69 A man standing beside a fire which surrounds a butterfly and a bird.

In a line below, a similar butterfly and bird are pictured with a pot and a section of thorn bush. (Probably from a book of Divination.)

First half of the 19th century. Size (within borders): 7/8 x 7/8, 13 x 19.2 cm.

The astrological or talismanic meaning of this picture is not readily decipherable.

The costume, however, dates it to the period when Leveni and Abdallah Bakhari (Cat. No. 67) were producing many leaves for the royal mezar. Large numbers of similarly dressed courtiers are featured singly in the albums preserved in the Topkapu.

70 Manuscript of a Devotional Manual.

In Arabic. 81 ff., plus five endpapers; II lines to the page. Signed by the scribe Ibrahim al-Radhi. Dated: 1668/1754-55 A.D. Binding: brown morocco, stamped and gilt in all-over floral design. Size (binding): 6 7/8 x 5 1/8, 17.7 x 12.7 x 2.6 cm.

This first of a group of nearly contemporary manuscripts and calligraphic albums begins a selection of exhaltation entries which reveal the continued Turkish interest in fine writing in some detail.

Of particular importance in this volume are the depictions of the two holy shrines of Islam, the Ka‘ba at Mecca and the Mosque of Medina with the Prophet’s tomb, which we shall find again in the somewhat later Dalā'il al-Khayrat (Cat. No. 76) and Fīsāl al-Hamayn (Cat. No. 90) manuscripts. The calligraphy is a fine masā‘ib. The scribe Ibrahim al-Radhi (of Rhodes) is known as the teacher of Hajji Osman of Bosnia, calligrapher of a manuscript in the Beatty Library, Dublin (T 444).
71 Manuscript of the Koran.

308 ff., 15 lines to the page. Signed by the daughter of Muhammad al-Kamili. Dated: 1707/756-57 A.D. Binding: red morocco with gilt decoration (slightly worn). Size (binding): 7½ x 5½ x 1½, 9½ x 13 ½ x 1 ½ x 2 ½ cm.

The Koran, as the holiest book of an extremely intolerant religion, was never illustrated. The beauty of its calligraphy was considered sufficient. But the margins of the pages might be illuminated or otherwise decorated, and, in later examples, particularly in Turkey, are often ornamented with finely-painted flowers. Here the double-page illuminated frontispiece (ff. 2 verso and 3 recto) features very delicate flowers. Might they have been painted by the calligrapher herself, the nameless daughter of Muhammad al-Kamili? A female scribe in Islam is a great rarity.

72 Manuscript of the Koran.

242 ff., 17 lines to the page. Signed by the scribe Sheikh Hasan Kashfi al-Kalani. Dated: 1707/757-58 A.D. Binding: contemporary brown morocco with squares of a dart pattern in gilt. Size (binding): 7 ¾ x 5 x 7 ½, 9 ½ x 13 ½ x 7 ½ cm.

Again the simple beauty of the naskhi is the major aesthetic value of the manuscript. The double-page illuminated frontispiece (ff. 2 verso and 3 recto) is fine—far more geometric than is found in most contemporary examples (cf. Cat. Nos. 70 and 71).

73 Manuscript of the Koran.

296 ff., 15 lines to the page. Signed by the scribe Mustafa al-Šikri. Dated: 1771/757-58 A.D. Binding: contemporary brown morocco with flap. Size (binding): 7 ¼ x 5 ½ x 1, 9 ½ x 13 ½ x 4 ½ x 2 ½ cm.

The dating of this Koran is slightly later in the same year as the previous one. There is another fine double-page illuminated frontispiece (ff. 1v and 2r).
74 Album with six leaves (ten pages) of naskhi calligraphy.
EXHIBITIONS: Los Angeles, Honolulu, 1974-75, Cat. No. 36A.
REPRODUCTIONS FOR COMPARISON: Kemal Çiğ, Topkapı Sarayi Müzesi Kitapları, 1st Series: Hafız Osman Efendi, 1842-1898 (Istanbul, 1948), pls. 6-7, 9, 12-14, particularly those from T. K. M. No. 942—Kula, Sultâ—in the style Nesif yazî.
In this album, panels of calligraphy (which are prayers in Arabic) are centered vertically on their pages—one line of monumental naskhi is placed above three or four lines of text, with small rectangles of marbled paper on either side. This pattern of contrasting large and small writing is very usual with Islamic calligraphers. The famous 17th century scribe Hafiz Osman Efendi also used it commonly in his album pages. (See the reproductions for comparison listed above.)

75 Accordion-type album with eight leaves of naskhi calligraphy, presenting the Sayings of Ali, son-in-law of the Prophet.
Seven panels with the signature of the scribe Osman; the eighth panel unsigned. 18th century. Binding: contemporary stamped morocco, gilt. Size (binding): 8 x 5 3/4 x 1/2, 20.3 x 14.3 x 7 cm. Inscription: By the hand of the humble Osman known as Hafiz al-Kuran.
EXHIBITIONS: Los Angeles, Honolulu, 1974-75, Cat. No. 36B.
This second album, somewhat later than Cat. No. 74, features the same pattern of a single line of large script above four smaller ones. The signature of the calligrapher Osman appears in the left margin of the seventh leaf, at the end of the text of the sayings of the Caliph Ali. It is exhibited with the unsigned eighth page, the latter of a more conventional horizontal format.
76 Manuscript of the Dala'il al-Khayrat by al-Jazuli.

297 ff., 9 lines to the page. Signed by the scribe Hafiz Fayid-ullah. Dated: 1201/1786-87 A.D. Binding: contemporary light brown morocco, stamped. Size (binding): 7¾ x 5 ¾ x 1 ½, 5 ½ x 4 ½ x 2 ½ cm.

Other examples of the same text: Bocoty: Minorsky, 1958, T459, T460 (pl. 39 top), T462, T463, T488.

Muhammad ibn Sulayman, called al-Jazuli (d. 1465), was the author of a pilgrimage guide for Turkish pilgrims when they made the hajj, the required trip of every Muslim to the holy shrines of Mecca and Medina. Numerous examples of such guides are known, dating mostly from the 18th and 19th centuries.

Usual features of each manuscript of the text, as well as of the later Fath al-Hamayn (see Cat. No. 99), are miniatures showing the Ka'bah in Mecca and the Mosque of Medina (here ff. 143 recto and 144 verso). In addition, this manuscript features several very fine floral decorations (particularly ff. 7 verso; 143 recto; 271 verso; 296 verso and 297 recto), similar to those of the earlier devotional manual (Cat. No. 79).

Cat. No. 76 fol. 271v

Cat. No. 76 fol. 144v

Cat. No. 76 fol. 143r
77 The Ka'ba at Mecca.


Reproductions for comparison: Mitrowsky, 1938, pl. 36, an earlier "indicator of the Ka'ba" inside the lid of a box (p. 1739); ibid., pl. 38, the Sanctuary of Medina in similar perspective and style.

The Turkish pilgrim to Arabia who used a pilgrimage guide like the Darül (Cat. No. 76) or the Fansa (Cat. No. 93) during his travels might well have returned home with a souvenir such as this. It was originally mounted on a wooden panel.

Each building or shrine in the holy city is inscribed with its name or description above. The evolution of Turkish painting during 200 years, with its increasing European influence, can be studied by comparing this miniature with that of the same architectural ensemble in Cat. No. 17 (fol. 27v). The addition of the seventh minaret during the reign of Sultan Ahmet I (1603-1617) is not the only visible change in this attempt to adapt European perspective to Turkish use.

78 Manuscript of the Huban Nāmeh.

The Book of Beauties—i.e. Elegant Gentlemen, by Fuzul Hanayn-i-Enderunç. 50 ff. with 17 lines in double column. Illuminated head-piece and 37 miniatures. Dated 1235/1820-21 A.D. Binding: contemporary dark maroon with gilt central medallion and ropework borders. Size (binding): 8¼ x 5½ x ⅛, 20.9 x 14.9 × 0.7 cm.

Manuscripts for comparison: Istanbul University Library, dated 1206/1791-92 A.D. by the scribe Sayyid Yahya (Edhem and Stouchoukine, pls. X1[fig. 21 & 22], XIII[fig. 23], XVIII).

Enderunç's two major literary works were the Zemān Nāmeh (Attributes of Ladies of Many Lands) and the Huban Nāmeh, which attempted to codify male beauties in the same way. The Istanbul University Library has a manuscript of both texts (T 5302, Yıldız 2824-74), dated 1296/1781-82 A.D. The British Museum (Or. 7094) has only the Zemān Nāmeh, supposedly dated 1199/1776 A.D. (which is very early if the date of birth of the author, 1776-77, given in Gibb's History of Ottoman Poetry, is correct). Edhem and Stouchoukine list the date of his death at 1214/1799-1800. The inclusion of this complete manuscript in the present exhibition resolves the problem of the provenance of the two separate miniatures (Cat. No. 38 at the Metropolitan in 1973, Cat. No. 79 here).
The collation is as follows: [There are three empty spaces which were left blank for possible inclusion of other miniatures. The fact that there are 39 miniatures in the Istanbul University Library *Habib Namuh* and only 37 here probably explains these spaces.]

fol. 2v
Illuminated head-piece.

fol. 6r
Map of the globe.

fol. 7r
An Indian boy pulling fruit from a tree.

fol. 8v
Two Persian boys with a lion cub.

fol. 9r
An Iraqi boy.

fol. 10v
An Egyptian before a palm tree.

fol. 11r
A Yemeni boy with a rosary.

fol. 12r
An Abyssinian boy.

fol. 13r
A black slave before the pyramids.

fol. 13v
A Maghrībi boy with a matchlock and scimitar.

fol. 14v
Two Tunisian boys with a harbor scene behind.

fol. 15v
A camel herder with his charge.

fol. 17v
A boy from Damascus.

fol. 18v
A boy from Aleppo on horseback.

fol. 19v
An Anatolian with sickle and wheat.

continued
A boy from "the White Sea" (apparently the Aegean) with a rose. Three ships behind.
A Spanish youth with cane. House and garden behind (cf. Cat. No. 79b).
Two city dwellers, one with a pipe and fan, the other with a rose.
"A foreigner in an Islamic city" (elegant youth with pink parasol).
Italians (?) (from Rum). A dancer performing in a restaurant.
An Armenian
A bear-keeper playing the tambourine before tents.
A Greek (?) with pistol in his sash.
The attendant on high still-like shoes in a bath-house.
A Bosnian with a high-pointed hat.
A Tatar with bow and arrow.
A Caucasian with a fur-trimmed cloak and bishop's mitre.
A Georgian in onion-domed hat, arms akimbo.
Two Christians (?), one with a scimitar behind him.
A Maltese (?) boy, the walls of a castle behind him.
An Austrian officer with sword before walls.
A Russian soldier with bayoneted rifle. Tents behind.
A French youth dressed à la Louis XVI.
fol. 42v
An English dandy with cane and sword before a river.
fol. 43r
A Dutch youth with a fur muff.
fol. 44r
A youth from the “New-World” wearing skins “in a world of monsters.”
fol. 46v
The colophon.
fol. 46v
Portrait of the scribe (?) with his writing equipment.
fol. 47-49
Blank leaves with margins.

The most important miniature in this manuscript is the 37th and last which portrays a scribe (the copyist of the manuscript or possibly the author of the text) with his writing equipment. It is one of the largest of the miniatures, and, because it is supplemental to the series, depicts an actual person rather than a “type” like the others.
79 Two pictures of Europeans from manuscripts by Fazīl-i Enderuni (b. 1776-77):

a) A woman in a landscape, from a Zawan Nameh; b) A dandy from a different Zawan Nameh. Cat. No. 78, against a plain background.

Fourth quarter of the 18th century. Sizes: a) 177 x 34 cm, 18.6 x 8.1 cm; b) 174 x 33 cm, 18.6 x 8.7 cm.


As in Persia, and later in China and Japan, Turkish artists consciously tried to copy European models. With the further opening of the Straits to foreign trade, with more political pressure from an ever larger number of diplomatic visits, and eventually with permanent legations in the capital, the Turks became increasingly aware of Western Europeans—of their dress, customs, and artistic conventions.

The best known of the Europeans who settled in Istanbul for long or short periods was Mary Wortley Montagu (1689-1762), wife of the British ambassador, whose letters from the capital (1716-1718) contained interesting asides on the Turks, and particularly on their curiosity about her Western dress (see Complete Letters of Lady Mary Wortley Montagu, Oxford, 1965; Ingres consulted them as background material when he painted his Bain türk).

These two European personages, dressed in styles somewhat later than were current during Lady Mary’s sojourn, were portrayed for a Turkish patron, and are considerably better in depiction than the many corresponding series of “costume plates” produced for European collectors and curiosity seekers (see Cat. Nos. 62, 87). Türkerie was already in vogue in Western Europe; the “Turkish Ceremony” from Mollier’s Bourgeois Gentilhomme (1670) is one of its many manifestations.

Despite the “Westernizing eye” of the collector for whose library this text was illustrated (the heading beneath the foot of the foppishly dressed man reads “İstanbul, city of cities”), his Islamic prejudice against the woman’s unveiled face is clear. The calligraphy above her lavishly embellished hat comments on the probable looseness of her morals and that “her belly is a place for Muslims to throw their offal.”
80 Birth in a Harem.

Genre scene. Late 16th century. Size: 8 1/4 x 5 3/4, 21.9 x 15 cm.; (whole leaf) 9 11/16 x 5 15/16, 23.2 x 15.4 cm.

This little genre scene shows the progressive Europeanization of Turkish artistic techniques. It is also an excellent social document, presenting fine examples of interior decoration and costumes at the Court of the later Ottoman sultans.

The cradle is ready to receive the as-yet-unborn child. The ladies attending the sultana no doubt include others of the sultan's wives, as well as serving women. Two of them are holding the mother's wrists. The midwife officiates below. The dwarf on the left is certainly a eunuch.

81 Illuminated firman (royal decree) with ornamental tughras of Sultan Selim III (1789-1807).

Dated: 1220H/1795-96. Size (frame opening): 36 3/8 x 20 1/2, 92.7 x 52 cm.


Similar to the earlier firman and tughras of Sultan Ahmet III (1703-1730) (Cat. No. 64), this royal decree features a "flaming" triangular decoration that surrounds the tughras. The pair of blue, voided trefoils on either side of the triangle and the rectangle of illumination next to the monogram itself are elements that reveal an over-energetic attempt to copy the simple elegance of the earlier tughras (cf. Cat. No. 8).

Selim III succeeded his uncle, Abdul Hamid I (1773-1789). During his reign there was a strong "Westernizing influence." It was Selim who commissioned the series of portraits of his ancestors (of which Cat. No. 84 is one part) and then had them engraved in London.

82 Pair of matching genre scenes.

a) A coachman with a team of horses and covered carriage; b) 36 men carrying a giant boghole.

The vogue of European influence in Turkish society, manners, and all of the fine arts, resulted in strange hybrids. While Westerners revelled in 'Orientalism,' adapting a

continued
superficial portion of something exotic—in costumes, literature and pictures—
the Ottomans tried with greater diligence to appear more European, and less
Asiatic.

No more dissimilar aesthetic existed between East and West than in the raison
d'etre of the painting. The Ottoman picture—a book illustration which was hidden
in its volume—had a European equivalent. But the expansion of printing
processes in the West had relegated the book illustration to a very subsidiary posi-
tion in the hierarchy of artistic production. The "easel painting," oil on canvas,
was at the top of this hierarchy. It behooved the Turks to try to adapt this non-
Turkish ideal.

Turkish painters could copy the rare existing European paintings which found
their way to Istanbul in the foreign households of diplomats and merchants; and
Western painters were there also. The nakkash-lame from early times had always
had a few Westerners in it, usually Hungarians, Albanians or Greeks, but the his-
torical tendency had been for synthesis rather than specialization (see Introduc-
tion, p. xvii and Cat. No. 59). Beginning in the 18th century, however, the presence
of Europeans-trained Western painters provided another means of instruction.
Jean-Baptiste van Mour (1671-1737), a minor painter of original Dutch parentage
who was born in Valenciennes (birthplace of Watteau, and Pater just after him),
spent the last 38 years of his life in Istanbul. Despite the limitations of his talents in
comparison with his younger fellow citizens, his importance in Turkey was
enormous. Turks could see European techniques in action, and Westerners saw his
works engraved in the Recueil de ses estampes représentant différents nations du Levant
by the Comte de Ferriol (Paris, 1712). (A fine oil by van Mour showing a hunting
party of Sultan Ahmet III was auctioned recently at Christie's—March 31, 1978.)

It is this kind of inter-relationship of art and artists that has produced oil pain-
tings like this pair. Their artistic value may be minimal, but they show conclus-
ively another aspect of an overall European artistic influence in Turkey during the
18th century.

83 Inscription in tugra form.

Late 18th or early 19th century. Mounted on a wooden panel. Size: (within borders)
7.5x12.5, 8.9x12.7 cm.; (of panel) 10x14.5, 22.4x27.5 cm.


continued