Sultan Osman II (1687-1623) with his vizier Davud Pasha in a procession of janissaries and slaves.

Cat. 1620-1622. See (drawing): H. 7 1/4 in., 21.5 x 18.5 cm.

EX COL.: Jean Fouquet, Paris.

EXHIBITIONS: New York, 1975, Cat. No. 27.

The rarity of miniatures from Turkish historical works in Western collections has already been mentioned (see Cat. No. 48). The text on the verso of this picture contains part of the story of the manuscript from which it was extracted. It does not, however, identify the episode taking place. The inscriptions beside the two horsemen in the upper right identify these figures but seem to be reversed—the beardless sultan bears the label of the vizier; the pasha, that of his overlord. Their history itself dates the work. Osman II in his war against the Poles was besieging the city of Hotin (Choci in Polish). Enraged by the undisciplined conduct of the janissaries, he threatened to suppress them. He was imprisoned and strangled by order of his brother-in-law, Davud Pasha, the newly appointed grand vizier. Davud was destined to be followed shortly thereafter by, in 1623.

This is probably the left half of a double-page miniature. The elongated tongue of a huge gun carriage or siege engine is dragged by the lowest row of slaves, while the middle row helps it with ropes. The enormous wagon would naturally have filled the center section of the right-hand page.

For a similar manuscript concerning the war with Poland, compare the Shah Nameh of Osman II by Nadiri (Topkapı Saray H. 1124; Stchuksine, I, 1966, Ms. 95; Atasoy and Çağman, pls. 45-46).
52 A watercarrier pouring from a skin supported over his shoulder.

Cat. 1620. Size (miniature) 8 3/16 x 4 1/4 in., 22.1 x 12.6 cm. (album leaf) 12 5/8 x 7 1/4 in., 28.5 x 19.5 cm.

The coarse quality of this greybeard is mirrored by the artistic deficiencies of the painter. A contemporary artist in Persia would have produced a delicate, elegant tour de force out of his aesthetic imagination. The Turk was content with copying the reality he had seen.

53 Wa'af for Bahram Pasha, Governor of Egypt during the reign of Murad IV, under the religious authority of the Qadi of Egypt, Ibn al-Fadl Mahmud ibn Mullah, known as 'Helechibide.


This wa'af includes a good illuminated ammun (fol. 1v) in addition to the introductory colophon (fol. 1r). The binding is also of excellent factura.

54 Portrait of a kneeling warrior, his right hand on the hilt of a dagger.

Cat. 1620-1630 or later. Size (drawing): 4 9/16 x 2 7/8 in., 12.5 x 6 cm.

Exhibitions: Los Angeles, Honolulu, 1974-75, Cat. No. 27A.

This kneeling officer is of high rank. He wears both a short, brush-like aigrette and a dangling phombe, a combination of military regalia that is also seen in the two mounted janissaries of Cat. No. 51 and the Cheshm of Cat. No. 62a.

The warrior depicted here is better provided with weapons than those just cited. Not only does he grasp one dagger, but the hilt of another is held in place against his knee by the quiver full of arrows, and he appears to be kneeling across his sword. The absence of a bow slung across his back is probably explained by the unfinished look of the picture. The artist was preparing a quick sketch and apparently felt no need to include further weapons.

The depiction of this soldier seems to be an early example of a leaf from a Kiya'at (costume) book. (Compare Cat. Nos. 62 and 87a-d.) The crude overpainting of mustache and beard, certainly later than the original work, was probably added to cover loss of paint on the face.
Portrait of a seated man, presumed to be the poet Hafiz.

Probably second quarter of the 17th century. Size: 5/4 x 3/4, 14.6 x 8.2 cm. Incription: This is the late Hafiz of Shiraz. Since he has been portrayed many times, he must have looked exactly like this (topside-down on the borderline). Saniiz (fat).

EX COLL: [Blank]


Despite territorial and religious rivalry of the bitterest kind between the Ottomans and the Safavid shahs of Persia, Persian remained the language of the cultivated elite at the court of Istanbul. Several of the sultans themselves wrote elegant verses in Persian, notably Selim I (1512-1520), who wrote ghazals under the pen name Selimmi (Cat. No. 36). Despite political rivalry, any Turkish connoisseur would have appreciated having a portrait of one of the greatest poets of Persia in his personal albums. The unusually pale colors of this miniature, the volume of the folds in the costume, and the modeling of the face and figure suggest a strong, and possibly very early, European influence. It is closely related to the portrait of Mehmet II by Sisam (Illustrated in Skira, 1966, p. 196). It is even closer to a portrait of a kneeling man wearing a Portuguese-style hat (Topkapı Saray, H. 2165, fol. 12). Without discounting the possibility of a very early work, I prefer an attribution to a later period, probably under Murad IV (1623-1640), in which conscious adaptations of previous works were common.
56 Portrait of a beggling dervish in a sheepskin mantle.

Second quarter of the 17th century. Size: 8½ x 5⅝, 21.3 x 13.6 cm. Inscriptions (effaced, on the cloak): Oh, I am a martyr...

REFERENCES: Sales catalogue, Hôtel Drouot, Paris, March 5, 1922, lot 151, pl. XVI (as "dessin relevé de Transoxiane"); Gribel, 1972, pp. 246-247, notes 9, 10.


The earliest Turkish artists in Turkistan, long before Istanbul became the capital of the Ottomans, were very receptive to Chinese influences. One group of painters continued to use Chinese elements (see particularly the problem of "Turkish" miniatures in the Album of the Conqueror, in the Topkapı Sarayı, H. 2153).

Ettinghausen’s identification of this miniature as Turkish is based on its satirical, almost caricature-like, quality. Persian artists did not produce this kind of work.

The painting, when published in the Kraus collection (1972) mentions his previous attribution of similar drawings to Bukhara (p. 246). Under Murad IV (1623-1640) there occurred a revival of painting. It is quite possible that work such as this was produced as a kind of take-off on the distinctive demon andomad pictures in the Album of the Conqueror mentioned above, since comparable material is found in that album.

57 Manuscript of the Zubdhet at-Tarikh (or Taj at-Tavarikh).

21 ff (the last six blank) plus new endpapers. Ca. 1600-1620, with additions to ca. 1640-1650. Binding: red morocco, contemporary. Size (binding): 10⅞ x 7⅜ x ¾, 27 x 16 x 2 cm.


REPRODUCTIONS FOR COMMISSION: The facsimile of the Vienna Subham‘l Akhrir (see Bibliography); Memotaki, 1958, pls. 20-23 (Beatty T 423 "Genealogies"); Stodoulim, I, 1971, pl. LVIII, No. 84.

The exact title of this text is rarely encountered. It belongs to a group of historical genealogies, like the Siyeh Nameh or the Subham‘l Akhrir. A spurious descent from Muhammad to the Ottoman sultans had been established at the time of Selim I’s assumption of the title of caliph in 1517. It was politically as well as religiously 

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sound for this relationship to be insisted upon, and numerous copies of several
texts underscore this policy. The standard representation of each sultan mentioned
above under Cat. Nos. 15 and 40 is found here also.
The collation is as follows:
fol. 4v
Beginning of the text with a fine illuminated heading.
fol. 5r
End of the text, which was copied in good naskhi, 21 lines to the page in black
ink, but parts of each line in red, yellow, or green inks.
fol. 5v
The beginning of the genealogy. “Portraits” of certain of the important “ancestors” are painted in roundels between the lines of descent. Top: Adam with the
angel Gabriel. Middle left: the line of the Shahs of Persia with Gayumars, the
first king, with leopard fur on his coat. Bottom, right: Kabil (Cain).
fol. 5r
Left: (the line of Persian kings), Jamshid.
Middle: (the line of Biblical patriarchs), Idris (Enoch), Nuh (Noah).
fol. 5v
Top: Japheth, Shem, Ham (black). Right: (the line of Ham). Middle: Salih.
Center: (the line of Shem). Bottom: Hid.
fol. 5r
Top: Hizir, the prophet who drank the water of life.
Bottom: Ibrahîm (Abraham) and Lüt (Lot).
fol. 5v
(Kings of Persia listed down the left side.)
Middle: Afarsîsh. Top and right: the line of Ibrahîm. Middle: Israil (ancestor of
the Arabs) and Ishak (Isaac). Bottom: Isâ (Isa) and Yâkub (Jacob).
fol. 6r
(Kings of Persia continued down the left side.)
Top, above: Minâuchir. Top, middle: Rustam (with leopard-head helmet).
Center: Yusuf (Joseph, with a halo). Bottom: the prophets Zêlikîl and Yûsha
(Joshua).
fol. 6v
(Kings of Persia continued down the left side.) Left, middle: Siyawush. Center,
top: Harûn, Musa (Moses), and Shuayb (worshipping an idol). Center, bottom:
continued
continued

fol. 13r
Mehmet I, Murad II, Mehmet Fatih.
fol. 13v
Bayazet II, Selim I, Sulayman I.
fol. 14r
Selim II, Murad III, Mehmet III.
This was probably the end of the original manuscript. From this point the subsidiary roundels with the names of each sultan’s children cease.
fol. 14v
Ahmet I, Mustafa I, Osman II.
fol. 15r
The figures of Murad IV and Ibrahim (1640-1649) are glued onto the page.
fol. 15v-21
All blank, but margined.
Nothing seems further removed from the Western concept of “work of art” than an illustrated genealogy with made-to-order portraits of rulers and religious leaders. Yet it is in exactly this category that the Ottoman artist painted his most typically Turkish products. The unique illustrated Ottoman historical chronicles were, shortly after their Turkish adoption, used also in Mughal India from late in the 18th century. The illustrated genealogy is much less common outside of Turkey. When it does finally appear in India, it is in the form of a series of rulers’ portraits rather than an exact genealogical table with depictions of the ancestors and forebears painted into the actual lines of descent.

58 Four bostanli (gardeners) in red uniforms beating game with whips, in a landscape.

In the rear, a walled city; to the right, palaces and mosques of a larger town. Right half of a double-page illustration.
Ca. 1640-1650. Sive (miniature): 8½ x 7¼, 20.5 x 17.9 cm.

EX COLL.: Jean Pouzet, Paris.
This leaf comes from an unknown manuscript, one that will probably never be identified since a leaf from another text has been glued onto the verso to protect (or strengthen) it.

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The subject of the two halves of this miniature would have been a battle of birds. The birds flying above and in the bushes below include a pair of typical black and white "Turkish" magpies. This uniform of the bastani (a gardener-like official) occurs again in Cat. No. 874. The hands of two, and possibly three, different painters seem recognizable. The depiction of the gnarled tree and smaller bushes is stylistically very different from that of the typically Turkish city on the right, with its leaded roofs, wooden-beam architecture, and metal grilles. The citadel in the rear was probably added after the completion of the original scene. It shows a perspective much closer to that of a European original than does the architectural complex on the right.

59 A Turkish prince entertained by musicians as he sits on a rug in front of a landscape.

Mid-17th century. Size (miniature): 5 3/4 x 2 1/8 in. 15 3/4 x 7 cm.


REPRODUCTIONS FOR COMPARISON: Minorsky, 1958, pl. 29, miniature on the upper right of a composite album page.

The seeming simplicity of this tiny genre scene is deceptive. The lower portion, with its rug presented as though seen from above, is a typical product of an Islamic artist. The upper half, with its unusual fence of wattles behind a flowing stream, in front of the distant landscape, is much less common. This landscape, strongly influenced by some Flemish or German original, was probably produced by a European-trained painter, possibly a Hungarian, of whom there were several in the Imperial studios. The castle in the background, with its conical roof in typical Turkish style, suggests Rumeli Hisar on the Bosphorus, or the castle of Yedikule, near the capital. It might also be the Tower of Galata, across the Golden Horn from Istanbul, as seen from one of the kiosks (summer palaces) near the "Sweet Waters of Europe." For a much earlier but similar fence, see Cat. No. 4, fol. 39v.

60 Portrait of a Turkish youth standing under a tree.

Mid-17th century. Size (album leaf): 9 1/8 x 3 1/4 in. 23 1/4 x 15 cm.


REPRODUCTIONS FOR COMPARISON: Minorsky, 1958, no. 439, fol. 10b (bottom half illustrated pl. 30b); Sotheby's, July 7, 1975, lot 706, fol. 2a, in color.
continued

Turkish painters found the clothing and customs of Europeans—who were increasingly seen by Turks—both exotic and curious. A very similar album page showing four separate pictures is in the Beatty Library, Dublin. The youth on the lower right in the Beatty leaf might well have served as a prototype for this one: a similar youth stands under a similar tree, and there is a similar deer in the mountains in the upper right. But that youth wears a kind of Spanish beret, whereas this one wears a turban. Another similar figure appears in an album formerly in the collection of Lester Wolf, New York City, which was sold at Sotheby's in 1975. This kind of European influence has been noted in the landscape of Cat. No. 58.

61 Portrait of a bagpiper.
17th century. Mounted on a plain album leaf. Size: 8¾ x 4⅞, 20.5 x 12.5 cm.
This little picture is much more valuable as a social document than as a work of art. The Turkish bagpipes have no Caledonian background. Like those of Scotland, they were probably developed by early shepherds who had sheep or goats' bladders available for music-making experiments. It is definite that the Turks were the first to use military music as an integral part of their parades and marches.
The piper here has just removed his mouthpiece—or was it a nosepiece? The pipers played through either aperture. Among the most interesting of the non-tourist local color performances in contemporary Turkey are the band concerts in period uniforms which take place weekly in the entrance hall of the Military Museum in Istanbul.

62 Costume plates, two miniatures from a series.
a) Portrait of an officer of janissaries wearing a high aigrette; b) Portrait of a seated woman, her face hidden by a red veil.

Cat. No. 61

Early 18th century. Size (each leaf): a) 8 x 5⅞, 20.3 x 15 cm.; b) 8 x 5⅞, 20.3 x 14.9 cm.

EX COLL.: Jean Pozi, Paris.
REFERENCES (62a only): Pozi sale catalogue, Hôtel Drouot, Paris, December 2, 1930, lot 151, pl. VI.
FOR A SIMILAR SERIES: Mrozowska and Majda, "Byzantski Kostiumów Turczych z Kolekcji Króla Stanisława Augusta w Gabinete Rycin."

The production of kazafr (costume) books, showing all that was foreign and exotic in Turkish costume, suggests a possible sale to foreign visitors eager to return

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home with examples of what they had seen in Turkey. The presence of inscriptions in Latin (upper left: "Dex, sieve Colemanius Janizarianus" and "Sponsa Turca"), Turkish (top: "Cihanbey" [Cihanbey] and "Kollum Kadim" [Gelem Kadim]), and German (at bottom) bears out this contention. (All are covered by the matte for exhibition.)

The aigrette of the janissary leader (compare Cat. No. 51) identifies him as an officer of high rank. The amusing "wet-wash" hanging on a line to dry above the head of the seated woman is probably composed of towels from her trousseau, or bridal gifts. Red is the traditional color for Turkish brides; under the veil, her hands and feet have probably been painted with henna.

63 Panel of calligraphy.

Mounted on a horizontal album page. Dated: (13) 35 of (17) 22 A.D. Size: (panel) 69 x 94 cm, 26.2 x 37.3 in.; (album leaf) 74 x 114 cm, 29.5 x 44.9 in.

REPRODUCTIONS FOR COMPARISON: Türkçenâme, Hizirhan, 1976, p. 32 (a horizontal album leaf with similar illumination on either side of the centered calligraphy); Arseven, fig. 671.

The primacy of the Muslim scribe over his painter colleague has been explained in every book on Islamic art as well as at the beginning of this catalogue. Fine calligraphy was collected and included in albums as avidly as were miniature paintings, and is thus a major part of the present exhibition. This panel is the first in a series of fine late calligraphies both on separate leaves and in complete manuscripts. Great Turkish scribes were still practicing their demanding art even up to the time of the First World War (see Cat. No. 96), when fine writing had practically ceased in other Muslim countries.

64 Illuminated firman (royal decree) with ornamental tughra of Sultan Ahmet III (1703-1730).

Size: 48 1/4 x 19 1/4, 27 3/4 x 50.2 cm.

Unlike Cat. No. 8, which shows only the hiphos of the sultan, this later example includes the text of the firman under it. In this particular text, the sultan allows certain French traders to pass through the Dardanelles to reach Istanbul. The exordium mentions the king of France and his ambassador, the Marquis de Villeneuve.

65 A eunuch holding a sprig of flowers, standing in a landscape.

Ca. 1730 or later. Size: (miniature) 6 1/2 x 3 1/2, 15.9 x 9 cm.; (album leaf) 11 x 6 1/2 in., 27.9 x 17.6 cm.

EXHIBITIONS: New York, The Metropolitan Museum of Art, 1914 (loan exhib. S.L. 300.34);

REPRODUCTIONS FOR COMPARISON: The Art Manuscript in the Walters Gallery, Baltimore, which is dated 1721.

The reign of Ahmet III, commonly called "The Era of Tulips," with its restoration of the capital to Istanbul, witnessed an increasing Europeanization of Turkish painting. The young man pictured here may be dressed in the height of Ottoman fashion, but he is standing in front of a landscape which betrays strong Western influence.

66 Portrait of Sultan Murad III seated.

Ca. 1730-1750. Size: 5 1/2 x 4 1/2, 13.2 x 11.7 cm. Inscription: Sultan Murad Khan . . . (remainder illegible).

Despite the inscription identifying the sultan as Murad III, and his position reading from an open book (a reference to his bibliophile interests, cf. Cat. No. 47, fol. 217v), this portrait is not contemporaneous with the reign of the great Ottoman Maccenas. The style of the robe and particularly the turban (cf. Cat. No. 65) place it securely in "The Era of Tulips." There may have been 135 years between the deaths of Murad III and his great-great-grandson Ahmet III, during whose reign this portrait was probably painted, but the aesthetic importance of the period of the ancestor was considered worthy of remembrance during a later, similarly art-conscious, reign of the scion.
A couple in amorous embrace.

Signed: Abdullah Bukhari. Dated: 1157/1744. Mounted on an album leaf of marbled paper. Size: (miniatures) 65 x 49 cm, 17.1 x 11.7 cm.; (album leaf) 91 x 77.2 x 17.8 cm.

EX COLL.: Jean Pern, Paris.


REPRODUCTIONS FOR COMPARISON: Edhem and Stouchkine, 1933, pl. X, figs. 19, 20 (showing two sultans by Abdullah Bukhari, coming from an album in the University Library of Istanbul; other pictures from the album are dated from 1148/1735 to 1157/1744, the heyday of the artist); Stouchkine, II, 1971, pls. XXXVIII-XXX (from the same album).

Abdullah Bukhari (fl. 1725-1750) was the second of the two great Turkish painters of the 18th century. Like Levni, his slightly older contemporary, he mainly painted individual scenes for the albums of collectors. His specialty, like that of Levni, was the painting of women. Another of his fortes was the depiction of flowers, particularly tulips.

After the high tide of Ottoman expansion under Suleyman the Magnificent and Selim II in the mid-16th century, there were fewer warlike sultans and fewer territorial conquests—the annexation of Cyprus and the second siege of Vienna in 1683 notwithstanding. The rulers lived indolently in the Seraglio, devoting themselves to the pursuit of pleasure. Many of the descendants of Selim II (1566-1574), surnamed “the Sat” or “the Drunkard,” followed their ancestor’s lead or turned to drugs. The most beloved were those who allowed their more qualified viziers to run the country and seldom meddled in political affairs. Many of these later sultans were patrons of art and other cultural pursuits. The reign of Ahmet III (1703-1730), which saw the major production of Levni and the rise of Abdullah Bukhari as court artists, is commonly called “the Era of Tulips,” since courtiers and wealthy private citizens succumbed to a botanical mania, nurturing their flowers more than their slaves and paying huge sums for single rare bulbs.

This cultural domination of the country by “the prisoners of the harem” saw another vogue—that of erotica. Bechide manuals were illustrated with scenes showing different positions for sexual intercourse. In European painting, pornographic pictures remain essentially outside the main current of art, and few well-known artists would have signed such pictures. In Turkey, on the contrary, one of the best-known painters did not scorn these subjects. It is amusing to note that in
common with most pornographic pictures from whatever geographical source, the lovers do not seem to be experiencing any kind of emotion; their faces remain wooden.

NOTE: A complete manuscript of the *Eshf al-shul'd* by Mahmud Jujj Mirosahib Hazareli Jahanari, dated 1209/1794, with 20 erotic miniatures possibly derived from European originals, is also in the collection. It is not exhibited.

68 Two torbaqs (wild youths) or shamans walking in a mountainous landscape.

Early or mid-18th century. Mounted on an album leaf. Size: (miniature) 8 7/8 x 5 5/8 in., 22.5 x 13.1 cm; (album leaf) 13 7/8 x 9 5/8 in., 34.1 x 23.6 cm. Verso: A panel of Persian calligraphy by Muhammad Anin.

EX COLL.: Jean Pozzi, Paris.


Another example of the Turkish love of caricature, like Cat. No. 36, this leaf presents two mendicants or demonic personages, one of whom carries a club. Their awkward "peasanness" contrasts strongly with the beauty of the color used. The Turkish genius for caricature flourished with the slightly later monstrous characters of the *Kunajj* plays, which presented grotesques as shadow figures. In this miniature, European influence is strong both in the colors and the draping of the costumes.