

A HISTORY OF OTTOMAN ARCHITECTURE. By *Godfrey Goodwin*. Baltimore: The Johns Hopkins Press, 1971. 511 pp., 4 color plates, 521 illustrations, including 81 plans. \$30.00.

One of the most remarkable features of Ottoman Turkish culture was its immense capacity to adopt and naturalize elements from neighboring regions. The history of Ottoman architecture is a visual record of this capacity, in which we may follow the development of form and ornament in a remarkably complete sequence of monuments. Persian, Syrian, Armenian, Byzantine, Italian, and Central European influences are all recognizable in succession, and are all transformed into a single, peculiarly Ottoman tradition. Until very recently there has not been much literature in English to guide a student toward an appreciation of this, or indeed any other, cultural side of the Ottoman world. This book is therefore doubly welcome.

Professor Goodwin has lived with his subject for many years, and has drawn his examples not merely from the region of Istanbul, where he has been teaching, but from the furthest borders of Anatolia. His work is enriched by ample reference to the vigorous and productive scholarship that has flourished in Turkey, especially in this field of architectural studies. The Asiatic monuments of Ottoman architecture are well illustrated. The European, or Balkan, side seems a bit stunted, beyond the borders of Turkey itself, but the monuments there are somewhat provincial, and the intensity of national sentiment in the past decades has not favored the study of such a cosmopolitan phenomenon as the Ottoman Empire.

Public buildings take up the largest part of the book, and specifically religious foundations are inevitably the principal monuments of a society so consciously religious. But it is gratifying to note the full recognition that Goodwin gives to secular monuments. The Caravanserais, the Commercial Hans, the covered market buildings, and the baths are less well known and usually less accessible than the religious buildings, but they represent some of the best parts of the tradition. The particular mastery of the builder Sinan would be only half understood in the absence of reference to monuments such as the great Hans at Edirne and elsewhere. Only the briefest indication of the charm of these buildings can be given in so comprehensive a study, but it will surely awaken the interest that they deserve.

The chapters on public monuments commemorate buildings in brick and stone, and these we may hope to have with us for centuries to come. The last chapter, however, is devoted to a survey of the private houses—those ephemeral monuments whose number dwindles from year to year. There is nothing in the world quite like the panorama seen across the river at Amasya. Here, and in a few other towns of Anatolia, a cluster of private houses of the traditional style can still be found. But they were built for a way of life that no longer can be followed, and they were never meant to last. In a short time only a few will remain, and we shall depend on the timely efforts of scholars, both Turkish and non-Turkish, for our record of this aspect of Ottoman culture. It will be no small part of Goodwin's success if his study awakens a broader interest in these disappearing treasures.

The whole volume is pleasingly designed and carefully produced, with a wealth of quality illustrations that justify the price. The tables and indexes have been carefully thought out to complement each other, and I have not had them fail me yet in any reference I have attempted.

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