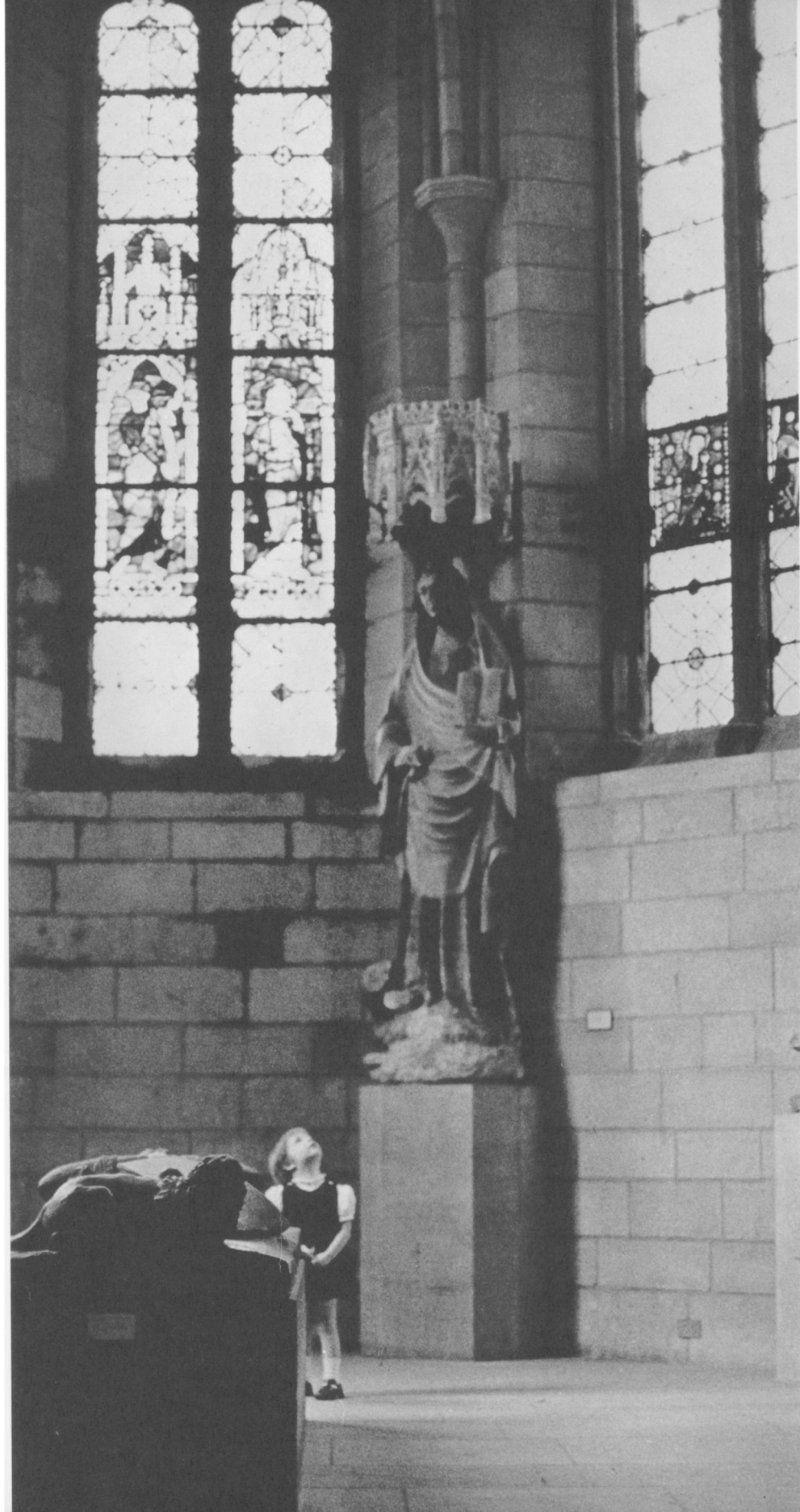




NOVEMBER 1968

The Metropolitan Museum of Art
BULLETIN



FOR THE PAST CENTURY the driving concern of this Museum has been the acquisition – by purchase, by gift, by bequest; by ingenuity, imagination, tireless research, and even diplomatic ruse – of great and important works of art. In short, it has been a question of forming a first-class representative collection.

Acquisition will always remain a prime concern, but the time has ripened for the collections to be used in the service of concentrated scholarship. Although this evolution of the Museum's essential educational purpose has been going on right from its beginnings, future historians of this institution, with the historian's love of clean-cut transitions, may look back and pinpoint the change in two events that occurred this fall.

One is the publication of the inaugural issue of the *Metropolitan Museum Journal*, which will publish the research of our curators and of other scholars into the Museum's diverse holdings. To judge from its reception by the scholarly community, it brilliantly fulfills the Editorial Board's hope that it mark the "beginning of a new and significant contribution to scholarship concerned with the history of art."

The other event is the arrival of Florens Deuchler, an eminent Swiss medievalist, to assume the post of Curator of The Cloisters and Chairman of the Department of Medieval Art. At thirty-seven Dr. Deuchler brings with him an impressive reputation as a scholar and administrator. He has been Assistant to the Director of the Bibliotheca Hertziana in Rome, and served as General Secretary of the International Congress of Art Historians held in Bonn in 1964. He has published extensively, and has been a guest lecturer at the universities of Cambridge, Toulouse, and Toronto.

Interviewed in Rome last May by the *Times*, which nosed out the story a month before we were to announce the appointment, Dr. Deuchler expressed his determination (and the Museum's) that The Cloisters, "the most important collection from the Middle Ages in the western hemisphere – a paradise for medievalists," become the pre-eminent center of medieval studies in the United States.

Making The Cloisters such a center will embrace a spectrum of education from popular to scholarly. At one level we intend to develop and deepen the natural ties we have with graduate schools and universities. We will issue a new edition of the guidebook to The Cloisters, and expand the publications program. We are going to aid in preparing an index of medieval art in the United States. A definitive monuments book of photographs and text, tracing the various architectural elements of The Cloisters back

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ON THE COVER:

Costumed riders from a carousel held at Modena in 1652. From La Gara delle Stagione, a souvenir book with etchings by Stefano della Bella (1610-1664), Italian. 9 x 12¼ inches. Enlarged details of another plate appear on pages 160 and 162. The Elisha Whittelsey Fund, 67.542.8, 9, 10

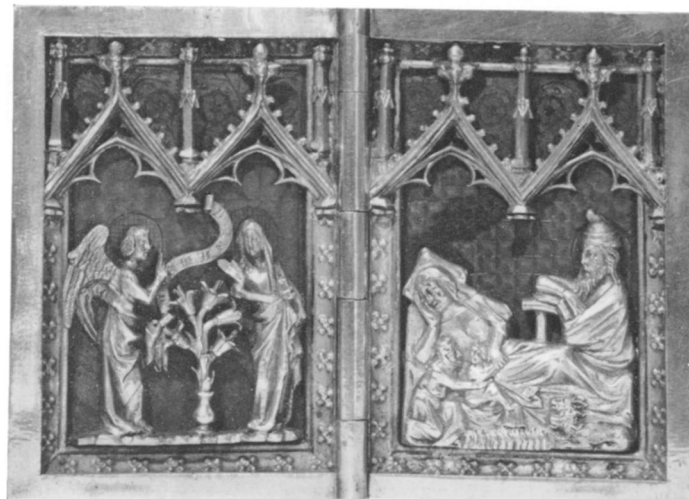
FRONTISPIECE:

Photograph by Hans Namuth

to their original sites, is already under way. We need a modern, fully equipped study-storage room and additional exhibition areas. We are planning a series of special exhibitions that will explore the nature and unique spirit of medieval art. We should encourage a more intimate working relationship with collectors, whose exacting connoisseurship in this field is responsible for the great success of a show now on view at The Cloisters, *Medieval Art from Private Collections*. As for the collections themselves, we are considering broadening their span to include Early Christian and Late Antique objects, and this may mean our conducting excavations of our own.

In all this we must proceed with sensitivity and scholarship, and in no way upset the extraordinary environmental aura that makes The Cloisters the great *musée d'ambiance* that it is.

THOMAS P. F. HOVING, *Director*



Diptych. German, Rhenish, or Austrian, first half of the XIV century. Silver gilt and translucent enamel, 2 $\frac{1}{16}$ x 3 $\frac{3}{8}$ inches open. Lent by Ruth and Leopold Blumka to the exhibition Medieval Art from Private Collections, at The Cloisters from October 30, 1968, to January 5, 1969

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Presenting Stefano della Bella

PHYLLIS D. MASSAR

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Stefano della Bella would need no introduction to the general public if this were the seventeenth or the eighteenth century rather than the twentieth. Seventeenth-century city dwellers bought prints as casually as we buy postcards and weekly magazines, and della Bella's were particularly popular. Eighteenth-century collectors competitively filled vast cabinets and scrapbooks with the thousand-odd della Bella etchings, minute to large.

Rather neglected in the nineteenth century – tastes had changed – della Bella prints were seldom listed in dealer's catalogues in the first half of the twentieth, for they were considered too cheap and plentiful to bother with. Lately a narrowing market has brought della Bella into focus as an artist. His prints are sought after for their virtuosity and delicacy of etching technique and for their diverse and often amusing subjects.

Della Bella's prints become of broader interest when they are considered as a reflection of his life and times. He worked with his sketchbook and etching needle much the way a magazine photographer works today with his camera. He was an on-the-spot witness to many exciting events of the turbulent seventeenth century – the lavish court festivals of the later Medici at Florence, the explosion of baroque architecture and painting in Rome, battles of the Thirty Years' War, and the emergence of Paris as the political and artistic capital of Europe. Della Bella recorded what he saw.

To begin at the beginning: Stefano della Bella was born in Florence in 1610. The premature death of his sculptor father necessitated an art apprenticeship for young Stefano. First trained in a goldsmith's shop, he showed such striking ability as a draughtsman

An artist, perhaps della Bella himself, drawing in a French park. Several similar figures turn up in other etchings, and we know from his sketchbooks that he drew much out of doors. Detail of one of the landscape prints dedicated to the Duc d'Enghien, by Stefano della Bella (1610-1664), Italian. 1643. Etching, 4¾ x 10⅞ inches. The Elisha Whittelsey Fund, 60.623.18(1)

An exhibition of the work of Stefano della Bella will be on view in the Prints and Drawings Galleries from November 15 through December 30

that he was sent to a painter's studio instead. Baldinucci, contemporary Florentine biographer of artists, describes him then: "Stefano, for his tender age of about thirteen, and for the elegance of his bearing, was called, as an endearment, by the name of Stefanino."

Young Stefanino undertook to emulate Jacques Callot, who had enjoyed years of Medici patronage at Florence. Della Bella diligently made pen drawings after Callot's technically superb prints, and was instructed in etching by Remigio Cantagallina, Callot's old master.

The youthful Stefano also began a lifelong exercise of sketching out of doors, with all Florence as his subject. Particularly interesting to him were the theatricals, festivals, tournaments, and hunting parties, all part of the life of the Medici court.

One of his first tries at a publishable etching, in the Callot manner, was a print entitled *The Banquet of the Piacevoli* (the *Piacevoli*, or *Pleasant Ones*, were a club of huntsmen). It is a grand view of a large banqueting hall in the Pitti Palace, full of cavaliers and dogs, and with the Medici arms shown hung with game for the occasion. With possible patronage in mind, the seventeen-year-old artist dedicated the print to "His Most Serene Highness the Great Prince Gian Carlo Medici," who was then sixteen. The strategy worked, for Stefano began to get official Medici commissions—a series of book illustrations, and even the frontispiece for the last published work by Galileo.

But Rome was the magnet for an ambitious young artist in the 1620s and 30s. Under the aegis of the Barberini Pope, Urban VIII, a great rebuilding was taking place, the transformation of the ancient city into an exuberant, festive world capital. The architects of the Italian baroque were at work. Artists from France and the Netherlands flocked there to study, to find commissions, to paint, and to make prints for the great market of visiting travelers and pilgrims. Stefano at last solicited from his patron, Lorenzo de' Medici, brother of the Grand Duke, permission to go, a monthly stipend, and a billet at the Medici palace in Rome.

Just arrived in Rome in 1633, della Bella must have been excited and inspired by the formal entry into Rome of the Polish Ambassador to the Holy See. These entries were spectacles for the populace, lasted for hours, and consisted of a grand parade on horseback of costumed riders from many countries. Stefano sketched madly and then etched the procession in six long panels, dedicating the whole to his patron, Don Lorenzo.

Della Bella's Roman sojourn was broken by journeys back to Florence to execute official commissions. There were portraits to do, and records of church funeral decorations for commemorative books, rebuses (Figure 1) and more frontispieces, and illustrations, and official arms and emblems. More exciting were the Medici equestrian ballets and the theatrical spectacles, such as "*Le Nozze degli Dei*" (Figure 2), performed in 1637 to celebrate the wedding of Ferdinando II and Vittoria della Rovere. Della Bella added his own touch with beautifully drawn horses and details of fantastic costumes (Cover and pages 160 and 162).

Stefano's excuse for going to Rome was to perfect himself as an artist. Judging from the evidence—whole sketchbooks exist, and many single-sheet drawings in the Uffizi,



the Louvre, the Albertina, the British Museum, and at Windsor – he avoided studios and the study of other artists' work, and spent as much time as he could drawing in the open air. He frequented the Forum, and areas of Rome where palatial garden villas were rising, and the Campagna, where he could ride horseback as well as sketch ruins. He later mined these sketchbooks for figures and backgrounds for his prints.

Perhaps this open-air drawing practice freed della Bella from the influence of the tightly technical Callot style, with its mannerist posing of figures. In any case, it was during his Roman days that the true della Bella style emerged – relaxed, almost lyrical, with figures that dispose themselves like human beings rather than like actors. Technically he became a master of delicate shading, exquisitely small details, and the rendering of fur and feathers.

Rome, finally, was not enough either. Perhaps lured by the chance of greater personal profit from the many Paris print publishers, perhaps recalling Callot's even posthumous success there, della Bella went to Paris in 1639 with the entourage of a special ambassador, Alessandro del Nero.

His work was already known there. In fact, the busy French etcher Collignon had copied a set of his marines, to supply popular demand. Stefano apparently enjoyed just being a tourist for some months, but when he finally needed money, he had no trouble finding work with three of the most notable print publishers: François Langlois (also called Ciartres), Israël Henriët, and Pierre Mariette. He quickly received an official commission and was sent by Richelieu himself to "cover" the siege of Arras, making sketches from which he developed a large topographical print. This was Stefano's first experience of war.

Pushed by his publishers during his Paris decade, della Bella reached a veritable crescendo of production. Etchings, in series and singles, large and small, seemed to pour out of him, to suit many tastes and purposes. Most of his few religious prints were done there, for Mariette. There were sets devoted to the military arts, landscapes, marines (Figure 3), animals, fantastically original ornament plates (Figure 4), frontispieces (Figure 6), illustrations of theater productions, a frightening series of skeleton deaths (Figure 5), and many sets simply entitled *capricci* – little vignettes of various people and countries (Figure 7).

There was a large figure-filled composition showing the crowded Pont Neuf and a view of the Seine and the Louvre. There were small views of the new town-planning developments, the Place Royale and the Place Dauphine (Figure 8). There were numerous salable series of "Principles of Drawing": how to draw heads à la della Bella in twenty-five lessons. And there were 199 miniature etchings for the four sets of cards devised by Jean Desmarets de Saint-Sorlin to teach history, geography (Figure 9), and mythology to seven-year-old Louis XIV.

As always, della Bella drew out of doors, supplementing his sketchbooks of Italian views and Roman ruins with drawings of French landscapes and parks, Parisian strollers, the royal family in a carriage, horsemanship training sessions, seaports, and the beggars and gypsies he met on the roads.

Besides new subject matter, della Bella found stimulation in the work of other print-makers, particularly Netherlandish. Documentary evidence exists that he bought for

cash or traded his work for these prints, including some by Rembrandt. There are indeed some prints by della Bella which show a debt to Rembrandt, such as a series of heads in Oriental headdress. But more evident is the debt to Dutch landscape prints, notably to those by the painter-etchers Herman van Swanevelt and Jan Both. Della Bella adopted some of their techniques and in his later landscape etchings tried for more painterly effects, inventing contrasting textures for trees, large-leaved plants, animal fur, grass, and sky.

Della Bella enjoyed such success that he might have stayed in Paris indefinitely. But there was rising popular discontent over taxation and financial policies, directed against the Italian-born Prime Minister, Mazarin, Richelieu's successor. The Fronde threatened armed insurrection and the young King Louis and his mother were forced to flee the city. Feeling ran high against Italians.

In 1650, therefore, della Bella returned to Florence, where he lived until his death in 1664. He made several trips to Rome, where he was for a time drawing master to the young Medici prince Cosimo III. He continued to do official work for the Medici (Figure 11), but depended largely on his Paris market, sending his plates to his publishers there.

There was time in these later years for further variations on his favorite themes. He did a fine painterly hunting series (Figure 10), views of the Medici villa at Pratolino (Figure 12), impressive large landscapes with Roman ruins (Figure 13), a brilliant set of costumed riders taken from the grand cavalry entries he had seen (Figure 14), and some delightful etchings of children. For these last della Bella experimented with a special technique to give a wash effect. He brushed areas of the plate with dilute acid to produce a gray tone not unlike later aquatint. It is even reported that he painted, but no oil by him survives.

There was also time to yarn about his adventures and his Paris days. Baldinucci reports hearing him tell of his being trapped on a narrow street by armed bullies, Mazarin haters, who were bent on assassinating him simply because he was recognizably Italian. A woman witnessing the attack cried out: "What are you doing? This young man is not Italian, he is Florentine!" The cutthroats were geographically stopped for a moment, giving our hero time to say: "Gentlemen, I am Etienne de la Belle." Nothing more needed to be said. They released him and retired, making gestures of respect.

We can do no less.

NOTES

Working with della Bella prints is much simplified because of the great labor of Alexandre Baudi de Vesme, who gives a biography and an excellent catalogue in *Le Peintre-Graveur Italien, Ouvrage faisant suite au Peintre-Graveur de Bartsch* (Milan, 1906).

Source for the contemporary quotes about della Bella: Filippo Baldinucci, *Notizie de' professori del disegno da Cimabue in qua* (Florence, 1676-1678).

For the relationship between Rembrandt and the della Bella rider series I am indebted to Julius Held's article "Rembrandt's 'Polish' Rider" in *The Art Bulletin* xxvi (December 1944), pp. 246-265.

The quotation about the Cemetery of the Innocents is from a preface written by William M. Ivins, Jr., for a facsimile edition of the Paris Dance of Death (1946, Rosenwald 1490 ed.).



I This rebus is contained within the form of an *écran*, a screen with handle used to shield the face when one sits near an open fire. It is possible that the actual print was cut out and pasted on such a screen. Here is the Italian of the rebus, line by line, followed by the English translation:

Fortuna e dormi.

If you're lucky, you sleep.

*Ogni [unghia] uno balla a cui la
[aquila] Fortuna suona.*

Everyone dances for whom Fortune plays.

*Chi ha la [ala] Fortuna ogni tantin
di chiave, basti.*

For him who has luck, any little
turn of the key is enough.

*Ognuno sa navicar quando fa sol [do,
fa, sol] e vento.*

Everyone knows how to sail when there
is sun and wind.

*Migliore [miglio re] è un'uncia di Fortuna
che due libbre di sapere [sa pere].*

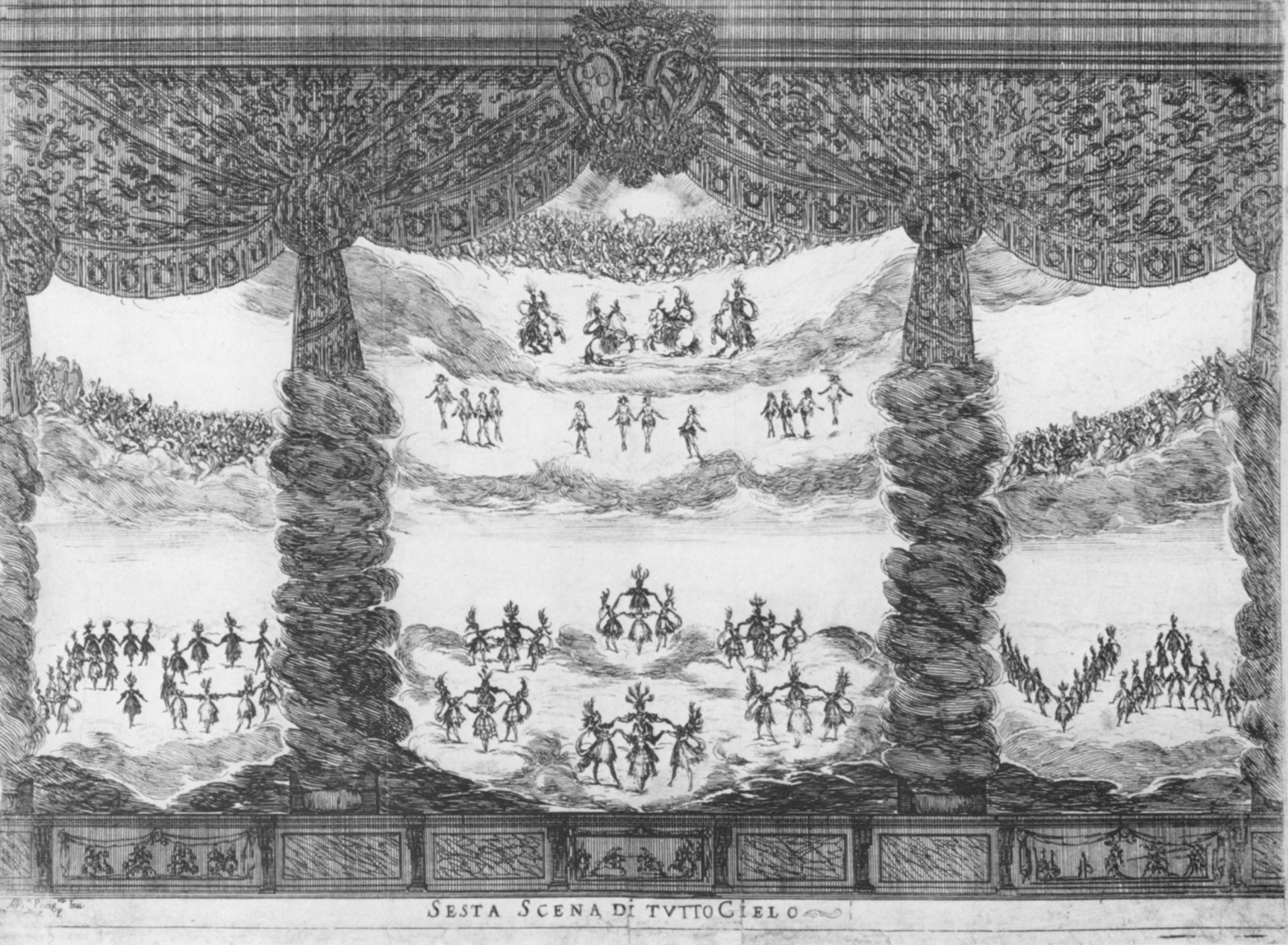
Better an ounce of luck than two pounds
of wisdom.

Più Fortuna che seno [senno].

More luck than sense.

*Screen with a rebus of Fortune. 1639. Etch-
ing, 11 x 8¾ inches. Gift of Harry G. Fried-
man, 53.686.22*





2 In 1637 della Bella etched this illustration for a souvenir book of "The Wedding of the Gods," a theatrical entertainment staged to honor Ferdinando II de' Medici and Vittoria della Rovere, Duchess of Urbino, on the occasion of their marriage. A temporary theater was set up across the grotto end of the Pitti Palace courtyard. The production was choreographed and staged by Alfonso Parigi, and the performance lasted four hours.

The greatest scenographic effects were reserved for the grand finale – the reconciliation and happy ending. The painted architectural panels at both sides were removed, painted cloud drops lowered to cover the supporting columns, and the widened stage became one vast sky.

The ballet had twenty-four dancers in stage center; amoretto pranced on clouds above, and were flanked by celestial choirs. Above, cavaliers cavorted, ankle deep in cloud, but actually firmly supported by the terrace topping the grotto (which the stage obscured). Still higher floated the Olympian gods, upheld by stage machinery. In the side spaces (shades of our half-time football shows!) more dancers spelled out FO for Ferdinando and VA for Vittoria.

Sixth scene from "Le Nozze degli Dei." 1637. Etching, 8½ x 11⅞ inches. Gift of Mrs. William Greenough, 36.89.4

3 One of many marines etched by della Bella, this one is an especially painterly evocation of sky and water, buildings and shipping. The legend is almost unnecessary, for clearly shown are typical Dutch house fronts, Dutch canal barges, and flying storks. The tower is the “Herring-packer’s Tower,” on the Singel, since destroyed. The dense anchored shipping is evidence of seventeenth-century Dutch sea power and trade.

The print has been used as evidence itself, since it is frequently adduced as proof that della Bella went to Amsterdam in 1647, and that, while there, he certainly must have visited Rembrandt. It is an attractive hypothesis, but not very susceptible of proof. Some knowledge of Rembrandt’s prints is shown in a few of della Bella’s etchings.

View of Amsterdam. 1647. Etching, 3½ x 5½ inches. Harris Brisbane Dick Fund, 23.22.1(27)





4 The leopard kitten's tail grows into a frieze of foliage ornament, but della Bella's emphasis is on the tender scene of the small boy, his pet, and its mother.

An ornament print. 1653. Etching, 6½ x 2⅝ inches. Private Collection, New York





5 Death on the battlefield, death by plague, both must have been familiar to della Bella. The tragic death of children is here personified by skeletons clutching their little victims. They run shrieking, their shrouds flying, across the Cemetery of the Innocents. In the background, right, is its charnel house. The site is so correctly rendered topographically that it can be surmised that della Bella himself sketched in this terrifying place, virtually the common grave of all Paris for centuries. The ground was strong; bodies endured in it a year, whereupon only skulls and bones remained. These were removed to open cribs over the arcades of the charnel house, to make room for more corpses. "The pebbles in this ground were teeth."

Using the Cemetery of the Innocents as background for a screaming Death may also indicate della Bella's knowledge of a famous and much reprinted fifteenth-century Paris woodcut Dance of Death adapted from a fresco painted earlier on the charnel-house façade. The skeleton Death interfering in human affairs persists in prints through the sixteenth and seventeenth centuries.

Of like character to these draped, active skeletons by della Bella are those sculptured by Bernini some years later for the tombs of Alexander VII and Urban VIII in St. Peter's.

Death carrying a child.
1648. Etching, 6¼ x
5½ inches. The Elisha
Whittelsey Fund,
59.570.379(2)



LES OEUVRES DE SCARRON
A PARIS Chez Toussaints Quinet au Palais avec Priuilege du Roy
1649

6 For the crippled author of burlesque poetry and realistic comedies, Paul Scarron (1610-1660), della Bella did a burlesqued frontispiece. Scarron, plagued by a progressively deforming disease and almost paralyzed, managed notwithstanding to establish himself as a successful dramatist in Paris in the 1640s. He may be better remembered today as the husband and protector of Françoise d'Aubigné, Mme de Maintenon.

In the author's own witty spirit, della Bella, in lieu of a likeness, shows us only Scarron's hat, his shoulders, and his heels. Scarron maintains in his preface that it is nevertheless a true portrait, and lists his own deformities.

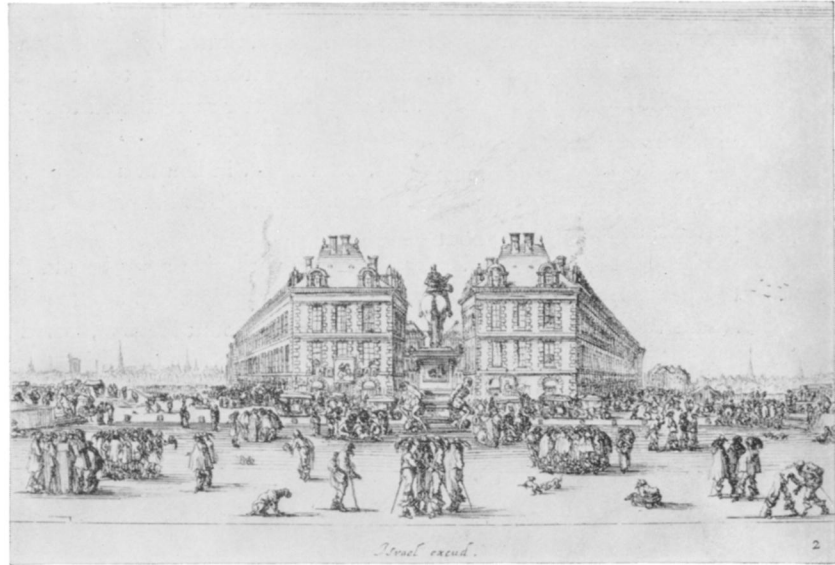
The artist surrounds this dwarfed figure with nine noisy bawds, Scarron's Muses. Beyond this group a coarse Pan is about to play his bagpipes and a plump Bacchus sounds his flute. Above them Pegasus observes the scene from Mount Helicon, sacred to the Muses.

Frontispiece for Les Oeuvres de Scarron. 1649. Etching, 8 $\frac{3}{8}$ x 6 $\frac{3}{8}$ inches. Gift of Harry G. Friedman, 64.682.96



7 To go from Florence to Rome and back, from Florence to Paris, and back to Florence – in the seventeenth century this meant spending long periods on the road. Della Bella used the time to sketch the landscape and the people he encountered. This starkly poignant beggar woman, burdened by her three children, may have been a camp follower, or one of the many peasants displaced by the ravages of the Thirty Years' War, or perhaps a gypsy. Her costume with the long fringed shawl, and the straight black hair of her children suggest the last; gypsies were common then on the roads of Italy and France.

Beggar family, from Diversi Capricci. 1648. Etching, 3 $\frac{1}{8}$ x 3 $\frac{13}{16}$ inches. Purchase, Joseph Pulitzer Bequest, 17.50.17-219



Géronte: How unusual and beautiful is the order of these great buildings!

Dorante: Paris seems to my eyes like a fanciful country.

This morning I believe I saw an enchanted island:

I left it a desert, I found it inhabited.

Some new Amphion, without the aid of masons,

Has changed its thickets into proud palaces.

Géronte: Paris sees these metamorphoses every day.

Pierre Corneille, *Le Menteur*, II, v

8 Della Bella too commemorated the rise of a new Paris. Seen from *la pointe de la Cité*, the foreground of della Bella's print shows a popular Paris meeting place, the square surrounding the equestrian bronze of Henri IV. This sculpture, the first such monumental mounted figure to be erected in a public place in France, was the work of the Florentine sculptors Giovanni Bologna and Pietro Tacca, and was presented by Marie de' Medici in 1614. Beyond this plaza is seen the busy thoroughfare of the Pont Neuf, its wide roadway the first of Paris bridges to be unencumbered by shops. Beyond the bridge rises the elegant pink-brick and stone façades of the Place Dauphine. Second of Henri IV's town-planning projects (the first was the Place Royale), it was completed in 1612. Uniform residence blocks were made to conform to the triangular end of the Ile de la Cité, and the buildings enclosed a sheltered promenade space.

Pont Neuf, Place Dauphine. 1642. Etching, 2 $\frac{7}{8}$ x 4 $\frac{1}{4}$ inches.

Purchase, Joseph Pulitzer Bequest, 17.50.17-281



9 Mazarin, fearful of later repercussions against him for his financial administration of France during the minority of Louis XIV, allowed the young king instruction primarily in religion and the art of war. Besides an illustrated religious tome, the only other

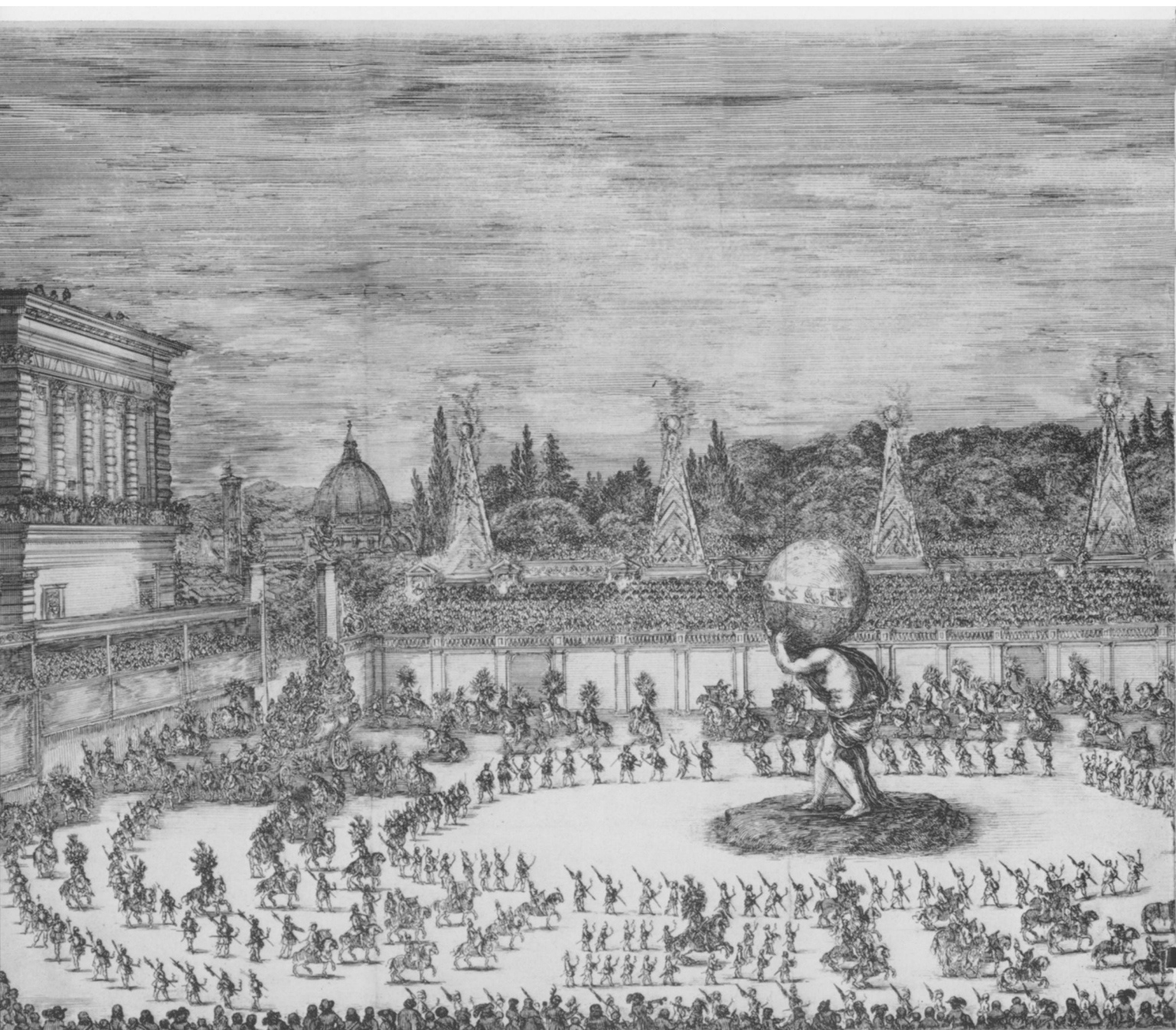
book permitted the seven-year-old monarch was one containing four sets of playing cards, etched by della Bella and devised literarily by Jean Desmarets de Saint-Sorlin. Through simple games with these card sets (games played perhaps like “Authors”) Louis did, at least, learn a little about mythology (Jeu des Fables); about famous queens throughout history (Jeu des Reines Renommées); about the kings of France, good, bad, and unfortunate (Jeu des Rois de France); and about geography (Jeu de la Géographie). From the last-named game comes della Bella’s fanciful fête-costumed personification of America – South America, no doubt – complete with pony-sized armadillos.

Playing card, Amérique. 1644. Etching, 3½ x 2¼ inches. Gift of the Estate of James Hazen Hyde, 59.654.19(28)

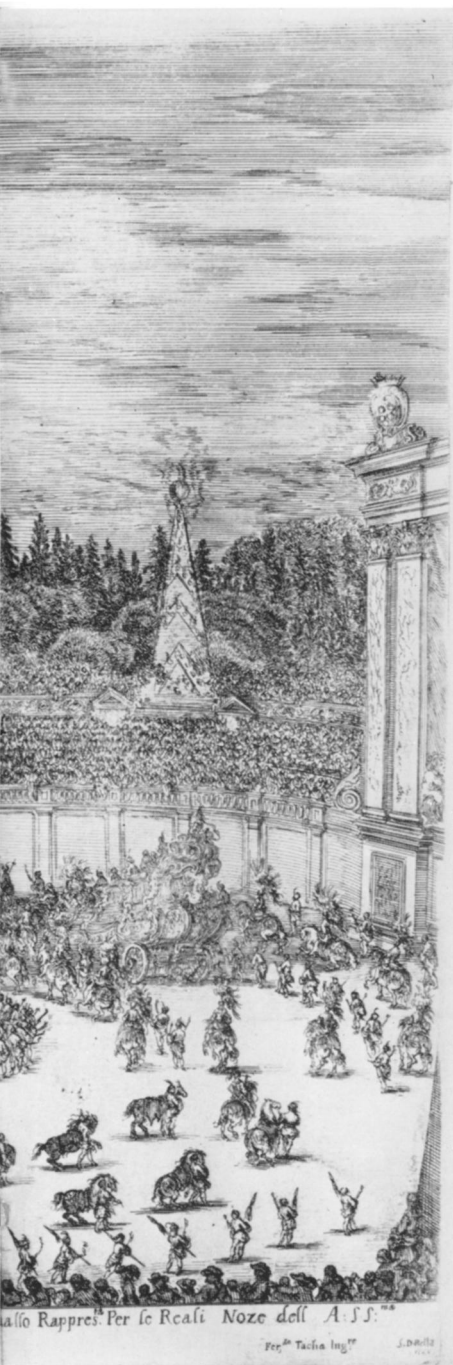
10 This fleeing ostrich was obviously studied from life. Ostriches are documented in royal and ducal menageries in France and Italy in the seventeenth century, but it is doubtful that they were plentiful enough to be hunted. So this hunt is imaginary, and the palm trees sprout rather strangely from the grassy Tuscan hills. Della Bella, the fur and feather expert, shows his technical virtuosity in the painterly rendering of fluffed-up plumes.

The Ostrich Hunt. 1654. Etching, 6⅜ x 8⅝ inches. The Elisha Whittelsey Fund, 57.585.6





Comparsa del Ser.^{mo} Principe di Toscana Figuran^{te} Ercole Accompa^{to} dai Carri del Sole e della Luna, seguito de Cavalieri d'Europa America Asia ed Aftica Nella Festa a Ca
fig.^{ta} Melandro Carducci Jr. del Ballo e Danza. Nel Teatro Congiunto Al Palazzo Del Ser.^{mo} G.D.



II In 1661 the city of Florence staged a horseback spectacular to celebrate the marriage of Cosimo III de' Medici to Marguerite Louise d'Orléans. Della Bella did the plates for the commemorative book.

The setting was the amphitheater, still extant, in the Boboli Gardens behind the Pitti Palace, which itself served as balcony and loges. Participants in the pageant carried torches, and other lighting was provided by flaming pyramidal light towers, fed by "Adriatic waxes," which glowed like stars "so that the shadows of the night were made as resplendent as the brightest day."

The opening event was the entrance of Atlas, who circled the arena and then took up his position in the middle. Atlas is described as a "vast machine." He held up a sphere, representing the heavens, which opened to disclose four girl singers. The "vast machine" Atlas was later metamorphosed into a mountain by the same name. These effects were so complicated that they required the services of an engineer, Ferdinando Tacca.

The chariots in the entrance parade represented the Sun and the Moon. Four groups of cavaliers were costumed to symbolize the Four Continents—Europe, Asia, Africa, and America.

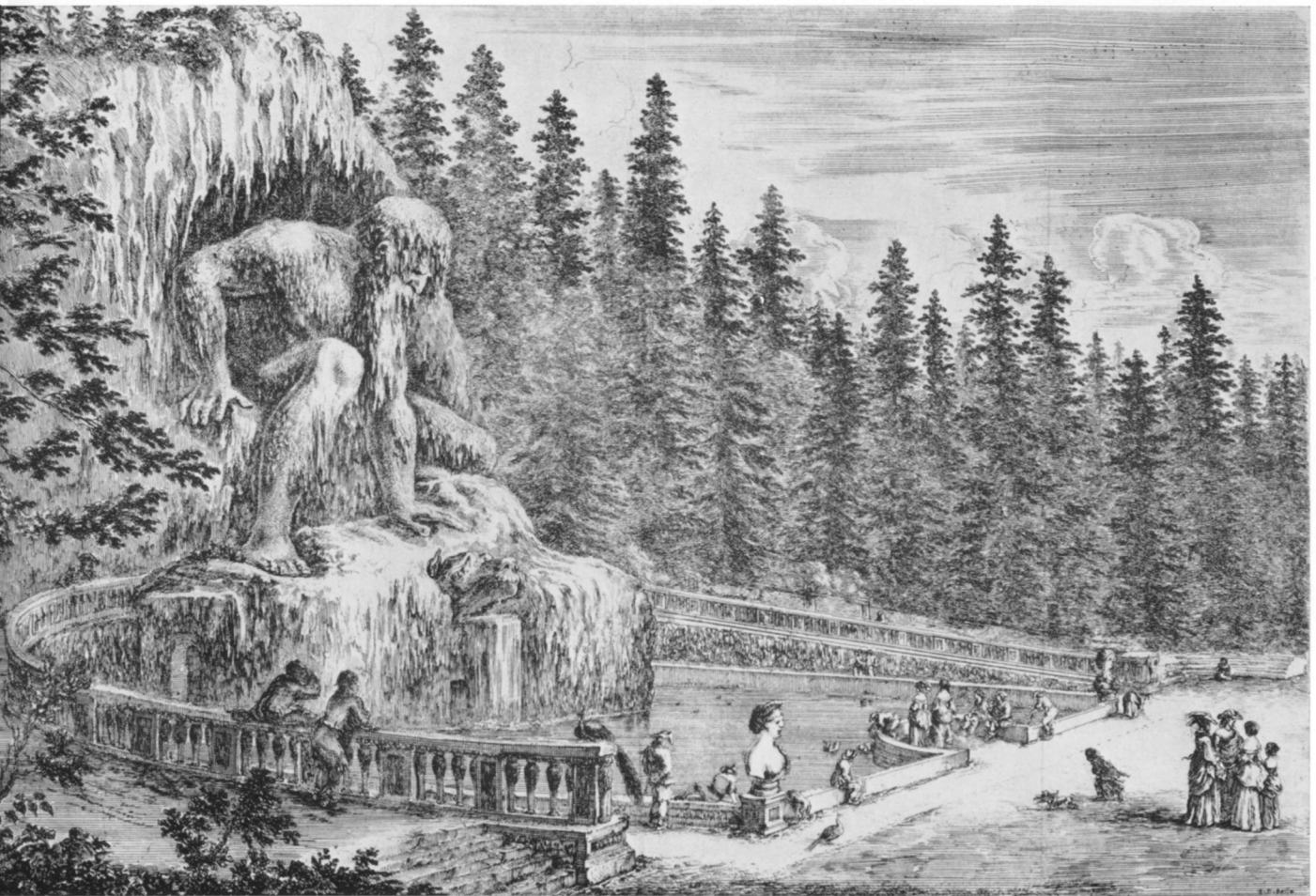
Prince Cosimo himself took part as Hercules, complete with club and lion's skin. Surrounded by pedestrian torchbearers, he is visible near the bottom of the print, slightly left of center.

After the parade, the arena was cleared, Prince Cosimo joined his bride in the draped royal box at far left, and a mock cavalry battle and an equestrian ballet were staged. Diagrams for the maneuvers make up another plate in the book.

*The entrance of Hercules. Illustration from G. A. Moniglia's *Il Mondo Festeggiante* (Florence, 1661). Etching, 11½ x 17¾ inches. Harris Brisbane Dick Fund, 40.61.1*

12 “A place for wild nature, surrounded by mountains and full of woods,” said Francesco de’Vieri of the Medici villa of Pratolino in 1586. Della Bella found it the same in 1653, when he made a series of large prints of the villa and its grounds. Terminating the north axis from the villa was a great basin and a gigantic statue representing the Apennine mountains. The statue still exists, though the grotto behind it has tumbled down, and no modern visitor mentions the rooms inside the colossus painted to show men mining precious ores. Bernardo Buontalenti was the architect of the villa and gardens.

Statue of the Apennines. Illustration used in Bernardo Sgrilli’s Descrizione della regia villa, fontane e fabbriche di Pratolino (Florence, 1742). 1653. Etching, 10 x 15 inches. Harris Brisbane Dick Fund, 49.19.2





13 Della Bella here records the local color of one of seventeenth-century Rome's outdoor living rooms, known familiarly as the Campo Vaccino, or Cow Pasture. Our artist dramatizes the setting, but he also gives us a correct topographical view of the Forum from the Capitol.

Miscalled in the title, the foreground building is actually the Temple of Vespasian. At far right is the Temple of Saturn, and on the left is the Temple of Antoninus and Faustina, with the roof of San Lorenzo in Miranda poking up through it. Beyond it is the small round church of Sts. Cosmas and Damian.

Between the half-buried temple columns in the foreground is the top of the Column of Phocas. Beyond it is a slice of the church of Santa Francesca Romana and, at right, the Arch of Titus, still encased in the medieval wall.

Temple of Concord. 1766. Etching, 11³¹/₃₂ x 10¹⁵/₁₆ inches. Purchase, Joseph Pulitzer Bequest, 17.50.17-294



The Polish Rider, by Rembrandt Harmensz. van Ryn (1606-1669), Dutch. Oil on canvas, 46 x 53 1/8 inches. Copyright The Frick Collection, New York

14 At Rome in 1633 and again at Paris in 1645, della Bella, like a news photographer, “covered” the formal entry of a Polish ambassador and his colorful train into a major European city. The exotic ensemble of mercenary soldiers from Poland, Hungary, Turkey, and north Africa dazzled Romans and Parisians. Della Bella made many drawings of the massed parade groups, and of individual riders with their specialized accoutrements, and later mined these drawings for print subjects.

From a famous set of eleven round etchings comes this Polish light cavalryman. He wears a joupine (a long coat with fur lining), common to Poles and Hungarians, high-heeled boots, and a fur-lined cap with an egret plume. For mounted hand-to-hand combat he carries a cavalry sword and a mace.

It has been pointed out by Julius Held that this set of riders, their poses, and their detailed costumes and weapons were very probably known to Rembrandt and used by him as a source for his painting *The Polish Rider*, now in The Frick Collection.

Polish rider holding a mace. 1651. Etching, 8 x 8 1/4 inches. The Elisha Whittelsey Fund, 67.688.3





1. *Tepe Nush-i Jan from the south. The summit of the mound stands more than 36 meters (118 feet) above the level of the plain*

Tepe Nush-i Jan:

A Mound in Media

DAVID STRONACH

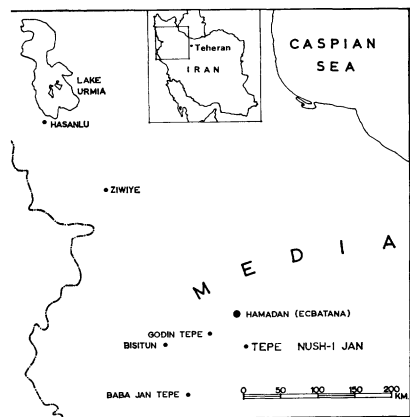
Director of The British Institute of Persian Studies, Teheran

Given the long-established fame of the Medes, it is not a little surprising to find that scarcely any Median sites have been excavated, and that we can still point to only three expeditions that are beginning to reveal more or less certain Median remains. As quite the equal of their Iranian cousins – the Persians – for most of the first half of the first millennium B.C., the Medes themselves were already “the mighty Medes” or “the distant Medes” in the Assyrian annals of the ninth century B.C.; they contributed in no small measure to the overthrow of the Assyrians in 612 B.C.; and even when Astyages, the last of the Median royal line, was defeated by Cyrus the Great in 550 B.C., it was still the combined strength of “the Medes and the Persians” that

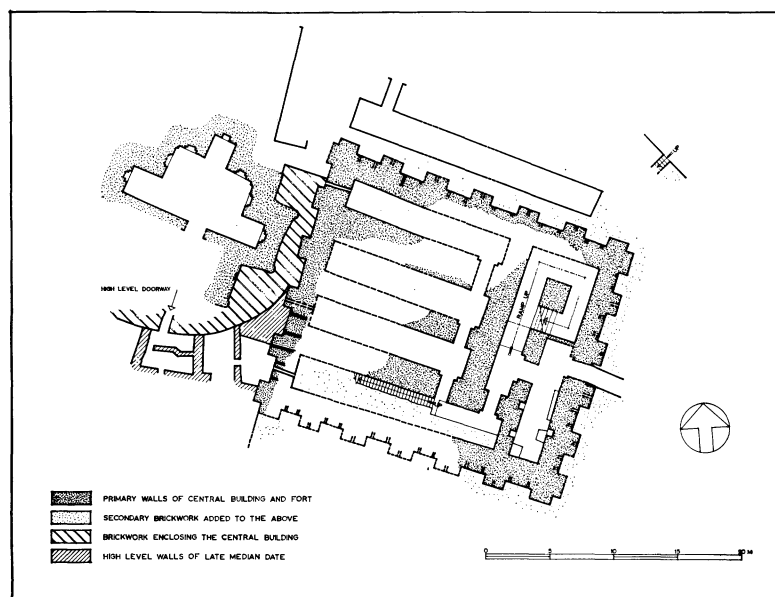
created and sustained the far-flung Achaemenian Empire.

Several related factors may help to explain why the Medes, with a still longer history than the Achaemenians, have only just begun to attract a limited number of excavators to their sites. In the first place, it has long been known precisely where the Median capital lay, and, secondly, it has always been recognized that this considerable settlement – ancient Ecbatana, now modern Hamadan – would be one of the few sites in Media capable of rivaling the appeal of either Pasargadae, the early Achaemenian capital built by Cyrus the Great (559–539 B.C.), or Persepolis, the still later capital built by Darius the Great (522–486 B.C.). Thus on the one hand the core of Hama-

Participation by The Metropolitan Museum of Art in the excavations at Nush-i Jan was made possible by the continuing support of H. Dunscombe Colt, Jr.



2. *A plan of the Central Building and the Fort at the close of the 1967 season. Dotted lines indicate restored (i.e. unexcavated) wall faces*



dan was a brilliant lure that the archaeologist could never forget, and, on the other – as an integral part of a growing modern town – its full-scale excavation always threatened to provide innumerable problems for any would-be excavator.

The first hint that certain other prospects might be at least as rewarding came when Robert Dyson and Vaughn Crawford carried out the first controlled excavations at the seventh-century mountaintop stronghold of Ziwiyeh in Kurdistan in 1964, for, while Ziwiyeh can hardly be said to lie at the very heart of Media, its terraced remains still produced a series of diagnostic pottery types that promised to act as a reliable guide to other contemporary mounds near Hamadan.

A series of more southerly surveys followed soon afterward, and an encouraging number of seventh-century sites are now known from central Media itself. Excavations at such sites have revealed what would appear to be either Achaemenian or Median stone-footed walls near the great rock of Bisitun; a small seventh-century fortress at Baba Jan Tepe in eastern Luristan; and still more elaborate seventh-century mud-brick structures at both Godin Tepe and Tepe Nush-i Jan.

At Godin Tepe alone, T. Cuyler Young, Jr.'s, excavations of 1967 revealed the plan of

an impressive seventh-century palace complete with a spacious thirty-columned hall. This same hall not only recalls the design of more narrow, ninth-century halls from Hasanlu IV (as also that of another columned hall at the eighth/seventh-century Urartian site of Altin Tepe), but it already foreshadows the broad, rectangular plan of the Residential Palace of Cyrus the Great at Pasargadae. In itself, therefore, the hall from Godin Tepe is a notable example of the far-reaching cultural and historical links that will undoubtedly come to light with the excavation of further sites of Median date during the next few years.

Many of our own hopes have also been met at the neighboring site of Tepe Nush-i Jan, where three institutions – the Metropolitan Museum, the Oriental Institute of Chicago, and The British Institute of Persian Studies – have each been associated with a first campaign of seven weeks' duration.

The Excavations

The mound of Nush-i Jan – the present-day name can be taken to mean “long life” – was first visited by Dr. Young and myself early in the spring of 1965. As we skirted the edge of the Jowkar plain, some forty-three miles south of Hamadan, we were attracted at once by the crumbled mud-brick deposit that covered the whole top of the site, itself the most prominent rock outcrop at the center of the plain (Figure 1).

The summit of the mound proved to be smooth and almost undisturbed, save for a few strange hollows of unexplained origin. The latter took on new meaning, however, when Dr. Young found one such hollow occupied by a somnolent mother pig and two of her young! Much to the benefit of what remained of our composure, the lady and her family retreated first. . . .

Even on this first visit the unusual promise of the mound was evident. The pottery suggested an almost “one period” site of seventh-century or near seventh-century date, while the exceptionally steep sides of the mound seemed to point to the original presence of strong defenses.



3. A "dust devil" hits the top of the mound: up come the *stamboulis* – earth-carrying trays – in self-defense

Actual excavations at the site began in August 1967, the staff of the expedition consisting of myself as Director, Mrs. Stronach, Ali Sarfaraz (Representative of the Iranian Archaeological Service), David Bivar, Oscar White Muscarella, Michael Roaf, Andrew Williamson, Ian Herring, and Susan Bird. Valuable help was received from Wolfram Kleiss, Second Director of the German Archaeological Institute, as also from Geoffrey Hewitt, A.R.I.B.A.

Without special dumping problems to consider (thanks to steep slopes on all sides) and without a vast area to probe (the flat area of our five-meter grid on the summit of the mound measured only ninety by forty-five meters – 295 by 148 feet), our first impression was that we might have a relatively short, finite task on our hands. However, we failed to reckon with two important factors: the unusual depth of the deposit and the exceptional force of the winds that started to plague us from mid-August onward (Figure 3). As a consequence, neither of the two principal structures that were encountered can be said to be fully excavated (Figure 2), and probably more

than one future season will be required to complete the exploration of the mound as a whole.

The Fort

The most complete plan at the moment comes from a structure that might also be called our Eastern Building. It consists of a small rectangular fort, approaching twenty-one by twenty-four meters (69 by 79 feet) in size, with regularly buttressed outer walls and a single external entrance less than two meters wide. The ground plan includes a guardroom beside the entrance, an adjoining ramp and staircase leading up to the second floor, and four long parallel magazines. (Something very similar to this layout can be seen in the ground plan of the corner towers of the late sixth-century Apadana at Persepolis, and we are at liberty to wonder if the Achaemenian architects of Darius were not consciously following the traditional plan of still older redoubts such as ours.)

Unfortunately the entrance to the Fort has suffered much from subsequent disturbance,



4. *The ramp inside the Fort in the course of excavation. Note the door from the guardroom at the right and the curved mud-brick struts exposed beneath the tumbled bricks of the corbeled vault*

and the first well preserved details appear at the south end of the guardroom. There we can still see at least three small wall niches – possibly used for holding lamps – and at least two raised hearths where the soldiers on guard duty must have warmed themselves during the long winter months. Passing through an inner door (presumably deliberately not in line with the outer one), we reach a long corridor that is in effect a sloping ramp. On the south this flattens out in front of an open doorway to the first of the magazines, while to the north (Figure 4) it leads to an almost square room with a square pier at the center. This last feature represents a familiar form of staircase also known from Assyria, as well as ninth-century Hasanlu. But at Nush-i Jan the scale is unusually generous and the grand manner in which the ramp itself is carried round almost four sides of the central pier before it gives way to the first steps is quite exceptional.

Unfortunately the grandeur of the concept may also have been its undoing. At any rate, parts of the mud-brick vaulting over the ramp can be seen to have collapsed, forcing the occupants of the Fort to build a new, far more modest staircase within the width of one of the adjoining magazines.

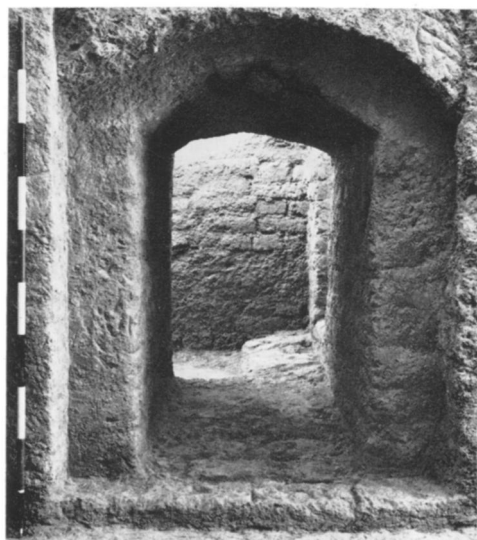
The fact that so many traces of vaulting can be found in the Fort is of special interest. Apparently wood was not used in any of the

ground-floor ceilings; strictly mud-brick elements served instead. The main weight was borne by corbeled bricks, concealed from below by long, parallel mud-brick members each pitched at an angle so they meet at the apex of the ceiling. It is difficult to think that such slender, sometimes slightly curved members could have added much reinforcement, although one has to remember that long mud-brick struts have also been found at two other sites in Iran – sixth/fifth-century Dahan-i Ghulaman in Seistan and second/first-century Shar-i Komis near Damghan – where the evident utility of such elements is not to be denied. The smaller ground-floor doors of the Fort, such as those shown in Figure 5, were not flat-topped either: instead, the standard bricks that remain in place over each opening all appear to have been pitched at a slight angle in order to produce an almost triangular upper frame. Only larger doors may have been supplied with wooden lintels, although even here the evidence is inconclusive.

As far as lighting and ventilation are concerned, three of the tall magazines are known to have had a single external window, situated at the highest point of the chamber, over five meters (16 feet) above bedrock. These same narrow windows emerge on the external, battered walls of the Fort immediately beside the multiple arrowslots (Figure 6) that slope down from the floor of the second story.

The only one of these arrowslots to retain its full height of two and a fifth meters (a little over 7 feet) is still distinguished by the standard, triangular cap of Assyrian and later times. Roughly contemporary parallels from other excavated defenses are limited to those reported from Neo-Assyrian Assur and those discovered almost thirty years ago in the northern fortification wall at Persepolis.

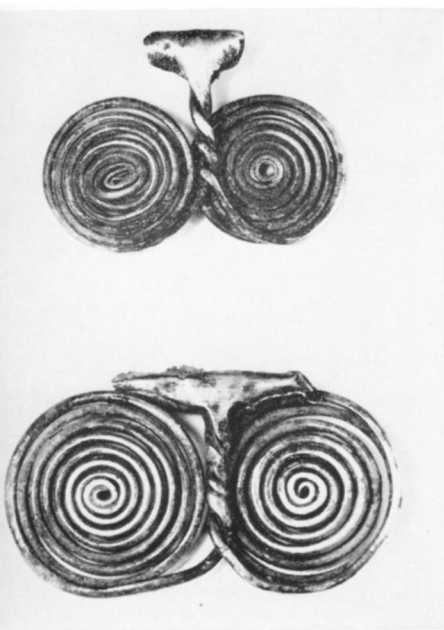
With such straight, narrow apertures it has to be conceded that the archer could only select a target immediately in front of him; but in a mass attack, with scarcely more than a meter between each arrowslot, two superimposed rows of such slots were presumably a vital addition to the firepower that could be brought to bear from the crenelated battlements of any well defended structure.



5. *A doorway between two magazines. The low, triangular upper frame remains almost intact*

6. *Part of the western wall of the Fort, showing four arrowslots and a single window (on the extreme right)*





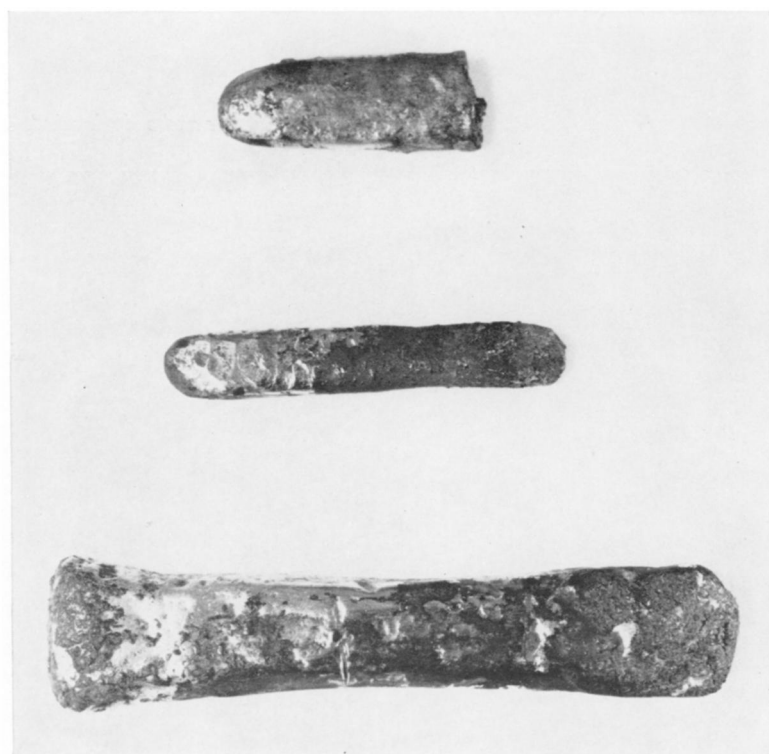
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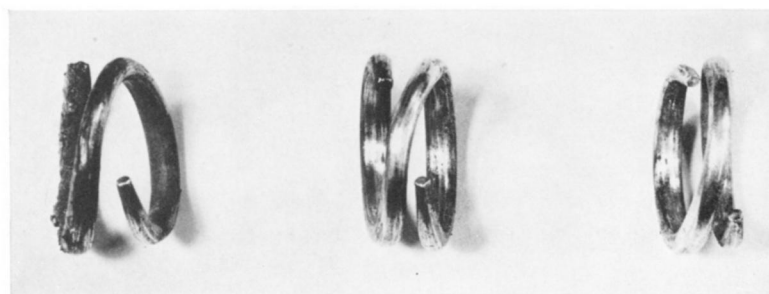
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9



10



11

Relatively few objects were found in the Fort, which appears to have been peacefully abandoned about 600 B.C. Yet on the last day of the dig, while we were clearing the base of the ramp, we had the good fortune to find a small silver hoard, buried in a bronze bowl and hidden beneath a single brick. The silver objects include a series of double and quadruple spiral beads (Figures 7, 8); an earring with what appears to be applied granulation (Figure 9); and an intriguing series of bars (Figure 10) and finely worked coils (Figure 11) that may prove to be samples of a local form of currency.

As far as the beads alone are concerned, the archaic character of the two main types is something of a surprise. Quadruple spiral beads are far from common as late as the seventh century B.C., and possibly the closest parallels to our long-sleeved double-spiral pendants are those from the very much older, early second-millennium settlement of Hissar IIIB in northeastern Iran.

7. *Two double spiral beads from the silver hoard found in the Fort. The largest of the beads* measures $2\frac{1}{16}$ inches in width. (Objects marked with asterisks will come to the Metropolitan Museum)*
8. *A group of quadruple spiral beads from the same silver hoard. These are perhaps the latest examples of this simple but attractive form to be found in the Near East. The ones at the top and bottom of the left-hand column* share a maximum length of $1\frac{1}{16}$ inches*
9. *A silver earring or pendant* from the hoard. Length $\frac{7}{8}$ inch*
10. *Silver bars or ingots from the hoard. That at the top has been cut; that at the bottom* appears to be marked for possible division. The latter is 100.8 grams in weight and measures $3\frac{5}{8}$ inches in length*
11. *Three silver coils from the hoard. The left and center examples* share a maximum diameter of about 1 inch*

The Central Building

Toward the middle of the mound, most of last year's work came to be concentrated on another monumental structure, our so-called Central Building (Figure 2). Possibly lozenge-shaped when it was first built, with stepped inner and outer wall faces (Figure 12), this unique mud-brick construction appears to have had at least two opposed rooms divided by a straight partition wall. It is not yet known whether or not this tower-like edifice had any outer door, although its partition wall was apparently pierced by both a wide door with a wooden lintel and at least one internal "window."

Within the one principal room that has been cleared to a depth of seven meters (23 feet) in places (just one meter above floor level) we have also found several recessed wall decorations. These include recessed crosses, square "scaffold holes," and a series of blind windows, each with a deep-set niche at the base. Similar crosses occur in the ninth/eighth-century painted pottery found in Sialk Cemetery B, while the blind windows are not entirely dissimilar to either those known from the stone "tower temples" at Pasargadae and Naqsh-e Rostam or those found inside the fifth-century B.C. temple at Marib in the Yemen.

Apart from these arresting features, a quite extraordinary effort was made to cocoon the whole edifice, probably still early in the life of the site. To begin with, the whole building was filled with small stones up to a height of six meters (20 feet). Such stones were not merely thrown in from above: they were placed in position with great care so that no part of the original structure would be damaged in any way. The large and small chips of shale used in this remarkable operation were all obtained locally – the stone being identical with that of the main Nush-e Jan hill and that of various other outcrops near it. At the end of the first part of this operation, when the pure shale fill had reached to within two meters of the top of the building, it was capped first by a series of alternate bands of mud and shale and secondly by a thick protective seal of mud brick. This last cap not only covered



12. Removing the shale fill from the main room of the Central Building. Part of the partition wall appears on the right, and some of the recessed crosses and blind windows can also be seen

the area of the large triangular room but (to add to our difficulties in the early phases of the excavation) it also ran over the original walls of the entire structure.

Beyond such direct measures to fill and seal the interior of the building, the south side of this once freestanding edifice was enveloped in a curved “bastion” of brick; its east side was concealed by the construction of the Fort (not to mention the subsequent insertion of a solid, mud-brick and shale blocking in the narrow space between the two structures); and from what can be seen in still other areas, it would seem more than likely that both the remaining faces of the building were also hidden from view by tall secondary walls.

It is possible to argue that the Fort itself may have been built for the protection of the older, ultimately cocooned structure. As Figure 2 shows, the Fort is without any arrow-slots where it adjoins the Central Building, and on top of so many other structural precautions the provision of a permanent guard would not seem too far-fetched. However, until the Central Building should have been brought to yield all its own secrets—be they those of a secular, religious, or funerary structure—and until the western end of the mound should have been excavated as well, it is probably pointless to try to define the precise function of any of Nush-i Jan’s major structures.

The floor of the Central Building has been inspected at only two points: first in the eastern recess of the triangular room, where we found nothing but a quantity of finely broken buff-ware pottery, and then in one corner of the northern recess, where the stone fill was found to rest on a thin layer of gray ash.

Other Median Structures

Immediately outside the upper walls of the curved “bastion” we were able to uncover several small rooms, each probably contemporary with similar extensions outside the original walls of the Fort itself. In these we were fortunate enough to find several objects of bronze, including an elbow fibula (Figure 13) of a type attested toward the end of the seventh century at Nimrud and a small, force-

fully modeled head of the Assyrian demon Pazuzu (Figure 14), which is not at all unlikely to have been looted from Assyria.

At the western end of the mound, an isolated test trench would seem to have hit upon the upper walls of yet a third monumental structure. Here again the character of the building remains in doubt, although from the exceptional number of more or less complete pottery forms found in a second- or third-floor room we can perhaps hope to uncover at least a good part of a multistoried residential structure.

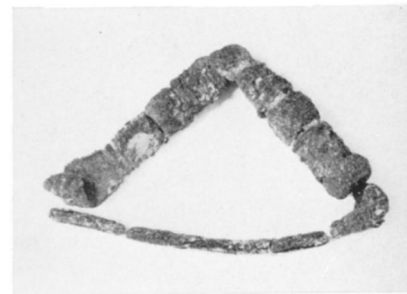
Chronology

At this stage in the excavations it is still difficult to offer firm dates for each phase of construction at Nush-i Jan. But if we compare the weathered exterior of the Central Building with that of the Fort, it is not difficult to suppose that the former construction must have stood exposed to the elements for many years before any other building was erected on the bare rock beside it. Moreover, our only carbon-14 date from Tepe Nush-i Jan is a seemingly early one from the fill of the Central Building, where a fragment of wood has given us a date of 723 ± 220 B.C.

From such combined evidence it is perhaps not unreasonable to place the construction of the Central Building a little before 700 B.C. and the construction of the Fort at least a few decades later. A close study of the pottery from each structure is still in progress, but for the moment there is no concrete evidence that would seem to quarrel with either of these tentative estimates.

As for the date when the Fort fell out of use, it can only be said that there is little evidence of a particularly long occupation. The collapse of Assyria and the gradual erosion of Scythian power must have produced a feeling of greater security in central Media after 612 B.C., but whether or not this new situation should be held responsible for the ultimate abandonment of our own, somewhat singular establishment is still another question.

Finally, after a definite break with even the latest pottery forms of Median date (Figures



13. *A bronze elbow fibula* of late Median date. Length $1\frac{11}{16}$ inches*



14. *A bronze head of the Assyrian demon Pazuzu, an evil genius reputed to bring fever and sickness. Height $1\frac{5}{16}$ inches*



15

15-17), the site of Nush-i Jan appears to have been reoccupied in late Hellenistic or more probably Parthian times. Although hardly anything more than a few floors and scattered pits can be associated with this brief reoccupation, the pottery from this final phase is not without interest. Glazed bowls with concentric grooves on the inside of the base are by no means scarce, and a thin, fine, dense pottery with a gray core and a reddish to yellowish brown surface – possibly best called “cinnamon ware” – can be recognized as an outstanding local product (Figure 18).

15. *A two-handled jar of fine, pinkish buff ware.* Late VII or early VI century B.C. Height 4½ inches*



16

16. *A rim fragment from a burnished gray-ware bowl* with a horizontal handle and two decorative knobs. Late VII or early VI century B.C. Diameter 7½ inches*

17. *Part of a pottery handle in the shape of a duck's head with incised eyes.* Maximum length 2⅛ inches*



17

18. *A fragmentary bowl* of the extremely fine “cinnamon” ware that appears to be typical of the Parthian period at Tepe Nush-i Jan. Height 2¾ inches; diameter 8⅛ inches*



18



1. Excavations at Dinkha Tepe, 1966. Four square trenches have been laid out: the two in the foreground have not yet been excavated; the trench in the background to the left is having its turf removed, and the one to the right is seen after four days of digging. In the distance is the ancient mound of Sauja with its modern village

Excavations at Dinkha Tepe, 1966

OSCAR WHITE MUSCARELLA

Assistant Curator of Ancient Near Eastern Art

In 1936 the British archaeological explorer Sir Aurel Stein traveled north from Shiraz through western Iran recording ancient mounds and monuments; occasionally he conducted a *sondage*, or brief excavation, at a promising site. Few mounds in Iran had at that time been recorded or excavated by archaeologists, and Stein succeeded in documenting the material remains of scores of ancient sites by *sondages* and surface finds.

Among the sites that Stein discovered and placed on the archaeological map for future study was Hasanlu Tepe, located in the Solduz valley in the province of Azerbaijan in northwestern Iran. Because of Stein's preliminary work, excavations under the auspices of the Iranian Archaeological Service were made at Hasanlu in 1947 and 1949, and in 1957 the University Museum of the University of

Pennsylvania began a major campaign. Two years later The Metropolitan Museum of Art joined forces with the University Museum in an effort called the Hasanlu Project. The aim of the project was to document at Hasanlu and surrounding mounds a cultural-archaeological history from the neolithic period down to recent historic times. The mounds of Hajji Firuz, Pisdeli, and Dalma have yielded remains from at least the sixth down to the fifth and fourth millennia B.C. Hasanlu itself has also produced such remains; there is, in addition, material from the late third millennium B.C. to the fifth and perhaps fourth centuries B.C., as well as evidence of a fourteenth-century A.D. Islamic fort.

Most of the objects and architecture excavated at Hasanlu belong to a portion of the Iron Age, between 1300 and 800 B.C., although

The funds for The Metropolitan Museum of Art's share of the Dinkha Tepe and Hasanlu excavations were provided by the Rogers Fund



earlier and later periods were also excavated. Divided archaeologically, the sequence of levels at Hasanlu, counting from the top down, is as follows: level I, at the very top of the mound, is an Islamic settlement of the fourteenth century A.D.; level II, just below, has remains of a large house built about the fourth century B.C.; levels III A and B, dating from the seventh through the fifth centuries B.C., are known as Iron Age III; level IV, about 1000-800 B.C., is known as Iron Age II and is the most complete and best preserved level at Hasanlu; level V, about 1300-1000 B.C., is known as Iron Age I. Below level V, Bronze Age remains were encountered and this level is called period VI. Here fragments of house walls and pottery, mostly sherds, were excavated, but, compared to the later levels, not in sufficient quantity to provide a coherent record of the history and culture of the people living there. What was learned from the excavations, however, was important: the people of period VI used buff pottery decorated with painted bands or triangles around the shoulder of the vessels. This pottery is quite different from the characteristic Iron Age monochrome gray or red wares, and is exactly the same as that found at many sites across the Near East

to the west, from north Syria to north Mesopotamia, and dating from about 1800 to about 1300 B.C. Because this pottery was first reported from the Khabur River area in north Mesopotamia and is very common there, archaeologists call it Khabur ware.

To learn more about the period VI culture and understand what relationship, if any, existed between it and the overlying Iron Age culture, we would have had to remove the massive remains of the period IV settlement. This would have entailed much expense and labor and would have destroyed important structures of archaeological interest. Moreover, our soundings indicated that the period VI levels were not well enough preserved to produce the information we wanted. Because it did not seem practical to continue excavation at Hasanlu, we began to look for another mound in the area that might produce period VI remains.

Sir Aurel Stein helped us again. A few weeks before he excavated at Hasanlu, Stein reconnoitered the Ushnu valley to the west of Solduz and made a *sondage* at Dinkha Tepe lasting six days. From the published notes and photographs of the pottery and tombs he excavated, we could see that there was a major deposit of Hasanlu VI material at Dinkha. And there seemed to be very little Iron Age material on the site – in fact Stein said so himself. This implied that we would not have to dig through an overlay of Iron Age structures in order to reach the architecture and artifacts of the Khabur-ware period that we wished to investigate. We decided, therefore, to excavate at Dinkha Tepe, and in 1966 the Hasanlu Project began its first campaign at that site.

Dinkha Tepe lies about fifteen miles west of Hasanlu; it is a mound about twenty meters (66 feet) in height and roughly about four hundred meters (1,330 feet) in diameter. The Gadur River, which crosses the whole Ushnu valley, is continuously eroding away part of the north face of the mound. The massive mountain range that marks the Iran-Iraq border lies less than ten miles to the west, and the famous pass between the two countries, the Kel-i-Shin, is clearly visible to the northwest. There is no natural barrier separating the Solduz from the Ushnu valley, and this might be

one reason for the cultural similarity between the two areas in antiquity. Dinkha is situated at a crucial position where it would experience any movement of tribes, caravans, or armies across the Kel-i-Shin pass, and at the same time would be in easy contact with areas to the south and west.

Four trenches, ten meters (33 feet) square, were laid out on the north edge of the mound (Figure 1), just south of the area where Stein originally excavated, that part having been eroded away by the river. Later, two more trenches were laid out further south in the center of the mound, and a series of test trenches were excavated at various places to test the stratigraphy and growth of the mound.

After a few days of excavation in the north area a major cemetery was discovered – unexpectedly, I might add, for Stein had not come across any evidence of it. Unexpected also was the interesting fact that the contents of the burials in the cemetery were all exactly paralleled by the objects found at Hasanlu in periods IV and V, belonging to the Iron Age. We realized after rereading Stein's reports that he had begun his excavations not at the top of the mound but rather at various levels on the eroded north face and, therefore, never came into contact with the upper levels that contained our cemetery!

Based on stratigraphy and the tomb contents in the cemetery, we have been able to establish the following chronological sequence, numbered from the top down: Dinkha I (Islamic remains in the northeast area of the mound); Dinkha II (Iron Age II, or Hasanlu IV, about 1000-800 B.C.); Dinkha III (Iron Age I, or Hasanlu V, about 1300-1000 B.C.); and Dinkha IV, represented by remains under the cemetery (Late Bronze Age, or Hasanlu VI, about 1800-1300 B.C.).

A total of sixty-eight Dinkha II and twenty-six Dinkha III burials were excavated in the cemetery. In the same area we found three pottery kilns, one with a Dinkha II vessel *in situ*, and some house walls, perhaps indicating that the cemetery was abandoned before the end of period II. The settlement in existence at the time when the cemetery was in use seems to lie to the south, and fragments of walls apparently belonging to this period were exca-

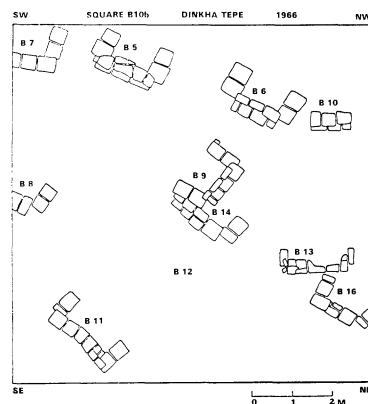
vated in a test trench. Although a fairly extensive town existed at Hasanlu during the Iron Age III period, no remains of this period were found at Dinkha Tepe.

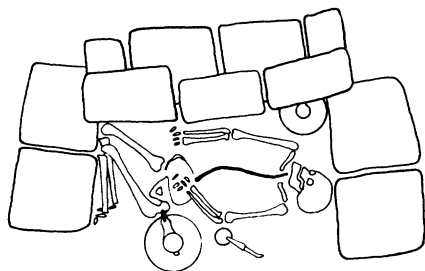
Three types of Dinkha II burials were encountered. The most common were tombs with walls of mud bricks that enclosed, on three sides only, the flexed body and grave goods. The tombs were built within a grave pit and consisted of three or four courses of brick with a top course of half bricks slightly overlapping the burial cavity (Figures 2-7); the tombs and their contents were covered with earth without any apparent markers. The grave goods almost always consisted of spouted vessels and other pottery familiar to us from Hasanlu (Figures 8-10, 12), often filled with food remains (Figures 5, 6); there were also bronze bracelets, anklets, pins, and an occasional knife or dagger. Terracotta tripod supports for spouted vessels were not found at Dinkha, although they were fairly common at Hasanlu. One vessel, shown in Figure 11, is apparently not a typical Iron Age type, although three examples were found at Hasanlu in 1947. It is shaped like a gourd and is of a thin red polished fabric; at the base is a slightly pointed nipple and to one side two small holes were placed for suspension. These vessels might actually be imports from some as yet unidentified area.

The second type of burial is represented by seven tombs constructed entirely of stone, each a completely closed chamber (Figures 13, 14); the floor on which the body and grave goods rested was of neatly laid flagstones. After the walls and roof of the tomb were built in the burial pit and the funeral ceremonies were completed, one of the long walls was sealed with slabs; occasionally a vessel (sometimes more than one) was placed outside as an additional offering. These tombs were usually richer in contents than were the contemporary brick tombs, although there was no great difference in the types of objects found.

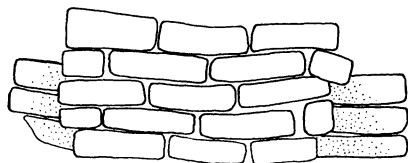
One large stone tomb, B 6, in square B 10a (Figure 13) had sixteen pottery vessels placed outside its east wall, and many vessels and bronze objects, such as a star-shaped macehead, a horse's bit, a spearpoint, bracelets, anklets, rings, and pins, within the chamber

2. *Dinkha Tepe: plan of the cemetery in square B 10b. All the tombs are from period II except B 10 and 13, which are from period III*





3. Tomb B 6, square B 10b: plan, showing the brick construction. Dinkha period II, X-IX century B.C. An iron dagger with a bone handle overlying a small bowl may be seen next to the skeleton's left elbow



4. Cross section of the tomb from the rear



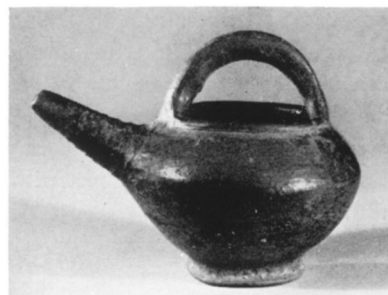
5. Tomb B 6, square B 10b; Tomb B 5 may be seen at the top of the photograph



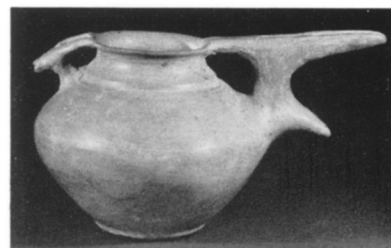
6. Tomb B 5, square B 10b. Dinkha period II, X-IX century B.C.



7. Tomb B 9, square B 10b, showing the grave pit. Dinkha period II, X-IX century B.C.



8



9



10



11



12

8. Gray-ware teapot-shaped vessel, from Tomb B 16, square B 10a. Dinkha period II, X-IX century B.C. Height $3\frac{1}{4}$ inches. 67.247.4

9. Red-ware spouted vessel with a horned animal head as a handle, from Tomb B 19, square B 9b. Dinkha period II, X-IX century B.C. Height 7 inches. 67.247.6

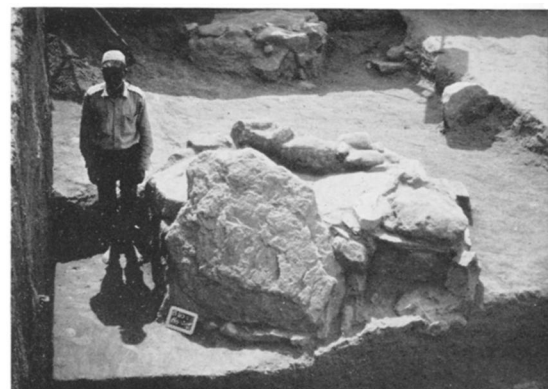
10. Gray-ware spouted vessel with a horned animal head as a handle, excavated at Hasanlu in 1964. Period IV, X-IX century B.C. Height $7\frac{7}{8}$ inches. 60.20.15

11. Gourd-shaped vessel of red polished ware with a small nipple at the base, from Tomb B 15, square B 10a. Dinkha period II, X-IX century B.C. Height $3\frac{1}{2}$ inches. 67.247.5

12. Pottery from Tomb B 16, square B 10a. Dinkha period II, X-IX century B.C. Height of spouted vessel $8\frac{1}{2}$ inches. 67.247.1-3

13. Tomb B 6, square B 10a. Dinkha period II, X-IX century B.C. Another stone tomb from period II is in the background

14. Tomb B 6 in the process of excavation. The body has disappeared, probably as a result of water accumulation in the chamber. The position of the feet is marked by bronze anklets, the head by a bronze ring necklace. The macehead is in the upper left corner and the horse bit is just below





15. Grave B 12, square B 9b. Dinkha period III, about 1300-1000 B.C. The shallow bowl with food remains is illustrated in Figure 17. A pedestal-base goblet with a broken handle is in the foreground
16. Grave B 26, square B 9a. Dinkha period III, about 1300-1000 B.C. The grave contents include a bridgeless spouted vessel, a fragment of a shallow bowl like the one in Figure 17, bronze bracelets, anklets, a ring necklace, and a bronze omphalos bowl, one of the earliest known

(Figure 14). In addition, the skeleton of a dismembered horse was found with the pottery outside the tomb. The cultural significance at Dinkha of the presence of a horse burial associated with a tenth- or ninth-century B.C. tomb complex is still not clear. Horse burials are usually associated with Scythians or related tribes, who moved into this area in the late eighth and early seventh centuries, and we would not ordinarily expect to find such burials in Iran before that time. A grave containing the skeletons of four horses placed alongside the dead man was excavated at Hasanlu in 1947; because this has not been published adequately, it is at present impossible to say anything about its date or to make a meaningful comparison to the Dinkha burial discussed here. In 1967 a burial of a horse alone, with its trappings, was excavated at Baba Jan in Luristan; from the excavation's brief preliminary report, it seems almost certain that the burial occurred after the Iron Age II period and must be eighth or seventh century B.C. in date.

The third type of burial is represented by graves that contained a large vessel or urn used as a receptacle for the dead. Only earth mixed with bone splinters and some small beads were ever recovered from the urns. A large sherd or broken vessel was used to seal the urn's mouth and sometimes a vessel or two was placed alongside. Presumably these were children's burials.

The burials of the earlier Dinkha III period (Figures 15, 16) are simple inhumations like those at Hasanlu. In some graves, however, a single brick wall lined one long side and in rarer cases brick walls were placed at both ends of the long one to form three sides (Figure 2, B 10, B 13). This brick lining is apparently the predecessor of the later period II tomb structure and attests to a cultural continuity between the two periods. The grave goods uniformly consisted of a spouted vessel without a bridge between the mouth and spout, a one-handled goblet on a pedestal base, and a bowl with a small modeled ridge enclosing holes for suspension (Figures 15-17), the very same objects that occur at Hasanlu in period V (for instance, Figure 18).



17. Pottery from two Dinkha period III burials, about 1300-1000 B.C. Height of spouted vessel 8 inches. 67.247.11-13

18. Gray-ware pedestal-base goblet, excavated at Hasanlu in 1964. Period V, about 1300-1000 B.C. Height 7½ inches. 65.163.75





19. Glass bead in the shape of a ram's head, from Tomb B 24, square B9a. Dinkha period III, about 1300-1000 B.C. Length $\frac{3}{4}$ inch. 67.247.18

20. Fragment of a painted terracotta plaque of a female (?) with a hat. Dinkha period IV, about XVII-XVI century B.C. Height $1\frac{3}{4}$ inches. 67.247.14



Among the finds from one of these tombs, B 24, square B9a, is a small but very delicate ram's-head bead of glass (Figure 19). It is strongly reminiscent of the many glass, stone, and frit beads in the form of animals or animal heads found at Tell al-Rimah and at Nuzi (period II, fifteenth century B.C.) in Mesopotamia to the southwest.

It has already been stated that there is no cultural distinction in the type of goods found in the Iron Age I and II periods at Hasanlu and Dinkha. Nevertheless, a curious deviation does exist between the two sites, because no brick or stone tombs were found at Hasanlu: all Iron Age burials there were simple inhumations in shallow pits. The importance of this distinction between the two otherwise identical cultures is not understood. However, it might reflect some difference in the background of both people, or in outside stimuli—both of which are presently beyond the power of archaeologists to interpret. It may be of interest to note here that a slight preference for red as opposed to gray wares seems to be characteristic of the pottery at Dinkha II in contrast to the pottery of Hasanlu IV, although the shapes are identical (compare Figures 9 and 10). Since the difference was caused by variation in temperature at the time of firing, we could assume that the choice of gray or red might have been a matter of local preference.

There is another interesting occurrence at Dinkha that has not appeared at Hasanlu. In a test trench dug in the western part of the mound, Area VII, we found two Dinkha III tombs, one directly below the other and therefore stratigraphically distinguished as an earlier and a later inhumation of the same period. The pottery shapes reflect the chronological record: in the earlier tomb the pedestal-base goblet is long and thin, more cylindrical in shape than the later examples (compare Figures 17 and 18) and the typical bridgeless spouted vessel has a very short spout compared to all others hitherto known at Dinkha and Hasanlu. Both vessels have parallels with examples from the Iron Age I Tomb K at Geoy Tepe, a little to the north. The spouted vessel is also very close in form to one found

at a site called Kizilvank in the southern Caucasus, where it is dated between the late fifteenth and early fourteenth century B.C. We are, therefore, now able to recognize an earlier phase of the Iron Age than previously found in the area.

At two areas on the mound Bronze Age material and architectural remains have been excavated. One of these areas was at the north end, directly below trash deposits underlying the Iron Age cemetery discussed above; the second was further to the south near the center of the mound.

The earliest Bronze Age settlement was built in the central area. Here we have not been able to clear a large section, but part of a thick mud-brick fortification wall standing to a height of about four meters (13 feet), and apparently abutting a brick platform, was revealed. Whether the settlement associated with this wall was destroyed or abandoned, we do not know, but another settlement was subsequently built over its remains. We cannot yet date the fortification wall, but a carbon-14 (C-14) date for the overlying structures is 1612 ± 61 B.C., based, as are all C-14 dates in this article, on a half-life of 5,730 years. (Note, however, that recent research suggests that 100 or 150 years might have to be added to C-14 dates between 2000 and 1000 B.C.) This date suggests that the fortification wall and its settlement was built close to or even before 1800 B.C.

Shortly after the upper settlement was apparently destroyed—by whom we do not know—a third was built to the north, apparently on the outskirts of the mound as it existed at that time. Parts of two large houses were excavated; they were constructed of large square sun-dried bricks set on large foundation stones. Although there was evidence of burning, indicating some destruction, very few objects were recovered in the rooms, which implies an abandonment rather than a hasty evacuation. A C-14 date for the extreme upper stratum of this level, just below the overlying Iron Age cemetery, is 1434 ± 52 B.C., and another date for the level connected

with the lower floor of one of the structures is 1555 ± 52 B.C.

The pottery found in the north settlement is quite similar to that found in the central excavations. Both areas produced Khabur ware – buff wares decorated with painted bands, triangles, lozenges, “bow ties,” and silhouetted birds; both areas also produced pottery painted in two or more colors, exactly the same as wares from Geoy Tepe, and similar to Cappadocian pottery in central Anatolia. Before we can establish chronological conclusions as to the relative popularity of the particular motifs in the various levels of period IV, much more study is required, and the rarer and less typical examples of other pottery motifs found in the same levels should also be studied.

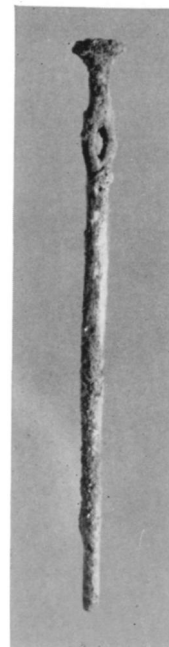
One of the most interesting of the ceramic objects recovered from the Bronze Age levels was a fragment of a painted plaque with a human head in relief (Figure 20); it came from the uppermost settlement in the central part of the mound. The head may represent a female, unless a barely visible line around the mouth indicates a beard. The figure wears a flat-topped hat with a small peak in front, and has thick hair falling to the level of the mouth; it has a curved nose, bulging eyes, and thick lips. Although similar terracotta plaques with heads in relief (some frontal, some in profile) are known from Tepe Giyan and Assur, and terracotta plaques, many of nude females holding their breasts, are found in all parts of the Near East, the Dinkha plaque is unique in facial characteristics. If the head is indeed female, we may assume that it originally joined a nude body and that the lady’s hands held her breasts.

Among the houses in the northern settlement, and contemporary with them, were discovered two stone tombs, each containing multiple burials. In contrast to the customs of the later Iron Age, when cemeteries were outside the walls, the Bronze Age people buried their dead within the city itself. The tombs were constructed of rough stones and sealed with flat slabs of great size. Much pottery (curiously enough without any trace of painted designs), a sword, knives, bronze and silver

toggle pins (Figure 21), and gold earrings and pendants were found in the tombs. Some of the pottery from one of the tombs, B 28, square B 10a, may be seen in Figure 22. The pots are all plain buff ware with flaring necks and ring bases; except for the absence of painted bands they seem to be related to the Khabur wares found elsewhere in the excavations and also at Hasanlu period VI. One of the pots with a flange on the shoulder has a parallel at contemporary Geoy Tepe (period D) and also reminds us of the flanges common at Tepe Giyan in the south. The vessel in the center of Figure 22 consists of three bowls joined together and resting on three short legs, with two small pierced lugs for the handles.

Other Bronze Age graves, simple inhumations rather than stone tombs, found in various parts of the mound as a result of our test trenches, also contained pottery of the Khabur type. One of these graves from Test Area IV, B 7, had several buff vessels with painted designs of hatched lozenges enclosed in plain triangles (Figure 23). Another grave from the same Area IV, B 9, had istakhans, a type of vessel common in Iran and Iraq in the second millennium B.C. (Figure 24); (a recent publication stating that istakhans occur in Hasanlu period V is in error; the examples cited are in fact from a period VI burial).

Excavations do not always produce what archaeologists expect, and Dinkha Tepe is no exception. We did not anticipate any Iron Age

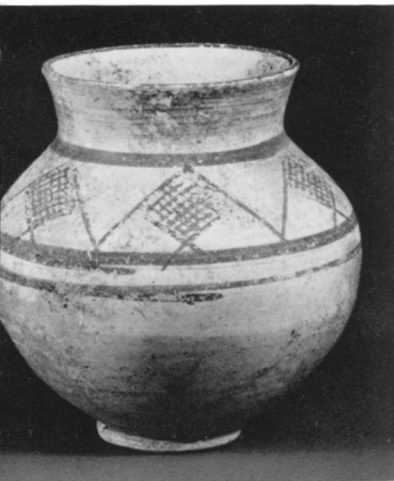


21. Silver toggle pin from Tomb B 28, square B10a. Dinkha period IV, about XVII-XVI century B.C. Length 3 inches. 67.247.26

22. Pottery from Tomb B 28, square B10a. Height of the triple vessel on a tripod $2\frac{1}{2}$ inches. Dinkha period IV, about XVII-XVI century B.C. 67.247.20-25



23. Buff vessel decorated with painted bands and hatched lozenges set within triangles, from Tomb B 7, Test Area IV. Dinkha period IV, about XIX-XVI centuries B.C. Height $3\frac{3}{4}$ inches. 67.247.15



24. Buff istakhan from Tomb B 9, Test Area IV. Dinkha period IV, about XIX-XVI centuries B.C. Height 3 inches. 67.247.16

material and yet much was forthcoming. But we also found what we sought – architecture, tombs, and artifacts of the Bronze Age. The material recovered has shed light on several problems of second-millennium archaeology and has added to our limited knowledge of early Iranian history. We are now able to state that the culture of the Solduz and Ushnu valleys, from the southern shores of Lake Rezaiyeh to the Iraq border, was generally uniform in the late Bronze Age; and that the area's cultural relationship with the west, with central Anatolia, north Syria, and northern Mesopotamia, was very close. The fact that the preponderance of the pottery and other finds from the Dinkha Tepe and Hasanlu region in the Bronze Age is the same as that to the west cannot, I think, be explained as merely a result of casual or even vigorous merchant ventures. In fact, it is possible that we are dealing with one people or perhaps one political unit that shared the same culture. There are also indications, derived mainly from designs on pottery and the occurrence of Khabur wares, that some form of relationship existed with Tepes Giyan and Godin in Luristan to the south.

We know that the newcomers who entered the region in the late second millennium changed the cultural pattern of the area drastically, and introduced a gray ware that characterizes the Iron Age in western Iran. And it now appears from the Dinkha excavations that the Iron Age people (or peoples!) may have entered northwest Iran one hundred or more years earlier than hitherto thought; we would at this time cautiously suggest the date 1300 B.C. for the event, with the realization that it may actually have been earlier. Evidence for the existence of the Iron Age gray-ware culture is not only found in western Azerbaijan in the Ushnu, Solduz, and Lake Rezaiyeh regions, but also in the north at Yanik Tepe and in the south and east at the excavated sites of Tepes Sialk, Giyan, Godin, and Khorvin. As far as we know, these newcomers did not penetrate across the moun-

tains into Mesopotamia and Anatolia, where no gray ware of this type has been found. Although influenced from the west, especially during the Iron Age II period, they seem to have been an indigenous Iranian culture with apparent ties further east in the Gurgan region, by the southeast shore of the Caspian.

Needless to say, many questions remain to be answered: did the Khabur-ware culture originate in Iran and move west, or does it represent an eastern extension of a western culture? Did this culture succumb to the invading gray-ware people or did the Khabur-ware people abandon the area before the arrival of the latter? Can the people of the gray-ware culture be equated with any of the nations historically documented in the ninth century B.C. by the Assyrians and Urartians? These and other questions remain most interesting problems for future research, and the results of another campaign, completed this past summer, will no doubt produce some answers and, indeed, raise new questions.

NOTES AND REFERENCES

The archaeological staff at Dinkha Tepe was directed by Professor Robert H. Dyson, Jr.; Oscar White Muscarella was Assistant Director. The excavators included Christopher Hamlin, Edward Keall, Regnar Kearnson, Louis Levine, and Mary Voigt. Maude de Schauensee served as registrar and Zabihollah Rahmatian was the Iranian Inspector.

Robert H. Dyson, Jr., "The Hasanlu Project" in *Science* 135 (Feb. 23, 1962), pp. 637-647.

———, "Problems of Protohistoric Iran as seen from Hasanlu" in *The Journal of Near Eastern Studies* 24, no. 3 (1965), pp. 193-217.

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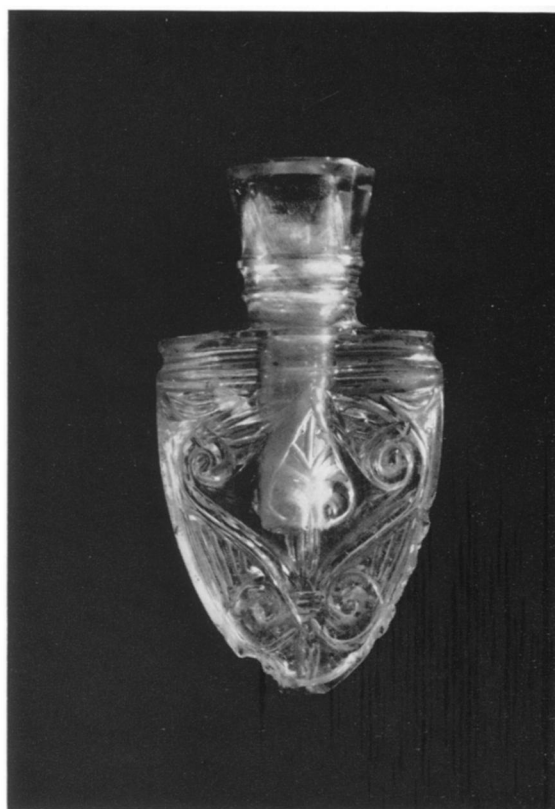
Western Islamic Art

Islamic art springs from a vast geographical expanse – from Spain to Indonesia – and its history consists of a dynamic interchange of peoples and ideas. It is complex, and as with the art of Europe or the Far East, reflects each political and religious moment of flux, and evolves its own periods of renaissance and conservatism. *Western Islamic Art*, an exhibit opening on November 15, is an attempt to explore a fascinating part of the whole, and one of the most important yet least studied areas of art history.

Early Muslim geographers and historians understood the *Maghrib* – “The West” – as encompassing North Africa (west of Egypt), Spain, and southern Italy. Egypt and Syria, too, must be included in our survey, for they had a fluctuating relationship to both East and West. Syria was perhaps the most direct source for the intellectual as well as the material development of western Islam. Indeed, it was the specifically Syrian transformation of a late classical and early Christian civilization into an Islamic form that was carried to Spain during the eighth century. There, in Cordova, the Umayyad dynasty continued and prospered for three hundred years after it lost Damascus to the rival Abbasid dynasty; the split with the East was made final by the formation, in the tenth century, of an official western caliphate. And as for Egypt, in a period such as that of the Fatimids it was altogether within the cultural *Maghrib*, for the Fatimids were Berbers – non-Arabs indigenous to North Africa.

Every object in this installation is from the Museum’s own collection. Many of the pieces have never before been displayed, although they will all be permanently installed in the new Islamic galleries due to open during the Museum’s centennial celebrations.

DON AANAVI, *Assistant Curator of Islamic Art*



The carving of rock crystal – and the cut glass that imitated it – was perfected in Fatimid Egypt and was highly admired throughout the Muslim world. Indeed, the later Persian glass often sought to copy not only its technique but its rich vocabulary of forms. This bottle, probably used as a perfume container, continues the very abstract, angled carving of the preceding Tulunid period in Egypt, instead of contemporary figurative motifs.

Bottle. Egypto-Arabic, Fatimid period, 10-11 century. Carved rock crystal, height 2¾ inches. Gift of George D. Pratt, 31.125



The Fatimids were Berber tribesmen from northwest Africa who claimed descent from Fatima, the daughter of the Prophet; they took power in Egypt in 969 and founded the new capital city of Cairo. In this panel, which may have served as part of a door, one sees the Fatimid accomplishment: a fusion of pre-Islamic with Islamic ideas, blended with artistic interests of their own. The heraldic disposition of the addorsed horses at once relates to Coptic, Hellenistic, and Sasanian sources; but in Islamic art before the Fatimid period, figurative motifs had been used only in storytelling, religious, or propagandistic contexts. The Fatimids encouraged and developed such motifs as pure decoration, for delight in the motif itself rather than for its usefulness as a vehicle for symbolism. Here the horses have also been actively "Islamicized"—transformed into geometric, arabesque patterns.

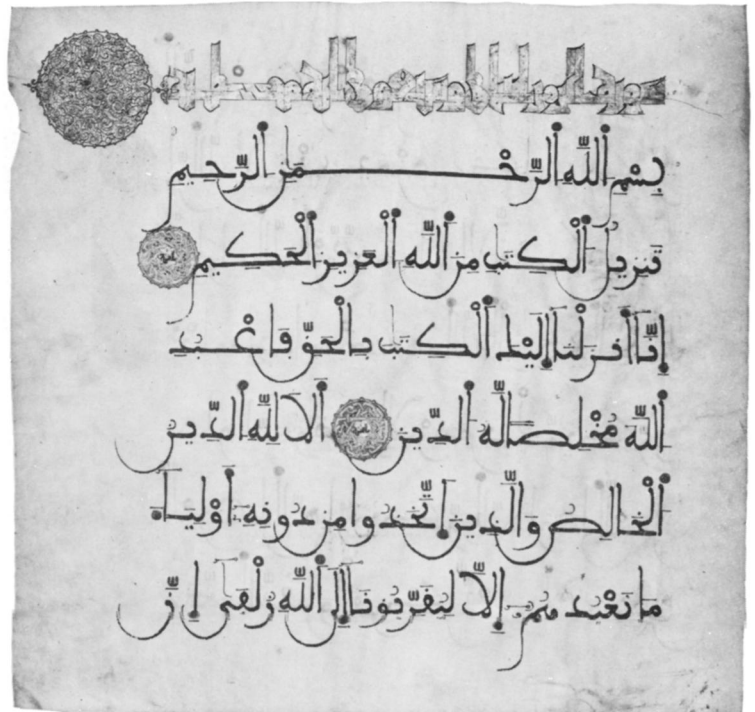
Panel. Egypto-Arabic, Fatimid period, XI century. Wood, height 13¾ inches. Rogers Fund, 11.205.2

For seven hundred years, from the time the Umayyad dynasty fled from Syria in the eighth century, Arab culture flourished in Spain, where its products dazzled both the Muslim and Christian worlds. The motifs seen in this ivory plaque—dancers, and animals of the garden and the hunt—suggest the entertainments of the Umayyad court, and are quite similar to the iconography of the rival Abbasid Caliphate in Baghdad: they may, indeed, have been intended as overt artistic “competition” with the enemy. The design, however, is remarkably archaistic, based as it is on a strict repetition of either addorsed or confronted figures. This is typical of Hispano-Moresque works, which often hark back to art forms that were in vogue before the Umayyads left Syria.

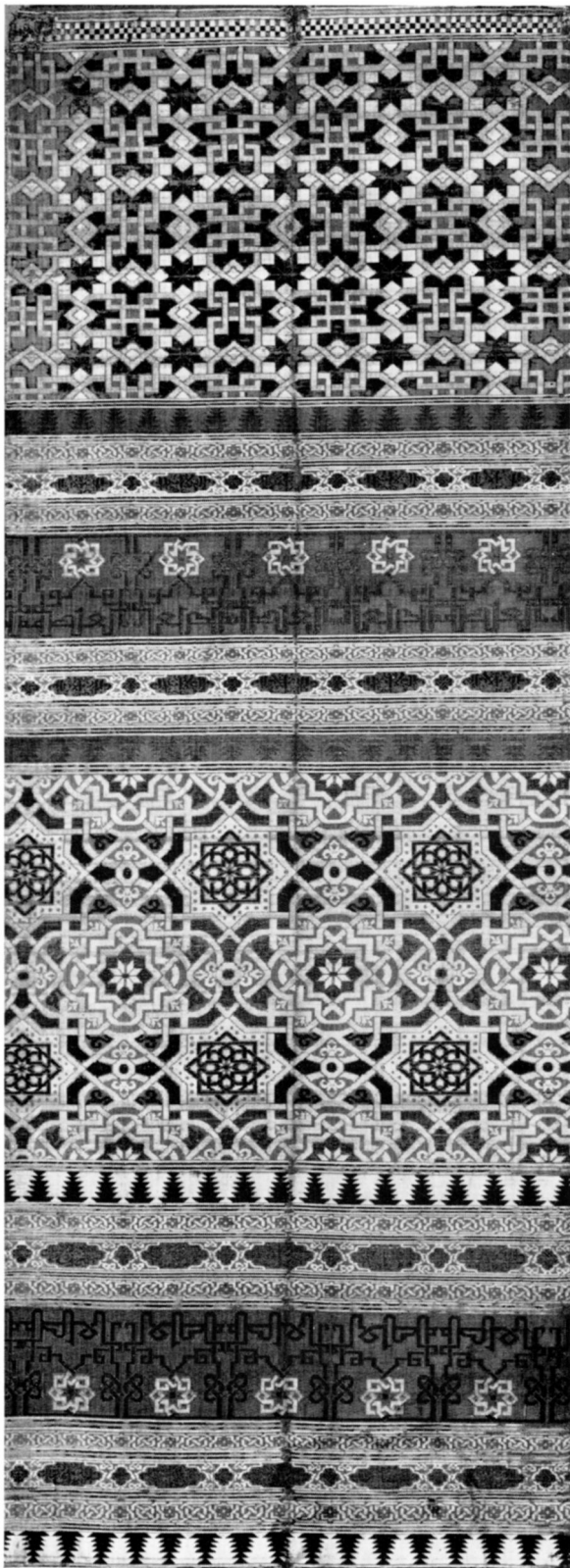


Plaque. Hispano-Moresque, about XI century. Ivory, originally painted, width 8 inches. John Stewart Kennedy Fund, 13.141

The Almohades, who, like the Fatimids, were of Berber extraction, ruled Morocco, Algeria, Tunis, and all of Muslim Spain during the twelfth and thirteenth centuries. The calligraphy shown here is uniquely *Maghribi*: it presents an austere combination of vertical, horizontal, and circular forms; even the vowel marks, which usually move on diagonal axes, are here either horizontal or semicircular. But if the form is austere, the color is brilliant; in addition to the gold chapter heading (which is in an archaizing, angular mode), there are sequences of crimson, blue, green, and orange. Also illuminated are the medallion finial on the heading, and the verse marks in the text.



Leaf from a Koran. Moroccan, XII-XIII century. Ink, colors, and gold on parchment, 21 x 22 inches. Rogers Fund, 42.63



Textiles with a succession of interlocking motifs such as this were produced in both Spain and North Africa. They may have been used as hangings in mosques, which would have been an ideal setting for them, since in all of western Islamic art few creations are more concerned with the idea of the infinite pattern, and thus with a visual reference to the eternal order and glory that they inspired the viewer to contemplate. In the relatively small panel illustrated, one can count at least seven totally different ways of using color and form, combined with taste and finesse.

Textile. Spanish, Hispano-Moresque, xv century. Woven silk, length 39¼ inches. Fletcher Fund, 29.22

During the twelfth century Salah ad-Din ibn Ayyub, the famous Saladin, achieved hegemony first in Egypt and then in Syria and part of Iraq. His dynasty endured until 1250, when its Turkish vassals seized power and formed the Mamluk empire. The enameled glass plate seen above is representative of the Ayyubid predilection for gilt ornament and totally abstract designs that seem to negate the Fatimid figurative tradition. The crosslike motif in the center of the plate, a frequent occurrence in thirteenth- and fourteenth-century Egyptian and Syrian art, was probably not used as a Christian symbol, but simply as a decorative device.

Plate. Syrian, Ayyubid period, XIII century. Glass, enameled and gilded, diameter 8½ inches. Bequest of Edward C. Moore, 91.1.1533

The frequent interchange of artists and iconography between East and West often, as here, resulted in the grafting of foreign motifs on Islamic objects. The basic form of this tray, with its perforated star patterns, is indigenous to Egyptian and Near Eastern art; a new feature is the lotus design – a motif that reflects the impact of Chinese art upon eastern Islam during the thirteenth and fourteenth centuries, when the conquering Mongols swept out of innermost Asia.

Tray. Egypto-Arabic, Mamluk period, 1300-1350. Brass, originally inlaid with silver, diameter 18½ inches. Bequest of Edward C. Moore, 91.1.532



The Mamluks governed Egypt and Syria until the Ottoman conquest in the sixteenth century. The predominant element in all their art was an elongated and rhythmic calligraphy. This might be an instance of a Muslim interpretation of Chinese style (rather than the copying of a motif, such as the lotus on the pierced tray on the preceding page): in the thirteenth and fourteenth centuries Iraq developed a sinuous, graceful, attenuated figural style that the Muslim artists believed reflected Chinese forms.

Although the Mamluks themselves primarily used nonrepresentational designs, on two of the vessels in this illustration figurative motifs are used: flying birds in medallions on the ewer, and seated figures on the neck of the candlestick.

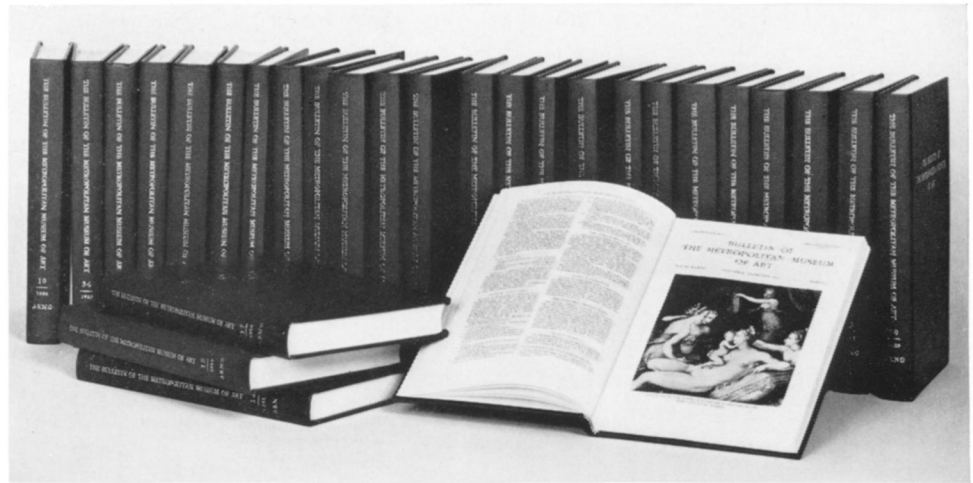
Basin, ewer, and candlestick. Egypto-Arabic, Mamluk period, 1300-1350. Brass, inlaid with silver, height of ewer 17½ inches. Bequest of Edward C. Moore, 91.1.587,600,529



In Spain, the Mudéjar style was born of a fusion of Eastern and European motifs. It emphasized figurative designs, which had previously been relegated to infrequent appearances in Hispano-Moresque textiles. In the popular pattern shown in this piece, typically Islamic arabesque forms are handled with a non-Muslim immediacy and relative lack of intricacy.

Textile (fragment of a chasuble). Spanish, Hispano-Moresque (Mudéjar), xv century. Woven silk, length 46½ inches. Rogers Fund, 20.94.1





Republication of the *Bulletin*, Old Series

In 1905, thirty-five years after the Museum opened its doors, the Trustees decided to issue a newsletter for the members and “all the citizens of New York . . . interested in art.” Information about the collections was occasionally finding its way into the public press, the Trustees noted, but it could not be assumed “that every member has read everything about the Museum that has anywhere appeared in print.” The answer would be the *Bulletin*, through which the officers and staff could communicate with the members. It would include a list of all the new acquisitions, descriptions and illustrations of the more important ones, and notes on the Museum’s activities.

Because the members were known to be “busy people, already overwhelmed with overmuch printed matter” (sounds more like the 1960s than the 1900s, doesn’t it?), the *Bulletin* would appear but four times a year and contain “just the number of pages necessary to give the information required”—no more, “even if the last page be not filled out.”

One of these decisions fell short immediately. With its second number, for January 1906, the *Bulletin* became a bimonthly; with its third, a monthly. Robert W. de Forest, then the Museum’s Secretary, explained why: “There is so much of general interest occur-

ring in the development of the Museum,” said he, that only monthly publication would keep the issues from approaching “magazine bulk.” His point endures. More and more of general interest takes place here, officers and staff are pressed as never before to keep an ever larger, more widely dispersed membership informed, and today the *Bulletin* often attains “magazine bulk” despite its frequent appearance.

But let us turn from the present scene to the occasion for this note, which is nothing less than the republication, by Arno Press of New York, of the entire Old Series of the *Bulletin* (1905-1942) in thirty-seven cloth-bound volumes. Libraries and others interested in obtaining this written and illustrated document of the Museum’s work may now do so. Each volume is reprinted in its original size, with its original annual index. In addition, the publisher will issue a newly prepared cumulative index. The prepublication price of the set, including the index volume, is \$975; after January 1 the price will be \$1,100. Orders may be sent either to the Museum, Box 255, Gracie Station, New York, N. Y. 10028, or to Arno Press, 330 Madison Avenue, New York, N. Y. 10017.

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