

JANUARY 1968

The Metropolitan Museum of Art BULLETIN





The works of art presented in this Bulletin were chosen from the Museum's collections to parallel or complement those shown in the exhibition Art Treasures of Turkey. The material is grouped in two sections: the first is devoted to objects made by people who lived in what we call Turkey, though they may have known it as Lydia or Byzantium or the Ottoman Empire. The second section is devoted to Western works that depict the Turks or imitate their art.

From the point of view of simple logistics it is infinitely more efficient to transport 300-odd works of art from, say, Turkey to New York than to move several hundred thousand New Yorkers to a dozen sites in Asia Minor. This is the obvious justification for traveling shows, and the immediate reason for the opening at the Metropolitan, later this month, of an exhibition of masterpieces from Turkish museums.

There are other reasons, less pragmatic and more interesting.

Works of art, like human beings, have a way of getting stuck in the amber of their surroundings. Their general fate is to be placed in case A of gallery B on floor C, and there to stay like precious remains, often seen but unnoticed, embedded in the overall configuration of the gallery. Human beings periodically shake themselves loose by “getting away.” It may not be too farfetched to suggest that the psychology of the vacation as, not vacuous fun, but refreshment and renewal, applies as well to objects of art. At the moment Gallery 43 on the second floor is taken up by seventeen landmarks of modern art – paintings and sculpture by Léger, Delaunay, Picasso, Kandinsky, Arp, and Giacometti, borrowed from the Guggenheim, the likes of which cannot ordinarily be seen in the Metropolitan. At the Guggenheim they are at home; here they have an added vitality in their proximity to our Manets, Seurats, Gauguins.

The traveling loan show, big or small, when it is imaginatively conceived and organized, is a telling experience. It brings about an alchemy in the viewer’s response. This is perhaps least difficult to accomplish when the material is unknown or unfamiliar or exotic and, most important, first-rate, but it is never easy. One can imagine the world of art as a kaleidoscope, all of whose bits and pieces remain constant, but align themselves in countless successions of patterns, interrelations, analogies, insightful juxtapositions. Every loan show should shake that kaleidoscope into a new statement about man or, if not new, a freshly retold statement. Some do and some frankly don’t.

Our touchstone, always, is excellence. Excellence of the kind seen in this art from Turkey, and to be seen in March in a surprising show of the fabled viceregal silver from Peru.

The most exotic (in the word’s original, literal sense) exhibition of them all may prove to be *Harlem on My Mind*, because so little is really known about that remarkable community. After it opens here next fall we intend to send it throughout the nation.

Today the very idea of what constitutes an exhibition is being challenged and broadened, as is the whole structure of museums and their relevance to contemporary life. I believe, for example, that we are going to see an unprecedented movement toward a world community of museums and institutions. I can foresee the possibility of the joint purchase (and ownership) of single great works of art by two or more museums. There will be a loosening up of the “national treasures” concept, a willingness to share and exchange. It will no longer be important who owns what where. The important thing will be that the world’s art gets seen – by means of extended loans, including the exchange of curators and scholars.

We are on the way to implementing the idea that the world’s art has, indeed, no dominions.

THOMAS P. F. HOVING, *Director*



ANATOLIA



In the third millennium B.C. there were several peoples and cultures in Anatolia. One of these cultures of the Early Bronze, or Early Anatolian, period was centered in the north central area around Alaca Hüyük. It extended north to the Black Sea, south to Cilicia, and possibly as far west as the Sakarya River. Some scholars connect this culture with a people called in the Hittite records the Hatti.

This ewer reputedly came from a site near Amasya, south of Samsun on the Black Sea. The shape was achieved by raising, beating the gold over a form, and the decoration was apparently made by repoussé and chasing. This ewer is very much like one excavated by Turkish archaeologists at Mahmatlar, also near Amasya. Similar gold ewers and also others in silver and terracotta were found in some of the well-known graves at Alaca Hüyük; the date for all these ewers and the rich material found with them is the late third millennium B.C., and the Museum's ewer is dated on the basis of its resemblance to those found at these sites. The mouth of the ewer was apparently cut off when it was found by peasants, perhaps in an attempt to see if the vessel was solid gold or gold plated.

Late 111 millennium B.C. Height 7 inches. Harris Brisbane Dick Fund, 57.67

THE METROPOLITAN MUSEUM OF ART *Bulletin*
VOLUME XXVI, NUMBER 5 JANUARY 1968

Published monthly from October to June and quarterly from July to September. Copyright © 1968 by The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, N. Y. 10028. Second class postage paid at New York, N. Y. Subscriptions \$5.00 a year. Single copies fifty cents. Sent free to Museum members. Four weeks' notice required for change of address. Back issues available on microfilm from University Microfilms, 313 N. First Street, Ann Arbor, Michigan. Associate Editor in Charge of Publications: Leon Wilson. Editor-in-chief of the *Bulletin*: Katharine H. B. Stoddert; Editors of the *Bulletin*: Suzanne Boorsch, Joan K. Foley, and Anne Preuss; Designer: Peter Oldenburg.



2 This standard, along with other objects including the sistrum (4), was said to have been found in a large earthenware vessel at a site called Nallihan, southwest of Bolu and just north of the Sakarya River. Some Turkish scholars, however, suggest it may actually have come from Horoztepe, farther east. Similar bulls are known from Horoztepe and Alaca Huyuk, several also on pedestals. Comparison with these bulls and other bronzes found at the sites suggests an Early Bronze, or Early Anatolian, date for this standard.

The standard is cast in several pieces. The long, thin stylized bulls were made separately and are held to the disk by elongated outer legs, which are pulled through and bent back. A rod secured by pins joins the animals at their necks. The disk is cast together with a pierced tang, which was placed in a socket, perhaps of a different material. The standard probably served a religious function, since bulls are often shown in representations of religious ceremonies as platforms upon which the gods communicated to their worshipers.

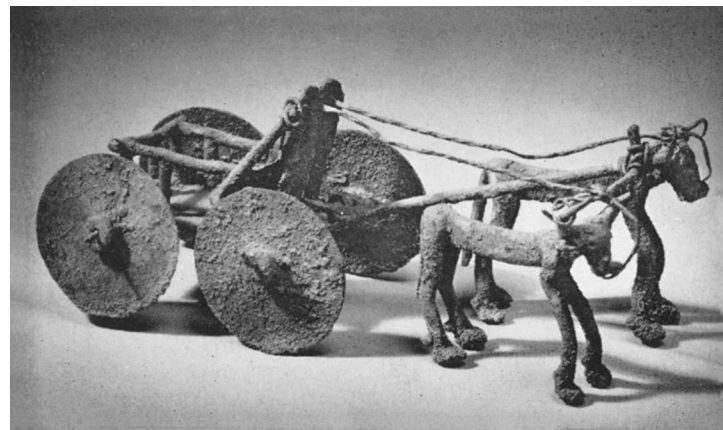
Late 111 millennium B.C. Copper or bronze. Height 6¼ inches. Purchase, Joseph Pulitzer Bequest, 55.137.5

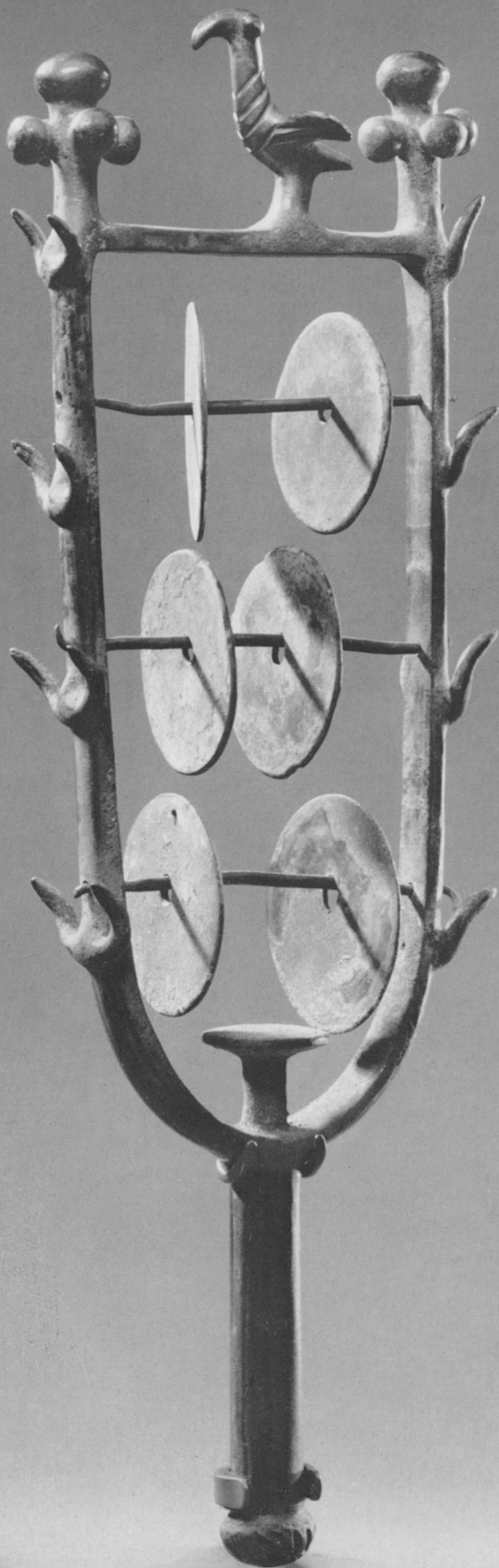
3 Heavy chariots, those with four wheels, were known in Mesopotamia as early as the third millennium B.C. They are mentioned in texts and represented in art, the best-known representations being those on the Standard of Ur, now in The British Museum. Even actual chariots have been preserved, as well as models made of terracotta or copper. The significance of the models is elusive. They may have been made for children or for warriors, or perhaps they were used in religious rites. This model could depict a contemporary military chariot, a vehicle for front-line attack that usually carried two men, a warrior and a driver.

It is also possible that the model is of a vehicle that carried a deity, since it is drawn by a pair of bulls. Asses

or onagers are more usually seen drawing chariots, but in Anatolia bulls are shown carrying deities on their backs or pulling them in chariots. The deity might have been the sun or a weather god, represented as a statuette of human form or by another symbol. At least a dozen model chariots pulled by bulls and of the same type as the Museum's are known to exist, and are said to have come from south central Anatolia. Unfortunately, none was scientifically excavated, so the context in which they were found, which would perhaps have clarified their function, is lost.

111 or early 11 millennium B.C. Copper or bronze, height 3⅝ inches. Edith Perry Chapman Fund, 66.15





4 This sistrum is in the form of a handle and two upright prongs, which are decorated with projecting bulls' horns and capped with stylized plants. A crossbar at the top is adorned with a standing bird, possibly a hawk, whose wings are outstretched. The fork, crossbar, and ornaments appear to be cast together, but the three wires, each holding loose disks, were placed within the prongs. Both hawks and the horns of bulls played a symbolic role in the religions of Anatolian peoples for several millennia. It is therefore possible that this sistrum was employed by priests in a religious ceremony, accompanying singing or dancing in honor of their gods.

Sistra decorated with animals in the round are found at Horoztepe, and fragments occur at Alaca Huyuk. They are of slightly different shape than this one, being less elongated. Sistra were also used as musical instruments in Egypt during the third millennium and in the second millennium of the Minoan period in the Aegean. Perhaps the most famous example in art is the representation on the sixteenth-century steatite Harvester vase from Hagia Triada on Crete: the man leading the procession of singing harvesters is shaking a sistrum, very similar to the Museum's.

Late 111 millennium B.C. Bronze, height 13 inches. Purchase, Joseph Pulitzer Bequest, 55.137.1

LYDIA



5 Sardis in antiquity was one of the great cities of Asia Minor. As capital of Lydia (a kingdom located in western Turkey, inland from modern Izmir), she achieved fame and wealth especially under her last king, Croesus, before succumbing to the Persian conquest in the mid-sixth century B.C. Western travelers first visited the ruins of Sardis in the fifteenth century, but real scientific exploration did not begin until this century, when Princeton University conducted an excavation from 1910 to 1914, and again in 1922. The finds from this excavation were divided between the Archaeological Museum in Istanbul and the Metropolitan Museum. Beginning in 1958, a new American excavation, sponsored by Harvard and Cornell universities, has continued to reveal the vast extent of the ancient capital.

"Lydia, unlike most other countries, scarcely offers any wonders for the historian to describe, except the

gold-dust which is washed down from the range of Tmolus." The mention of gold dust in this passage from the Greek historian Herodotus reminds us that it was the Lydians who invented coined money. Some say that the first coins were issued as early as the reign of King Gyges in the mid-seventh century B.C.; but whether or not this is the case, by the time of Gyges's great-grandson Alyattes, and Alyattes's son Croesus, coinage was well established.

Thirty gold staters of Croesus, each bearing the device of the foreparts of a lion and a bull facing one another, were found hidden in this insignificant-looking jar. They were probably buried for safekeeping shortly before the Persian conquest of Sardis in 547 B.C.

Height of the jar 4 $\frac{5}{8}$ inches. Gift of the American Society for the Excavation of Sardis, 26.59.2-5 (the coins), 26.59.6 (the jar)





6 Lydian was written in letters that are akin to Greek letters, but the language itself is quite different, and to this day it has not been deciphered. This marble stele with a Lydian inscription was found at Sardis in 1911. Recently, on the basis of the understanding of a few words, Professor Roberto Gusmani of the University of Messina has suggested that the inscription may be a juridical document having to do with the confirmation of a transfer of goods from an individual named Mlimnas to the sanctuary of Artemis at Sardis.

Height 5 feet, 4 inches. Gift of the American Society for the Excavation of Sardis, 26.59.7

7 The four curiously shaped jars shown below were probably used to contain *baccaris*, a perfume for which Sardis was noted in antiquity. It is possible that the shape was a convenient trade-mark for the perfume. Jars like these have been found in great numbers at Sardis, and because they seem to have been a specialty of Lydia, modern scholars have called them *lydions*. These, dating from the sixth century B.C., were all excavated at Sardis; but *lydions* have been found at numerous sites in the Mediterranean world, good evidence that their contents were widely exported.

Height of the tallest jar 4 $\frac{3}{8}$ inches. Gift of the American Society for the Excavation of Sardis, 26.164.27, 26.199.64, 16.75.16-17





8 During the first American excavations, hundreds of ancient tombs were opened in the cemeteries of Sardis, and this group is the partial contents of one of the tombs. It can be dated to shortly after the middle of the sixth century B.C. by the presence of imports from Athens and Sparta, the Attic oinochoe and Laconian kylix, or drinking cup, both in the left foreground.

The rest of the pottery is Lydian, and can be recognized by such characteristics as the horizontal stripes and marbled decoration. The shapes are related to pottery made elsewhere. The deep cup with two handles probably owes its shape to an Attic or Corinthian cup. The plate and the two compote dishes (one tipped on its side) are related to similar vessels that were made in Rhodes, Chios, and other Greek islands. From Phrygia, the dis-

trict northeast of Sardis, came the inspiration for the jug with the oversized spout and for the pitcher with the bulbous body. The small, dark jug in the right background may be a descendant of an older Hittite shape.

Why so many parallels with other cultures? Probably because Sardis was situated on one of the great highways of antiquity, which ran from the Aegean coast, across western Asia Minor, and into Persia. Travelers and caravans, laden with riches of every description, must have passed through Sardis, and so it is little wonder that the Lydians acquired an international taste.

Height of the plate 10 $\frac{3}{8}$ inches. Gift of the American Society for the Excavation of Sardis. Background, left to right: 14.30.9, 14.30.6, 14.30.19, 14.30.22. Foreground, left to right: 26.164.28, 14.30.26, 14.30.11, 14.30.14, 14.30.13



9 This fragment of a sarcophagus shows a bearded male figure of author-philosopher type, dressed in chiton and himation and holding a scroll (*rotulus*), seated between the columns within the bay of an arcade. It belongs to a group of sarcophagi, with columnated arcades, believed to have originated in Asia Minor and known as the Sidamara type after the earliest and most important of them, found in Sidamara, at Ambar-
Arassy in southeast Asia Minor.

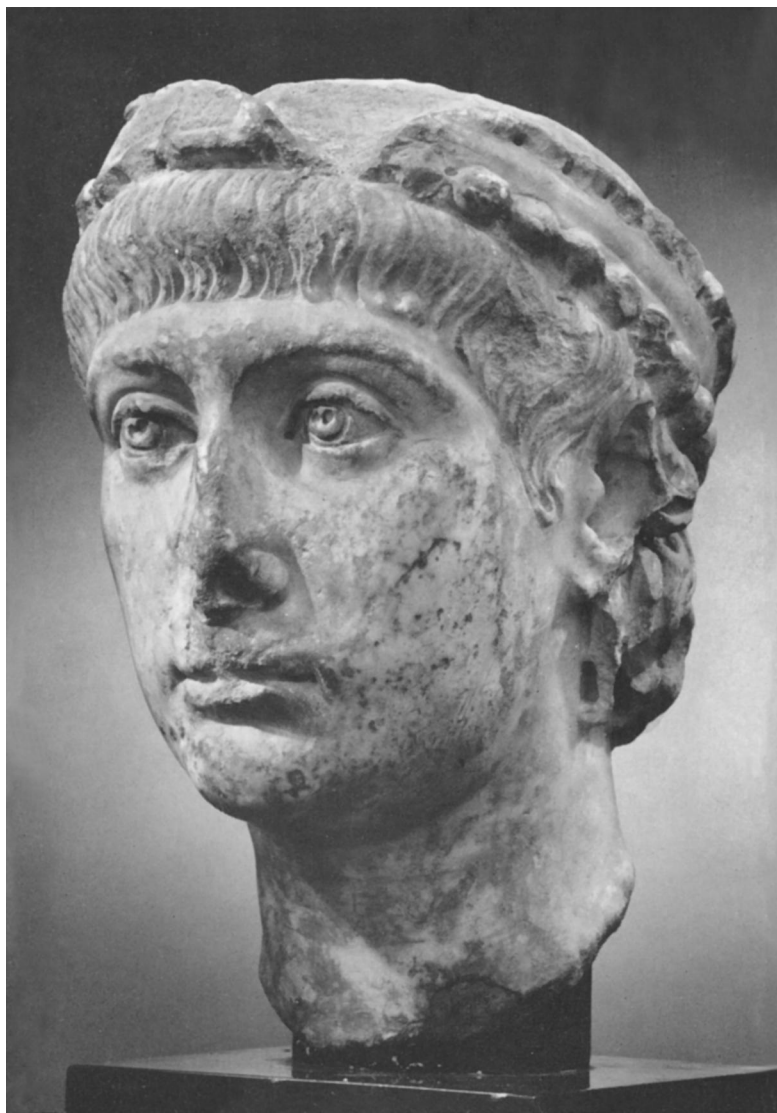
Early Christian (Asia Minor), about the middle of the III century A.D. Marble, 28½ x 12½ inches. Rogers Fund, 18.108

BYZANTIUM



10 The imperial diadem identifies this sculpture as the head of a Roman emperor. It is a portrait of one of the sons of Constantine the Great, possibly Constans. The identification is based on a certain similarity of this head to representations of the youthful emperor found on coins; lack of authentic, unidealized portraits of Constans and his brothers does not allow for positive identification. The late Roman style of the sculpture, softened by influences from the Near East, is characteristic of the newly rising Byzantine style and suits well the dating of the piece. It is said to have been acquired in Asia Minor.

About 340 A.D. Marble, height 10½ inches. Rogers Fund, 67.107





II These two plates, with scenes from the story of David, are part of a treasure found near Kyrenia, on Cyprus. The silver stamps on the undersides of the plates are of the reign of Emperor Heraclius (613-629/630). Although the plates may not be by the same hand and not all of the five silver stamps on one plate are exactly the same as those on the other, the technique of the workmanship is the same. The presence of the five imperial stamps, as well as the high quality of the design and of the execution, points to a workshop in the capital of Byzantium, Constantinople.

*Constantinople, VII century. Diameters 10½, 5½ inches.
Gift of J. Pierpont Morgan, 17.190.397, 394*



12

13

14





15

12 This cup, possibly a chalice, is decorated with representations of four female figures. These are symbolic personifications of imperial cities and metropolitan sees of Byzantium, which derive from the pagan city goddesses, Tyches. The inscription in Greek under the rim identifies them as the cities of Constantinople, Cyprus, Rome, and Alexandria. There was no “city of Cyprus” – the capital of the island then being Constantia (earlier called Salamis) – and it has been suggested that the presence of Cyprus on this cup may supply a clue for its dating. After the Council of Ephesus in 431, the Metropolitan See of Cyprus declared its independence from the city of Antioch, and the name of Cyprus was probably used here to emphasize its importance. It also suggests that the cup was made on Cyprus, and before 647, when the Arabs invaded the island and destroyed Constantia. The cup was found with several other gold and silver objects near Durazzo, Albania.

About 431-647. Gold, height 6 $\frac{5}{8}$ inches. Gift of J. Pierpont Morgan, 17.190.1710

13 The consuls, at the time of their investiture with this important and highly honorable rank, were to arrange, at their own expense, games and spectacles for the people, and to distribute largesses and gifts. Among these were ivory diptychs. The two ivory plaques shown here are the leaves of such a consular diptych, which is inscribed with the name of [Flavius] Petrus Sabbatius Justinianus, and dates from 521, the first consulship of the future emperor Justinian (527-565). Because of the high cost of consulship to the consul and the gradual deterioration of its importance, the office of Consul Ordinarius was abolished after 541, the emperor adding the title of Consul to that of Emperor.

Diptychs were usually made to be employed as writing

tablets – the depression on the back was filled with wax and a stylus used to write upon this surface – but consular diptychs were testimonial gifts and not meant to serve any other purpose.

Constantinople. Heights 13 $\frac{1}{2}$ inches. Gift of J. Pierpont Morgan, 17.190.52, 53

14 This representation of the Mother of God of the Hodegetria type derives its composition and name from the greatly venerated image kept, up to the thirteenth century, in the church of the Most Holy Mother of God, Hodegetria (in translation, “She who points the way”), located near the Imperial Palace in Constantinople. Severe majesty and quietude are combined in this ivory carving.

XI century. Height 9 $\frac{1}{8}$ inches. Gift of J. Pierpont Morgan, 17.190.103

15 These medallions were originally part of a group of twelve from the frame of the silver repoussé icon of the Archangel Gabriel, formerly in the monastery of Djumati, Georgia (in the Caucasus). They form a Deësis group: the Mother of God and St. John the Baptist interceding before Christ for humanity at the Last Judgment. The technique of cloisonné enamel on gold used for these medallions consists of outlining the design by cloisons, thin metal strips secured to the gold plaque, forming cells for the enamels. This technique was preferred in Byzantium but it was known earlier, and is also related to the stone and glass inlay decoration of the Barbarians.

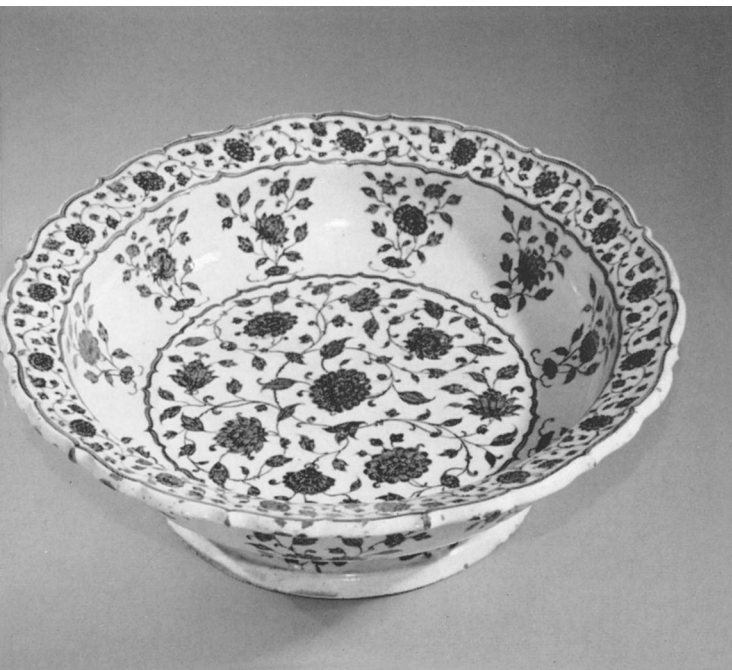
Either made in Constantinople for Georgia or, possibly, made in Georgia by a master trained in Byzantium, late XI century. Diameters about 3 $\frac{1}{4}$ inches. Gift of J. Pierpont Morgan, 17.190.675, 678, 677



THE OTTOMAN EMPIRE

Ottoman Turkish pottery of the fifteenth and sixteenth centuries belongs to the finest the Muslim world has produced. Its influence was felt both in the Middle East and in Europe, where a variety of imitations were made, which, however, never got anywhere near the brilliance of glaze and color that distinguishes Iznik pottery. Iznik is now generally considered to have been the main center of production, as it was the seat of the royal workshops and produced most, if not all, of the tiles for the decoration of the Ottoman mosques of sixteenth- and seventeenth-century Istanbul. The Museum's collection contains a representative selection of all types of Iznik wares, and of several varieties it has some of the best pieces.

16



16 The blue and white fashion, long traditional in Muslim ceramics, had a moment of great flowering in Turkey during the fifteenth and sixteenth centuries, inspired by the contemporary blue and white porcelain of Ming China. This tazza belongs to a group of Ottoman ceramics that follow their Far Eastern models particularly closely, in the choice of the deep blue color and the type and organization of the decoration.

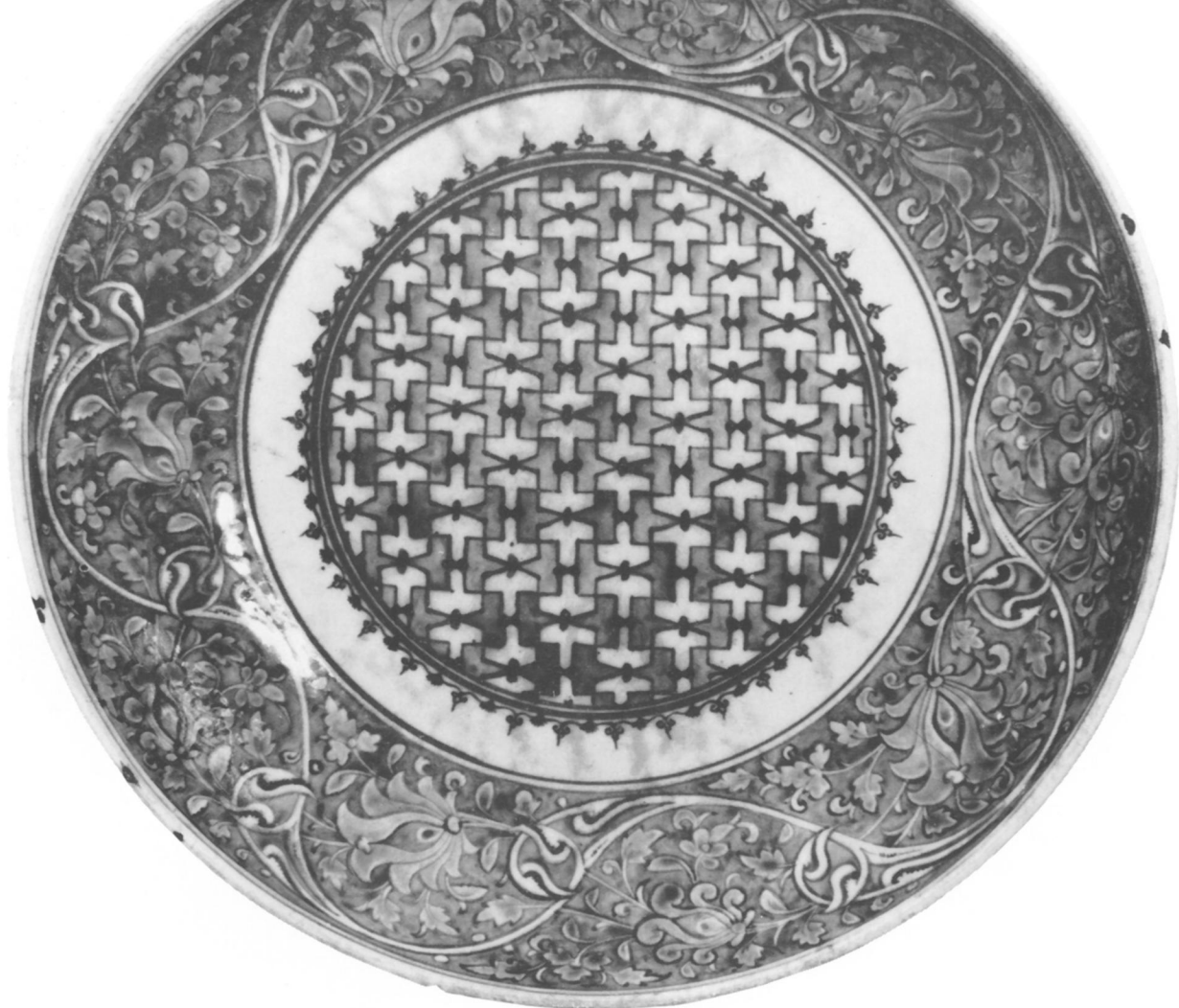
Diameter 14¼ inches. Harris Brisbane Dick Fund, 66.4.2

17 The decoration of this plate, another example of the blue and white fashion, demonstrates the originality with which Turkish potters handled their Chinese models. Even though the floral motifs on the rim, both inside and outside, are closely related to decorative painting on Ming porcelain, there are a great many typically Islamic elements in the handling of the all-over design, especially in the decoration of the center of the plate, which is based on the Islamic tradition of the infinite geometric pattern.

Diameter 15½ inches. Bequest of Benjamin Altman, 14.40.727

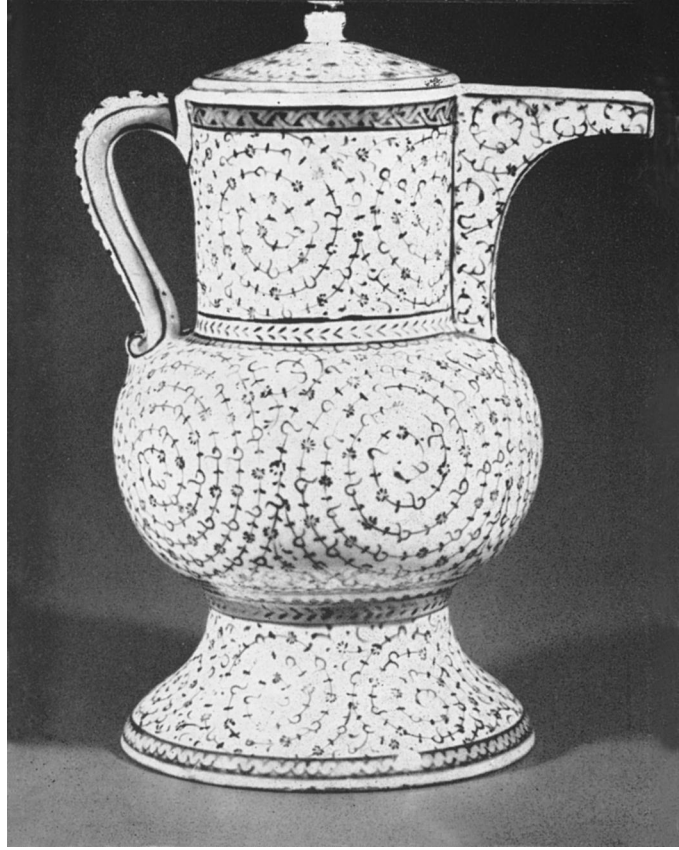
18 Tiles for architectural decoration were made in Turkey from the twelfth century on and a wide variety have been preserved, but although many are of great beauty, Ottoman tilework constitutes the supreme achievement of this art form, outshining everything else of the kind that has been created in other parts of the Muslim world. This tile belongs to the tradition of blue and white ceramic decoration, which also had an impact on the tile painters. In fact, some of the finest work ever done in the royal factories of Iznik was in the blue and white tilework made during the sixteenth century for the entrance wall of the Sünnet Odası (Circumcision Room) and the Baghdad kiosk in the sultan's palace in Istanbul, the famous Topkapı Sarayı. This particular tile must have been made for the room preceding the Sünnet Odası, but not used; it is identical in size and decoration to some of the tiles there.

Width 11 inches. Gift of Horace Havemeyer, 40.181.11



19 This bowl—one of a small group—dates from the early sixteenth century, but the decoration of the exterior still reflects the particular variety of *hatayi* (“China”) pattern adopted in Turkey in the middle of the fifteenth century, probably after the court moved to recently conquered Constantinople in 1454. Some of the design elements, notably the organization of the interior into panels and the use of cypress-tree motifs, are totally Islamic in tradition, adding to the truly original, non-Chinese character of these wares.

Diameter 10 inches. Rogers Fund, 32.34



20 Among the blue and white wares of Ottoman pottery one type stands out. It does not follow the generally accepted Chinese repertory of decorative flowers, but substitutes thin, linear spirals beset with tiny, delicately painted leaves and rosettes. This ware – for some time associated with a presumed factory at the Golden Horn – is often called Golden Horn ware, even though scholars now think it was made in the royal workshops of Isnik.

About 1530-1535. Height $9\frac{1}{16}$ inches. Harris Brisbane Dick Fund, 66.4.3

21 Turkish designs at almost all periods, but especially in the Ottoman, included a great many floral forms of relatively realistic detail. Ottoman pottery and tilework are particularly noted for their use of a wide variety of flower representations: roses, carnations, tulips, hyacinths,

and many others. This plate is not only a fine example of the kind, but it is also of special interest because of its rare use of animal figures – two birds – within the floral design. The rim is decorated with the so-called rock and wave pattern, derived from Chinese models, which appears on most Isnik plates.

Mosque lamps made of pottery and decorated with both calligraphic and, as in the case of the lamp at the right, floral polychrome designs on a brilliant white ground are well known throughout the Ottoman period, even though pieces of this type and quality are quite rare. The lamps were almost certainly purely decorative objects given as commemorative tokens to mosques by the sultan or high officials of the court, since, being made of pottery, they could not well serve any practical purpose.

Diameter $11\frac{1}{4}$ inches, height $11\frac{3}{4}$ inches. Gift of James J. Rorimer, 59.69.1, Bequest of Benjamin Altman, 14.40.731





22 The variety of decorative patterns employed by the Isnik ceramic painters is remarkable, especially since the dominant fashion throughout the sixteenth and seventeenth centuries was the polychrome floral style. Even though quite realistically depicted flowers form an important part of the pattern on this plate, a number of elements are unusual: the use of a deep blue background, the organization of the floral motif into an almost abstract pattern, and the decoration of the rim with a design derived from Ottoman floral forms. Pieces such as this were for a time believed to have been made at Damascus, in Syria, but now there is no doubt that they are works of the same Isnik potters who created the more typical floral plates (21) and tilework.

Diameter 11¾ inches. Bequest of Benjamin Altman, 14.40.732



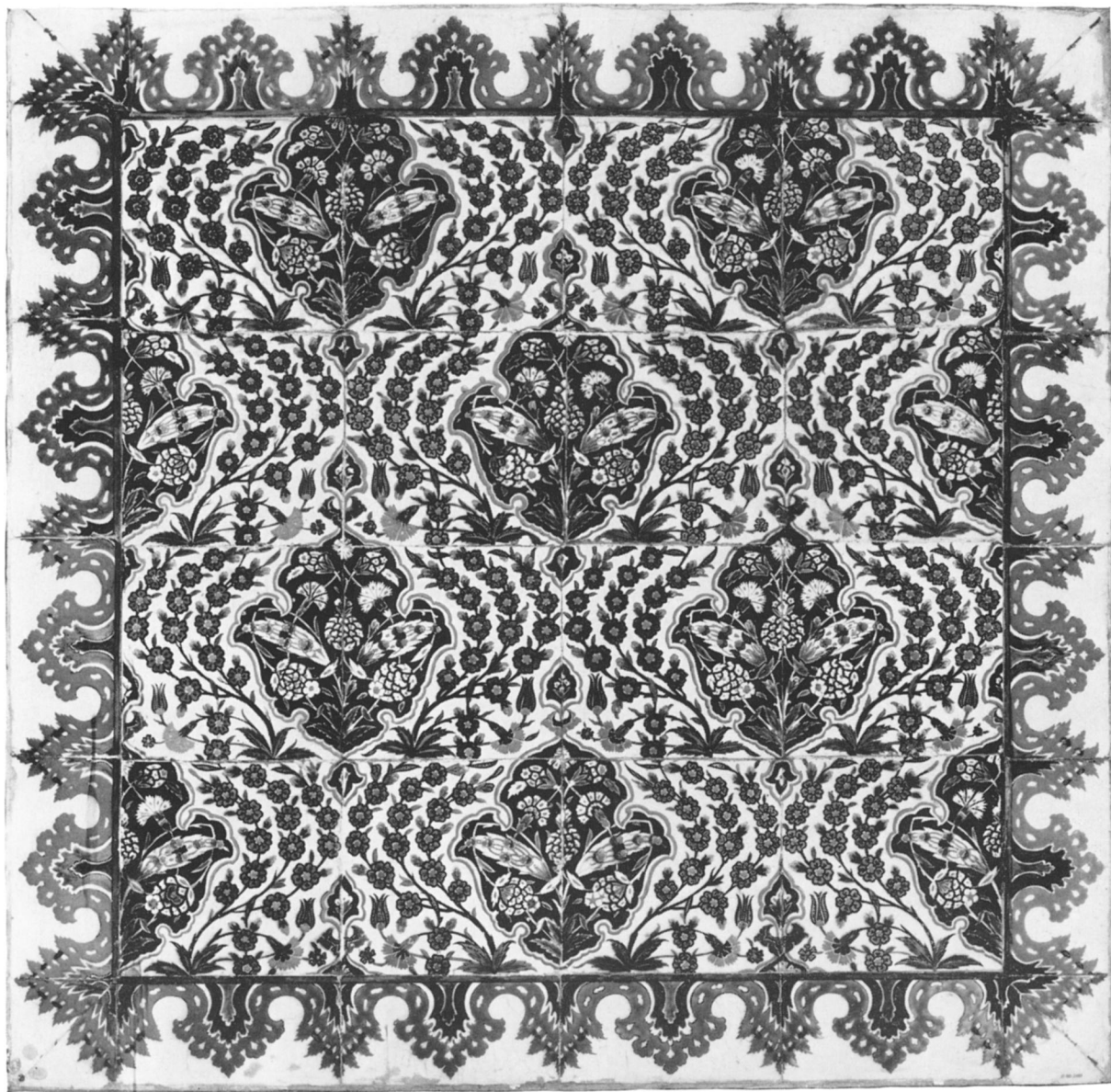
23 The Turks were great sailors; their fleet was one of their main assets in the conquest and, later on, in the defense of their empire. Ships also played an important role in daily life on the Bosphorus. Sails always were (and, happily, still are) part of the city's skyline. Sailboats of all varieties, from the sultan's pleasure boat to the big "battleships" of his armada, became a major motif in Ottoman painting. Those that dominate the decoration of this beautiful jug can be found in innumerable variations on vases and plates, ewers and bowls, throughout the Ottoman period.

First half of the XVII century. Height 8⅞ inches. Rogers Fund, 19.67

24 Islamic architecture has always concentrated on surface decoration. In fact, many buildings have become famous for the unparalleled splendor of their tilework, which often covers both the interior and the exterior of the entire building. In Ottoman Turkey, however, although tilework was widely used in both secular and religious architecture, it occurs principally in interiors and, even there, only in particular parts. In mosques, usually especially richly decorated, tilework is used for the *mihrab* (prayer niche) and, at times, the entire *qibla*

wall (the one that faces Mecca), the lower part of the central room, and the walls of the galleries. Magnificent panels of polychrome floral tiles similar to the one shown here decorate many of Istanbul's great mosques. Tiles are almost never used on the outside of buildings, small tympanum-shaped panels above doors and windows being the only exception. The finest assembly of Ottoman tilework is to be found in the sultan's palace in Istanbul.

Second half of the XVI century. 47 x 48 inches. Gift of J. Pierpont Morgan, 17.190.2083





Turks very likely “invented” the knotted pile carpet – one of the most characteristic forms of Islamic art – long before they entered the Muslim world and even long before Islam. They brought it to Western Asia, and furnished everyone from Central Asia to Spain with its basic technique and design. In the heyday of Ottoman culture in the sixteenth century, both rugs and textiles were designed with an exquisite taste for form and color, and followed the trend toward realistic floral motifs (which, however, underwent a change to almost total abstraction as soon as they entered the textile designers’ workshop). The Ottoman rug, in part following age-old traditions, in part paraphrasing ideas developed in the late Timurid period and in Safavid Persia, is one of the most fascinating art forms of the Muslim world.

25 Political and religious quarrels kept the Ottomans in constant conflict with the Safavids of Persia throughout the sixteenth century. Tabriz, the Safavid capital in northwestern Iran, was taken by the Ottoman army several times during the first half of that century, which brought the Ottomans into immediate contact with Safavid art. Tabriz was an important center of rug weaving at that time. In contrast to the abstract all-over floral motifs of Turkish rugs, medallion patterns had been developed in Persia, and it must have been through contact with Safavid rugs that Turkish weavers began to experiment with these new ideas. The star design of this rug, associated with the city of Ushak in central Anatolia, was undoubtedly inspired by Safavid medallion patterns. While in Persian rugs of this type the pattern is of monumental scale, Turkish designers applied their own taste to the models and came up with smaller, highly original forms. The star designs of such Ushak rugs are among the most successful variations of these basically un-Turkish pattern ideas.

End of the XVI century. 14 feet 7 inches x 7 feet 7 inches. Gift of Joseph V. McMullan, 58.63

26 The pattern of this rug – even though of the late Ottoman period – represents one of the oldest forms of Turkish rug design. The “classical” period of this type of geometric pattern seems to have been the fifteenth century. Not a single example from that period has come down to us, but rugs of this and closely related types appear in innumerable Timurid miniatures and Italian and Flemish paintings of the fifteenth century; they are, indeed, known as “Holbein” carpets because they are depicted so often in that painter’s works. This rug is of particular beauty in design, and probably unique in its magnificent use of light blue for the secondary arabesque cartouche motif.

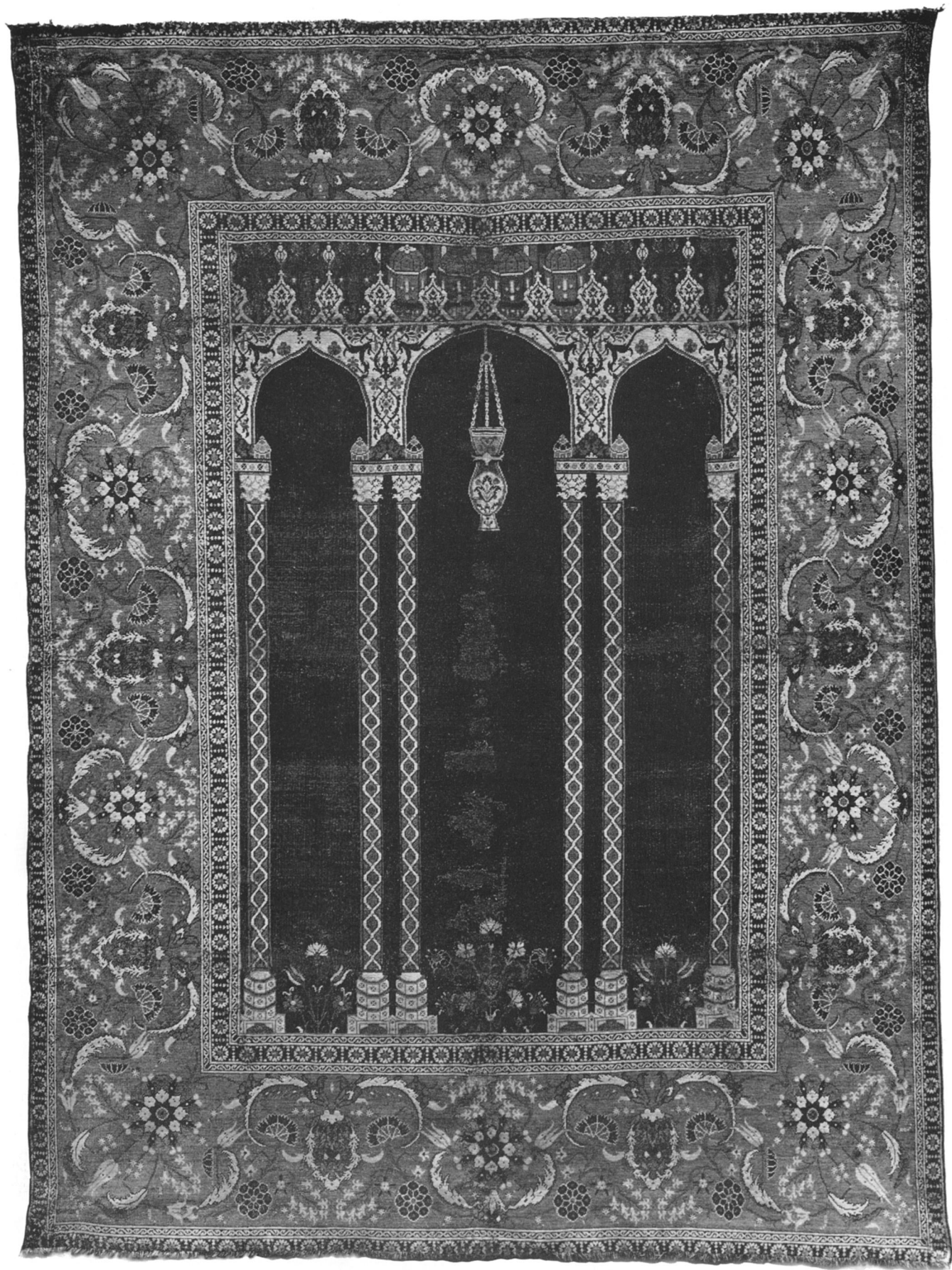
XVI century. 10 feet x 4 feet 3 inches. Gift of Joseph V. McMullan, 61.65



27 The fascination of Turkish rugs for the West and the special appreciation of this art form in Italy is well demonstrated by the fact that many noble Italian families had rugs made for their palaces and churches. The Centurione and Doria families of Genoa must have ordered this one (which has a few companion pieces in European collections) as it bears their coat of arms in its upper left-hand corner. Eventually it should be possible to date these rugs quite accurately, since the appearance of the coat of arms of both families indicates a special occasion, probably a marriage between two members of these famous Genoese clans, but so far it has not been possible to find a trace of any such event in the annals of their family history. The Genoese, one should bear in mind, were among the first to settle permanently in Istanbul, making Pera (on the European side of the city, east of the Golden Horn) their headquarters. The tower of Pera is still standing as living testimony to their presence.

7 feet 8¼ inches x 4 feet 8¼ inches. Gift of Joseph V. McMullan, 62.231





28 Prayer rugs have always played an important function in Islam. They symbolize the “clean place” a Muslim has to use for prayer. In their most elaborate form – such as this example of the so-called Ottoman court-manufactured rugs (possibly made in Egypt, which in 1510 became part of the Ottoman Empire, rather than in Anatolia) – they incorporated in their designs architectural elements representing, in an abstract fashion, the mihrab. In this rug, the usually simple niche has been developed into a triple arch surmounted by crenelation and miniature cupolas, indicating the place of prayer itself, the mosque. (Ottoman mosques developed a specific design, of which cupolas form a vital part.)

The rug is not only of great beauty in design and color, but is also of the highest technical quality, achieving in its exceedingly dense knotting the effect of a smooth, brilliant velvet.

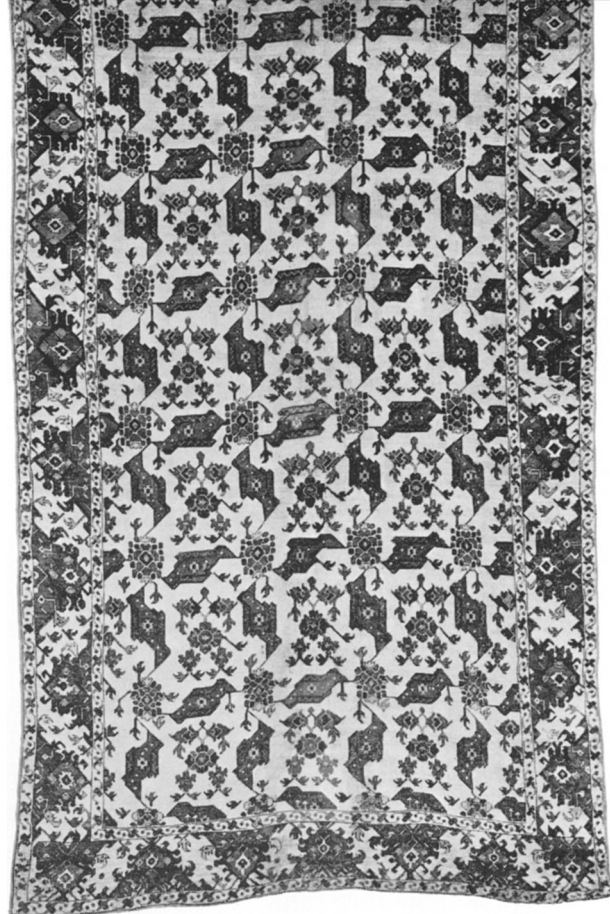
About 1600. 5 feet 8 inches x 4 feet 2 inches. Gift of James F. Ballard, 22.100.51

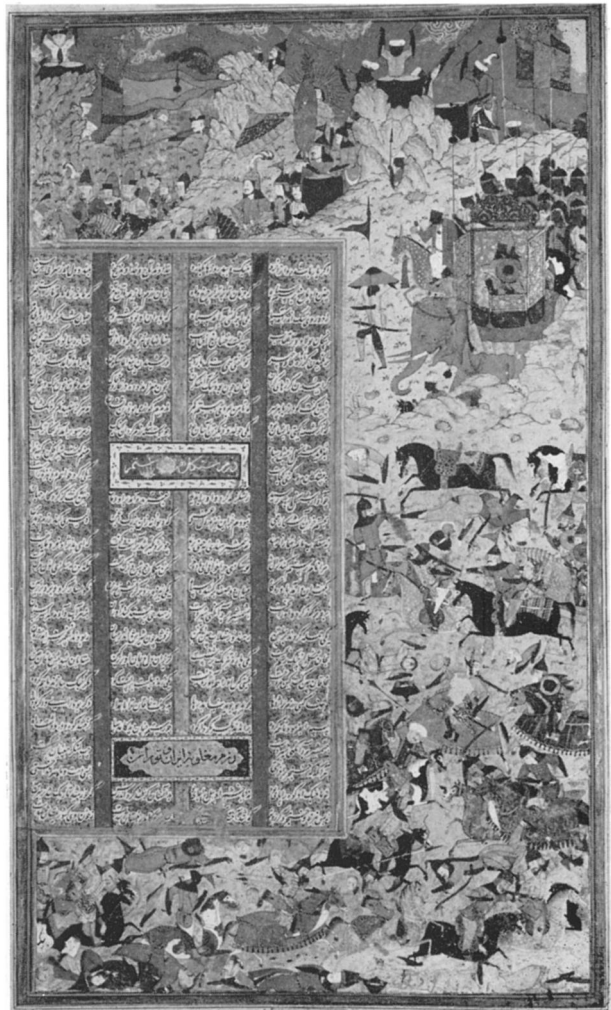
29 Among the great variety of designs that the carpet weavers of Anatolia produced during the sixteenth and seventeenth centuries, a special group is formed by those with an abstract floral pattern resembling birds (hence the name “bird carpet” commonly given to these rugs), usually in bright red and blue, on a white ground. The choice of white for the background of both the field and the border is without parallel in any other type of Islamic carpet. The peculiar ambiguity that led to the almost certainly erroneous interpretation of the floral forms as birds is equally unique in Turkish rug designs, which generally are clearly floral-abstract and, in contrast to Persian carpets, never include any human or animal forms.

About 1600. 14 feet 7 inches x 7 feet 7 inches. Gift of Joseph V. McMullan, 63.207

30 Whereas many later Islamic rugs are judged according to whether or not they attained standards developed in the sixteenth and seventeenth centuries, the classical period of rug making, this rug is to be judged apart from its prototypes, which are varied and elusive. The centrally organized scheme probably derives from Persian sources, while other motifs are specifically Turkish. For instance, the rectilinear subdivisions with floral forms inside the medallions are akin to motifs of eighteenth- and nineteenth-century Ghiordes prayer rugs, and the angular shapes of the medallions, suggesting niches, are related to shapes on seventeenth- and eighteenth-century Bergama rugs. The Museum owns many fine nineteenth-century Turkish rugs that are, as in this case, not debased versions of earlier forms but inventive combinations and reinterpretations of those forms. At times, indeed, their geometrical configurations refer to the earliest tradition of rug design, antedating the classical period, and are therefore of particular interest.

Late XVIII-XIX century. 6 feet 2 inches x 4 feet 5 inches. Gift of James F. Ballard, 22.100.25





Ottoman painting is unmistakable. Original in style, color sensitivity, and iconography, it forms one of the most interesting chapters in the complex history of Islamic painting. Little is known about its earliest phase, during the fourteenth and fifteenth centuries, but we can follow its development throughout the sixteenth, seventeenth, and eighteenth centuries.

Turkish painting has little to do with any other Islamic painting. It developed a style that is thoroughly and uniquely Turkish, combining an unparalleled sense of reality with an equally unparalleled sense of abstract design both in composition and color. It also developed an original iconography, based on many contemporary historical events and texts, and has hardly any interest in lyrical, poetical aspects of life. In this it differs fundamentally from Persian painting. It is bold, austere, and of extraordinary power, often large in scale, and of the highest technical and aesthetic quality. It is still unfamiliar outside Turkey, as almost nothing about it has been published in the West, and very few paintings have ever reached Western collections.

31 Ottoman painters illustrated Firdausi's *Shah Nameh*, a famous epic dealing with ancient Persian history, as if it took place in their own time. This is particularly noticeable in this painting, where the Turanians (archenemies of the Iranians) are represented as Ottoman Turks in their typical dress, using firearms as weapons – a remarkable instance of anachronism. The use of the entire surface available to the painters on both pages, and the composition that treats the double-page spread as a unit are characteristics of the Ottoman style. The realism of detail, especially in costume and weapons but also in individual physiognomy, and the rendering of the fierceness and cruelty of battle are remarkable and are again typical of Ottoman painting.

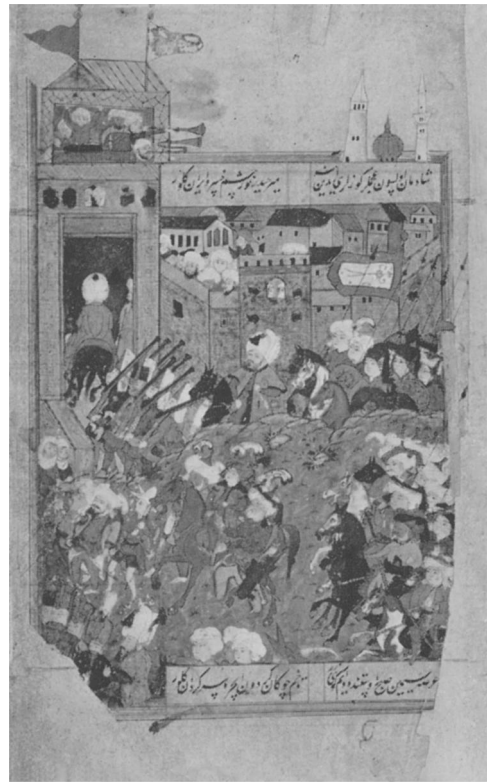
Second half of the XVI century. Each page 17 x 10½ inches. Purchase, Joseph Pulitzer Bequest, 52.20.9a,b

32 A Turkish army entering a city is shown in this painting, which decorates a poem in praise of Sultan Murad (1574-1595) and probably represents one of his military exploits. This is an example of the way in which an Ottoman painter will avoid, whenever possible, the realm of the lyrical-poetical and concentrate on reality, on the historical events of his time. The liveliness of the representation, the imaginative use of the limited space to create the impression of a massive parade, and the delicate but firm use of the brush make this a particularly typical product of the style in fashion in Istanbul during Murad's rule. Murad was not only an imposing political figure, but also one of the great patrons of the arts.

Page from a Diwan of Mahmud Abd al-Baki (1526-1600). 10½ x 6 inches. Bequest of George D. Pratt, 45.174.5

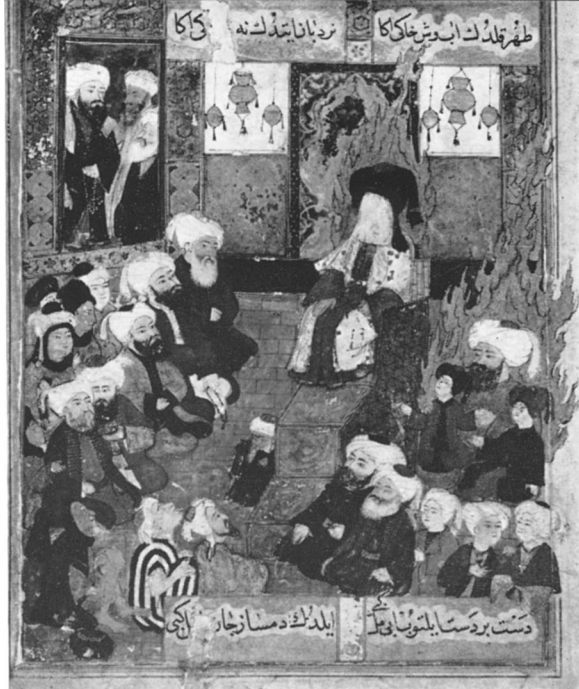
33 This painting, illustrating an episode in the life of the famous Shaykh of Islam – Abu'l-Su'ud b. Muhammad al-Amidi – who held his position at the Ottoman court for thirty years and is numbered among the most brilliant men of his time, presents yet another aspect of Ottoman court painting of Sultan Murad's period. Even though it focuses again on contemporary history and presents a picture of the life at the Ottoman court, it is of an intimate rather than official nature. The shaykh is clearly engaged in some kind of business but it seems to take place in his private house, opening on a garden. The elaborate marginal decoration in delicate gold paint adds to the nonhieratic effect.

The Shaykh of Islam Holding a Disputation with Members of the Religious Council. Page from a Diwan of Mahmud Abd al-Baki. 10½ x 6 inches. Gift of George D. Pratt, 25.83.9



34 The Ottoman court school in Istanbul shares with the Mughal school in India the distinction of initiating portraiture in Islamic art. Although it never went as far as Indian painting, which created likenesses that can be compared (and in fact owe a great deal) to European painting, it still produced series of sultans' portraits that in many instances come close to portraiture in the Western sense. It was very likely his particular feeling for abstraction that kept the Turkish painter from losing sight of the fundamental over the particular. The results are portraits such as this one, probably of Sultan Ahmet I (1603-1617), the builder of the "Blue Mosque" in Istanbul.

13½ x 8¾ inches. Rogers Fund, 44.30



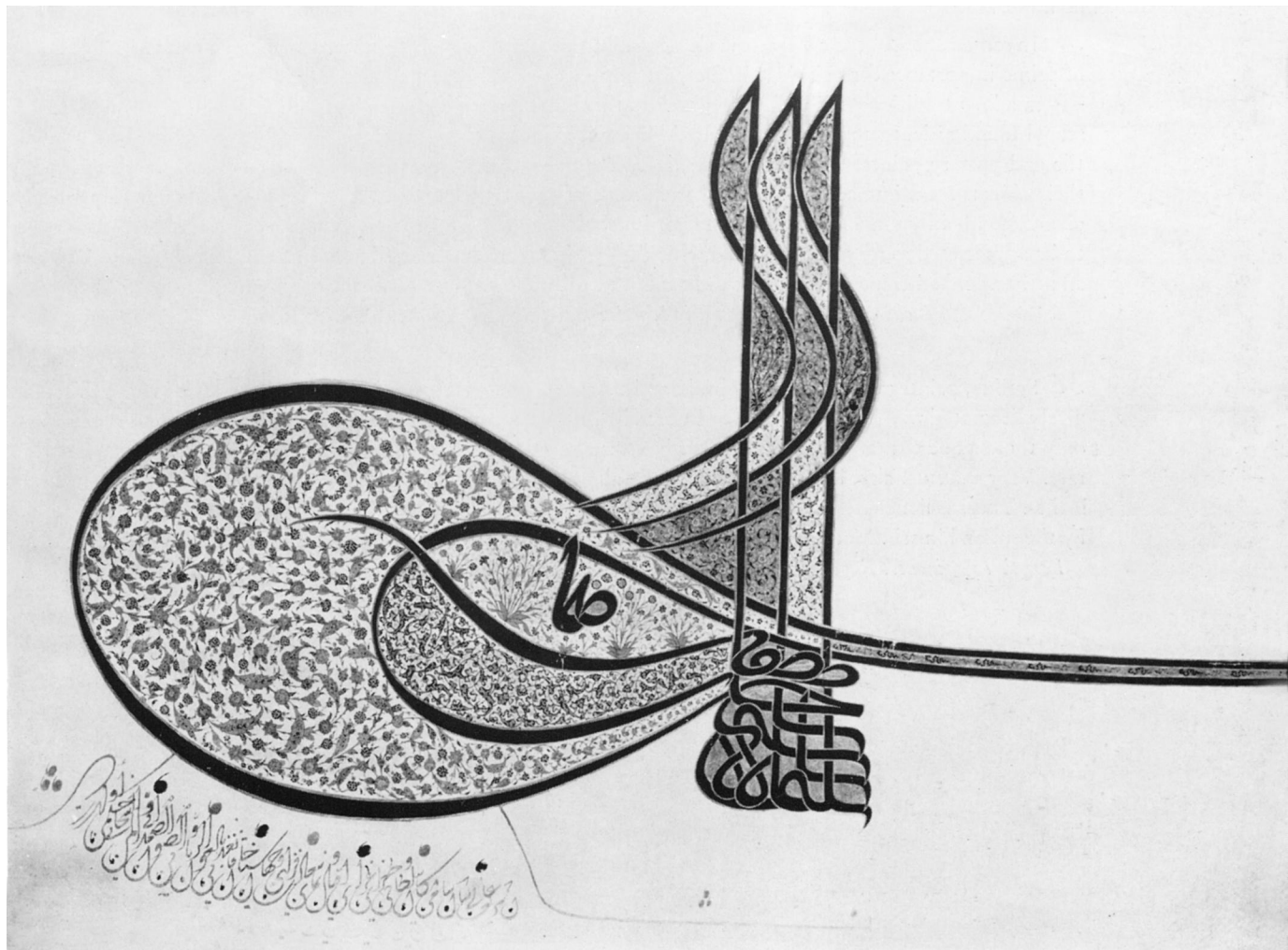
35 Religious iconography is a great rarity in Islamic art, but, contrary to the belief that the figure of the Prophet could not be represented, there are many paintings that illustrate various aspects of the Prophet's life. Almost all were done either in Turkey or in areas that the Turks dominated. The treatment of the Prophet's entire life in painting—as opposed to the singling out of the *miraj* scene (the Prophet's journey to heaven) by other Islamic artists—has survived only from the Ottoman period. This small painting, showing the Prophet seated next to the mihrab in a mosque, with his son-in-law Ali and Ali's sons Hassan and Husayn on his left, and surrounded by members of the early Muslim community, is a perfect mid-sixteenth-century example of Muslim religious iconography. Treated in an almost totally undramatic, if not to say unemotional, fashion, it testifies again to the Turks' straightforward sense of history. The Prophet is veiled and a flaming halo encompasses his head; a similar halo encircles the group of Ali with his sons. Except for these symbolic elements, the painting is fully realistic and places the scene squarely in sixteenth-century Turkey.

7¼ x 6¼ inches. Rogers Fund, 55.121.40

36 Calligraphy and design go hand in hand in Islamic art, and the Ottoman period was no exception. Rather, it created a number of remarkable calligraphic designs, both in monumental scale for the decoration of buildings (Ulu Cami, Bursa) and in actual calligraphy, such as the tughra of Sulayman the Magnificent (1520-1566) shown here.

Each imperial edict (*firman*) was headed by the official signature of the ruling sultan. It was this signature, or tughra, executed not by the sultan himself but by a special officer in charge of this function, that made the document official. While the tughra's particular form changed with each sultan, its basic shape remained virtually unchanged throughout the period of Ottoman rule. Sulayman's tughras are among the most elaborate and monumental. In their magnificent movement of line and delicacy of floral pattern, they unite the power and finesse of Ottoman design. There is nothing comparable to the Ottoman tughra in other parts of the Muslim world: it is one of the most typical and original creations of Ottoman art.

20½ x 25¾ inches. Rogers Fund, 38.149.1





37 In some instances the calligraphic element that was at all times an important factor in Turkish Islamic art became of prime importance for painting. In fact, Ottoman artists had inherited a school of decorative painting – or drawing – from a long tradition possibly harking back to the fourteenth century and to Central Asia (Samarkand, Herat). This school found ardent supporters in Istanbul. There is evidence that many of these drawings were made as models for tile and pottery painters, textile weavers, leatherworkers, wood carvers, and other craftsmen, since many designs in their objects seem immediately derived from some of these studies. But a good number – among them this drawing of a dragon boldly prancing through a twisted branch of agitated foliage – were undoubtedly made in their own right, to be appreciated as magnificent calligraphic designs. The drawing is attributed in the cartouche above to Shah Qali, an artist who had come from Tabriz to Istanbul to work for the Ottoman court in the sixteenth century.

6 $\frac{13}{16}$ x 10 $\frac{11}{16}$ inches. Bequest of Cora Timken Burnett, 57.51.26

38 Scribes, painters, poets, court officials, and everyone who could afford it kept writing tools in special, small, often nicely decorated wooden boxes called *qalamdar*. Most were decorated with lacquer painting, but from the early periods, only those made of metal survive. Leather boxes such as this – with an elaborate stamped and gilded design – are very rare. Very unusual, also, is the size of this box – almost fifteen inches long: most measured not more than six to eight inches. There is little question that this pen box, which dates from about 1600, was used in the royal household, if not by the sultan himself. Many Muslim rulers were great bibliophiles and often among the best calligraphers of their time.

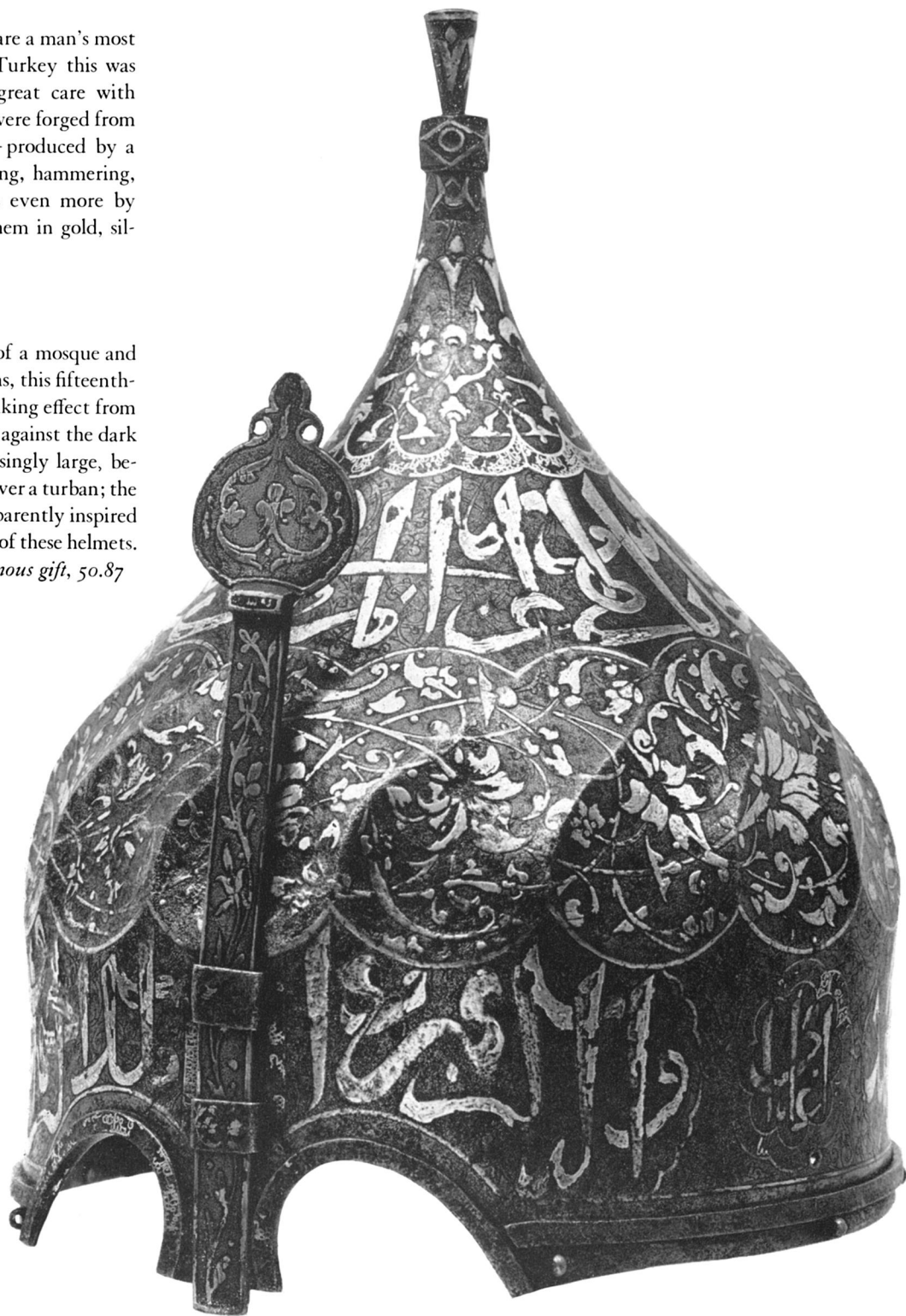
Length 14 $\frac{3}{4}$ inches. Rogers Fund, 33.72

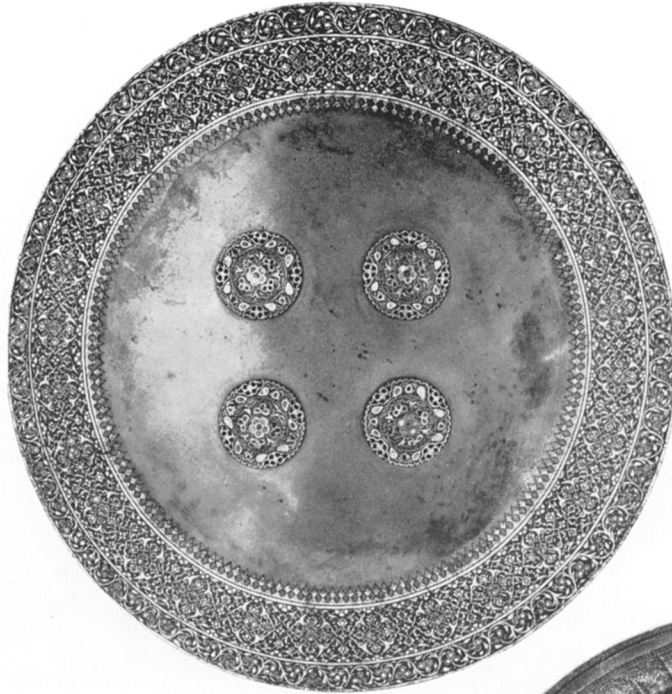


In a warlike nation, weapons are a man's most precious possessions, and in Turkey this was expressed not only by the great care with which blades and gun barrels were forged from the famous "watered" steel – produced by a complicated method of heating, hammering, and quenching – but perhaps even more by the decoration lavished on them in gold, silver, and precious stones.

39 Domed like the cupola of a mosque and covered with pious inscriptions, this fifteenth-century helmet derives its striking effect from the contrast of its silver inlay against the dark steel background. It is surprisingly large, because it was made to be worn over a turban; the draped folds of the turban apparently inspired the decorative fluting typical of these helmets.

Height 13 $\frac{3}{8}$ inches. Anonymous gift, 50.87





41



40 Originally terrible, armor-shattering weapons, maces became symbols of rank because of their very power. This one must have been made for an exalted person who never was expected to strike a blow, for it is made out of rock crystal! The jade-hilted dagger next to it, though made in Persia, had its gold scabbard freely garnished with emeralds and rubies according to Turkish taste.

XVIII and XVII centuries. Mace 21 inches, dagger 18 $\frac{3}{8}$ inches. Bequest of George C. Stone, 36.25.1884, 994

41 Gold inlay set with turquoises decorates the steel of this seventeenth-century battle shield. The practical purpose of the four decorative bosses on the front was to secure the fastenings of the handgrips. The shield still retains its original lining of red velvet richly embroidered with gold thread.

Diameter 21 inches. Bequest of George C. Stone, 36.25.597

42 Although the gun at the top has a fine damascene barrel and flintlock (the latter probably imported from France), its dainty decoration – sapphires, diamonds, and thousands of seed pearls – indicates that it was a parade arm, perhaps of a commander of the palace guard. The gun below, however, with its typical Turkish miquelet lock, is decorated with bold silver appliqué that adds luxury without interfering with its deadly purpose. It must have seen action in the Greek War of Independence: it is dated 1814/15, and it was once owned by the famous

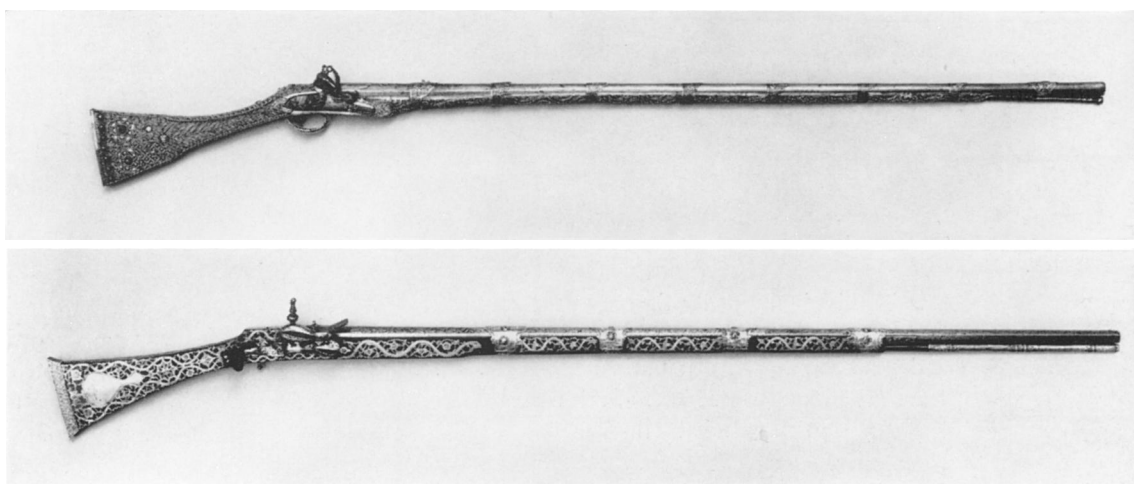
Ali Pasha of Janina, known to Westerners through Dumas's *Count of Monte Cristo*.

Date of flintlock XVII-XVIII century. Lengths 62 $\frac{7}{8}$ and 67 inches. Bequest of George C. Stone, 36.25.2219, and Gift of Mrs. William E. S. Griswold, Mrs. William Sloane, and John Sloane, 43.82.4

43 The scimitar was the weapon of the fabled Turkish cavalymen, but warriors on foot, such as the celebrated Janissaries, favored the yataghan – a long knife with a wicked double-curved blade. The characteristic form of the hilt is carried over from prehistoric times, when the grip was made from the upper part of a shinbone. This one, by contrast, is of heavy silver studded with coral. The inscription on the blade includes the date A.H. 1238, equivalent to our A.D. 1822/23.

Length 29 $\frac{1}{4}$ inches. Bequest of George C. Stone, 36.25.1617

42



43



44 It is in velvets and brocades, mainly produced on the royal looms of Bursa (the last Ottoman capital before the conquest of Constantinople), that the peculiar, contrasting taste for naturalistic and abstract design that characterizes so much of Turkish Islamic art finds its most immediate expression. The large “fan-shaped devices,” as the main motif of the fabric at the upper left has been called, are, of course, nothing but monumentalized carnation blossoms seen flattened out, in profile as it were, set in alternating staggered rows against a deep red ground. The use of red for the ground and silver brocade for the flowers rather than vice versa is an additional element of abstraction in this design, which is principally based on an astonishingly accurate representation of an existing, recognizable flower.

Velvet brocade. Early XVII century. Rogers Fund, 17.29.11

46 Turkish brocades like the one at the lower left, with their large-scale floral patterns in bright crimson, blue, and gold, had a particular fascination for the European traveler and merchant. Pieces of this type were brought in great quantity to Italy by the Venetians and Genoese. From the fifteenth century on, their impact on European decorative design was extraordinary, and many of the brocades (and velvets) woven in Italy in the late fifteenth and sixteenth centuries follow their Turkish models so closely that at times it is not easy to recognize them as European work.

This piece is of unusual interest because of its dense and powerful design. The contrast between pattern and ground, usually an important feature of Ottoman textiles, is almost completely abandoned for the sumptuous effect of nearly solidly decorated surface. Equally remarkable is the extreme abstraction of the floral forms, which again provide the basic decorative motifs.

Silk brocade. XVI century. Purchase, Joseph Pulitzer Bequest, 52.20.18

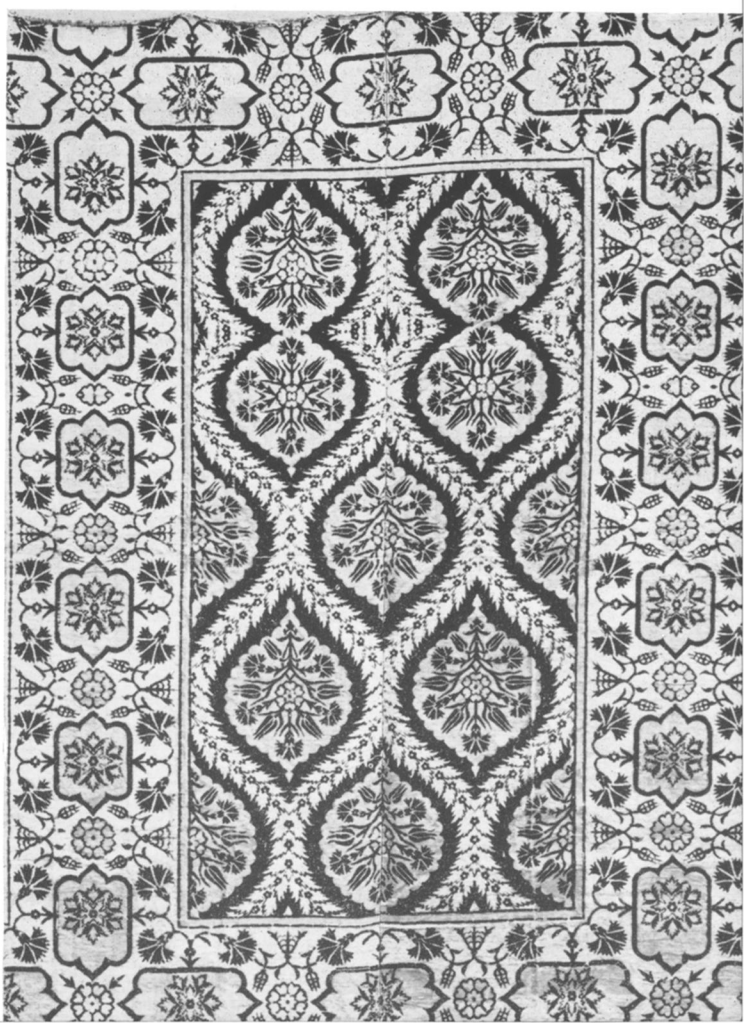
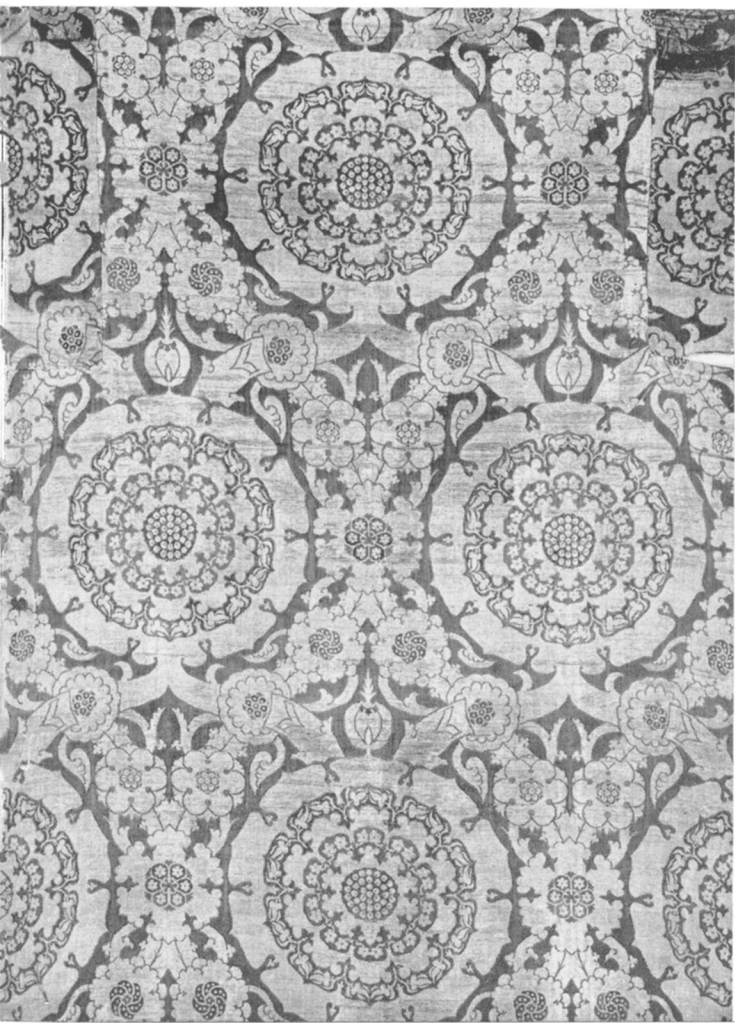
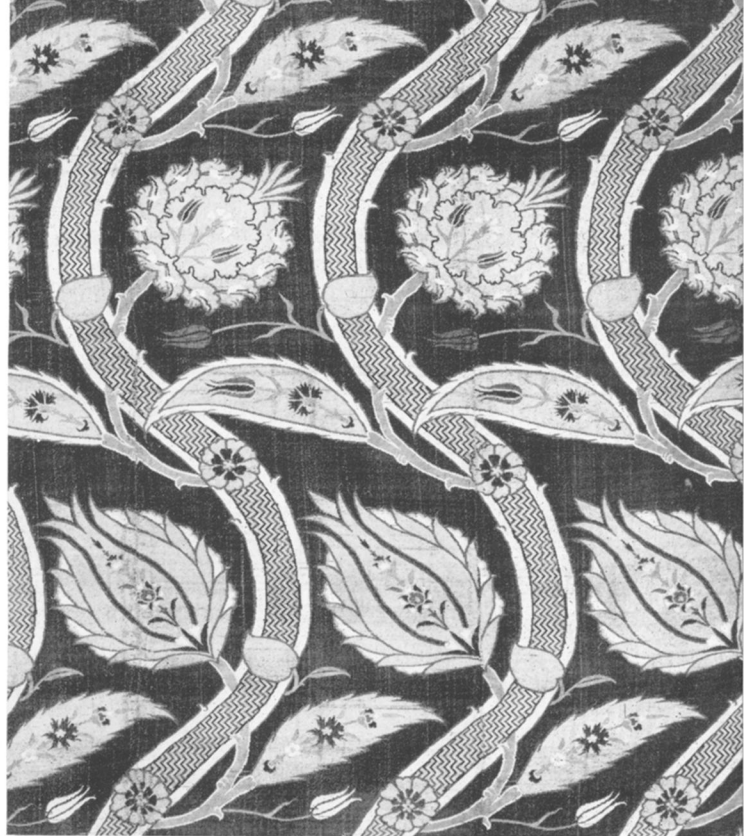
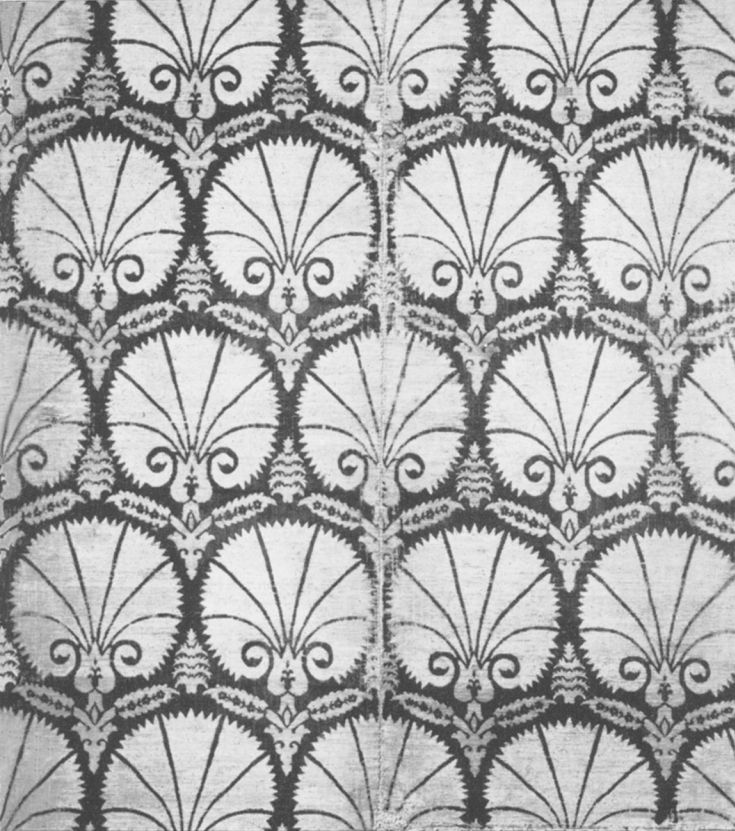
45 The designers employed in the palace ateliers in Istanbul worked for all branches of the vast royal workshop organization. It is for this reason that bookbindings, marginal illuminations in manuscripts, tiles, wood carvings, metal ornaments, and textiles are often decorated with almost identical patterns. Even though none has survived, there must have been pattern books produced by the designers from which all other artists worked.

The design of the textile at the upper right – of extraordinary appeal in its powerfully suggested movement – is repeated on many monumental tile panels, and is a favorite device for decorating the long, narrow border tiles that frame panels of a different pattern. Noteworthy is the curious but highly characteristic use of naturalistically represented flowers, especially the carnation and tulip, as filler ornaments within the stylized palmettes and leaves attached to the heavy, undulating “stems” that provide the main motif of the pattern.

Silk brocade. XVI century. Purchase, Joseph Pulitzer Bequest, 52.20.21

47 The panel at the lower right is yet another example of the Ottoman textile designers’ love of sumptuous effect, abstract pattern based on naturalistic motifs, and great technical skill. Almost all the favorite flowers of Ottoman decoration are incorporated into the design – the tulip, the carnation, the rose, and the hyacinth. The use of a “field and frame” device for the organization of the surface is quite common in late Ottoman textiles. It gives the designer the opportunity to apply different patterns to the textile, especially since he generally does not treat either the frame or field as a single, uniform entity, but as repeated areas to be decorated with continuous designs. This is shown in the way the pattern is carried beyond the edge above and below, continuing on into a greater design from which this piece has been cut, to form the present unit that reminds one of rug patterns – with which it, however, has nothing in common.

Velvet brocade. Beginning of the XVII century. Rogers Fund, 09.99



48 Ottoman costumes are among the most colorful and magnificent that are known from the Islamic world. This kaftan (a man's coat with long sleeves) is probably from about 1600. It is a fine example of a court official's dress and must have been used quite frequently as the sleeves are, unfortunately, very worn. The design of the fabric, consisting of small flower-shrubs of carnations, tulips, roses, and hyacinths in red and blue against a green-gold brocade ground, is related to the pattern of the silk brocade illustrated as **45**. It is subtler, however, and more delicate – well suited to a garment.

Length 55½ inches. Rogers Fund, 12.127



49 This group of Turkish instruments consists of a typical Near Eastern type of psaltery, the kanon, and three instruments of the lute family (two tanbours and a smaller saz) characterized by long, thin necks. It has been pointed out that the shape of the tanbour, like that of other long-necked lutes of the Near East, has been inherited from that of the ancient lutes of Egypt and Babylonia. The Arabs called the largest of the long-necked lutes *tanbur kabir turki*, or "large Turkish lute." The kanon, or in Arabic *qanun* (from the Greek *kanon*), is mentioned in one of the stories of *The Arabian Nights*. Through Muslim Spain the kanon influenced, by its shape and playing technique, the later European form of the zither.

Length of tanbour at right 3 feet 10 inches. Gift of A. Getty, 46.34.69. Second tanbour, kanon, and saz: The Crosby Brown Collection of Musical Instruments, 89.4.375, 1248, 331

TURQUERIE

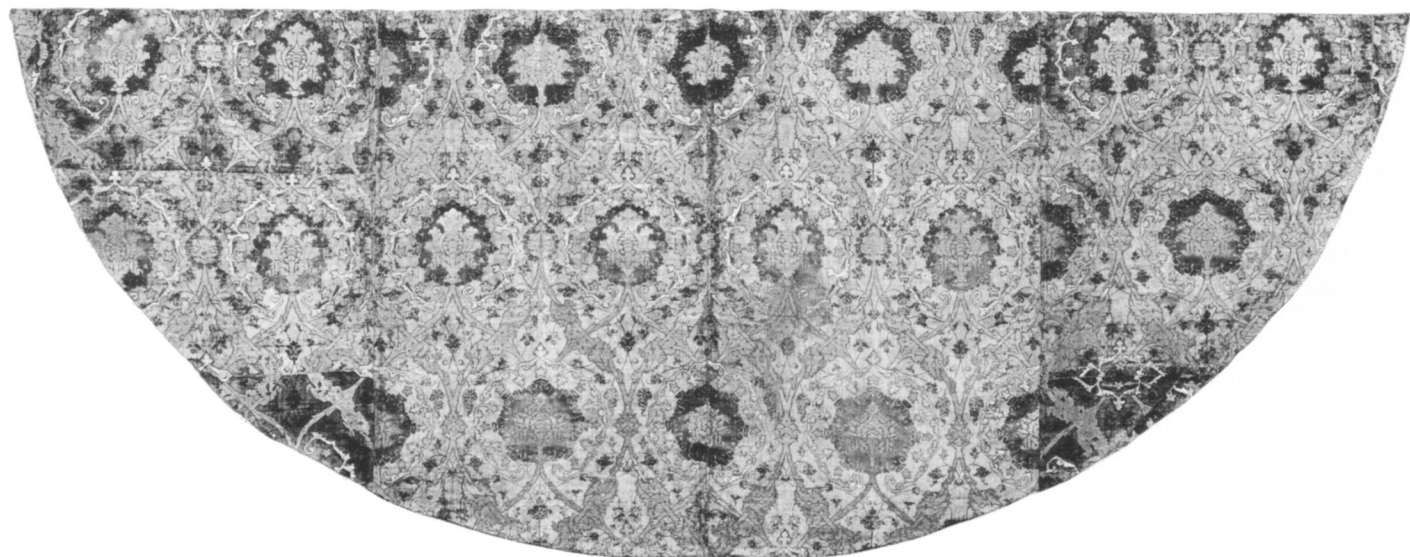


50 This Florentine cassone panel represents the conquest of Trebizond, the Greek Black Sea port, in 1461 by Sultan Muhammad II. During the first half of the fifteenth century, the Ottoman Turks had swept victoriously across the Near East, Egypt, and part of Europe, taking Constantinople in 1453. Trebizond was the last Christian stronghold in the East to fall. All of Italy, particularly Venice, feared the Turks would try to conquer them next, so it is not surprising that an Italian artist would be interested in this dramatic battle. The panel was painted in the workshop of Apollonio di Giovanni and Marco del Buono, which flourished at least until 1465 and probably longer. While the general composition is purely imaginary, many details of setting and costume are quite accurate. The topographical layout is probably based on a Turkish map of the Black Sea area: Constantinople is shown at the left, with major landmarks such as Hagia Sophia, the emperor's palace, and the obelisk of Theodosius carefully depicted. Trebizond appears at the right with Turkish tents just outside its walls. The Greek warriors wear high caps and the Turks wear turbans. Both armies carry scimitars, double-curved bows, lances, and



shields. The artist's fantasy is apparent as he freely places episodes next to one another in a decorative surface pattern. The panel is very much in the tradition of Pesellino and the International style in Italy.

Italian (Florence). Tempera on wood, 15¼ x 49¼ inches, probably soon after 1461. John Stewart Kennedy Fund, 14.39



51 Lining and backing the cassone with the conquest of Trebizond (**50**) is paper painted with the famous “pomegranate” pattern. This pattern, based on an ancient motif that appears variously as a cone, lotus palmette, artichoke, or thistle in the art of many civilizations of the Near and Far East, was developed in early Renaissance Italy especially for her magnificent silk and metal velvets; the name “pomegranate” was applied to this Italian version in Victorian times. Particularly appealing to Turkish taste, it also appears on a series of splendid Ottoman silks and velvets of the late fifteenth and sixteenth centuries. In decorating the cassone with this pattern, the artist was probably imitating the rich fabrics, either made in Italy or imported from Turkey, popular at the period.

*Fruitwood, polychromed and gilded, length 6 feet 5 inches.
John Stewart Kennedy Fund, 14.39*

52 The cope, possibly recut from a chasuble, is made of a sumptuous textile: red velvet and silver brocade on a green velvet ground. The pattern consists of medallions with stylized floral motifs placed within brocaded foliate wreaths. This brocaded velvet belongs to a group of textiles sometimes designated as Turkish, woven in Asia Minor for the European market, or, more frequently, as Venetian, under Turkish influence. The Republic of Venice carried on commerce with the Turks, and textiles for Venetian use were sometimes woven in the Ottoman Empire, where labor was cheaper, to suit Italian taste; this particular piece, however, is probably Venetian.

About 1500. 3 feet 3 inches x 8 feet 4¾ inches. The Cloisters Collection, 63.153

53 Eighteenth-century American portraits provide us with an excellent picture of the furnishings deemed important for the colonial household. One such accessory that took a prominent place in many fashionable portraits was the Turkish rug or “Turkey carpet,” displayed as a table cover or on the floor. The English had been importing these carpets from the sixteenth century on, and by the late seventeenth century they were being brought by way of England into the Colonies.

Households that did not possess a real Oriental rug frequently used Turkey work as a substitute. It was a home product in direct imitation of Oriental rugs and was made in the same way, by wrapping colored yarns

around warps of canvas or other coarse fiber, tying in a Ghiordes-type knot, and cutting the ends to form a pile. Because the effect was that of the more highly prized imported rugs, Turkey work was popular and plentiful. In England, a petition presented to Parliament at the end of the seventeenth century to promote the manufacture of woolen goods mentions an annual production of five thousand dozen Turkey-work chairs. Colonial household inventories of the same period list Turkey-work table carpets, cupboard cloths, cushions, and chairs. A chair, probably of the type mentioned in these inventories, is pictured here. Sometimes called Cromwellian because their design was in vogue in England during Cromwell’s time, these chairs were found in considerable numbers in seventeenth-century halls and parlors, and yet very few exist today.

New England, about 1675-1710. Maple and oak, marsh-grass stuffing, height 40¾ inches. Bequest of Mrs. J. Insley Blair, 52.77.50





54 Before Pieter Coecke van Aelst's trip to Constantinople in 1533, when he unsuccessfully attempted to interest the sultan, Sulayman, in the purchase of Brussels tapestries of his own design, the Turkish Near East had been revealed only irregularly to the West through traded goods, souvenirs, and greatly amplified reports of peculiar customs and acts of cruelty. While Coecke van Aelst was not the first Western artist to visit this exotic land – Gentile Bellini had been there to paint a portrait of Muhammad II – his series of seven views depicting Turkish life and costume in their natural settings became an invaluable source of information for artists, costume-book designers, and historians.

The set, which was published after the artist's death by his widow, is arranged, as some European tapestries, in

a frieze, which Coecke van Aelst separated by caryatids in Turkish costume. The seventh scene is a compressed and fairly accurate view of Constantinople when it was studded with the mutilated remains of antiquity and teeming with the peoples and plunder amassed through conquest. In the foreground the sultan passes with a small portion of his retinue, which on some occasions numbered thousands. He is preceded by hackbuteers, or archers, and accompanying him on foot are two *chawush*, bodyguards, who clear the way with clubs. Two chamberlains follow on horseback, attending the sultan as he goes about the town seeing and being seen.

Pieter Coecke van Aelst (1502-1550), Netherlandish. Woodcut (fragment) from Ces Moeurs et Fachons de Faire de Turcz, 13 $\frac{7}{8}$ x 17 $\frac{1}{4}$ inches, 1553. Harris Brisbane Dick Fund 28.85.7a

55 At the time of Coecke van Aelst's visit to Constantinople, the Ottoman Empire was under the stern but able rule of Sulayman the Magnificent, who came to the throne in 1520, the same year as the Emperor Charles V. The "Grand Turk," whose conquests were constantly upsetting European equilibrium, was the subject of numerous books professing an accurate account of his public and private life. The image that emerged was one of a despot, refined and sometimes gentle, but basically a barbarian. He was renowned for having submitted to the cruel wishes of his Russian-born sultana, Khourem Hasseki, known to the west as Roxelana, who had certain of their sons and grandchildren murdered to secure the throne for her favorite son.

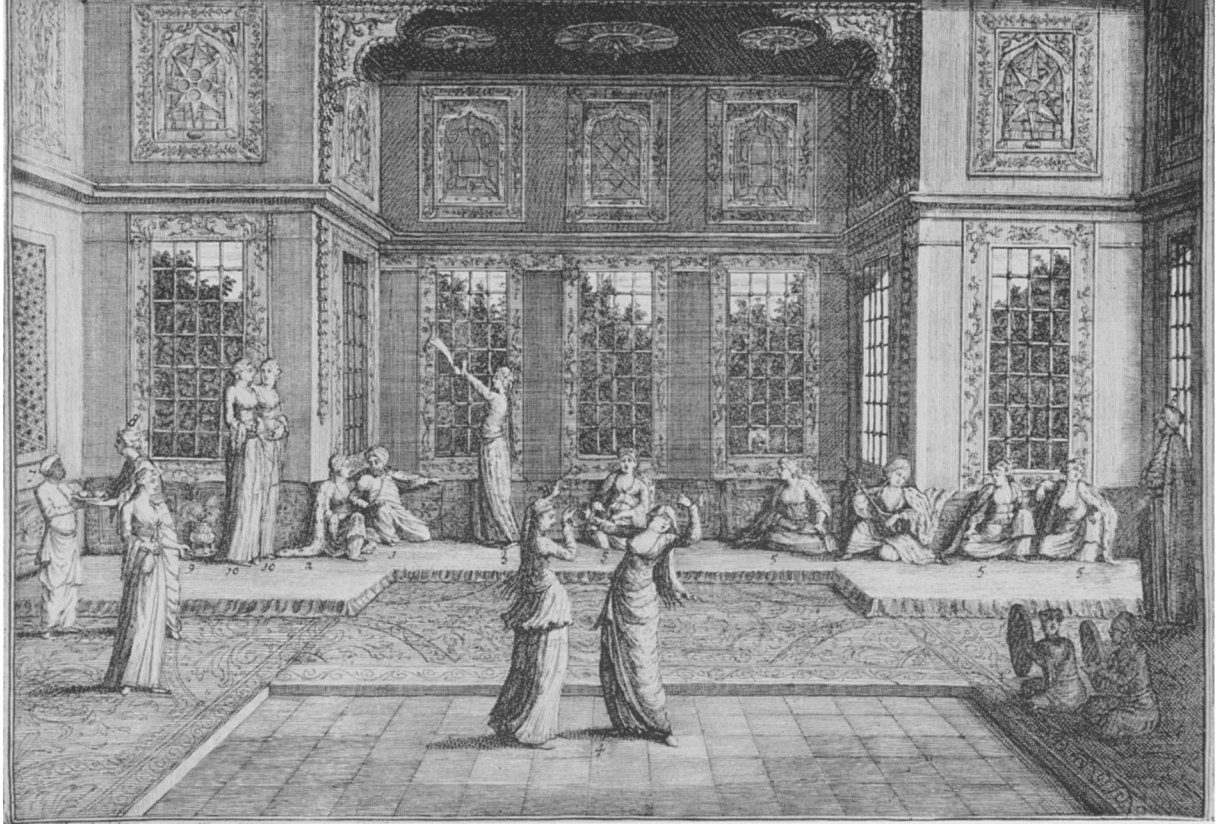
Agostino Veneziano's portrait is as elaborate as the imaginative accounts of Sulayman's life. The sultan's sloping nose and long neck are completely overshadowed by the bizarre headgear, which combines elements of helmet, turban, crown, and four-tiered tiara and may represent his supremacy in both the temporal and spiritual realms of Muslim life. Veneziano seems to have been more absorbed in creating ornamental detail than in recording the characteristics of the individual.

Agostino Veneziano (fl. 1514-1536), Italian. Engraving, 16¾ x 11¾ inches, dated 1535. The Elisha Whittelsey Fund, 49.97.176



56 When Melchior Lorichs first traveled to the Ottoman Empire in 1555, curiosities such as this "delly" induced him to return several times between 1570 and 1583 to sketch for a book he prepared to acquaint artists with Turkish culture. Dellys, Serbian volunteers in the sultan's army, were renowned for their ferocity and insatiable love of battle, and thus their Turkish name, which means "foolhardy." Plumage was the delly's traditional badge of bravery and, with the lion-skin saddle blanket, was of Hungarian derivation. Lorichs was apparently overwhelmed by this strange display and completely engulfed horse and rider in the emblems of valor.

Melchior Lorichs (1527-after 1590), German. Woodcut, 9½ x 6¼ inches, dated 1576, from a design by Lorichs for Wohlgerissene und geschnittene Figuren in Kupfer und Holz, . . . für die Mahler Bildhauer und Kunstliebenden an Tag gegeben. Harris Brisbane Dick Fund, 32.86



57 The most enticing of Turkish customs was the harem, and almost every Western traveler seems to have felt obliged to digress on this jealously guarded institution whose delights he had never enjoyed. Aubry de La Motraye, whose sketches of his journey to Turkey were the basis for Hogarth's illustrations to his travels, was so inquisitive that he dared, at peril of losing his head, to pose as a French watchmaker's assistant to gain access to the imperial harem. He saw such dazzling sights that while confessing his inability to recall them, he nevertheless did not hesitate to describe them in print and commentary.

The women of the imperial harem were, with the exception of a few Turkish maidens sold by ambitious fathers, slaves of various nationalities acquired through conquest, and occasionally by purchase. The Koran permitted four wives, the rest of the women being concubines, or in the imperial harem "odalisques." Competition for the favor of the sultan or master was keen, and matrons had the specific duty of maintaining harmony among the jealous women. Latticed carriages, numerous eunuchs, and an elaborate security system assured the protection of the imperial harem from the glance of other men. Such precautions were a temptation to curious rogues such as the intruder peering in the window above.

William Hogarth (1697-1764), *British. A Turkish Harem, or the Manner of Living Within Doors of the Rich*

Turks with their Wives and Concubines. Engraving from Aubry de La Motraye's Travels through Europe, Asia and into Part of Africa . . . (London, 1723), 10 x 13¾ inches. Harris Brisbane Dick Fund, 17.3.2838

58 Count Charles de Ferriol's book of one hundred engravings entitled *Les Différentes Nations du Levant*, first published in Paris in 1714, was the source for a series of Meissen porcelain figurines modeled in the 1740s. Two of these, figures of a Turkish lady and gentleman, seem to have had a particular appeal in England, for they were copied not only in the expensive Bow, Derby, and Longton Hall porcelains, but also in the humbler materials of Staffordshire pottery, such as the three in the upper right-hand corner—one of lead-glazed earthenware, and a pair of salt-glazed stoneware.

Left: About 1760. Height 7½ inches. Gift of Mrs. Russell S. Carter, 45.12.85. Right: Probably by William Littlell, about 1755-1760. Heights 7¾ inches. Gift of R. Thornton Wilson in memory of Florence Ellsworth Wilson, 43.100.5, 6

59 A series of twenty-two gouache paintings of Turks, done about 1585-1590 by Jacopo Ligozzi (better known as an animal painter), was preserved in Florence during

the eighteenth century in the famous Gaddi collection of books and manuscripts. About 1740 these illustrations were copied for the decoration of a set of porcelain plates made at the Doccia factory in Florence. The one shown below depicts a page to the sultan. Pages belonged to a corps of slave boys (many of non-Islamic extraction) who were favorites of the sultan. Brought up in the harem, they were trained to assume the highest positions in the civil administration of the Ottoman Empire when they reached adulthood.

The figure in front of the plate was made about 1750 in the Capo di Monte factory near Naples. The costume is that of a Muhammadan from somewhere in the European part of the Ottoman Empire as it existed in the eighteenth century. Known as "Turkey in Europe," the area included what is now Greece and Albania. The yellow shoes indicate the man was a Believer.

Plate: Hard-paste porcelain; the porcelain painting is attributed to Carl Wendelin Anreiter. Width 12½ inches. Rogers Fund, 06.372a. Figure: Soft-paste porcelain. Height 4½ inches. Lent by R. Thornton Wilson, L.58.79





60 The idle courtiers of the eighteenth century found diversion in appropriating the luxuries of the Ottoman Empire. In 1700 the Duke of Chartres gave a Turkish masquerade at Marly complete with dancing girls and menagerie. The visit of Muhammad Effendi, ambassador of Sultan Ahmet III, to the court of Louis XV in 1720 fanned the flames of curiosity, and the tantalizing descriptions in the popular *Thousand and One Nights* whetted the imagination of a society weary with the tedium of etiquette. In 1748 the French Academy in Rome presented a lavish masque with a Turkish motif, where painted costumes imitating rich, embroidered Turkish fabrics were recorded in the prints and drawings of a student participant, Joseph-Marie Vien (left, above). Among the glittering costumes at the masked ball at Versailles celebrating the marriage of the Dauphin (left, below) were several grotesque interpretations of Turkish dress with huge heads and turbans perched directly on the wearer's shoulders. It is claimed that on this occasion a famous gesture by Louis XV marked the beginning of his liaison with Madame d'Etioles, soon to become Madame de Pompadour. "The handkerchief is thrown," the court cried, alluding to the alleged custom of the sultan in selecting his favorite.

Above: Joseph-Marie Vien (1716-1809), French. *Himan de la Grande Mosquée, study for the costume of Monsieur Clément for the Fête at the French Academy at Rome in 1748*. Black chalk, heightened with white, on blue paper, 21 $\frac{9}{16}$ x 16 $\frac{1}{16}$ inches. Rogers Fund, 61.139. Below: Charles-Nicolas Cochin Père (1688-1754), French. *Detail, Decoration du Bal Masqué . . . dans la grande Gallerie du Château de Versailles à l'occasion du mariage de Louis Dauphin de France avec Marie Therese Infante d'Espagne . . . MDCCXLV*. After Charles-Nicolas Cochin Fils, restrike from Chalcographie du Louvre, vol. 34, 18 $\frac{3}{4}$ x 30 $\frac{1}{4}$ inches. Harris Brisbane Dick Fund, 30.22(34)

61 Like chinoiserie, turqueries thrived on their exotic associations. By the mid-eighteenth century, Turkish motifs had been domesticated in Europe for quite a while. Turkish slaves appeared as decorative incidents in Italian art after the naval victory at the Battle of Lepanto in 1571, while Turkish costumes were worn at masquerades at the court of Louis XIV. The vogue lost no momentum as the century advanced. In 1755 Madame de Pompadour was painted as a sultana by Carle van Loo. Twenty years later Madame du Barry commissioned four

Turkish subjects; one depicted her served by eunuchs. Garden pavilions sprang up imitating Turkish summer-houses known as kiosks, and whole rooms were decorated with turqueries. At Fontainebleau a small Turkish boudoir was completed for Marie-Antoinette in 1777, with painted and carved woodwork by the brothers Rousseau; while the Comte d'Artois had two Turkish rooms, one at the Château du Temple, in Paris, and the other in his apartments at Versailles. The Museum owns two painted oak panels executed for this room in 1776. The central medallion of this one, supported by two fish-tailed nymphs, shows a pasha with two members of his harem; above, a turbaned musician plucks a lute. The quality of the painting does not support the attribution of the panels to Jean-Honoré Fragonard, who is known to have done turquerie subjects. It is more likely that they are by the decorative painter Jean-Marie Dussaux, who later did similar schemes at the Château de Bagatelle.

French. 37 x 28 $\frac{3}{4}$ inches. Gift of J. Pierpont Morgan, 07.225.458a





62 Eastern imports from the West in the eighteenth and nineteenth centuries tended, as now, to be scientific or manufactured items, suitably adapted for the market. The Porte would admit into Turkey the timepieces only of certain favored makers and dealers, who consequently did a large business. On the dials of the watches shown here, the hours are indicated by stylized Arabic numbers, and on the movement of one the maker's name also appears in Arabic characters. The reputation of the men who made these timepieces was as high in their own countries as in Istanbul.

Clockwise: Traveling watch (with silver case open to show movement), by Isaac Rogers, English (London), 1759. Diameter $3\frac{1}{8}$ inches. Gift of J. Pierpont Morgan, 17.190.1426. Clock-watch with repeating quarters, by Markwick Markham, London, about 1740-1780. Inner case of gilt metal, outer case of horn mounted in gilt metal. Gift of J. Pierpont Morgan, 17.190.1425. Three watches, with double cases of silver and outer cases of tortoise shell or horn and silver: by Edward Prior, London, cases datemarked for 1817/18, in a fourth case of Albanian silver filigree work when acquired, Rogers Fund, 07.253.1; by Markwick Markham, London, cases datemarked for 1805/6, Bequest of George White Thorne, 83.1.78; and by Edward Prior, cases datemarked for 1849/50, Gift of J. Pierpont Morgan, 17.190.1452. Repeating watch by George Prior, London. Triple gold case datemarked for 1812/13. Bequest of Laura Frances Hearn, 17.101.69. Watch by Jean Hubert (active 1663-1695), French (Rouen). Case of crystal mounted in gold. Gift of J. Pierpont Morgan, 17.190.1633

63 The instrument at the upper right, known as a jingling Johnny, was derived from the Janissary band of the Turkish army, where it represented the pasha's standard and was borne before his regiment in battle. As a result of the seventeenth-century Austro-Turkish wars it infiltrated European armies and was carried in front of the marching bands.

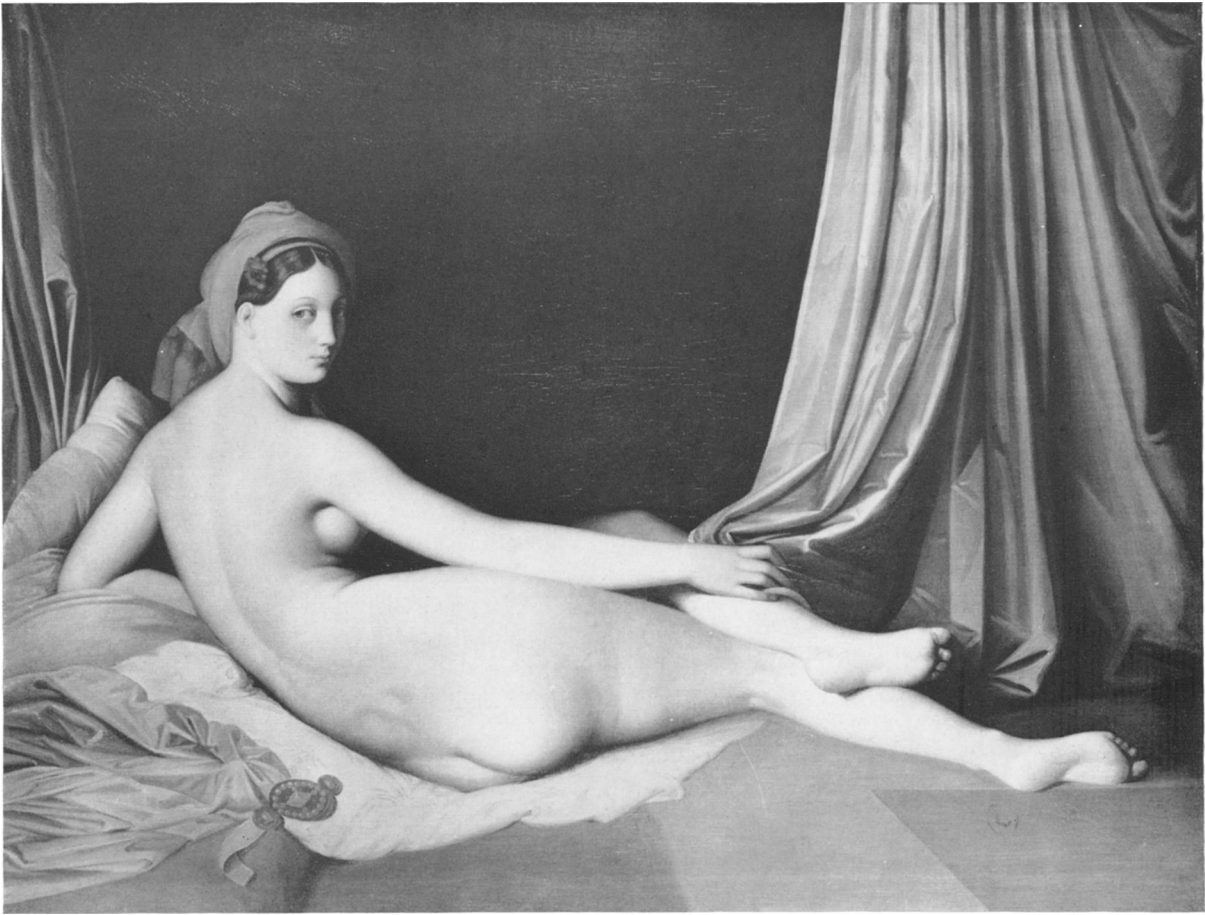
Some of the names given to this picturesque instrument reflect its origin and history. It has been called in Polish, *Ksiezyc Turecki*, meaning "Turkish moon"; in Danish, *Janitscharspil*, "Janissary instrument"; in French, *chapeau chinois*, "Chinese hat"; and in German, *Schellenbaum*, "tree with jingles."

Turkish crescent, German, early XIX century. Wood and brass, with horsehair pendants, height 5 feet 2 inches. The Crosby Brown Collection of Musical Instruments, 89.4.846

64 The decorative taste of the early nineteenth century was fired by the florid Oriental extravaganza of the Brighton Pavilion and other royal follies on the Continent, and by a sentimental interest in all things remote and romantic. Vistas into the colorful reaches of the Ottoman Empire provided by diarists and artists of the day were adapted into a turquerie that combined light-mindedly with Gothic, Chinese, Saracenic, and bucolic rural themes even more freely than in the past. One of the more charming examples of this sometimes unsettling style is this little provincial wood-block-printed cotton in blue, red, and black, whose floral bouquets suggest those of the eighteenth century, and whose tiny stiff figures and pavilions leave one wondering whether they are Turkish or Chinese.

English, about 1805. $14\frac{1}{2} \times 23\frac{1}{2}$ inches. Gift of Jean Montgomery Greenman, 67.91.4





65 In 1813 Ingres was commissioned by Caroline, queen of Naples, to paint a pendant to the *Sleeping Woman* (now lost) that he had done for her in 1809. The Museum's painting is a study in grisaille for this second commission. Ingres did not originally conceive the figure as Oriental: a preparatory drawing in the Courtauld collection shows only the reclining nude. He added the Oriental accessory of a turban in the grisaille study and entitled the picture *Odalisque*. This theme may have been inspired by the general interest in the Near East that

grew out of the Napoleonic invasions of Egypt (then part of the Ottoman Empire). Soldiers returned to France with tales of the exotic places they had seen and often brought easily portable souvenirs with them. The final version of the painting, now in the Louvre, has many such Oriental objects, including a water pipe and a Turkish incense burner, scattered throughout the picture.

Jean-Auguste-Dominique Ingres (1780-1867), French. Oil on canvas, 32¾ x 43 inches, about 1813. Wolfe Fund 38.65

66 Alexandre Decamps was one of the first of many nineteenth-century French artists who went to Turkey to sketch and paint contemporary Turkish life. Here a group of Turkish soldiers is patrolling the streets of Smyrna, and Decamps has carefully recorded every detail of the scene. The leader is distinguished by his white turban and is the only man on horseback. The ornate mace that he holds in his right hand is an emblem of rank and the insignie of an officer. The other soldiers, running barefoot, wear scabbards and pistols in their belts and carry knives called yataghans. Their Albanian rifles have long, narrow barrels with fancy, fish-shaped butts. The artist has also noted the pointed Turkish stirrups, which doubled as spurs.

Drama and movement are evoked by using sharp contrasts of light and dark, and by placing the weapons and legs of the soldiers in strong diagonals against the solid vertical blocks of the buildings in the background. An earlier and larger version of this painting was shown at the Salon of 1831 in Paris and caused a sensation with its dramatic rendering of this new and exotic subject.

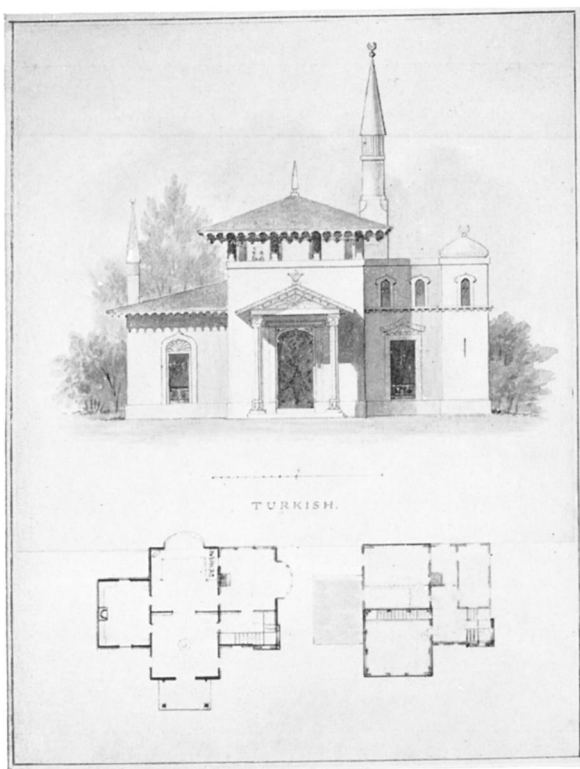
Alexandre Decamps (1803-1860), French. Oil on canvas, 29¼ x 36⅞ inches, about 1855. Bequest of Catharine Lorillard Wolfe, 87.15.93



67 This study of a Turkish soldier was painted by Charles Bague in 1875. The figure shown is a Bashi Bazouk, a reputedly ferocious type of irregular in the Turkish army. These soldiers were enlisted to fight against Napoleon when he invaded Egypt in 1798, and were supposedly responsible for the horrible Turkish massacres in the 1870s. Nothing, however, of the fearsome soldier is evident in this calmly seated figure who smokes a narghile and has his coffee cup beside him. The painting does not seem to be taken from life, but is an arbitrary arrangement of Turkish weapons, clothing, and objects on and around the model. Bague was a student of Gérôme and shared his teacher's enthusiasm for the Orient. Gérôme had collected Near Eastern costumes and objects in his Paris studio; this composition could easily have been assembled and painted by Bague using these or similar Turkish souvenirs.

Charles Bague (1825-1883), French. Oil on canvas, 18¼ x 13⅞ inches, dated [18]75. Bequest of Catharine Lorillard Wolfe, 87.15.102



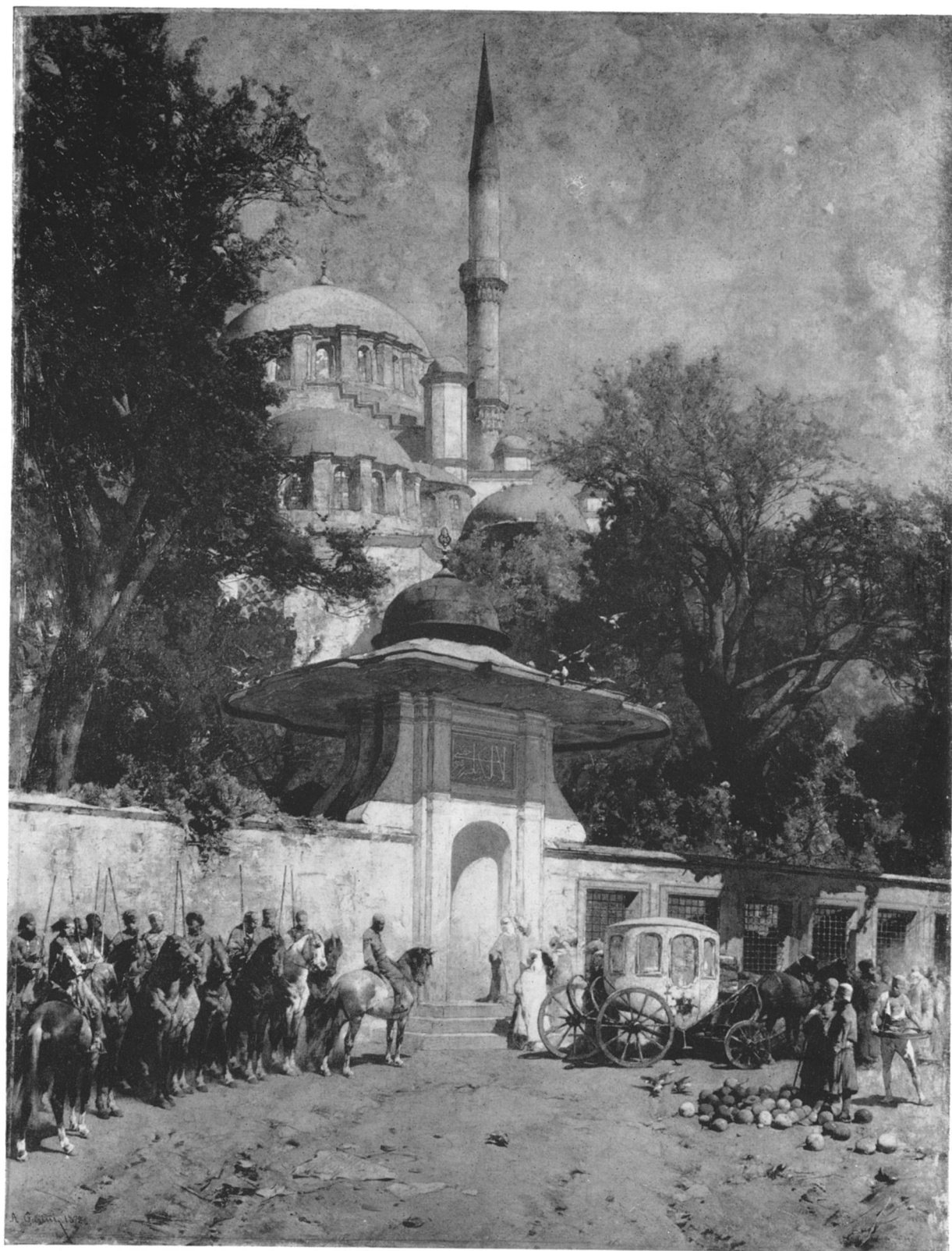


68 Things thought of as Turkish could be found in America long before the vogue sparked by the Philadelphia Centennial Exposition in 1876 and culminating in the clutter of the “Turkish cozy-corner” of the 1880s. Fifty years earlier, there was a wide range of historical styles in fashion in American architecture. One of the leading architects then was Alexander Jackson Davis, who, though primarily a Gothicism, occasionally tried his hand at Oriental designs. This Turkish villa, probably drawn about 1835, illustrates the eclectic yet pragmatic Western mind at work. The onion dome, the window and door surrounds, and the scalloped cornice are Eastern in feeling, while the minarets and the crescents above them are demonstrably Turkish. The Turkish minaret – most characteristic of that country’s architectural motifs – housed a balcony beneath its peak from which the muezzin called the faithful to prayer. Davis altered his minarets from the Turkish models in only one particular: he replaced the muezzin’s balcony with vents for the flues of the fireplaces below!

Alexander Jackson Davis (1803-1892), American. Watercolor, 14 $\frac{1}{8}$ x 10 $\frac{7}{8}$ inches. Harris Brisbane Dick Fund, 24.66.765

69 Alberto Pasini, an Italian who came to Paris to study in 1851, greatly admired the works of Delacroix, Decamps, and other artists who painted Oriental themes. In 1855, as an official artist of a French expedition, he went to Persia and in the following years traveled widely throughout the Near East. This lively scene was undoubtedly sketched during one of his trips to Constantinople and subsequently painted in Paris in 1872. In clear, bright colors he depicts the domes and turrets of the Mosque of Sultan Ahmet and notes the unusual costumes of the mounted soldiers and the turbaned men standing before the mosque gate. Pasini’s main interest, however, lies in showing the city’s sun-drenched atmosphere and imposing Muslim architecture.

Alberto Pasini (1826-1899), Italian. Oil on canvas, 35 x 26 $\frac{1}{4}$ inches, dated 1872. Bequest of Collis P. Huntington, 25.110.94



CONTRIBUTORS

1-4

Oscar White Muscarella
Assistant Curator, Ancient Near Eastern Art

5-8

Andrew Oliver, Jr.
Assistant Curator, Greek and Roman Art

9-15, 52

Vera K. Ostoia
Associate Curator, Medieval Art and The Cloisters

16-29, 31-38, 44-48

Ernst J. Grube
Curator, Islamic Art

30

Don Aanavi
Curatorial Assistant, Islamic Art

39-43

Helmut Nickel
Associate Curator in Charge, Arms and Armor

49, 63

Emanuel Winternitz
Curator, Musical Instruments

50, 65-67, 69

Anne Poulet
New York University Institute of Fine Arts – Metropolitan Museum Fellow, European Paintings

51, 64

Jean Mailey
Associate Curator in Charge of the Textile Study Room, Western European Arts

53

Mary Glaze
Assistant Curator, American Wing

54-57, 60

Alexandrine St. Clair
Formerly Curatorial Assistant, Prints

58, 59, 62

Jessie McNab Dennis
Assistant Curator, Western European Arts

61

James Parker
Associate Curator, Western European Arts

68

Morrison H. Heckscher
Chester Dale Fellow, Prints

Drawings by Joan K. Foley



THE METROPOLITAN MUSEUM OF ART

BOARD OF TRUSTEES

Robert Lehman, *Chairman*

Arthur A. Houghton, Jr., *President*

Walter C. Baker, *Vice-President*

Devereux C. Josephs, *Vice-President*

Elective

Malcolm P. Aldrich
Henry C. Alexander
Mrs. Vincent Astor
Cleo Frank Craig
Daniel P. Davison
C. Douglas Dillon

J. Richardson Dilworth
Mrs. James W. Fosburgh
Roswell L. Gilpatric
James M. Hester
Henry S. Morgan
Richard M. Paget

Mrs. Charles S. Payson
Robert M. Pennoyer
Richard S. Perkins
Francis T. P. Plimpton
Roland L. Redmond
Mrs. Ogden Reid

Francis Day Rogers
Irwin Untermyer
Arthur K. Watson
Mrs. Sheldon Whitehouse
Arnold Whitridge
Charles B. Wrightsman

Ex Officio

John V. Lindsay, *Mayor of the City of New York*
Mario A. Procaccino, *Comptroller of the City of New York*

August Heckscher, *Commissioner of the Department of Parks*
Alfred Easton Poor, *President of the National Academy of Design*

Honorary

Dwight D. Eisenhower

Nelson A. Rockefeller

STAFF

Thomas P. F. Hoving, *Director*
Dudley T. Easby, Jr., *Secretary*

Joseph V. Noble, *Vice-Director for Administration*
J. Kenneth Loughry, *Treasurer*

Richard R. Morsches, *Operating Administrator*

Barbara Vona, *Administrative Assistant*
Arthur Klein, *Supervisor of Plans and Construction*
John E. Buchanan, *Archivist*
Mildred S. McGill, *Assistant for Loans*
Robert A. Pierson, *Assistant Treasurer*
Maurice K. Viertel, *Controller*

James O. Grimes, *City Liaison*
George M. Benda, *Auditor*
Ann Marie Bustillo, *Administrative Assistant*
Alfred B. Cartier, Jr., *Manager of Personnel*
Jessie L. Morrow, *Placement Manager*
Robert Chapman, *Building Superintendent*
Walter Cadette, *Captain of Attendants*

Stuart Silver, *Manager, Exhibition Design*
Theodore Ward, *Purchasing Agent*
William F. Pons, *Manager, Photograph Studio*
Eloise Bruce, *Restaurant Manager*
Betsy Mason, *Manager of Office Service*
Carolyn L. Richardson, *Administrative Assistant*

AMERICAN PAINTINGS AND SCULPTURE: John K. Howat, *Assistant Curator*

AMERICAN WING: James Biddle, *Curator*. Berry B. Tracy, *Associate Curator*.
Mary C. Glaze, *Assistant Curator*

ANCIENT NEAR EASTERN ART: Vaughn E. Crawford, *Curator*. Prudence Oliver
Harper, *Associate Curator*. Oscar White Muscarella, *Assistant Curator*

ARMS AND ARMOR: Helmut Nickel, *Associate Curator in Charge*. Norma
Wolf, *Assistant Curator*. Harvey Murton, *Armorer*

CONTEMPORARY ARTS: Henry Geldzahler, *Curator*

THE COSTUME INSTITUTE: Polaire Weissman, *Executive Director*. Stella Blum,
Mavis Dalton, and Angelina M. Firelli, *Assistant Curators*

DRAWINGS: Jacob Bean, *Curator*. Merritt Safford, *Conservator of Drawings
and Prints*

EGYPTIAN ART: Henry G. Fischer, *Curator*. Nora Scott and Eric Young,
Associate Curators. Virginia Burton, *Assistant Curator*

EUROPEAN PAINTINGS: Theodore Rousseau, *Chairman*. Claus Virch, Marga-
retta M. Salinger, and Elizabeth E. Gardner, *Associate Curators*. Guy-
Philippe de Montebello, *Assistant Curator*. Hubert F. von Sonnenburg,
Conservator of Paintings. Gerhard Wedekind, *Associate Conservator*

AUDITORIUM EVENTS: William Kolodney, *Consultant*. Hilde Limondjian,
Senior Assistant

BOOK SHOP AND REPRODUCTIONS: Bradford D. Kelleher, *Sales Manager*.
Margaret S. Kelly, *General Supervisor, Art and Book Shop*. Daniel S. Berger,
Assistant to the Sales Manager

CONSERVATION: Kate C. Lefferts, *Associate Conservator in Charge*

DEVELOPMENT AND PROMOTION: Jean A. Ashfield, *Manager*

EDUCATION: Harry S. Parker III, *Chairman*. Thomas M. Folds, *Dean*. Louise
Condit, *Assistant Dean in Charge of the Junior Museum*. Angela B. Watson
and Roberta Paine, *Senior Lecturers*. Merrill A. Lake, *Assistant to the Dean*

LIBRARY: James Humphry III, *Chief Librarian*. Margaret P. Nolan, *Chief,
Photograph and Slide Library*. Elizabeth R. Usher, *Chief, Art Reference Library*

FAR EASTERN ART: Fong Chow, *Associate Curator in Charge*. Jean K. Schmitt,
Assistant Curator

GREEK AND ROMAN ART: Dietrich von Bothmer, *Curator*. Brian F. Cook,
Associate Curator. Andrew Oliver, Jr., *Assistant Curator*

ISLAMIC ART: Ernst J. Grube, *Curator*. Marie G. Lukens, *Assistant Curator*

MEDIEVAL ART AND THE CLOISTERS: William H. Forsyth, *Research Curator
in Charge of Medieval Art and The Cloisters*. Margaret B. Freeman, *Curator
Emeritus of The Cloisters*. Vera K. Ostoia and Carmen Gómez-Moreno,
Associate Curators. Thomas Pelham Miller, *Executive Assistant in Charge at
The Cloisters*. Bonnie Young, *Senior Lecturer, The Cloisters*

MUSICAL INSTRUMENTS: Emanuel Winternitz, *Curator*

PRINTS: John J. McKendry, *Associate Curator in Charge*. A. Hyatt Mayor,
Curator Emeritus. Janet S. Byrne, *Associate Curator*. Caroline Karpinski,
Assistant Curator

WESTERN EUROPEAN ARTS: John Goldsmith Phillips, *Chairman*. Carl Christian
Dauterman, *Associate Curator, Ceramics, Glass, and Metalwork*. James Parker,
Associate Curator, Furniture and Woodwork. Edith A. Standen and Jean
Mailey, *Associate Curators, Textiles*. Olga Raggio, *Associate Curator, Renais-
sance Art*. Yvonne Hackenbroch, *Senior Research Fellow*. Jessie McNab
Dennis and Clare Vincent, *Assistant Curators*

MEMBERSHIP: Dorothy Weinberger, *Manager*. Suzanne Gauthier, *Assistant
Manager*

PUBLIC RELATIONS: Eleanor D. Falcon, *Manager*. James Delihias, *Assistant
Manager*. Katherine Warwick, *Public Relations Writer*. Joan Stack, *Manager,
Information Service*

PUBLICATIONS: Leon Wilson, *Associate Editor in Charge*. Jean Leonard,
Associate Editor. Anne Preuss, Katharine H. B. Stoddert, Suzanne Boorsch,
and Joan K. Foley, *Assistant Editors*

REGISTRAR AND CATALOGUE: William D. Wilkinson, *Registrar*. Rebecca
Siekevitz, *Supervisor of the Catalogue*. Hugh G. O'Neill, *Assistant Registrar*

Information

THE MAIN BUILDING: Open weekdays, except Tuesdays, 10-5; Tuesdays 10-10;
Sundays and holidays 1-5. Telephone: TRafalgar 9-5500. The Restaurant is
open weekdays 11:30-2:30; Tuesday evenings 5-9; Sundays 12-3; closed holi-
days. Coffee hours: Saturdays 3-4:30; Sundays 3:30-4:30.

THE CLOISTERS: Open weekdays, except Mondays, 10-5; Sundays and holi-
days 1-5 (May-September, Sundays 1-6). Telephone: WAdsworth 3-3700.

MEMBERSHIP: Information will be mailed on request.



نَفْعًا لِكُلِّ رَاغِبٍ إِلَى الصُّلْحِ الْمَعْمُورِ
وَلِكُلِّ نَائِلٍ إِلَى الْوَيْلِ الْمَعْمُورِ