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 Isnik pottery. Isnik 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 Isnik wares, and of several varieties it has some of the best pieces.

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 14\(\frac{1}{4}\) 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 allover design, especially in the decoration of the center of the plate, which is based on the Islamic tradition of the infinite geometric pattern.

*Diameter 15\(\frac{1}{2}\) 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 Isnik was in the blue and white tilework made during the sixteenth century for the entrance wall of the Sünnet Odasi (Circumcision Room) and the Baghdad kiosk in the sultan’s palace in Istanbul, the famous Topkapı Sarayi. This particular tile must have been made for the room preceding the Sünnet Odasi, 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*
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 3/4 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.

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 11 ¼ 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 8½ inches. Rogers Fund, 19.67_
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 allover 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 8½ inches x 4 feet 8½ 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, anedating the classical period, and are therefore of particular interest.

*Late XVII-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.
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 space 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 10 3/8 inches. Purchase, Joseph Pulitzer Bequest, 52.20.9a,b*

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). 10 1/2 x 6 inches. Bequest of George D. Pratt, 45.174.5*

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. 10 1/2 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.

13\(\frac{1}{2}\) x 8\(\frac{3}{4}\) 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.

7\(\frac{3}{16}\) x 6\(\frac{3}{16}\) inches. Rogers Fund, 55.121.40
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 tughras 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 tughras, executed not by the sultan himself but by a special officer in charge of this function, that made the document official. While the tughras’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 tughras in other parts of the Muslim world: it is one of the most typical and original creations of Ottoman art.

20½ x 25⅜ 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 \(\frac{3}{4}\) x \(10\frac{3}{4}\) 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.

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 13⅜ inches. Anonymous gift, 50.87*
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.

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 62½ 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 cavalrymen, 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 29½ inches. Bequest of George C. Stone, 36.25.1617*
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*

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*

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*

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 kanoon, 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 kanoon, or in Arabic *qanun* (from the Greek *kanon*), is mentioned in one of the stories of *The Arabian Nights*. Through Muslim Spain the kanoon 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, kanoon, and saz: The Crosby Brown Collection of Musical Instruments, 89.4. 375, 1248, 331*