continued

fol. 223r
Jesus rebukes three poor men who, upon obtaining one bar of gold each, plot to poison each other to obtain all three.

dol. 233r
The ant whose blade of grass has just been seized by a frog explains to King Solomon that when God created each animal, He provided for its sustenance also.

fol. 252r
Sultan Murad III on horseback, surrounded by retainers. Removed from the volume and exhibited separately. (Overpainting in the lower right corner.) Preceded by five solaks (the select bowmen of his bodyguard) and attended by his stilbahur (sword bearer, here carrying arrows) and chahar (garment carrier). The sultan seems completely aloof from the petitioners who hold up their written petitions like candles above and below him. He probably felt more at ease in his library (fol. 217r).

This truly royal volume presents several different styles of miniature painting to match the range of the different tales, similar to those of The Arabian Nights. There are two royal portraits, religious pictures, several illustrations to the stories of the compendium, and the marvelous aerial view of the Shrine at Mecca, shown before Sultan Ahmet I added its seventh minaret. While such an architectural plan would never have tempted a Persian painter, it was not an uncommon genre for the Turkish artist. The superb grove of palm trees with the single building suggesting the distant town of Medina (fol. 70r) is equally foreign to Iranian tradition.

In addition to the attribution to the painter Osman Nakhsh of fol. 217a (Sultan Murad III in his library), which was made at the time of the original catalogue’s publication, Dr. Fatih Çağman, Curator of Manuscripts at the Topkapı Saray Museum, suggests another artist who may have been Molla Tifisi. This painter was responsible for miniatures in two of the major historical works of Murad III: the Shamsunah Namah, vol. I (1591) of the University Library, and the Hünér Namah, vol. I (1584) of the Topkapı Saray (see Cat. p. xxiv, notes 9 and 15). She compares the miniatures of the Javahir with plates 1, 7, 8, 9 and 10 in the facsimile of the Hünér Namah.
18 Manuscript of the Kitab-i-Shah u Geda.

The Shah and the Beggars, probably by Yahya Beg (d. 1549).

In Turkish, 63 ff. of 16 lines to the page with 6 miniatures, ca. 1580-90. No colophon.

Binding: reddish brown morocco with simple naskhi design, although the flap is intact, the blue and gold paper doublures inside suggest that it is more modern than the text. Size (binding): 7 1/4 x 5 1/2 x 1/2 in., 19 x 12.7 x 3 cm.

Ex coll.: Jean Pouzet, Paris.


This charming little manuscript opens with a floral amulet, above which the page has been cut, no doubt when the work was "removed" from its former owner and all identification of ownership needed to be erased.

The miniatures are noteworthy for their simplicity. Most important of the six is the first:

fol. 7v

The Mi'raj: the night ascension of Muhammad from the Dome of the Rock in Jerusalem to Heaven. His face is veiled as he sits on Buraq (his steed with a woman’s head), and the sky is filled with the winged angels who accompany him on his nocturnal flight. The Mi'raj is often used as a sort of holy invocation at the beginning of Islamic manuscripts. Although many are known in Persian books, Turkish examples are extremely rare.

The subjects of the other miniatures are:

fol. 41v

The Shah on his throne sees the approach of the beggar.

fol. 44v

The Shah picnicking in a meadow with musicians.

fol. 51v

The Shah and three other men swim in the ocean while the beggar washes their clothes. (The water, normally painted silver — which tarnishes with age — has here been colored in a different manner.)

continued
The beggar offers homage to the shah on his throne while a servant peeks through a curtained doorway.

In their Turkish Miniature Painting, Prof. Atasoy and Dr. Çağman, date this manuscript to ca. 1580. The latter states that its painter also worked on other manuscripts written for Murad III by the historiographer Logman: the Shahnahveh Nameh, vol. 1, the Shah Nameh-e Selim Khay, and the Beatty Tarih-e Sultan Selim (see Cat. p. xxiv, notes 9, 6 and 8).

19 A prince, or head attendant, in a landscape by a mountain stream.

A falconer and a servant bring a slain deer.
Cat. 1585-1590. Size (within borders): 157 x 185 mm.

REPRODUCTIONS: Comparison: Stichtskine, I, 1966, pl. LXVI, LXVII-LXIX and, particularly, LXV; see also examples mentioned in text.

Unlike the Shah Nameh manuscript (Cat. No. 23), which reflects a close Turkish paraphrase of the Shiraz style of the mid-16th century, this detached miniature is close to the court style of Qarim, capital of Persia from 1548 until the reign of Shah Abbas "the Great" (1587-1627). The elements that reinforce the attribution to Turkey are the gold sky, much more common in Turkish than in Persian pictures of the same period, and the hat with the curious four-dangling ends worn by the groom in the foreground. This kind of cap is common to the illustrations of the Hitim Namah, a two-volume work in Istanbul by the court historiographer Logman (Topkapu Saray, H. 1523, 1524). The first volume was finished between 1570 and 1585; the second, in 1588-1599. The leaf closest to this one is fol. 52v in the second volume (illustrated in Stichtskine, I, 1966, pl. LXVII; UNESCO, pl. XVII), where the large, pumpkin-shaped turbans (kurnak) leave no doubt as to the Turkish provenance. The musket sighted by the hunter in the upper left is also uniquely Turkish.

This miniature is probably the left half of a double-page composition, in which a major figure, perhaps a sultan, would appear hunting on the right side. The axis of the largest figure, the direction in which the horse and the bearers of the deer...
continued

20 Yusuf sold as a slave.

Cat. 1980-1590. Size (not counting the illuminated panel below which has nothing to do with the scene in the miniature): 4½ x 3¾, 17.7 x 8.5 cm.; (album leaf) 10½ x 6 ½, 26.2 x 16.7 cm.

Ex coll.: Kevoorian Foundation, New York.

Despite the rubbing and the loss of paint, particularly in the bottom section, this miniature shows the continued Turkization of original Persian conventions. The serried ranks of bidders at the slave auction, in almost identical poses both above and below the horizon, are closer to the similar ranks in the enormous armies shown in many of the contemporary Ottoman historical miniatures, than to Persian practice. The placid Yusuf (the Biblical Joseph), the old woman who buys him, and the unique figure at the top-center wearing a cap instead of a turban and shown in profile instead of a three-quarter pose, are the only non-regular elements. This capped figure looks like a character from a later Kangôz play (the distinctive Turkish silhouette puppets).

Too little of the text remains to identify the original literary work exactly. It may be from the Yusuf and Zoleikha by the Persian Jami, one of its adaptations by Hamdi (Cat. No. 4) or another Turkish poet, or from the Mantiq al-Tayr of Attar (cf. Cat. No. 3, fol. 95r).

21 Two leaves from an unidentified manuscript in Persian, possibly a Timur Nameh by Hatifi.

a) Two converging armies fight with clubs and lances in a rocky landscape; b) Swordsmen and archers battle before a river.

Cat. 1990-1395. Sizes (miniatures): a) 8¾ x 4¾, 21.6 x 12.4 cm.; b) 8¾ x 5¼, 21.9 x 13.3 cm.

Inscriptions: a) In the midst of the early morning the Turkish soldiers fight as savagely as though they were Austrians; b) After using their weapons, they started to battle with their fists, cutting and tearing at each other trying to kill. They appear to be rich headless people that despite their beautiful exterior they were same-like inside.

Exhibitions: New York, 1973, Cat. No. 48 (as "Related Works").

Other leaves from the same manuscript: Sotheby’s, April 7, 1975, lot 94 (not mounted on an album leaf). Others possibly from the same manuscript: Sotheby’s, June 27, 1967, lot 40c; and融为一体, Dec. 7, 1971, lot 209. Possible provenance from the Iskandar Nameh by Alimadi are suggested for these latter two.
continued

As in a similar battle scene (see Cat. No. 41), the grouping of the armies and the golden sky (in 21a) suggest the possibility of Turkish painters, although the text is in Persian and the miniatures themselves resemble contemporary Iranian workmanship. The catalogue from which they were purchased (Sotheby’s, July 11, 1966) nonetheless listed them as Turkish. It is conceivable that they are products of a conscious attempt by Turkish artists to adapt the Tabriz style shown in the Houghton Shah Nameh, which was made for Shah Tahmasp but was already in Istanbul at this time. Meredith-Owens has recently dated them about 1580 and exclaimed: “Doubtful if Persian!” These miniatures have now been removed from the “Related Works” and are assigned a definite Turkish attribution.

22 Ali, with his sons Hasan and Husayn, visited by Gabriel and a delegation of holy men.

Cat. 1590. Mounted on an album leaf. Size 6⅞ × 8⅞, 16.8 x 22.5 cm. Inscriptions in Arabic: (panel on upper left and right) There is no God but God; Muhammad is the Prophet of God; (above the door in the center) 551 A.D. 664, the year of the event depicted.


EXHIBITIONS: Bloomington, 1970, Cat. No. 13; illustrated p. 6 (miscatalogued as Mughal); New York, 1975, Cat. No. 12.

REPRODUCTIONS FOR COMPARISON: Esh, 1960, pls. 1, 4, 6, 7; see also examples mentioned in the text.

This miniature is probably from a manuscript of the Sipih-Nabi (The Progress of the Prophet) by Zahir (“the Blind”), although its present mounting gives no indication of the text on the verso. The figure in the doorway, whose sons have slightly smaller flaming halos, appears veiled to avoid any possibility of iconology. The hieratic procession of the holy men, mostly placed in pairs, is interestingly handled by the addition of an extra figure, alone, in the second rank. The angel’s left wing, turned curiously backward, strengthens the diagonal line of the viewer’s eye by insisting on the presence of the group on the right.

The religious subject of the picture relates it to the Sipih-Nabi illustrations. Of a major copy of the text (dated 1594–1595, containing more than 800 miniatures), only five volumes remain: three are in Istanbul (Topkapı Saray, H. 1221–1223); one is in the Spencer collection of the New York Public Library (Grebec, Muslim Miniature Paintings, 1962, pp. 102–103, pl. 83); and the last, which has a colophon dated 1503/1594–5, is in the Beaty collection (Minorsky, 1958, no. 419, pls. 17–19; also Schouline, 1, 1966, pls. LXXXVI, LXXXVII).
23 Manuscript of the Tercüma-i Shahnâmâ.

Turkish adaptation of the Shah Namâ (by Firdûsî).

In Turkish, translated from the Persian for Sultan Murad III (1574-1595), 358 ff., 24 lines of text to the page, unworn (double page frontispiece), and 6 miniatures. End of the 17th century. Binding: probably 17th century (the text is misbound in several places).

Size (binding): 16½ x 11 x 3, 41.9 x 27.9 x 7.7 cm.


The miniatures often have been painted on leaves that bear no relevant text. The subjects may be deduced therefore only from their iconography.

The subjects are:

fol. 21r

Gazi Atap (?) or Bahram Gur (?) killing a dragon.

fol. 68r

Scene in the early wars between Turan and Iran.

fol. 124r

A chapter heading at the beginning of the Dastam-i Siyyâr with plants and tulips; probably somewhat later than the rest of the illustrations.

fol. 172r

Rustam with Owlad, whom he has made king of Mazandaran after the defeat of the devil.

fol. 220r

Human leading the Turanians against the beleaguered Iranians on Mount Hamavan.

fol. 266r

Rustam unhorses Afrasiyab by lifting him from his saddle by his belt.

fol. 269r

Battle of Iranians and Turanians.

Unlike the more typical Turkish paintings of the earlier manuscripts made for Sultan Murad III (Cat. Nos. 17 and 18), this is only a recreation of a book that he had ordered translated. It follows the current of provincial Persian miniatures of a slightly earlier period. Meredith-Owens writes that "the style of the miniatures in this manuscript has been so greatly influenced by the Persian Shirazi style that it is virtually indistinguishable from it. The drawing and the colouring are of the continued
24 Portrait of a young girl standing, holding a rose in her left hand.

Attributed to Vafi Jan, late 16th century. Drawing with touches of color. Mounted on an album leaf. Size: 6.2 x 8.3 cm.; (album leaf) 12.5 x 7.4 cm.


REFERENCES: Martin, 1912, fig. 39, p. 32; (died ca. 1490); Sakhan, 1929, pl. XCI. ii, fig. 165; Sevadjian sale catalogue, Hôtel Drouot, Paris, November 23, 1960, pl. 1; Pozzi sale catalogue, Palais Galliera, Paris, December 5, 1970, illustrated on cover.


The very Chinese quality of this drawing has made it a curiosity ever since its first publication by Martin. He saw here a mid-15th-century product of some Timurid artist. Sakhan called it "Persian, late XVI century" and attributed it to the painter "Veli-Djan," whom he discusses at some length (pp. 125-126). By the time of the Pozzi sale, Stchoukine, in his first volume of La Peinture islamique (1966), had already written of Vafi Jan that he was a "painter originally from Tabriz, who prided himself on being the pupil of a Safavid master named Siyavush Beg the Georgian," and that he was transferred to the imperial ateliers in Istanbul (p. 38). Meredith-Owens also mentions his work, "some being slightly coloured drawings of hantis, the maidens of the Islamic paradise. A number of these have inscriptions mentioning his name" (1966, p. 39). The faint mark of a seal on the lower hem of the girl's skirt is probably that of a previous Muslim collector.

Similar material exists in the Topkapı Saray, Emanet hazinesi, No. 2836.

*For the most complete information on Siyavush, see A. Welch (1976), pp. 17-40.

25 Portrait of an Uzbek prisoner in a yoke.

Late 16th century. Drawing heightened with gold and color. Size: 5.2 x 8.3 cm.; (album leaf) 12.7 x 6.4 cm.

Inscription: Nabat al Qull (done for Ali Qull).

EX COLL. Sevadjian, Paris.


REPRODUCTIONS FOR COMPARISON: Martin, 1912, fig. 5, pl. 85; Sakhan, 1929, nos. 97, 99; Greiner, Muslim Miniature Paintings, 1902, pp. 92-93, No. 71.
continued

The motif of a prisoner whose arm has been immobilized in a yoke to prevent escape is a common one in Persian art as well as Turkish. The model for a picture like this may well have been a captive taken during the campaigns of Shah Ismail, the first Safavid Shah of Persia, against the Uzbeks. It was Etinghausen, at the time of the Smithsonian exhibition (see last above), who first labelled this as Turkish in his introduction to the Turkish section of that catalogue.

The scene drawn on the quiver beside the prisoner shows the capture of an Uzbek by a horseman wearing the typical Safavid baton around which he has wound his turban. On the prisoner’s hat is portrayed the combat of a Simorgh with a lion. It seems obvious that a Safavid-style turban would not be used by a Turkish painter, so he was no doubt copying. Rather than attempt to find an artist named Ali Quli, let us assume that he was the patron for whom an anonymous painter, with a style very close to that of Vah Jan (see Cat. No. 24), produced a masterpiece.

26 Portrait of a standing warrior.

Late 16th century. Drawing with some color. Mounted on a leaf from an Istanbul album. Size: (drawing) 8 7/8 x 5 3/4 in., 22.4 x 15.2 cm.; (album leaf) 16 1/4 x 10 3/4 in., 41.8 x 27 cm.


Reproductions for Comparison: Coomaraswamy, 1929, no. 30, pl. V.

In spite of the fact that this drawing is from an Iranian prototype, it is nonetheless mounted on an album page that relates it to the Ottoman tradition. A similar drawing, purported to be that of the Emperor Timur, is reproduced in the catalogue of the Colodchew collection in the Boston Museum of Fine Arts. Coomaraswamy, when reproducing that miniature (listed at left), catalogued it as “very 1400.”

The actual original work of which this is a late copy is now in the Freer Gallery of Art in Washington, D.C. It is reproduced herewith. It is most certainly Persian, but its exhibited copy is just as obviously Turkish. The Ottoman album leaf establishes this fact incontrovertibly. The earlier dating, superseding that of “second quarter of the seventeenth century” at the time of the Metropolitan catalogue, is based on a closer relation to the similar drawing of the Uzbek prisoner (Cat. No. 25).
27 Portrait of a young woman in blue.

Late 16th century. Size (within borders): 4 1/4 x 1 1/8, 9 1/4 x 3 1/2 cm.

EX COLL. S. C. Welch.


In addition to tinted drawings, such as those by Vahid Jan (Cat. No. 24) or of the Uzbek prisoner (Cat. No. 25), there were others in which the central figure was completely painted and only the background left blank. The woman's cap and long patterned robe with filmy sleeves over the forearms are typical of Turkish female costume at the end of the 16th century.

For comparable use of blue and white in ceramics see Ceramics 3, 4, 5 and Dennison, "Blue-and-White Islamic Pottery on Chinese Themes" (1974).

28 Portrait of a falconer holding a hawk on his gloved right hand.

Late 16th century. Size (within borders): 6 3/4 x 4 1/4, 15 1/4 x 7 1/4 cm. Verso: two later pencil sketches. One of an elephant, his hindlegs missing. The other, the head of a European in wig and military hat.

EXHIBITIONS: Los Angeles, Honolulu, 1974-75, Cat. No. 16A.

This young falconer is shown fully-painted like the Young Woman in Blue (Cat. No. 27), and the background is again left blank. His long chiffon skirt with four points is the Turkish equivalent of an Indian style of male dress made popular by the Emperor Akbar (1556-1605) early in his reign. The pairs of braided "fringes" down the center of this jacket parallel the triple ones on the robe of the standing girl holding a rose (Cat. No. 28).

29 Portrait of a seated man with a white beard, hands clasped in front of his knees.

Late 16th century. Size (within borders): 6 1/2 x 3 1/2, 17 1/4 x 8 1/2 cm. Inscription: Mo'tin Nadiir Husayn.

EXHIBITIONS: Los Angeles, Honolulu, 1974-75, Cat. No. 16B.

The inscription at the top of this miniature gives the name of an otherwise unidentified old man. His intense stare and the bunch of his shoulders are perfect foils for the simple shape of his full beard. Here, the Turkish artist has prepared a fully-painted album leaf, unlike those of Cat. Nos. 27 and 28, where the background was left blank.
30 Décoité flowers and birds around a décoité tree with feathery branches.
Mounted on a leaf from an Ottoman album.
Late 16th century. Size: 7½ x 3¾ in., 19 x 9 cm. (album leaf) 13½ x 9¼ in., 34.3 x 23.5 cm.
REPRODUCTIONS FOR COMPARISON: Sanaa Dinçayz, September, 1976 (Year 2, No. 8),
Arseven, fig. 452.
So little is known of the Turkish tradition of décoité work, which the Ottomans
shared with their co-religionists in the Indian Deccan, that this leaf was listed as
Deccan when it was recently sold at Sotheby's (Nov. 22, 1976, lot 87). The album
leaf, however, is definitely Turkish (cf. Cat. Nos. 26 and 41), where Turkish
attributions are reinforced by the mounting of Turkish miniatures.
Even more recently, the publication of articles and reproductions in Turkish art
magazines has helped to focus attention on this heretofore little-noticed art form.
Notable among them is "The Art of Paper Filigree" by Dr. Fatih Çağman in the
issue of Sanaa Dinçayz listed above.

31 Sultan Mehmet III (1595-1603) enthroned.
Cat. 1595-1603. Size: 7 ¾ x 5 ¾ x 12.7 cm.
EX COLL. - Kevorkian Foundation, New York.
The portly sultan is seated on his throne before a tent. He is attended by a guard of
janissaries (in the flat, stove-pipe hats) while he receives two courtiers on his right.
Several of the attendants wear the distinctive four-pointed hat we have seen previ-
ously (Cat. No. 19). The Islamic lack of interest in European-style perspective is
nowhere more obvious than in the placing of the throne, with its "impossible"
legs, on top of the small pool which is seen from directly above. The untitled text
panels and the scratching of the sultan's face in no way detract from the impor-
tance of this miniature as a social document. (For another portrait of the same
sultan, see Cat. No. 33.)