A composite elephant ridden by a prince who holds a hawk.

Drawing with some color mounted on an album page with decoration in two tones of gold. Turkish and/or Indian. Ca. 1500-1600. Size 6 x 7 1/4 in., 15.2 x 19.3 cm. (album leaf) 9 3/4 x 13 1/4, 24.6 x 34.6 cm.

This hybrid work is a problem. A single animal or human comprised of other animal or human forms is a common Indian genre, of utmost rarity in Turkey. Yet the faces of the prince and his mahout and their turbans in no way resemble Indian types—neither Mughal nor Deccani. They seem rather more Persian. To further complicate the provenance of the picture, the palmettes both above and below the animal, as well as the wigglies of decoration on the lower part of his caparison, are not found in India, but only in Turkey.

An inexact or muddled geographical attribution in no way lessens the excellence of the drawing. Despite a partial "Turkishness," the picture must be kept among the "Related Works."

Pilgrimage cities of Arabia.

Hyderabad in the Deccan. Ca. 1770. Size: 10 3/4 x 6, 27.6 x 15.2 cm.

No Turkish provenance is suggested for this picture. It is "related" to other Turkish miniatures and far removed from most Indian pictures.

The depictions of the Ka'ba at Mecca and the Mosque of Medina in the rectangles in upper right and left seem to come out of manuscripts of the Dalâ'il al-Khayrât (Cat. No. 76) or the Fiath al-Hamayn (Cat. No. 90). The landscape, by contrast, proclaims an irrefutable Deccani origin. The architectural masses of what appear to be imaginary cities and villages are, in reality, a geographical reality presented with strong artistic license. The Red Sea and its port of Jiddah are situated at the bottom of the picture. The processions of tiny pilgrims wind their way among the hedges of trees and intermediate villages. The palms with the dandelion tops and the vegetation above each architectural group are pure Deccani.
Two leaves from an unidentified manuscript.

Fol. 1 recto: Shams (introductory roundel); verso: Amur (introductory head-piece).
Fol. 2 recto: A prince with a bottle of wine seated in a landscape. Above—musicians and a bear; verso: double columns of the text.

Provincial Ottoman (?), 19th or early 20th century. Size: (each leaf) 7 1/2 x 5 3/4, 11 x 8 1/2 in.; (miniature) 5 1/2 x 3 7/8 in., 14 x 7 1/2 in.

The archaising technique of the miniature is paralleled in the use of the late colors of the shams and amur. Certain of the shades of green and blue, and the sumac brown do not appear in earlier illumination but are common in later works. What is surprising and pleasing about the pages is their excellent factura. The manuscript was probably prepared in some outlying region of the Ottoman Empire, like Egypt or Syria.
BINDINGS

104 Bookbinding with flap.

Turkish, 16th century. Morocco leather with medallion and corner decoration.
Size (each panel): 9 3/8 x 7 1/8 in. 22.8 x 18.3 cm.


REPRODUCTIONS FOR COMPARISON: Sarre, Islamische Buchbinden, pl. XVIII; Arseven, pl. 25, figs. 708-710.

So few differences exist between the bookbindings of Iran and Turkey that it is impossible to identify all examples categorically. This one, however, seems to be very similar to known Turkish bindings, particularly to the example in Sarre listed above, which is definitely labelled Turkish.

105 Bookbinding with flap.

Turkish, 16th-17th century. Morocco leather with medallion and corner decoration. Doubles: similar, smaller medallions without corner decoration. Size: (each panel) 13 3/4 x 11 3/4, 39.6 x 29.4 cm; (thickness of remaining spine) 1 3/4, 3.1 cm.


This handsome binding must have covered a section of the Koran. The cursive calligraphy on the spine is sulhli, a monumental script that contrasted with what was probably naskhi within.

Because of the large size of this binding, the stamped decoration presents a greater monumentality in contrast to Cat. No. 104. There, the smaller area of the binding causes the similar decoration to appear cramped and "fluffy."

The decoration of the medallions and corners relates this binding, like that of Cat. Nos. 104 and 106, to motifs in contemporary Ilmik pottery (cf. Ceramics 3-10).
106 Binding of a manuscript of a Koranic section (Part VIII) in muhaqqaq calligraphy.

29 ff., 7 lines to the page. 16th century. Dark red morocco with stamped central medallion decorated with "Iznik" flowers and palmettes, with flap, the whole rebacked. Plain doublures. Size (binding): 12.8 x 9 1/2, 30.5 x 20.3 x 3.3 cm.

The superior quality of this binding, despite its repairing, occasions the manuscript's placement under bindings instead of with calligraphy and miniature paintings. The design in the stamped medallions is very close to the decoration of contemporary Iznik plates and tiles (cf. Ceramics 5-9).

107 Triangular flap from a large binding.

17th century. Size: 17⅓ x 11⅓, 40.5 x 32 cm. (max. width).

The lavishness of this extremely large flap suggests the binding of an imperial Koran. The monumentality of the stamping and gilding of the outside is contrasted by the filigree fretwork of the doublures. It is closer to standard contemporary Persian techniques than either Cat. Nos. 104, 105 or 106, which are nearer to Turkish ceramic decoration.

It would be wrong to end this section of the catalogue without singling out a certain number of bookbindings that have already been catalogued elsewhere because of the superior importance of the miniature paintings or calligraphy that they contain. Several of the bindings covering manuscripts in the first section of the catalogue are listed again and reproduced here because of their artistic merit; Cat. No. 1) vol. 1 of the Sahih by al-Bukhari, dated 857/1453 A.D. continued
Cat. No. 3) the Manuscript by Attar whose binding probably dates from 1550-1560
Cat. No. 13) the Rawzat al-Ushuhad by Arifi. ca. 1560-75
Cat. No. 14) the Koran of Selim II. ca. 1566-1574
Cat. No. 53) the waqif of Bahram Pasha, dated 1st Muharram, 1036/Sept. 22, 1626 A.D.

continued
Cat. No. 70) the Devotional Manual by the scribe Ibrahim al-Radusi dated 1165/1751-52 A.D.
Cat. No. 71, 72, 73) the three Korans, dated 1170 and 1171/1756-57 A.D. by various scribes.
Cat. No. 76) the Dala'il al-Khayrat by al-Jazuli, dated 1201/1786-87 A.D.

continued
Cat. No. 78) the Hadj Namah by Enderuni, dated 1215/1800-01 A.D.
Cat. No. 90) the Fath al-Haramayn, dated 1308/1891-92 A.D.
Cat. No. 96) the Koran, dated 9th Dhu'l-Qa'da 1334/April 1716

The bindings of the other manuscripts in the exhibition are of lesser importance and do not, therefore, figure in this supplemental list.
MATERIALS OF THE SCRIBE

188 Kit of a Turkish scribe.

a) Silver penbox and inkwell (divat). Stamped with the name of Sultan Mustafa III (1757-1774) and decorated with an inlaid garnet. Inscription (under the lid of the inkwell): Length of penbox: 11 1/2, 29.2 cm. Height of inkwell: 2 1/4, 5.7 cm.

b) Lacquer box with compartments for knives, scissors, and other utensils. 18th century. 11 1/2 x 3 1/2 x 3, 28.2 x 8.2 x 7.6 cm.

c) Small steel scissors with openwork upper blades. 17th century. Length: 3 3/4, 9.4 cm.

d) Larger steel scissors, gilded, with tulip-shaped handle. 18th century. Length: 9 3/4, 24.5 cm.

e) Mother-of-pearl plaque for sharpening pens. Inscription: Jami ash-Shirf, and carved with the representation of a musketeer. 19th century (?). Length: 3 1/4, 8.3 cm.

f) Knife with handle of walrus-tusk ivory. Blade stamped with the name (stamp) of the Director of the Mint, 18th-19th century. Length: 7 1/2, 19.2 cm.

g) Knife with black handle. The end cut off for scraping. 18th-19th century. Length: 7 1/4, 19.2 cm.


EXHIBITIONS: Phoenix, 1969; Cat. Insert No. 3C; Bloomington, 1970; Cat. No. 32; New York, 1973; Cat. No. 51.

REPRODUCTIONS FOR COMPARISON: Altovers, fig. 532 (for f, g, h), fig. 375 (for a) and fig. 530 (for e).

The equipment of the Turkish scribe was very similar to that of his Persian counterpart. Only the name (see Cat. Nos. 8, 64, 81, 93) of Mustafa III and the tulip-shaped handle of the large pair of scissors proclaim this kit Turkish.
109 A pen case with inkwell. (Lacquer tube with painted decoration; metal inkwell at the bottom.)

18th century. Size: 11 3/4 in. (diam.) 11 1/4 in., 4.2 cm.

This elegant little object served the same function as Cat. No. 108a, the silver divit, pens box and ink well. This one is much more fragile. The painted decoration is typical of the European influence at work in all of the Turkish arts of this time.
Decorative Arts
TEXTILES

The Ottoman Empire was famous for its silk textiles from the 15th century onward, at which time its capital of Bursa enjoyed a period of great prosperity as the major transhipment point for East-West silk commerce. The lush Ottoman velvets with their brocaded, precious-metal threads, and the rich satins and brocaded fabrics of Istanbul, exerted a profound influence on the silk-weaving of Italy and Flanders; there was a considerable interchange of artistic and technical influences as a result of commercial ties between Italy, especially Venice, and the Ottoman weaving centers of Bursa and Istanbul throughout the 16th century and beyond.

The weaving of silk luxury fabrics is well documented in Ottoman archival records, and provides the economic historian with an important index for the rise of Ottoman financial power and cultural influence. The designing of textiles, like that of ceramics, shows a balance between the influence of the court artists of the nakkaşhane, especially observable in some of the great Imperial kafıları or robes of honor preserved in Istanbul collections, and the creativity of the master silk-weavers themselves, seen in some of the more characteristic middle-class textiles such as velvet draperies and emblems. As in many traditional societies, silk was synonymous with wealth and power, and as a consequence, political and social status were proclaimed by banners, robes, animal-trappings, furnishings of the home, and even by tomb covers.

In contrast to the weaving industry, heavily regulated by the state and a mainstay of foreign trade, the Ottoman art of embroidery was an intimate art form practiced in the harem or women's quarters of both house and palace. This freedom from commercial and state control has meant that Ottoman embroidery has endured as an art form into our own time, with many local variants, thousands of techniques and fresh, original designs, gracing everything from clothing to the ends of the “Turkish towels” used for a multitude of functions in the middle-class household. The embroiderer's art was practiced by all of the millets, or nationalities, in the Empire, and some of the most characteristic local forms are identified with various Greek islands in the Aegean archipelago.
Textile 1

Fragment of a velvet yastik or cushion cover.

Cat., voided dark-red silk velvet with brocaded silver thread. Probably Bursa, second quarter of the 16th century. Size: 30 x 30 cm, 98 x 78 cm. (cut at both ends).

REPRODUCTIONS FOR COMPARISON: The David Collection of Islamic Art, 1975, p. 188.

This pillow cover, recognizable from the "lapets," or compartments, at the top end, is one of the most common genres of Bursa velvet weaving, utilizing the dark-red pile dyed with lac which has long characterized the famous Bursa shams or velvets. The design, within a border of reciprocating stylized tulips, is that called by the Turks chinamani, stemming originally from a Chinese symbol (see below p. 213), but which was transmuted over time into a nazarlık or goodluck symbol in Turkish art. The "tiger-stripe" and triple-circles are complemented by tightly curled Chinese cloud-bands, motifs which were especially favored in Turkish art in the mid-16th century.

The Ottoman nefs, or reception hall, which takes its name from the nef, or wood, with which large cushions such as this were stuffed, was situated in the sultanlık, or men's quarters of the house, where guests could be received. Its walls were lined with benches upon which cushions were placed, and silks such as this lovely early example, were symbolic of the status and wealth of the household.

The colors of lac-red and pale-green are found in the velvet parts of the pattern, while the background is a closely-woven natural silk, which was cleverly given glitter and opulence by the brocading of a very limited number of silver or silver-gilt threads across the ball, stripe, and cloud motifs.

Textile 2

Fragment of brocaded-silk kensha with chinamani design.

Design brocaded in white, blue, and yellow silk on red satin ground. Bursa or Istanbul, mid-16th century. Size: 44 x 23 cm, 112 x 60 cm.

REPRODUCTIONS FOR COMPARISON: Sivas, p. 206.

The popularity of this design for clothing, especially for silk garments of the ruling class, would seem to have some foundation in the use of this spotted design to portray the costume of the ancient Persian hero Rustam, who according to tradi-
tion wore a leopard-skin (hence pehngi, "leopard-like," the term used to describe such textiles in old inventories). There seem therefore to be strong masculine connotations attached to this design, in addition to its older Chinese meanings, and as a consequence the design is only rarely seen in the feminine art of embroidery and virtually never on feminine costume.

In this early example, the three pearls are repeated in several sizes on the red satin ground, while the largest groups of three are decorated with the traditional split-leaf, or nun, form, by this time a traditional and almost old-fashioned form in the court decorative vocabulary.

**Textile 3**

**Fragment of a silk kemah priestly garment with design of seraphim and crosses.**

Blue, white, yellow silk and metal thread brocaded on a red satin ground. Probably Istanbul, second half of the 16th century. Size: 30 x 5, 51 x 25 cm.

The prescription of figural images in Islamic art was followed rather strictly by Ottoman textile artisans, and the appearance of a figured design such as that found on this garment is a rare occurrence. Nevertheless, the frequently-encountered Iznik ceramics with Greek inscriptions remind us of the prominent role played in commerce by the influential minority of Byzantine Greeks in major Turkish metropolitan centers.

Thus it should come as no surprise that a priest or wealthy church patron commissioned the weaving of a fabric such as this example, in which the six-winged seraphim, a traditional part of Greek church decoration, are combined with the Greek cross and the letters signifying "Jesus Christ." There is also another, indecipherable inscription.

Traditionally the figured robes used by the Orthodox clergy have borne figurative designs executed in embroidery, but the high level of technique and the great detail possible in the Ottoman kemah brocaded silks made patterns such as this both desirable and attainable; thus we must assume that many such textiles once graced the Orthodox churches of the Ottoman Empire, as priestly robes, altar cloths, curtains and draperies.
Three small fragments of brocaded kermis silk fabric, mounted together.

a) White, blue and yellow silk brocaded on red satin ground, design of sunburst forms. Probably Istanbul, late 16th Century. Size: 24⅞ x 5⅞, 62 x 15 cm.

b) White and dark-yellow silk brocaded on red satin ground, design of chintamani decorated with carnations. Probably Istanbul, ca. 1600. Size: 8⅞ x 6½, 22 x 16½ cm.

c) White and yellow silk and silver thread brocaded on red ground, design of ascending vegetal forms. Probably Italy, late 16th century. Size: 16⅜ x 4⅜, 42 x 11½ cm.

The relationship in technique and design between the Ottoman brocaded silks and Italian examples is easily seen in these three examples from the latter part of the 16th century. Although the nature of the commercial relationships between Venice and the Ottoman Empire is still somewhat unclear, it is well known that Bursa supplied both dyed and undyed silk to Italian manufactories in the 15th century, and that there seem to have been entrepreneurial arrangements between East and West which resulted in exchanges of technique and cooperative weaving arrangements. The famous collection of sultans' costumes in the Topkapı Palace Museum in Istanbul contains a number of examples of ceremonial robes tailored from Italian silks, and there are vast numbers of Ottoman silks in European collections, either incorporated into church garments or used in bolts as they left the loom for wall decoration.
Textile 5

Strip of velvet border with floral decoration.

Cut, voided blue-green and white velvet with silver thread. Bursa, c. 1600.

Size: 45 x 12, 0.19 x 0.36.5 cm.

Reproductions for Comparison: Öz, 1951, pl. 94.

This unusual and attractive fragment, one of a pair formerly in the McMullan collection, combines an unusual rich blue-green color with a design of great crispness, consisting of gigantic carnations, themselves decorated with tiny tulips and carnations, alternating with tulip-centered palmettes. An example of Bursa velvet-weaving at its very best, this fine example was woven as a border for a much larger textile, possibly a tect, animal-trapping or drapery.

The gigantic carnation flower was another of the most favored designs for Bursa velvets, and eventually found its way into many an overall patterned design, from which it came to influence the flat-woven rugs of 19th century Turkish villages in Anatolia. Here the kanafit is seen in all of its fan-like grandeur, a testimony to the Turks' love of both abstract pattern and flowers.