In later Turkish calligraphy, the lavish flourishes of earlier reigns (Cat. Nos. 8, 64, 81) became rarer. Courtiers, however, used their form mounted on wood panels as decoration with possible talismanic value. The very intricate flourishes, otherwise indecipherable, seems to include the word 'Padishah' (Emperor).

A similar panel is in a collection in Cambridge, Massachusetts.

84 Portrait of Sultan Ahmet I (1603-1617), above a view of the Hippodrome and the "Blue Mosque" in Istanbul.

Cat. 1905, by a Greek painter who worked in Istanbul for Sultan Selim III (1789-1808).
Size: (oval) 33 x 31, 23 x 25 cm, (whole leaf) 39 x 35 cm, 52 x 40 cm.
EX COLL: Jean Pern, Paris.
EXHIBITIONS: New York, 1973, Cat. No. 44 (as "late nineteenth century").

Series of portraits of the sultans were still being produced in the 19th century (cf. Cat. Nos. 15, 31, 33, 40, etc.). Here, European influence is so strong that the only Turkish conventions are the pose of the sitter, his clothes, and the heraldic emblem of star and crescent above him. The leaved wreath around the oval frame and the double fretwork in the border suggest French Consolata and Premier Empire decorative motifs.

The scene below is an allegorical representation of the events of Sultan Ahmet’s reign. It presents the At-Imdan, site of the old Byzantine Hippodrome. On the railing in the front are shown the keys to the Ka‘ba, since Ahmet was the guardian of Mecca. (It was Ahmet who adorned the holiest shrine of Islam with an additional minaret, and this helps us to date such miniatures as Cat. Nos. 17, fol. 27v, and Cat. No. 100, fol. 18v.) The turban of the Melevi dervishes, a favorite order during Ahmet’s reign, is also shown. In his capital, the sultan was the founder of the mosque that bears his name, but it is generally called the "Blue Mosque" because of the color of its tiles (left background). The space in front of the mosque, with the Egyptian obelisk and pillars to the right (as well as the serpentine bronze column from Delphi, first depicted in this location in a map of 1537), is the site of the old Byzantine Hippodrome. Here the celebrations to commemorate the circumcision of the son of Sultan Murad III took place in 1582.

This portrait belonged to a series painted by a Greek artist for Sultan Selim III. The portraits were sent to London to be engraved. A printed version, reproduced herewith, in which the allegorical vignette was faithfully copied, but the sultan's
A Series of Portraits of the Empresses of Turkey: Engraved from Pictures Painted at Constantinople (London, 1815).

In paintings like this portrait, the Europeanization of Turkish painting is nearly complete.

Supplemental information on Cat. No. 84 and 87 was given through the courtesy of Dr. Otto Kurz of the Warburg Institute, London.

85 Manuscript of the Koran (complete).
Early 19th century. On a long paper scroll. Size: 2 x 234, 5.1 x 94.0 cm.


This curious calligraphic product was no doubt used by a traveler who could not carry a more conventional but bulky codex manuscript with him. Its interest is entirely one of curiosity rather than aesthetic merit.

86 Floral design of a ewer with a long spout (ibrik).
Ca. 1815-1825. Size: 14.1 x 9.7, 5.3 x 25.0 cm. Inscription (in calligraphic form): Maḥallah (God's will be done).


The decorative quality of this design recalls the continuous Islamic interest in beautiful calligraphy. The body of the ewer is formed by two renderings of the letter awa` interlocked as a mirror image. This is a favorite conceit of Turkish calligraphers. Despite this recognizable calligraphy, the decoration seems entirely floral. The sobriety of the plain black and gold against the light paper is very pleasing.
Turkish personages and costumes, four leaves from a series.


EX COLL.: J.W. Williamson, 1831 (listed as "Italian school, Ca. 1820").


European interest in the faraway and the exotic began in the 18th century and continued throughout the 19th. The Englishman who either painted these leaves himself or commissioned them from some itinerant Turkish artist was interested in what was "unusual" in the Ottoman Empire, not what was everyday. The "wing" on the hat of the gardener and his distinctive red uniform made it possible to identify the same headdress seen in Cat. No. 58, who wear the same costume.

Two other leaves from the same series are in the Beit Meir (L.A. Mayer) Foundation in Jerusalem, gifts of Herbert Bier, 1968.
88 Album with portraits of thirty-one Ottoman Sultans from Osman to Abdul Mejid I (1839–1861).

Mid-19th century. Size: (binding) 11 1/4 x 7 1/2 x 5 7/8, 29.4 x 19.7 x 13 cm.; (average size of each portrait roundel) 5 1/2 x 8 2/3 cm.

EXHIBITIONS: Los Angeles—Honolulu, 1974-75, Cat. No. 43A.

The Arabic letters of the name of each sultan, from the progenitor Osman to the youth who was reigning at the time of the preparation of this album, are transliterated in an elegant, cursive European hand. The album leaves are in proper order for a European reader, rather than for an Islamic one. (Arabic, and the languages which used its alphabet for their written word, are read "from back to front.") In addition, each portrait faces an empty page to its left, rather than being grouped in "facing pairs" as was common practice for Islamic munāqṣat albums. The obvious youth of "Mejid" (Abdul Mejid) helps to date this bastard Turkish album. The young sultan wears a European-style uniform with jeweled buttons and collar decoration, as well as the fez which had almost completely replaced the turban by the middle of the 19th century.

These are all copies from the oil portraits of the sultans in the Topkapı Saray.

89 Illuminated leaf with a central cartouche of 11 lines of calligraphy in black ink between two panels of naskhi in white ink.

By the scribe Nizār al-Mušawi. Dated: 1270/1854-55 A.D. Size: 12 1/4 x 8 3/8, 31.5 x 20.3 cm.; (album leaf) 15 x 10 5/8, 38.1 x 27.1 cm.

The illumination of this elegant page further enhances the beauty of the superb writing. It proves how the tradition of fine calligraphy remained alive in Turkey when it was already disappearing elsewhere in Islam. (See also Cat. Nos. 91, 92, 93 and 96.)

The distinctive turban of the Mevlevi dervishes in the central medallion suggests a possible production in Konya, center of that order.
Manuscript of the Futuḥ al-Haramayn (Two Holy Places).

133 f., including 2 miniatures, 2 awans (double frontispieces), and other illuminated pages. Dated: 1288/1871-72.

Binding: 19th century, with flap. Size (binding): 8 7/8 x 5 3/4 x 3/4, 22.6 x 14 x 2 cm. Misbound with a Book of Prayers in Turkish, colophon in Arabic (fol. 100v). Written by: Muhammad Sadr al-Din, companion to His Excellency Sultan Selim Khan, later a student of Husein Efendi, calligrapher to the Sultans. In the year 1288/1871-72.


The Futuḥ al-Haramayn, like the Da'ir al-Khayrāt by Muhammad ibn Sulayman al-Jaradi (of which several manuscripts exist in the Beatty Library, Dublin, and one manuscript figures here, Cat. No. 76), is a book of prayers and liturgies and features a guide to the holiest shrines of Islam: the Ka'ba at Mecca and the Tomb of the Prophet at Medina. These shrines are the subject of the miniatures (ff. 80v, 81r). Also to be found in this miscellany are roundels of calligraphy with the names of the caliphs Ali (“May God honor his face”) and Othman (“May God be satisfied with him”) (ff. 77r, 76v) among others, as well as a calligraphic “Hand of Fatima,” daughter of the Prophet Muhammad (fo. 81v).
91 Album of calligraphic exercises.
By the scribe Muhammad Asad ibn Hasan Rokhi Efendi. 18th. Dated: 1302/1884-85 A.D.
Size: 8½ x 5¼ x ¾, 23.6 x 15.6 x 7 cm.
This primer of calligraphic models could teach a fledgling scribe until he evolved a
personal style of his own.

92 Sheet of stencilled calligraphy in anthropomorphic and zoomorphic shapes.
19th-20th century. Size: 23⅜ x 17¼, 60.5 x 44.8 cm.
From earliest Islamic times, master scribes had experimented with their medium,
producing complicated embellishments, or using several different inks for com-
plexity. The presentation of animals and humans within the forms of Arabic les-
ters was not an innovation here (that tradition dated from early practitioners of
Kufic script in the 8th, 9th and 10th centuries). Rather, it was the use of stencilling.
Among the “faces” of the stencil are the names “Muhammad” and “All,” each
appearing several times.

93 Cut-out stencil of a single Arabic letter, mounted on white paper.
19th-20th century. Size: 9¾ x 9½ in, 23.2 x 23 cm.
This stencil, much less complex than the one immediately preceding it, seems to
be a single letter doubled by mirror image, like the waw which forms the body of
the long-spouted ewer (Cat. No. 86).
On August 11, 1914, shortly after the outbreak of World War I, the German battleships Goeben and Breslau, under Admiral Souchon, arrived at the Dardanelles and were allowed to pass through. They had bombarded Bone and Philippeville in French Algeria and had escaped a British fleet at the Straits of Messina. Their arrival in Istanbul and their purchase by the Ottoman government, to replace two ships being built in English dockyards which the British had commandeered, strengthened German influence. Ignoring the Allies' attempts to insure their alliance or at least neutrality, the Turkish government, honoring a secret treaty with the German Empire, sent a fleet including the two former German battleships to bombard Odessa and two Crimean ports. Russia’s declaration of war against the Porte (Nov. 2) was followed three days later by that of France and Great Britain.

The fall of the Ottoman Empire was now bound to that of Germany and Austria-Hungary.

This lithograph commemorates the arrival of these ships and also includes that "victory" within the framework of Ottoman history by showing it under the massed portraits of the sultans. Even in the 20th century commercial lithograph, these portraits are as recognizable as their prototypes produced by historical Ottoman artists (Cat. Nos. 15, 17, 31, 33, 40, 51 and 57).

The only other copy of this lithograph noted so far is in the Military Museum in Istanbul. It does not have the star-engraved frame with the nafora of Sultan Mehmet Reshad, like this one (qf. Cat. No. 95 and Textile I7).
95 Firman with the tughra of Sultan Mehmet V Reshad (1909-1915).
Size: 39½ x 31½, 894 x 89 cm.
Until their expulsion, the Ottomans still used the tughra at the beginning of each Imperial edict (cf. Cat. No. 83). It was also used as simple decoration (Cat. No. 94, the frame; and Textile 17, the white handkerchief).

96 Manuscript of the Koran.
477 ff., 11 lines to the page. Two double-page illuminated headings. Dated 9th Dhul-Hijja, Qadar 1334/September 8, 1916.
Binding: dark red morocco with floral decoration in two tones of gold. Red doublures with sprays of flowers. Flap complete. Size (binding): 10½ x 7½ x 1½, 27.6 x 19 x 4.5 cm.
An inscription (fol. 3) states that the volume was commissioned for the Sultan Mehmet Jashin Alat to use while praying for the mother of the Egyptian Sultan Husayn Kamal.
It is fitting to close the section on the Ottoman Book with a religious work similar to that of the first catalogue entry. Turkish painting may have flourished and died within the chronological limits contained between the two entries. European tastes and new processes may have vitiated the native talent. But the excellence of the artistic collaboration needed to produce a fine manuscript had not been destroyed. Calligraphy still retained its supremacy as the highest artistic expression in the Ottoman Empire.
RELATED WORKS

At some time most of the following items have been called "Turkish" but many of them may have come from other sources. Therefore, it has seemed wise to designate them as "Related Works," rather than to incur the criticism of scholars who might cavil over the value of the catalogue because of the inclusion of works that may be proven, or have already been stated, to be non-Turkish.

It is interesting to note that this "limbo" of related works has proved an efficacious "way station" for the assessment of works that could not previously be fully attributed to specific provenance. Since the publishing of the preliminary catalogue of miniatures and manuscripts (N.Y., 1973), two miniatures formerly listed as "related" (originally Cat. No. 48a and b) are now considered completely Turkish (Cat. No. 21a, 21b herein). Two others (orig. Cat. No. 46a and b) are now definitely known to be non-Turkish. Their remaining here (Cat. No. 98) is solely to allow for the registering of new information about them.

97 Dragon in vegetation.

Signed ‘Darvish. Probably from Tabriz, early Turkman style, second half of the 15th century. Drawing mounted on an album page with designs of animals and plants in two colors of gold. Size: drawing, including calligraphy) 7¾ x 4½, 19.4 x 10.9 cm.; (album leaf) 5¾ x 10½ in., 40 x 27.8 cm.

EX COLL.: Dārum Khan Kelikān.

REFERENCES: Reisiehāl, 1933, Cat. No. 13; Grube, Pāntomīn, fig. 7, p. 287.


REPRODUCTIONS FOR COMPARISON: Ispīrīgül, 1964, no. 45, right side. See also those listed under Cat. No. 5.

The whole program of the dating and attributing of such "Turkish dragons" has been exhaustively treated under Cat. No. 10, where there are references to this miniature.
98 Two leaves from a manuscript of the Shah Nameh.

a) Buzan brings back the head of Human, whom he has slain in single combat; b) The final Joust of the Rokhs; Godarz slays Piraz.

Manuscript in Persian. Miniatures, if Persian, of the late 15th century; if Turkish, of unknown date. Sizes: a) 13\(\frac{3}{4}\) x 9\(\frac{3}{4}\) cm.; b) 13\(\frac{3}{4}\) x 9\(\frac{3}{4}\) cm.


REPRODUCTIONS FOR COMPARISON: Martino, 1982, II pl. 60; Sakiian, 1929, pl. XXIX, fig. 42; Edhem and Stchoukine, 1933, pl. XVI, fig. 32; Cott. 1935-1936, pl. 26, fig. 6; Gruber, *Muslim Miniatures, Paintings*, 1962, Nos. 82, pp. 103-108; sale catalogue, Pernaz, collection, Palais Galliera, Paris, December 5, 1930, lots 84, 85, 86, 88, 89; Gruber, 1972, Nos. 66-68; Keir collection (Robinson et al., 1976) III, 128-131.

The manuscript from which these miniatures came was in Istanbul about 1918-1929, according to a Paris dealer, who saw it then, it contained "about eighteen miniatures." At present, leaves from it are in the collections listed above.

It was Edhem and Stchoukine in 1933 (pl. XVI, fig. 32, Ms. XIV), cataloguing another Shah Nameh in the University Library of Istanbul, who mentioned "les têtes découpées." They also cited Sakiian, who had reproduced a miniature with similar large heads of the "Mongol school, end of the XVth century" (pl. XXIX, fig. 42) from still another Shah Nameh in the Evkaf Museum (now Museum of Turkish and Islamic Art). This third manuscript had an epigraph with the name of Sultan Mirza Ali (which also figured in the colophon of the University Library manuscript)—whom Sakiian confused with the brother of Shah Ismail, first Safavid shah of Persia (1290-1525), who died in 1499 before his brother's accession.

Precedent to Sakiian, F.R. Martin in 1912 had reproduced two other miniatures with similar "griques têtes" (pl. 65). The Swedish scholar listed their source as a Shah Nameh written for Sultan Mirza Ali of Gilan, and dated the pictures about 1490.

The miniature on the left in Martin's plate was bought by the Worcester Art Museum in 1935 and was catalogued as "Hera, c. 1420." This attribution merely echoed that of the dealer Demotte, who exhibited the picture in 1934 before selling it to Worcester. Edhem and Stchoukine then compounded these complications by suggesting that the miniatures with the large heads seemed to belong to a later period, in the 17th or 18th century.

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Here the problem rested until Ernst J. Grube exhibited the Worcester miniature in 1961 at the Fondazione Giorgio Cini in Venice, and later at Asia House, New York. He categorically attributed the picture to Turkish artists, but would not accept the late dating of Edhem and Schoukine. He preferred a late 16th century date. Since that time, Grube himself has opted for a "provincial school," no doubt that of Gilan, if Sultan Mirza Ali did patronize artists during his reign from 1478 to 1504. Edhem and Schoukine had mentioned (p. 53, note 1) one of Mirza Ali's descendants who was deposed by Shah Tahmasp and later sought refuge in Istanbul in 1592—possibly accomplished by manuscripts from his ancestor’s collection. This could at least explain the provenance of the manuscript at the time when it first became known to Western collectors.

The complications still continue. Schoukine in volume II (1971) of his la Peinture tnque recatalogues the two Shah Nama manuscripts of Sultan Mirza Ali still in Istanbul (Mss. 37, 58). He again mentions the two different kinds of illustrations to the texts and goes on to explain again the flight of Mahmud, descendant of Mirza Ali of Gilan, to Constantinople in 1592. This hypothesis, according to Schoukine, "rendait comprehensible la presence dans un manuscrit de la fin du XVIe sicle [the former Evkaf volume], calligraphie en Iran, de peintures tuniques, venues s'ajouter au texte dans les ateliers du publichah, prés d'un demi-sicle après" (p. 62). There is, in the frontispiece of this volume, a Bergama carpet that further confirms Schoukine’s supposition. A problem arises: is “fin du XVIe siècle” a misprint for “fin du XVI siècle,” for how otherwise explain the “ex libri” of Sultan Mirza Ali? And is “un demi-sicle après” a misprint for “un siècle et demi après,” since it is awkward to include 16th century miniatures in a catalogue of works dating from 1623 to 1773?

Grube has also restated his previous position, with modifications. In his catalogue of the Kraus collection (1972, Nos. 66-68, pp. 102-105, color pl. XVI), he includes three leaves with the “grosses têtes,” assigning them to "Persia, late 15th century." In opposition, Meredith-Owens has categorically stated that "they could not have been painted by a Persian" (conversation with the author, October 13, 1972). Obviously no definite attribution can be made until a large number of the miniatures from both the former Evkaf and the University Library Shah Nama manuscripts have been published and compared with those that have been extracted from one or the other of those volumes, including the present two. Perhaps at that time still another category of miniatures, those without the continued
"gurmatise" (of which a group, along with others with the larger heads, was sold at Sotheby's, July 11, 1972, lots 146-156), will be conclusively attributed. (The present author purchased three of the miniatures showing persons without the large heads. They are not included here, since at no time have they ever been attributed to Turkish ateliers.)

The final resolution of the problem of the "Turkishness" of the "gurmatise," miniatures is made by W. W. Robison (Keir collection, Cat., 1976, pp. 159-162). He explains, "it is much better (and easier) for he has gone to great pains to restate the whole of the information listed above), to accept these miniatures as contemporary productions of Sultan Ali Mirza's court in Gilan and regard them as a local variation of the Turkmen court style."

A further note appended (p. 162) explains that "Dr. Scholskine accepted the above conclusion" in a letter written shortly before his death in September 1975. The problem must be considered resolved.

99 Entry of the Antichrist into Jerusalem.

Leaf from an unidentified manuscript of the Lives of the Saints or a Book of Divination. Provenance and dating in doubt. Size: 23 5/8 x 17 3/8, 59.4 x 44.7 cm.


Other Leaves from the same Manuscript: Brandy Library Dublin (Mamouk, 1958, III, no. 39b, two miniatures); The Metropolitan Museum of Art (acc. nos. 35.64.3 and 50.23.1.2, three miniatures); Worcester Art Museum (1935, 5); Jean Porzi (in the museums at Lyon and/or Geneva); Philip H. A. Crusius and Crescitelli, Geneva; a private collector, Geneva. Yet another leaf, Ali Asadi's Mahr Daud, possibly remains with the thief who stole it from the Smithsonian travelling exhibition (1966-1969, Cat. No. 42, illustrated) while it was at the Glass Museum, Corning, New York, August 1969.

Reproductions for Comparison: (from the Fol Nahin of Kalender Pasha) Ein, 1960, pl. 1, 2; Scholskine, I, 1966, pls. CVI-CXII; the latter also illustrated in Skira, 1966, p. 203; (from the same manuscript as this miniature) Cat. 1939-1946, fig. 34, and Grube, Muslim Miniature Paintings, 1962, no. 61 (the Worcester leaf); Smithsonian, 1966-1969, no. 42 (Ali on Duklu); The Metropolitan Museum of Art Bulletin, 1951-1952, p. 109 (Funeral of Fatima); sale catalogue, Sotheby's, December 12, 1972, lot 198 (incident at the tomb of a saint).

The miniatures from this dispersed manuscript are the largest from any known Persian or Turkish work. They closely parallel the size of the 35 in the Fol Nahin by Kalender Pasha (Topkapı Sarayı, H. 1703; Scholskine, I, 1966, Ms. 89), prepared for Sultan Ahmad I (1603-1627). They have been attributed mainly to the school of Shiraz, about 1500; but Eitichhausen, in his introduction to the section continued
continued

of Turkish miniatures for the Smithsonian exhibition catalogue listed above, remarks of the miniature of the Prophet Ali on Duldul that it is "difficult to state whether a painting is from Persia in the middle of the 16th century or possibly a later Turkish paraphrase made at the end of the century or at the beginning of the next." S. C. Welch feels that these miniatures were painted at Tabriz about 1540 and were prototypes for the illustrations for the Fat Namōk of Kalender Pasha. He dated his leaf "Tabriz, ca. 1560," when it was sold at Sotheby's (December 12, 1972, lot 195, color pl.).

100 Anthology of texts in Persian.

The first text has an awsun (double frontispiece) and 18 illustrations or diagrams of shrines and mosques. Dated in doubt. Binding (in Arabic): the heading Tānūd-i-Mekke rē Medīn on modern covers. Size (binding): 9 5/8 x 7 1/8 in. Inscription (on colophon to the first text, fol. 44v): Written at Mecca the Blessed in 960 (1551) by Maimun al Jan Mahmud of Balkh.

EXHIBITIONS. New York, 1973, Cat. No. 49; Phoenix, 1977, Cat. no. 34 (fol. 18v only).

REPRODUCTIONS FOR COMPARISON. Berlin-Dahlem, 1971, no. 17, pl. 22.

Despite its known Persian provenance, this manuscript is included because its miniatures are typical of a very common kind of Turkish text. Like the Fatūk al-Harunayn (Cat. No. 93) and the Dālīl al-Khayrat (Cat. No. 76), it is a compilation for the pilgrims to the holy places of Arabia. The first miniature (fol. 11v) shows an aerial view of the Ka'ba at Mecca similar to that of Cat. No. 17, fol. 27v. Both manuscripts bear the same date, but the miniature of Cat. No.17 is contemporary with its text. This one cannot be, since the Holy Shrine shows the seventh minaret added during the reign of Atâ'et (1603-1637). Either the colophon is spurious, or the miniature was added to the volume after the completion of its text. The first possibility seems the more likely, inasmuch as similar pilgrimage guides are usually dated later than the 16th century.

Others of the illustrations show details of mosques and other shrines or of their interiors. Fol. 3r shows the Tomb of the Prophet at Medina with the distinctive mihrāb (pulpit) on a blue-tiled ground in the upper right. The Turkish interest in architecture has been noted before (Cat. Nos. 17, 58).