Two miniatures from different religious texts.

a) Muhammad, his face veiled, executes his army in a rocky desert; b) The catapulting of Abraham (Ibrahim) into the fire while King Nimrod watches from a window.

Cat. 1600. Sires (within all borders): a) 6 1/5 x 4 3/4, 16.5 x 12.4 cm; b) 5 1/5 x 4 3/4, 13.5 x 13.3 cm. Several of the figures in 32h have been symbolically defaced by the word waaf (pious donation), which has been written across them.


As well as the more lavish manuscripts—for instance, the one from which Cat. No. 22 comes—smaller books portrayed the lives of the holy men of Islam. The text of 32a is probably the Hadith al-Sirat by Fuzuli (see also Cat. No. 9). That author was noted for his flowery rhetoric, and the short text panels mention the people of Pharaoh and the River Nile, perhaps a reference to the words of the veiled Muhammad. After the Prophet's return from Medina to Mecca, his followers were in almost continual warfare with the other ar-ruy-non-Islamic tribes of Arabia. It was not until after the Prophet's death in 632 that Muslim armies began the conquests beyond the peninsula that eventually took them as far as southern France and across the Indus River into India.

The iconography of 32b is less readily identifiable, but the miniature probably illustrates a manuscript of the Sifasi-Nab by Zarir. Its protagonist is the Biblical patriarch Abraham (Ibrahim), who migrated to the land of Canaan with his barren wife Sarai, who was to become the "grandmother of Israel." (For this iconography see Atal, Turkish Art of the Ottoman Period, No. 10). The episode depicted here is found not in the Bible but rather in the lives of the Muslim saints. For Ibrahim, as the father of Ishmael, ancestor of the Arabs, is revered by Muslims (as are Moses and Jesus) as well as by Jews and Christians.

To the Muslim, Islam is simply the culmination of the prophecies by the great prophets of the "People of the Book." Unlike the Christian concept of the divinity of Christ, the godhead of its Prophet was never a Muslim belief. This explains the Muslim feeling that Christians are infidels who adore more than a single God. The sparsely decorated interior of a mosque compared to the lavish display of a Catholic church attests to this fundamental difference in dogma.
33 Sultan Mehmed III (1595-1603) enthroned, attended by two janissaries.

Cat. 1600. Size: (within borders): 6 1/5 x 3 3/5, 16.5 x 9.2 cm. Inscription (panel under central arch): Ilham Fadl Allah Zendehi (Portrait of Emperor Zarahtushtra).

EX COLL: Laurent Fioret, Brussels.


The misidentification of this miniature by some former owner, who added the inscription about the sitter, is easily corrected by comparing this portrait with others from the known Ottoman portrait tradition (see the facsimile volume of the Vienna Sultanat-Ahbar [Chain of Genealogies], 1966, pl. 150, bottom; and Cat. Nos. 31 and 57, fol. 14r). The pair of janissaries stylishly ogling each other, the pairs of cypress trees on the horizon, and the typical Ottoman architectural detail all confirm a Turkish identification.

34 Two leaves from an unidentified Turkish manuscript of an historical text.

a) A sultan enthroned while European captives are brought before his throne; b) the siege of a fortress by the Ottoman army. Cannon mounted below.

Second half of the 16th century. Sizes: (the text panel of each leaf) 8 1/4 x 4 3/4 in., 20.6 x 10.9 cm; (the miniatures) a) 3 3/5 x 3 3/5 in., 8.9 x 8.9 cm; b) 3 3/5 x 3 3/5 in., 8.9 x 8.9 cm.

REPRODUCTIONS FOR COMPARISON: Grube (Kraus Coll., cat.), Nos. 185-281, from a manuscript of the Shahnama-i-i'lMansurpp, pp. 216-240, and color plates XXII-XXIV.

The great historical manuscripts about the Turkish sultans, their huge armies and highly successful wars against their various neighbors, both in Europe and in Asia, did not spring full-blown from the nakkash-hane. There must have been a lengthy evolution that culminated in their illustrations, the supreme achievement of Turkish miniature painters. The Ottoman Nameh, or Shahnama-i-i'lMansurpp by Fethullah Arif Cidebii (d. 1561-2) is one of the early examples of this historical trend. The 34 miniatures that illustrate a manuscript of the fourth part of this text, in the collection of Hans P. Kraus (see Grube, listed under Reproductions for Comparison), are among the few examples that do not still remain in Turkey. They are much less sophisticated, much less "royal," than the usual illustrations for the other historical works which are discussed at some length in the Introduction. The present two miniatures, from an even less "royal" and more provincial manuscript, nonetheless convey the ethos of the expanding Ottoman state. In 34b
the Turkish army attacks a castle or town which is defended by Europeans. It is obvious that, despite the heroic defense of the garrison, the janissaries of the besieging army will eventually win and force entry into the town. The other miniature presents the scene that will no doubt occur after the fall of the citadel. The besieged will be paraded, in chains, before the throne of the sultan.

Despite their rough finish and the less-than-sophisticated artistry of the painter, the propaganda value of these little pictures is much the same as that of the royal historical works from the ateliers of Suleyman, his son Selim II, and his son Murad III.

35 The Arabs swearing allegiance to Caliph Ali after the death of Othman.

Leaf from a manuscript of the Mevlâna Ali Reisi by Lîmî’s Chelbi, Probably Baghdad. Late 16th century. Size (drawing): 7.9 x 6.5, 19.7 x 15.2 cm. Text: Let the angels hear your heartfelt meanings! / Now hear that which is true! / As it is clearly written by the historian.

EX COLL: Kevorkian Foundation, New York (Robinson, 1953, Cat. CCCXLIV).


OTHER LEAVES FROM THE SAME MANUSCRIPT: The death of Ali (Princeton University Art Museum; illustrated in Groche, Muslim Miniature Paintings, 1962, No. 81, pp. 102-103); Muhammad preaching in a mosque (The Metropolitan Museum of Art; illustrated in the Bulletin, January, 1968, No. 33); Ali watching a battle (Sotheby’s, April 7, 1975, lot 81); Ali in battle (Sotheby’s, May 2, 1977, lot 92).

REPRODUCTIONS FOR COMPARISON: Minorsky, 1958, pls. 49-52 (from the Nafrud al-advis in Persian); Meredith-Oldsma, 1963, pl. VII; Stoukine, J. 1966, pls. X, XI; Tatsuy and Cipras, pl. 37. See also two leaves from the same manuscript listed above.

Several manuscripts of the Mevlâna Ali Reisi are known, the first among them one in the British Museum (Or. 7238; Stoukine, 1, 1966, Ms. 67); another in the Museum of Turkish and Islamic Art in Istanbul dated 1602, with eight miniatures (Stoukine, Ms. 83). Another text, the Hikmat al-Su‘ada by Fuzulî (see also Cat. No. 9), is known from manuscripts in the Bibliothèque nationale (Stoukine, Ms. 63); two in the British Museum (Or. 12009, Or. 7308; Stoukine, Ms. 62, 63); another in the Museum of Turkish and Islamic Art (Stoukine, Ms. 64); and two detached miniatures in the British Museum (1939-12-40-09 and 10; Stoukine, Ms. 65, 66). All of these have miniatures in the style of this leaf. But, of those of which there are published reproductions, none has a size or text panel similar to that of this leaf. Therefore, this miniature, along with the leaves mentioned above, seems to be all that remains of an otherwise unknown manuscript.
Doctors Ataşoy and Çağıran in their *Türkîc Miniatür Pâneigi* have clearly marshalled most of the available facts to attribute to Baghdad a group of manuscripts similar to the one from which this came (pp. 58-63). This group includes several texts in praise of the early Caliph Ali and his sons, the holy martyrs Hasan and Husayn—texts like the *Makhtûh-i Ali Râfu* and the *Hâdîhat al-Šû'âr* mentioned above. A recension of the later text, now in the Brooklyn Museum, is dated 1011/1602 A.D. and was prepared in Baghdad. Ali and his sons are of much greater interest to Shiites like the Persians than to the sultans, who were devout Sunnis. A provenance in a region far removed from the Ottoman heartland appears logical. Another related example is the *Nâfisat al-Âme* manuscript of the Beatty Library, Dublin (T.474) dated 1398.

Dated colophons in several manuscripts of the *al-shûrâ* which show similar treatments are recorded in the Topkapı Saray (H. 1324 and H. 1523). Each is dated 1108/1707 A.D. and lists Baghdad as the place of execution. Another, in the Beatty Library, Dublin, also from Baghdad, bears a date corresponding to the next Christian year.

Technically, the miniatures in these manuscripts show a diffusion of central interest by means of certain of the characters in the scenes who do not focus their attention on the major protagonists. The over-large heads of the most important figures in the miniatures are also common. (See particularly the Konya meeting of the Meylana with Mullah Shams al-Din, published in Ataşoy and Çağıran, pl. 37.)

**36 Manuscript of the Diwans of Jami and Selimi.**

In Persian. 70 ff., 15 lines to a page; each text with a roundel ilhami and an illuminated heading. Two additional headings in the second text. Ca. 1600. Binding contemporary. Size (binding): 20 1/2 x 15 1/2 x 1 3/4 in.

EX COLL.: Everson Collection, New York.

The importance of this manuscript lies in its very fine illumination and excellent calligraphy. (The name of the copyist Raml is mentioned on fol. 1 recto of the first text.) In addition, it underscores the continued interest of the educated Turk in Persian poetry. Selimi is the pen name (*Fâdka*li) of Sultan Selim I (1512-1520). Despite fierce political rivalry, the Turks could still recognize their artistic and literary debts to Iran. (An earlier Diwan of Selim in the Library of the University of Istanbul; with four miniatures dating from the reign of the poet-sultan, is
37 Faridun attacks Zahak.

From a manuscript of the Shah Namah by Firdousi. Ca. 1600-1680. Size: 15 x 9 1/2, 38.1 x 24.1 cm; (miniature) 12 7/8 x 7 1/4, 32.7 x 20 cm.

In the legendary period of Iranian history as recounted by Firdousi at the beginning of the Shah Namah, the Arab usurper Zahak is attacked and defeated by the legitimate prince Faridun. That worthy is recognizable by his mace in the form of a bull's head. Here he appears mounted before the tyrant's castle. (After Faridun's death, his three sons divide his realms, and two of them kill the third brother ... see Cat. No. 42 for the murder of this brother, Iran.)

It is obvious that a Turkish artist illustrating the great Persian epic would say closer to Iranian artistic traditions than if he were producing a more completely Turkish work. The palette, however, and the interest in the architectural mass at the left, as well as the text translated from the Persian, proclaim this miniature Turkish.

38 A Duck in vegetation.

Drawing with some color, ca. 1600. Mounted on an album leaf. Size: (drawing) 8 x 5 1/2, 20.3 x 13.3 cm; (album leaf) 27 3/4 x 18 3/4, 70.4 x 47.6 cm.

Ex coll.: Hagop Kevorkian Fund, New York.

Reproductions for comparison: Lane, "The Ottoman Porcelain of Iznik," An Orientalist II (1957), fig. 36 (an octagonal tile of ca. 1550 with a depiction of a similar duck).

The Topkapi albums are full of drawings very similar to this. Many feature the swirling arabesques of leaves and branches around a central figure, either animal or human. The majestic sweep of the tiny dragons in vegetation (Cat. No. 39) has evolved here into a less fluent and more "busy" convolution. The decoration of Iznik pottery had previously followed the same artistic curve. (See the reference for comparison above.)

The illuminated triangular corner pieces serve to suggest a frame for the composition which its diffusion needs.
39 Two young men under a tree beside a river.

Cat. 1600-1610. Mounted on a small album leaf. Size: (miniature) 4 3/8 x 5 9/16 in. 11.3 x 8.4 cm; (album leaf) 10 3/4 x 6 6/8 in. 27.3 x 16.2 cm.

This little genre scene makes up in decorative charm for any absence of masterly painting technique. It is simply a "pretty picture"—nothing more. The decoration on the kaftans and the long underskirts, which are only sketchily suggested, fails to convey the opulence of contemporary embroidered velvets (cf. Textiles 1, 5, 6, 7). Yet the flowering tree, exactly filling the space of the hillock presented as a high horizon, and the "sky," masquerading as a decorated rug, are perfect foils for the elegant vapidity of the two young men.

40 Two Portraits of sultans:

a) Mehmet Fethi "the Conqueror" (1452-1480); b) Selim II (1566-1574).

Cat. 1600-1610. Mounted on album leaves. Size (album leaf): a) 13 3/8 x 9 3/8 in. 34.1 x 22.2 cm; b) 33 3/8 x 17 3/8 in. 34.6 x 22.6 cm.

EX COLL: Kevorkian Foundation, New York (Robinson, 1993, Cat. No. CCCXIV/1).


REPRODUCTIONS FOR COMPARISON: Edtem and Strehliski, pl. 1, figs. 1 and 2;
S. Strehliski, 1966, XL and XI.

Series of portraits of Ottoman sultans became a standard genre of Turkish painting. These may possibly have been used as illustrations of the Kiyafet al-Insamiyeh (Costumes of Mankind) by Logman, or of the same author's Sizileh Namü, which records similar genealogies back to the times of the early Biblical prophets. Although the miniatures from this series have unfinished text panels and are mounted on leaves that do not permit the reading of any explanation that may be on the verso, they probably do come from the first of Logman's two texts mentioned above, or from another series showing the sultans. It is also probable that the portraits of the rulers who reigned near the time of the completion of the work are actual likenesses, whereas the portraits of the earlier sultans were no

continued
doubt made up by the artist, following general iconographic traditions (see also Cat. Nos. 15, 31, 33 and 57).

41 An attack upon a fort.


Ex Coll.: Kevorkian Foundation, New York.


This leaf and a second one showing the attempt of the Persian King Kay Kavus to fly to heaven figured in the second Kevorkian auction (Sotheby's, December 1, 1969, lots 107, 108). They were listed as probably from the same manuscript, and each was labelled "Turkish, early seventeenth century." Several of those who saw the leaves at that time preferred to consider them Persian. Grabe catalogued the other leaf, now in the Kraus collection, New York, as "probably Shiraz, ca. 1600" (1972, no. 149, pp. 168, 171). It is, however, also Turkish, and from the same manuscript as this, and probably Cat. No. 42 is also.

Despite the fact that the Kraus leaf still bears the full text, while this one has been mounted on an album leaf of definite Turkish style, the besieging army is full of the historical realism that is typically Turkish and foreign to Iranian tradition. A Persian artist would not present the backs of his characters, nor just the tops of their helmets seen above the outside gate. The soldier looking at the flint for the matchlock of his musket is also an excellent example of Ottoman realism. The possibility that several different artists worked on this miniature and that it was earlier removed from the manuscript and remounted for inclusion in an album explains the discrepancies.
42 The murder of Iraj by his brothers Tur and Sam, and one page of text.

Leaves from a manuscript of the Shah Nameh.
In Persian. Ca. 1600-1600. Size (drawing): 10 x 7 1/8 in., 25.4 x 19.5 cm.

OTHER LEAVES FROM THE SAME SERIES: Manuchar killing Tur (Souvenir, Objets d’Art de Isfahan, 2, No. 12); The Demon Akwan lifting the sleeping Rustami (Sotheby’s, December 7, 1971, lot 394). Two other leaves had previously been sold from the Kevorkian collection (Sotheby’s, December 6, 1967, lots 42 and 43).

This is another example of a Turkish miniature that is almost indistinguishable from a Persian one. It is probably from the same manuscript as Cat. No. 41, the Attack on the Fort. The Shah Nameh was almost as popular among the literati in the Ottoman Empire as in Iran. In one of the early episodes of his epic, Firdousi tells of Iraj, who was murdered by his brothers who then divided his inheritance. The elder brother, Tur, was the supposed ancestor of the Turks.
43 The Mi'raj, with worshippers below at the Ka'ba in Mecca.

Leaf from an unidentified manuscript. Early 17th century. Size (within borders): 89 x 45 3/4 in., 22.9 x 11.9 cm.

Turkish representations of the Mi'raj are very rare (cf. Cat. No. 18, fol. 7v). This one is even more uncommon. The Night Journey of the Prophet on the female-headed steed Buraq was supposed to have begun and ended from the Dome of Rock in Jerusalem. Here, the veiled prophet is flying above the Ka'ba, the holiest shrine of Islam, which is in Mecca! Such a lapse in canonical iconography is matched by the less-than-sufficient talent of the journeyman provincial painter.

44 The ascension of King Solomon to heaven, attended by flying angels and demons.

Ca. 1600-1610. Mounted on an album leaf. Size: 12 3/4 x 7 3/4 in., 31.9 x 19.7 cm; (album leaf) 16 5/8 x 10 3/4 in., 41.8 x 27.6 cm.

EX COLL.: Sherif Sabry Pasha, Cairo.
REFERENCES: Wiet, 1943, No. 18, pl. X.

This is still another example of an Ottoman picture following Iranian tradition closely. Islamic literature and scripture have several examples of flights to the heavens, notably that of the legendary Persian King Kay Kavas from Firdousi's Shāh Nāmeh, and that of Muhammad on Buraq—the Mi'raj (see Cat. Nos. 18 and 43).

The miniature resembles a partially gilded drawing now in the Freer Gallery, Washington, D.C. (Sarre and Martin, 1910, I, no. 682, pl. 21, where shown as owned by Prof. Friedrich Sarre, Berlin). That leaf is reproduced herewith, as well as a later adaptation of it, or of this one, made by a Deccani painter later in the 17th century. (See Sotheby's, April 4, 1978, lot 246, repr. in color.)
45 Waqf made by Gohar Khan, son of Sultan Selim II, about the baths of Eski Jami.


When tourists visit a particular mosque in Istanbul or elsewhere in Turkey, they seldom realize that the religious building is only a single part of a larger complex: religious schools, hospitals, baths, soup kitchens, etc. The sultans or other donors usually endowed subsidiary structures at the same time. The deeds for these gifts were called waqfs and, because of their pius nature, had great calligraphic care lavished upon them. The present example and the two others included here (Cat. Nos. 46 and 53) are typical of this uniquely Turkish genre. (The Chester Beatty Library in Dublin has many such waqfs in its important collection of Turkish miniatures and calligraphy, particularly T421, 422, 431, 442 and 485.)

46 Waqf made by Yahya ibn Zakariya, qadi (judge) of the Ottoman army.


The leather binding of this second waqf seems more important than the simple paper covers of the slightly earlier one (Cat. No. 45).

47 A seated Peri with wings displayed.

Ca. 1630-1625. Drawing with some color, mounted on an album leaf. Size: (drawing) 4 3/4 x 2 3/4, 11.3 x 6.8 cm; (album leaf) 10 3/4 x 7, 27.4 x 17.8 cm.

Reproductions for Comparison: Maricac and Yever, pl. CXI, No. 186 listed as "Heracl, ca. 1550"; Schoecking, II, 1971, pls. XIV and XVII (particularly XIVb for the treatment of the wings).

The serrated edges of the wings here relate this drawing to a large number in the albums at the Topkapı Saray. Among earlier prototypes are the dragons in vegetation (Cat. No. 19).
The army of Shah Ramin attacking the "Iron Fortress".

Double-page illustration from a manuscript of The Tale of Shah Ramin and Maleşparvan, a Persian romance.

In Turkish, Ca. 1620. Size 127w x 147/8h, 32 x 37.3 cm.


The great Turkish illustrations for the historical works that glorify the campaigns of the sultans and their victorious generals are of utmost rarity. Few of these manuscripts have been cut up and dispersed; most remain intact in Istanbul. The row upon row of attendants servants or military personnel stretching as far as the eye can see are common in the major manuscripts preserved in Istanbul but are scarce elsewhere. Here, an anonymous artist has used several of the traditions of the double-page miniatures for the historical works to illustrate a similar event taking place in a romance (a comparable example is the Tale of Femshubza in the British Museum [Or. 3298]). Because of the large number of participants it was necessary to allow two adjoining pages in order to include the whole of the action of an episode. The placidity of the architectural complex on the left, a good example of Turkish interest in that field (compare Cat. No. 17, fol. 27v), is a perfect foil for the turbulence of the army attacking it from the right. The crowned figure of Shah Ramin, with his weapons at rest against his shoulder, and his equestrian companion easily bridge the gap between the halves of the composition. The black dots on many of the faces are a typical conceit from the romances: they are "moles of beauty."
49 A youthful warrior fights a dragon that has wrapped itself around his body.

Early 17th century or later. Size: (miniature) 6\(\frac{1}{2}\) x 3\(\frac{1}{2}\), 15.1 x 8.9 cm; (album leaf) 8\(\frac{1}{2}\) x 5\(\frac{1}{2}\), 21.6 x 13.2 cm.

EX COLL.: Charles Vigneux, Kirkor Minassian.

The heaviness of this beast is far removed from the monsters fighting in vegetation (cf. Cat. No. 10). There are earlier 16th century divs (demons) depicted fighting dragons in leaves from the Topkapu Album Hazine 2862. These divs are no doubt the prototypes of the warrior shown here.

50 Equestrian portrait of Sultan Osman II (1618-1622).

Cat. 1620. Size (within borders): 5\(\frac{1}{8}\) x 3\(\frac{1}{2}\), 13.1 x 8.9 cm. Inscription: Rahim Huseyn-ı-name [name] (Work of His Excellency the pasha).


REPRODUCTIONS FOR COMPARISON: Art Treasures of Turkey, 1966 No. 197a.

The comparison of the horse in this portrait is identical with that in another likeness of Sultan Osman from the Topkapı Saray (Art Treasures of Turkey, No. 197a). The beardless features have been noted above (Cat. No. 15) as being a common iconographic tradition.

Attributions given in the auction sale catalogue (Hôtel Drouot, Paris, April 28, 1972, lot 169), based on the incomplete inscription, to the work of Ahmed Nakhi or Hasan Naqsh, seem tenous at the present time. (For these two painters see Stouchkine 1, pp. 103-104, and 38, 40, 94 and 135; and Atasoy and Çağman, pp. 67-68 and numbers 57-58 and 70.)