Valet, Sword Bearer, Members of the Guard of Honour (Messenger, Archer) Jean Brindesi. Elbicei Atika; Musée des anciens costumes turcs de Constantinople, Paris 1855 © musée du quai Branly – Jacques Chirac, Dist. RMN-Grand Palais / image musée du quai Branly – Jacques Chirac

- 2 Ottoman tiles with floral and foliage design**  
Turkey, İznik, 16th century; quartz frit ceramic  
Betty Grossmann Coll.
- 3 Ottoman tile with cintamani or triple-dot motif**  
Turkey, ca. 1550; quartz frit ceramic  
Betty Grossmann Coll.
- 4 Ottoman dish with floral decoration**  
Turkey, İznik, 15th to 16th century;  
quartz frit ceramic  
Betty Grossmann Coll.

## **The Turkish Salon of the von Kamler Family**

Austria-Hungary operates about forty post offices in the eastern Mediterranean until the First World War. Their last director, Heinrich von Kamler, lives with his family in a spacious apartment in the Grand Rue de Péra (today İstiklâl Caddesi), the sophisticated cosmopolitan centre of the upper classes in Constantinople. When the offices of the Austrian Postal Service in the Levant are closed, the Kamler family flees, with elements of their “Turkish Salon”, to Trieste.



The "Turkish Salon" of the last director of the Austrian Postal Service in the Levant Trieste, um 1917; Slg. Lorle Schinnerer-Kamler



"Oriental Room" at Gainfarn Castle, Bad Vöslau  
Joachim von Brenner-Felsach, um 1890



- 5 Ottoman fez**  
Turkey, 1881; wool, cotton  
Felix von Luschan Coll.
- 6 Ottoman pilgrim flask with floral motifs in rococo style**  
Turkey, 18th century; gilt-copper  
Arthur von Scala Coll.
- 7 Ottoman bath bowl with flower motifs (hamam tasi)**  
Turkey, Trabzon, 19th century; silver  
Alexander Förster Coll.
- 8 Ottoman occasional table**  
Turkey, late 19th century; wood, bone, mother-of-pearl  
Irmgard von Ettingshausen Coll.
- 9 Woman's hammam sandals (nalin)**  
Turkey, late 19th century; wood, bone, mother-of-pearl, leather, silk, silver thread  
Josef von Lommer Coll.

## 10 Folding Quran stand (geçme rahle)

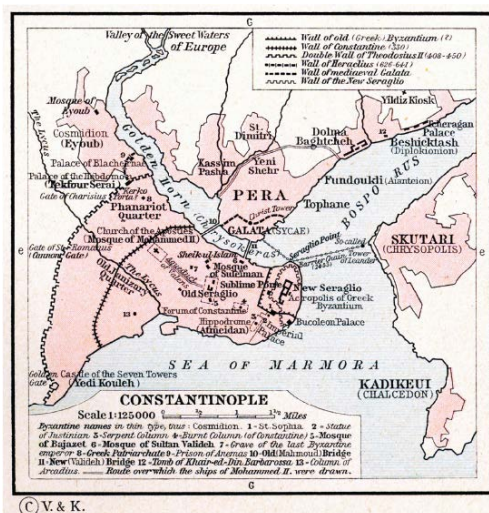
Turkey, 19th century; wood, bone,  
mother-of-pearl

Lorle Schinnerer-Kamler Coll.

## 11 Mashrabiya corner cabinet

Turkey, late 19th century;  
wood, mother-of-pearl

Josef von Lommer Coll.



Historical map of Pera  
The Ottoman Empire,  
1451–1481.

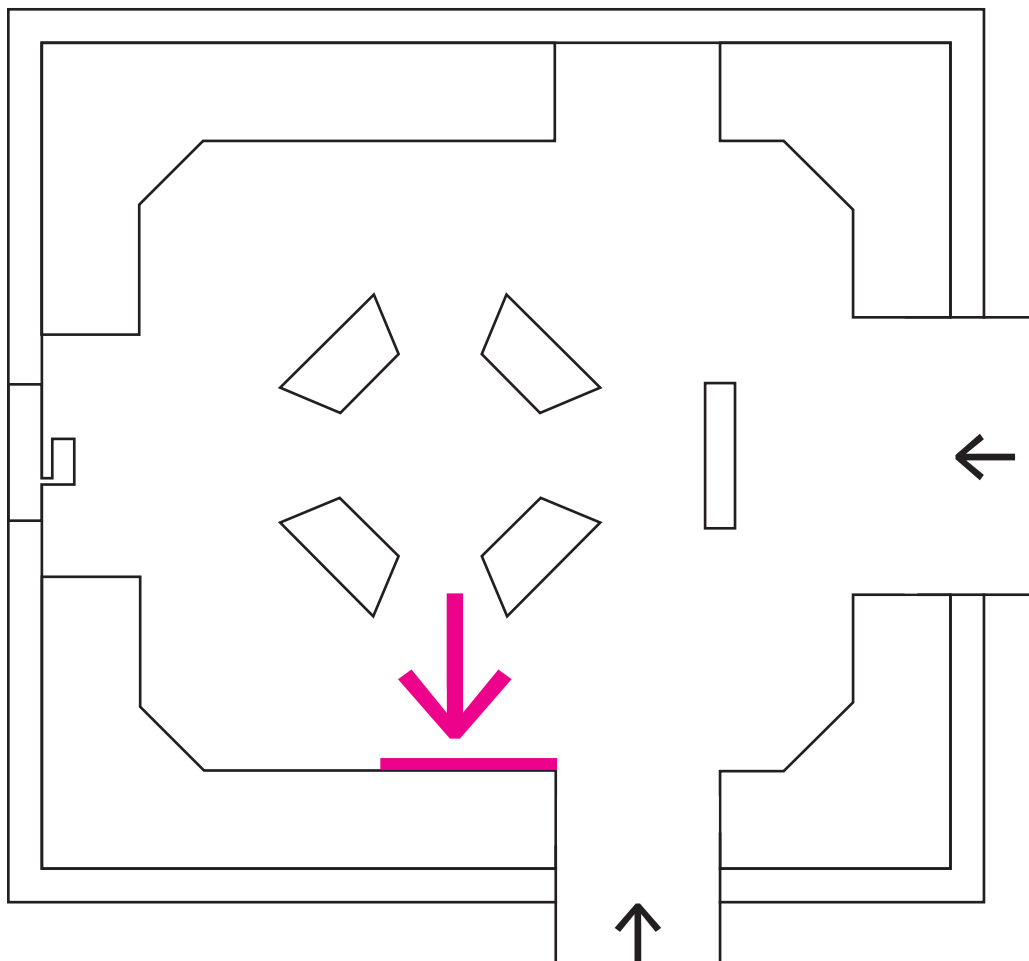
Constantinople. Shepherd,  
Historical Atlas, New York  
1923

© Courtesy of the University  
of Texas Libraries, The  
University of Texas at Austin





# Room 13



# The Cedars of God

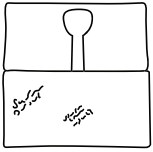
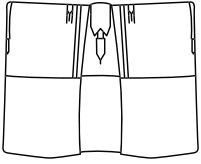
In the Viennese Biedermeier era, Carl Alexander von Hügel is one of the few travellers who is able to leave Metternich's surveillance state in order to become acquainted with foreign lands, people and cultures from his own perspective. In 1831, with a number of companions and at his own expense, he undertakes a six-year world tour of the Near and Far East, a journey which first takes him to Syria. He visits the ancient desert city of Palmyra, views the ruins of Roman temples in Baalbek, climbs the mountain range of Lebanon, and encamps in a grove of archaic cedars which, due to their size, have been known since biblical times as the Cedars of God. After surviving cholera, he journeys on by way of Palestine and Egypt to Aden. The objects of daily life which he brings home from this phase of his travels constitute the core of the oriental collection.



The Hügel Monument at Hietzing  
Wien, 1901

## Carl Alexander Anselm von Hügel (1795–1870)

After his service in the Austrian army, Carl Alexander Anselm von Hügel, born in Regensburg in Bavaria, settles in Hietzing, Vienna. The passionate botanist founds the Imperial Royal Horticultural Society. The exotic plants which Hügel brings back from his world journey and which he cultivates in his gardens near Schönbrunn become a much-visited Viennese attraction. In 1849 he is called to the Austrian embassy in Florence, and sells his property in Hietzing.



## Parts of a Bedouin costume

In the desert town of Palmyra Hügel receives a complete outfit of local costume as a present from a high-ranking Bedouin. The individual elements are listed in Arabic on the back of a shirt: "Upon my honour, this belongs to the foreign man who visited us. These things consist of a cloak (ʿabāye), agal (ʿiqāl), headscarf (kūfīya), shirt (qamīs)." Above this, Hügel inscribes his name in Italian: "Sig. [signore] Barone de Hügel".

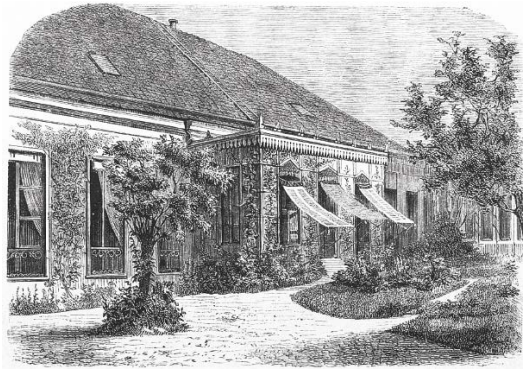
### 1 Bedouin cloak (ʿabāye)

Syria, Palmyra, 1831; wool, silk, silver threads

### 2 Man's long shirt (qamīs)

Syria, Palmyra, 1831; cotton





The Hugel Villa in Hietzing  
 Die Gartenlaube, Heft 28, 1867 © ÖNB/Wien,  
 393769-D.per



The Turkish Salon at the Hugel Villa  
 Rudolf von Alt, 1855 © Thomas le Claire,  
 Hamburg

- 3 **Carl Alexander Anselm, Baron von Hügel**  
 Josef Neugebauer, 1851; oil painting in gilded  
 wooden frame
- 4 **Man's coat ( ' abāye)**  
 Lebanon, Metwali, 1831; wool, silk, cotton,  
 silver threads

**5, 6**

Imported Chinese snuff bottles

Yemen, Mokka, 18th century; stoneware

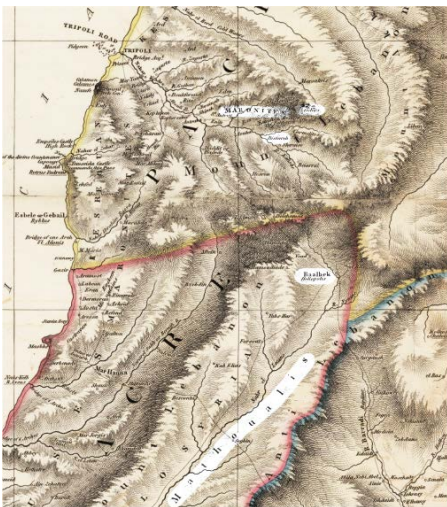
**7-10**

**Wickerwork**

Yemen, Muqalla, 1831; strips of palm leaf,  
dragon's blood

**11 Round shield from North India or Muscat**

Yemen, Muqalla, ca. 1800; rhinoceros hide,  
leather, brass, lacquer

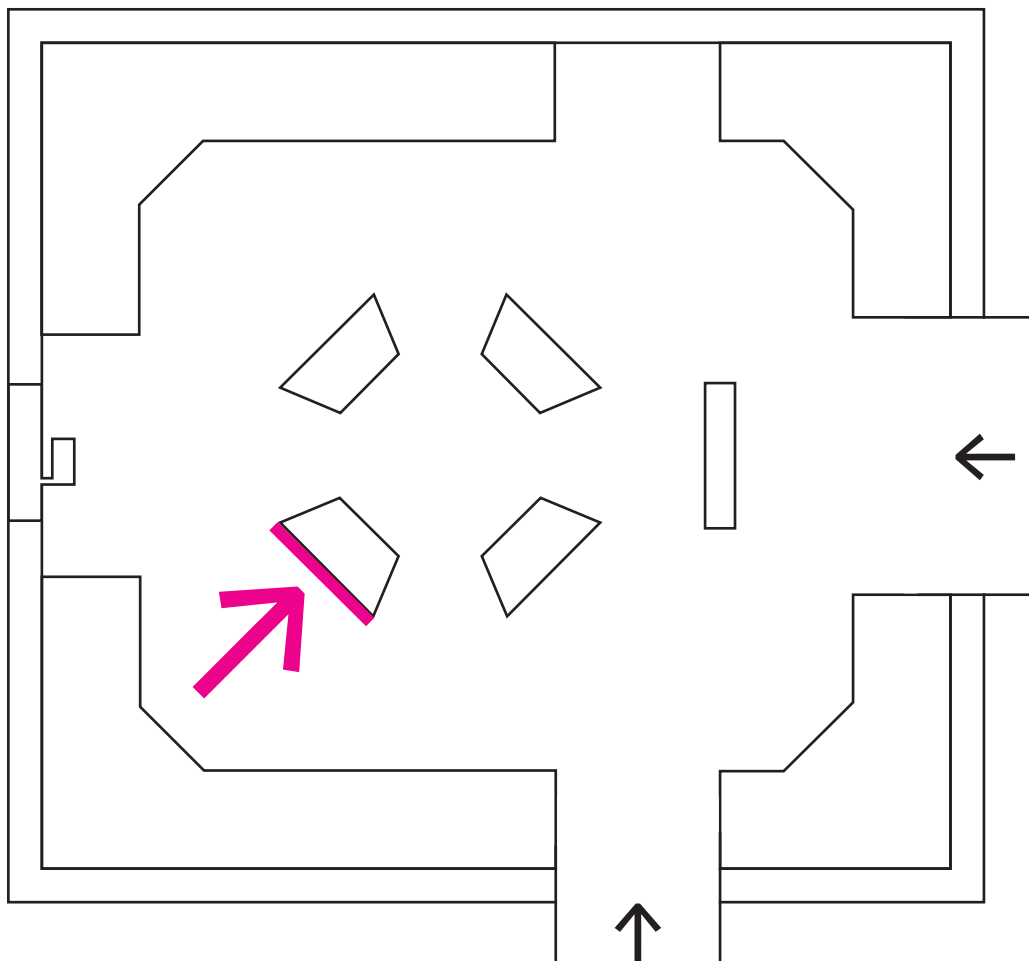


Map of Northern Lebanon and Beqaa Valley  
Aaron Arrowsmith. A Sketch of the Countries  
Between Jerusalem and Aleppo, London 1815  
© David Rumsey Map Collection,  
[www.davidrumsey.com](http://www.davidrumsey.com)





# Room 13



**1 Water jar**

Tunisia, Nabeul, before 1885;  
glazed terracotta  
Austrian Commercial Museum Coll.

**2 Bowl**

Tunisia, Nabeul, before 1885;  
glazed terracotta  
Austrian Commercial Museum Coll.

**3 Flowerpot**

Tunisia, Nabeul, before 1885;  
glazed terracotta  
Austrian Commercial Museum Coll.

**4 Stirrup with flower and tendril decorations**

Turkey, 19th century; gilded sheet brass  
Austrian Commercial Museum Coll.

**5 Gala shoes**

Iran, Tabriz, 19th century; leather, silk, metal  
Austrian Commercial Museum Coll.

**6 Jacket**

Acc. to the inventory, prob. Turkey or Balkans,  
19th century; silk, cotton, metal threads  
Austrian Commercial Museum Coll.

**7 Two Ottoman tiles**

Prob. Syria, 17th century; ceramic  
Austrian Commercial Museum Coll.

**8 Belt clasp (toka)**

European Turkey ("Rumelia"), 19th century;  
tin-plated sheet iron, brass, cloisonné, glass  
Austrian Commercial Museum Coll.

**9 Calligraphic description of the Prophet's  
noble qualities**

Turkey, 1794/95 (1209 AH); wood, paper, ink,  
pigments  
Austrian Commercial Museum Coll.

**10 Khatamkari inlaid cabinet**

Iran, Qajar period, 19th century;  
wood, bone, brass, tin  
Erich Pistor Coll.

# **11 Quran stand with mashrabiya**

Egypt, 19th century; wood

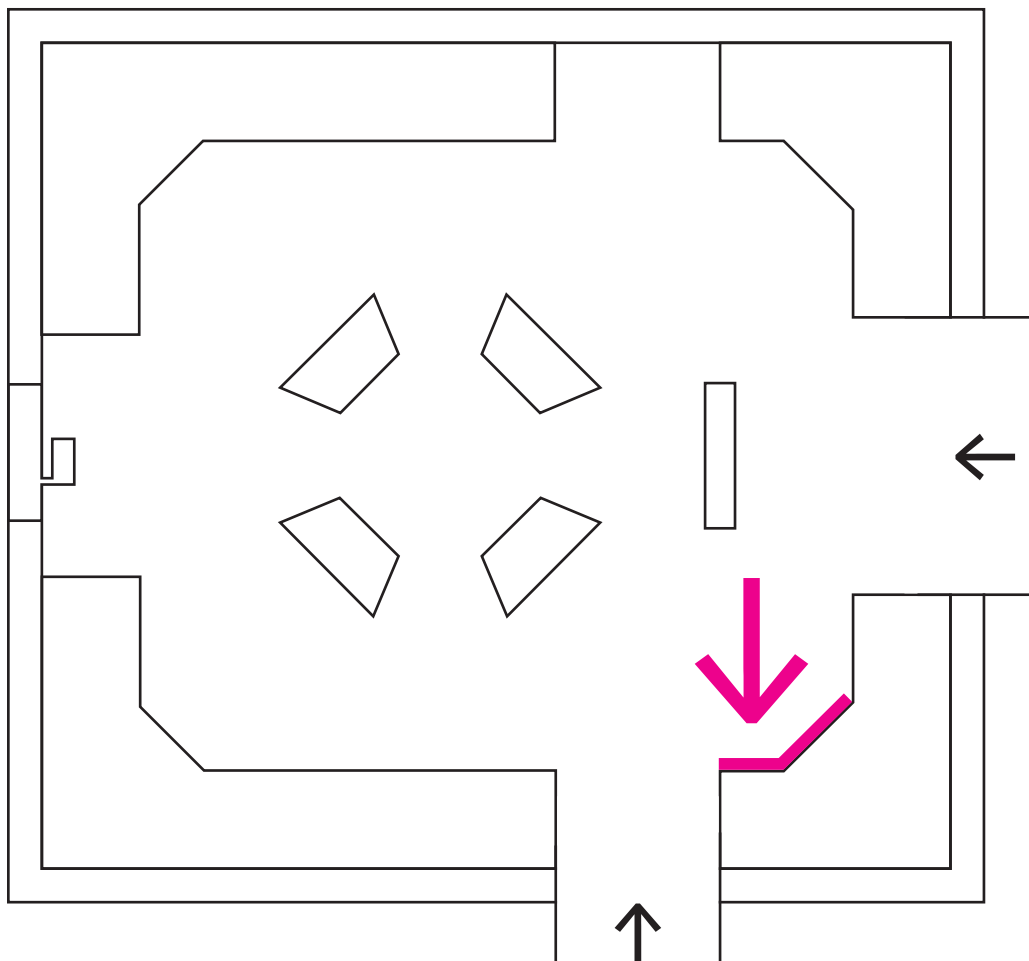
Austrian Commercial Museum Coll.







# Room 13





# From Vienna to Samarkand

At about 1850, Central Asia is almost unknown in Europe. During the Vienna World's Fair in 1873, handicrafts from Russian Turkestan are exhibited for the first time. Whereas in the early 1860s the Hungarian Turkologist Ármin Vámbéry still has to disguise himself as a dervish while travelling the Silk Road, twenty years later the Russian Empire has conquered large expanses of Central Asia. In 1888 the Trans-Caspian Military Railway is opened. Many who can afford it, such as Josef Troll, set out on journeys of many weeks to Turkestan in the belief that they would rediscover an Orient untouched by progress. Troll despatches detailed reports from Central Asia to the newspaper "Wiener Zeitung", accounts which meet with great interest on the part of the reader due to the rivalry between England and Russia in this geographical area.

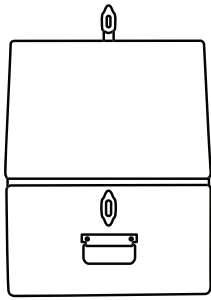


Reunion party of the "Skobelevians"  
in Turkestan dress

Anonym, Wien, dat. 19. März 1927

## **A Turkestanian feast in Vienna**

A photograph from the estate of the onetime Austro-Hungarian officer Fritz Willfort shows him and his former fellow captives on the occasion of one of their annual reunion parties in the salon of a Viennese suburban restaurant. They stand and sit with their Viennese wives in a bower with Bukharan wooden columns, wearing original Turkestan costumes, the men with painted-on beards in proper style. With refreshments of green tea and flatbread, they smoke water pipes and play music on central Asian instruments.



## Transportation box of a prisoner of war

Fritz Willfort is held captive in an officers' prison for six years in Russian Turkestan. He is allowed to move with relative freedom and comes to know the land and its people. He buys language textbooks and learns Russian, the local Turkic languages, and Tajik (Persian). Willfort visits bazaars, villages and tea houses and collects souvenirs, photographs and postcards. He keeps a diary in which he records his experiences as a prisoner. He manages to preserve these possessions in a small transport chest and brings them to Vienna.

Wood, iron

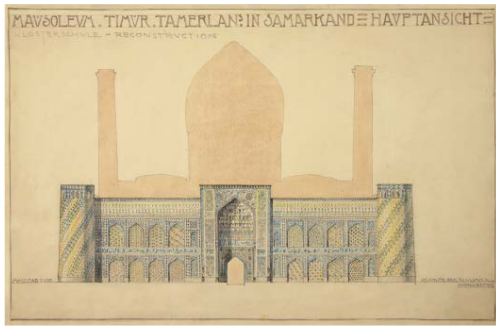


Overview map of Turkestan  
Fritz Willfort, Turkestanisches  
Tagebuch. Sechs Jahre in  
Russisch-Zentralasien,  
Wien 1930

# The Friends of Asian Art and Culture

The "Society of the Friends of Asian Art and Culture" plays a significant role in the scientific life of Vienna between the wars. Its aim is to raise public interest in the connections between European and Asian art. The group organises, together with the Kunsthistorisches Museum, a "Eurasian Exhibition" in 1934. The architect Julius Smolik and the engineer Fritz Willfort belong to this association. While Smolik brings to public attention the preserved structures from the period of the central Asian conqueror Tamerlane (Timur) and his successors, Willfort gives popular lectures in the Vienna Urania on the subjects of Turkestan and Persia. Both men spent many years in Central Asia during the First World War as Russian prisoners of war.





Main view of the Gur-e Amir Mausoleum, Timur's tomb, in Samarkand  
Julius Smolik, Chudschand, 1919



# 1 Printed and painted cotton hanging (qalamkār-e taswīrī)

Carpe diem! Seize the day! advises the Roman poet Horace. Make the best out of your life and take it as it comes, since you never know when you must die. An identical incitement to exchange the fearful concentration on the future for the enjoyment of the present, before one crumbles into dust in no time, is found a thousand years later at the other end of the world, in a four-line poem ascribed to the Persian poet Omar Khayyam.  
Iran, Isfahan, Qajar period, late 19th century  
Fritz Willfort Coll.

## 2 Embroidered Zoroastrian woman's tunic (qamīs)

Iran, Yazd; Zoroastrian, 19th century;  
cotton, silk

## 3 Embroidered Zoroastrian woman's trousers (shalvār)

Iran, Yazd; Zoroastrian, 19th century; cotton,  
silk, metal threads

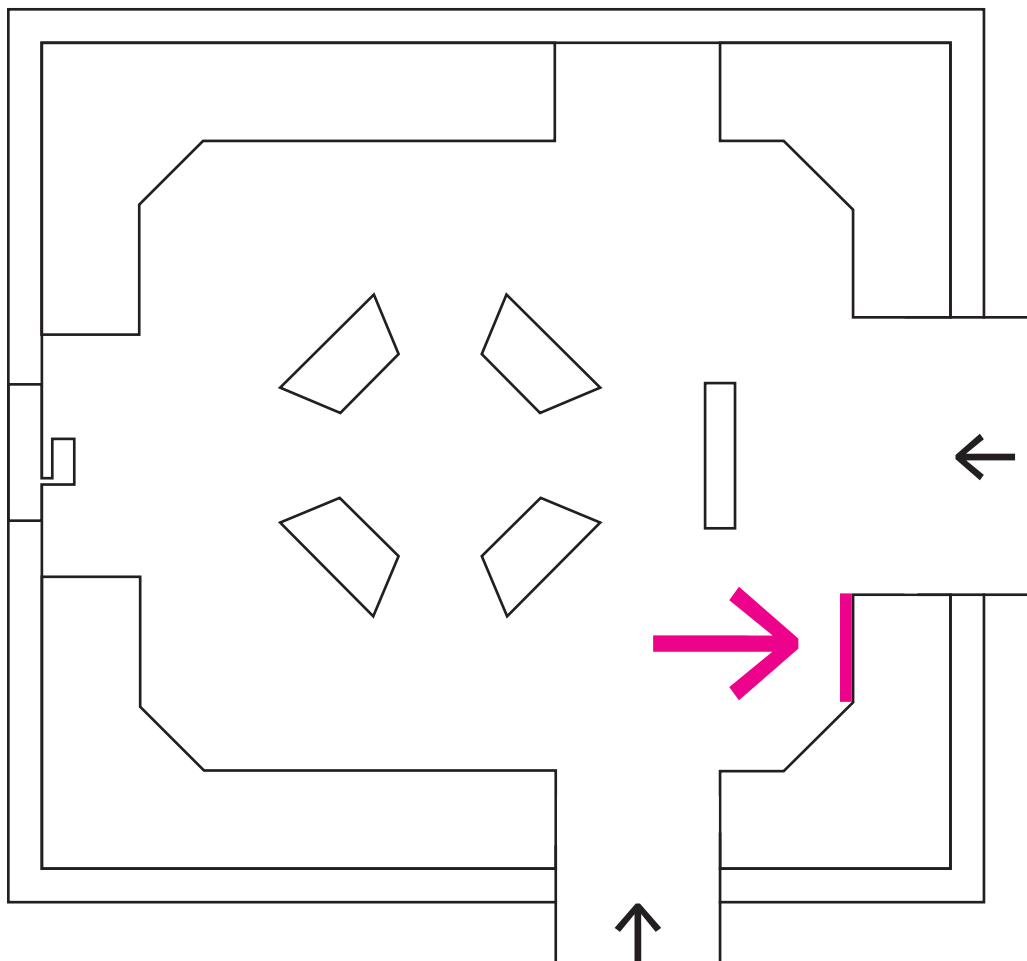


Notebook, postcard and photographs of Willfort's  
Persian journey 1928





# Room 13



# From Vienna to Samarkand

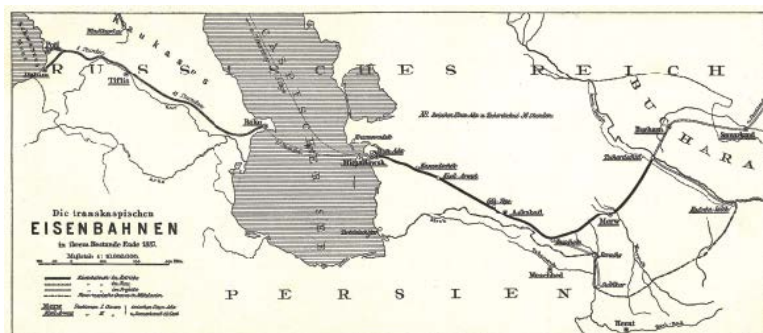
At about 1850, Central Asia is almost unknown in Europe. During the Vienna World's Fair in 1873, handicrafts from Russian Turkestan are exhibited for the first time. Whereas in the early 1860s the Hungarian Turkologist Ármin Vámbéry still has to disguise himself as a dervish while travelling the Silk Road, twenty years later the Russian Empire has conquered large expanses of Central Asia. In 1888 the Trans-Caspian Military Railway is opened. Many who can afford it, such as Josef Troll, set out on journeys of many weeks to Turkestan in the belief that they would rediscover an Orient untouched by progress. Troll despatches detailed reports from Central Asia to the newspaper "Wiener Zeitung", accounts which meet with great interest on the part of the reader due to the rivalry between England and Russia in this geographical area.



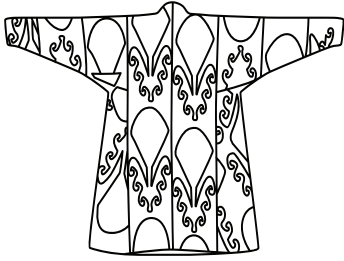
Emperor Ferdinand's  
Northern Railway Station  
"correspondence card"  
Wien, um 1900

# From Vienna's Northern Railway Station to Samarkand

The Northern Railway Station, built in Vienna's Leopoldstadt in a mixture of Moorish and Tuscan styles, is the most splendid station of its time in the Danube metropolis. The northern railway opens up the entire northern regions of Austria-Hungary as far as to the border of Russia. As one of the first western Europeans to do so, Josef Troll sets out in 1888 from the Northern Railway Station on a fifteen-month journey to the Silk Road. Travelling overland and by ship, already after thirteen days he reaches Samarkand, at that time the terminus of the Trans-Caspian Military Railway.



Route of the Trans-Caspian Railway, end of 1887  
Oesterreichische Monatsschrift für den Orient, Nr.  
11, 1887



## **1 Man's festive ikat robe (back) (khalat)**

In Turkestan in the 19th century, nothing is as suited for the representation of wealth and dignity as an expensive Ikat coat. Many specialists are involved in the creation of Ikat textiles, from the breeding of silk worms to the dyeing, weaving and tailoring of the cloth. Ikat silks are luxury articles. They are given as gifts at weddings and other important occasions. Ikat fabrics probably originated in China, from where they were disseminated along the network of the Silk Road throughout Central Asia.

Uzbekistan, Bukhara, before 1889; silk, cotton

## **2 Fortune sticks and handwritten key**

Samarkand, Uzbekistan, before 1889;

paper, ink, brass

Josef Troll Coll.



### **3 Saddle**

Turkmenistan; Tekke Turkmen people,  
before 1889; wood, bone, papier-mâché,  
pigments, lacquer  
Josef Troll Coll.

### **4 Tile with Persian inscription**

People's Republic of China, Xinjiang, Kashgar,  
17th century; ceramic  
Josef Troll Coll.

### **5 Quran on bookstand**

People's Republic of China, Xinjiang, Kashgar,  
dat. 1241 A.H. (1825/26);  
paper, leather, pigments  
Josef Troll Coll.

### **6 Bookstand**

People's Republic of China, Xinjiang, Yarkand,  
first half of 19th century;  
wood, papier-mâché, pigments  
Josef Troll Coll.

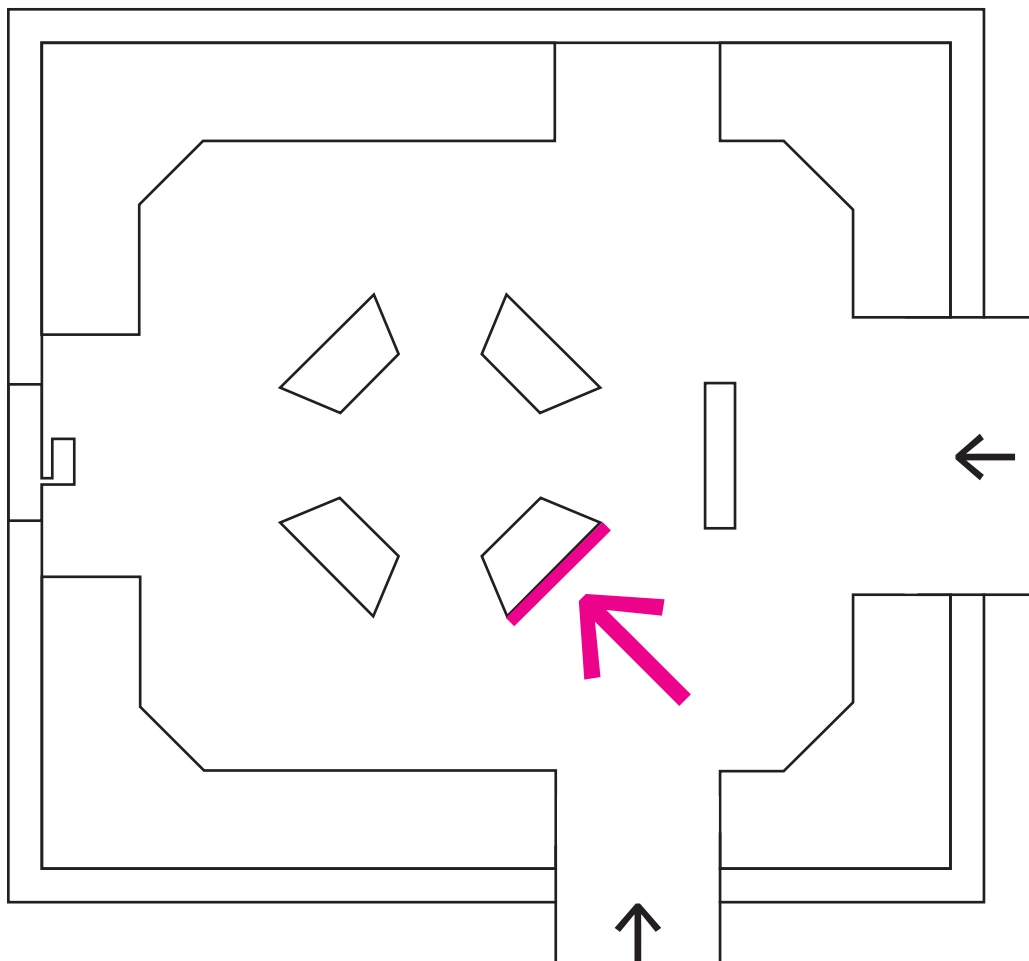


Samarkand, Uzbekistan. The Registan Square with the madrasas Ulugh Beg, Tilla Kari and Shir Dar  
Alexander Engel, vor 1888; Slg. Franz Heger





# Room 13



**1 Oil lamp (mesbah)**

Algeria; Kabyle people, ca. 1890; terracotta, pigments, shellac

Emil Benedikt Coll.

**2 Goblet drum with label of the Vienna World's Fair 1873**

Turkey, before 1873; terracotta, leather, paper

**3 Water vessel**

Algeria; Kabyle people, early 19th century; stoneware, pigments

Charles Aubry-Lecomte Coll.

**4 Bowl**

Algeria; Berber people, before 1879; terracotta, pigments, shellac

Charles de Nozeilles Coll.

**5 Couscous bowl**

Algeria; Berber people, before 1879; terracotta, pigments

Charles de Nozeilles Coll.

## **6 Bowl**

Algeria; Kabyle people;  
terracotta, pigments, shellac  
Paris World's Fair 1878 Coll.

## **7 Jug**

Algeria; Kabyle people;  
terracotta, pigments, shellac  
Paris World's Fair 1878 Coll.







