

A RARE OTTOMAN MANUSCRIPT WITH TWO CONTEMPORARY PORTRAITS OF MURĀD III

THE National Library of Scotland possesses a few miscellaneous oriental manuscripts catalogued by the authors of the Edinburgh University collection. This handlist has never been published. There are in Scotland two other as yet unknown collections of oriental MSS. which have not been properly catalogued, one at St. Andrews, and another at Aberdeen. I am informed that the collection at St. Andrews is fairly large and would repay examination, while the MSS. at Aberdeen number about twenty volumes.

The subject of this article is a fine Ottoman manuscript (No. 18.7.3.) in the National Library, containing two miniatures. The Arabic colophon in gold (fol. 33*a*) gives the following particulars : " At the most auspicious times, I composed this treatise which is named *Djāmi' al-Kamālāt* (the Sum of Perfections), in the month of Ṣafar al-Muẓaffar of the year 992 A.H. (1584 A.D.) at Constantinople. May it be preserved from harm." Below this a rather ambiguous line adds, " And I am the Faqīr 'Alī, the servant of the people." The catalogue description runs as follows :

" Fol. 32, i, 8½ by 5½. Fifteen lines to the page, each 2½' long,¹ and written in good nasta'lik on pink-tinted polished paper with borders left uncoloured ; gold ornaments and gold-lined round the columns ; frontispiece ('unwān) illuminated with gold, illustrated with two portraits (fol. 7*b*. and fol. 28*a*) ; bound in gilt-stamped leather A short treatise intended for the guidance of kings. It was compiled in A.H. 992/A.D. 1584 according to a chronogram, during the reign of Sultān Murād III, upon whom numerous praises are lavished. It is divided into twelve faṣls or chapters, each treating of the virtues of kings The *Djāmi' al-Kamālāt* is followed by a short treatise on the beauties of Aleppo, probably by the same author or scribe, dated A.H. 999/A.D. 1590. •

1. Dr. R. B. Serjeant along with his article has kindly sent actual size photographs which show that the size of the MS. and the length of the lines are in inches.—Ed., I.C.

From the wording of the colophon and the general appearance of the manuscript itself, I think we can fairly safely assume that the dates of the composition and transcription of this manuscript lie within a few years of each other, if indeed this is not the autograph, and perhaps the only copy of the work.

According to Charles Rieu in his preface to the *Catalogue of Turkish MSS. in the British Museum* (p. xi), "it is a matter of experience that illuminated Turkish MSS. are extremely rare. . ." While illustrated Turkish MSS. will probably be found more numerous than Rieu supposed at that time, it is well to remember that the British Museum then had only eleven illustrated MSS. and the Bodleian only two. The University of Stamboul has some copiously illustrated MSS., but as in the case of the British Museum and the Bodleian few are earlier in date than the *Djāmi' al-Kamālāt*. The two paintings illustrated in this article belong to the school of early Turkish painting at Constantinople which was based upon, and followed, the Persian tradition. They show no trace of the western influence of Gentile Bellini, who visited Constantinople in 1480 to paint the Ottoman Sultān. Apart from certain details of costume, it is often difficult, at first sight, to say whether portraits such as these are Persian or Turkish. There is however a certain stiffness and rigidity in Turkish painting that distinguishes it from the more flexible compositions of the Persians ; this is especially true of figure i.

Composed in the Ottoman capital, probably for the court, certainly for a wealthy patron able to pay for the costly painting and fine calligraphy,¹ and being fulsomely interlarded with compliments to Murād III, one naturally assumes the pictures are portraits of the monarch. Portraits of Murād III are reproduced in the catalogue of Stamboul University from a contemporary manuscript of the *Shāhinshāh-Nāmah* or *Shamā'il-Nāmah* of 'Alā'-ad-Dīn Manṣūr-i Shīrazī. One shows the monarch on horseback at a revue in honour of Shāh Tahmāsp, and a second shows him at the fall of Kars to the Turks. These paintings belong to the Constantinople school and are of about the same date as the *Djāmi' al-Kamālāt*. The portraits of Murād, especially the equestrian one, correspond very closely to those illustrated here ; they must therefore be based on a common model, if not taken from life.

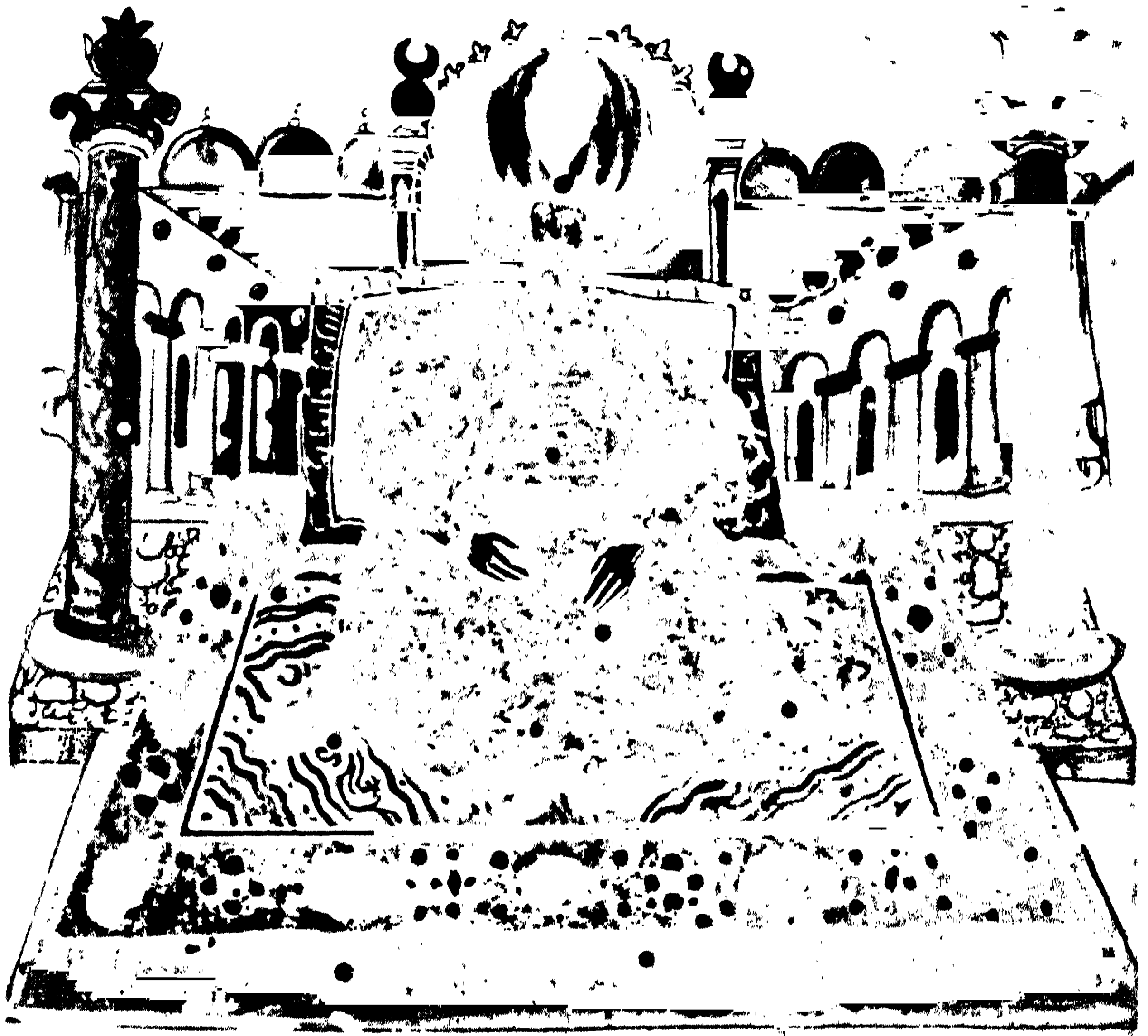
In disposition Murād III was far less harsh than his predecessors, and at the time of composition of the *Djāmi' al-Kamālāt* he was in the prime of life, being only in his thirty-eighth year. These traits accord well with the character of the person we see in the Edinburgh portraits. The composition of the equestrian portraits in both the Edinburgh and Stamboul MSS. are conventional in composition, closely resembling those of Sulaimān Khān and Murād's immediate predecessor, Šalīm, both in the *Bibliothèque Nationale*, reproduced by Blochet in his *Musulman Painting*. The drawing

1. Fig. IV shows that calligraphy is of an ordinary type.



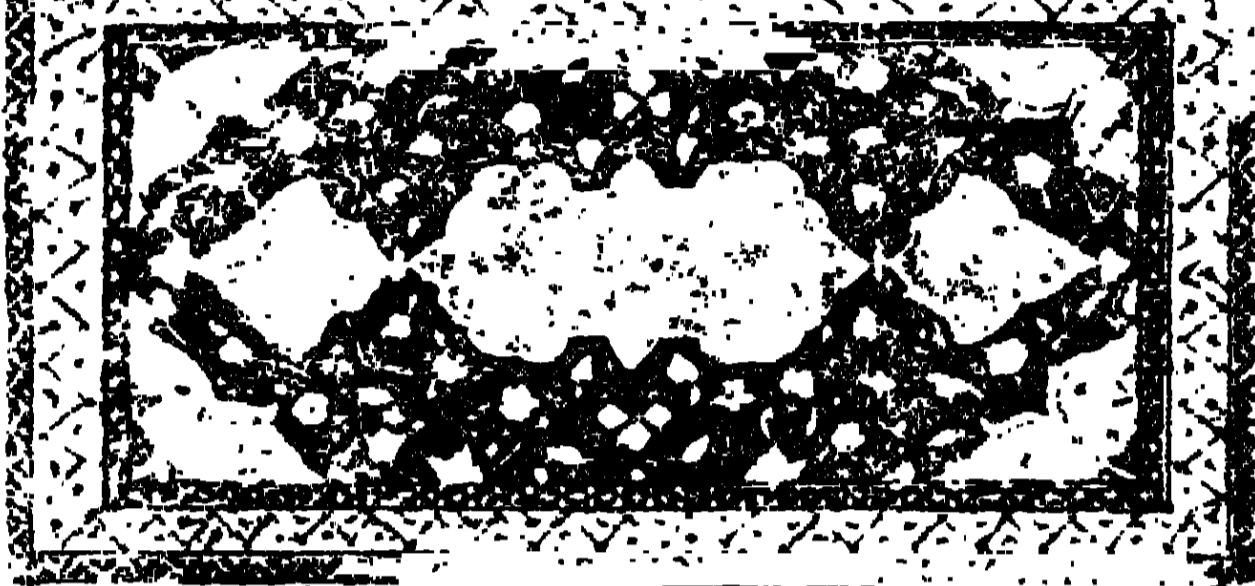
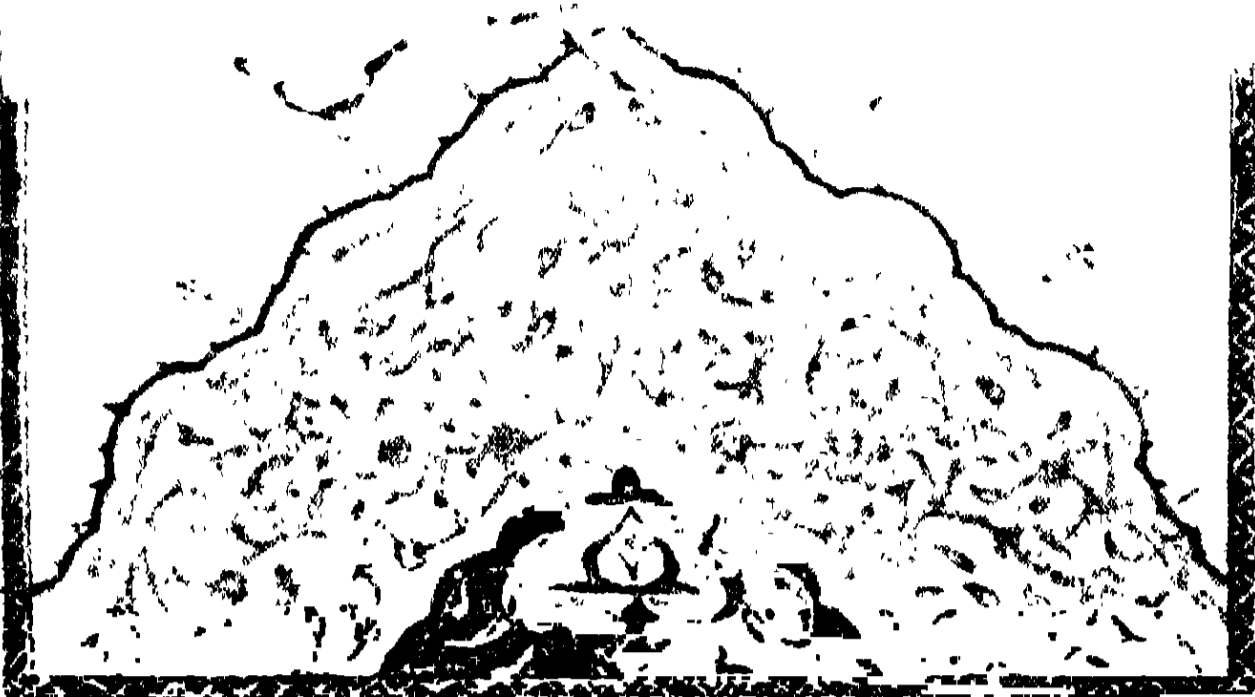
FIGURE II. Portrait of Murad III, riding
(Fol. 28a.) *Actual size.*





Sulian AMVRAT iam Florentis Calaris Sedor Christen
Sms L gationes dandas Audientis

FIGURE III Italian Portrait reputed to be of Murād III holding an audience
(Actual size)



حمد و سپاس و نیایش بی قیاس اول خالق انفس
 و رازق جن و انس جناب پستطاب عرش محاسن که
 خلق عالمی یوقدن و ارایلدی و سلاطین محترمی انزه فرمان کما
 و رعایای امیرین فرمان بردار ایلدی و سیرد و آرزو که
 بنی شیره و سرسلیک اون ایکی ایی اون ایکی کتب
 نواید و عوایدیله مؤتبه و قلوب مرغوب پادشاهانی اول علوم
 لدنی ایلرله پوروی دخی صلوة و سلام اول نبی
 تمام و رسول معالی مقام حضرت علی صوبنه که اولاد و مجا
 ریندن اون ایکی امام لازم الاحترام سپده شهور و اعوام
 و روابط دهور و ایام کبری سلسله متصل اولدی و امت



FIGURE IV.—Title-page of the *jāmi'-al-kamālāt* (Fol. 1b.)

of the horse, its furniture and trappings, even the seat of the Sultān in the saddle, hardly differ in any respect.

The first portrait (fig. i) represents Murād, robed in green and white, performing the prayer on a carpet. To the right foreground is the favourite, perhaps one of his sons, a youth of pleasant mien. On the left stand two Janissaries wearing the red and gold cap, the identical uniform to be seen in the picture of the seige of Belgrade (A.D. 1521), reproduced in Kühnel's *Islamische Miniaturmalerei* (pl. 96). The Janissaries are stiff and wooden-looking. In front are two golden candlesticks of a well-known type, the candles burning brightly; to the right an embroidered leather cushion with books, a pair of scissors and an inkpot. The room is decorated with tilework picked out in gold—the photographs do not do justice to the fineness of the detail and exquisiteness of the colours. By oversight, the painter, who, as is well known, was sometimes a different person from the draughtsman, has continued the paintings of the tilework over the right arm of the favourite. The costume of both Sultān and favourite is of simple silk cloth, gold-embroidered with a repeat-motive (cf. the coat published by Reath and Sachs in *Persian Textiles*, p. 13).

The second portrait (figure ii) shows the Sultān resplendent in orange coat and blue trousers with gold embroidery, riding out with the favourite and the two Janissaries of the first picture. A farrāsh wearing a hat after the Mongol style, presumably a Tatar slave (perhaps the eunuch Ghāzānfer Aghā (?), for many Turkish court miniatures are full of actual portraits), collects complaints and petitions from the common people, thus typifying Murād as a just prince. The sky is golden, and the brook in the foreground silver, now turned purple-black with age; the usual perspective convention of a mountainous background with trees is observed.

By way of comparison, a portrait supposed to be of Murād III, is reproduced here (fig. iii) from an album in the Bodleian (MS. Bodl. Or., 430), containing pictures of Turkish and Italian subjects. I have not had an opportunity of examining this portrait, but it is described as richly illuminated in gold. The Sultān was much under the influence of his wife Şafīyah, a member of the noble family of Baffa—her father had been governor of the island of Corfu. It may have been under her patronage that the western artist who painted this portrait was admitted to the royal presence.

The opening folio of the manuscript (of which one of the pages is misplaced, fol. 16a should be 2a) is ornamented with the conventional title-piece in blue and gold (fig. iv), but the margin is covered by an interlacing design of gold lines with a thin wash of gold between, and dark crimson touches, a pattern reminiscent of the so-called Rhodes ware (cf. No. 2 of *A Picture-Book of Turkish Pottery*, Victoria & Albert Museum). The binding (fig. v) is probably nearly contemporary, certainly Turkish, for Sarre illustrates a 17th century example of similar design

acquired in Istanbul (*Islamic Bookbindings*, pl. xviii). The *Djāmi' al-Kamālāt* is bound in rich mahogany-coloured leather, tooled and stamped, with scroll-work in relief and ground enriched with gold; the inside is lined with grey-blue leather with a gold arabasque in the centre. The MS. is, in short, a fine and perfect specimen but for a missing cover-flap. The next could easily be reproduced by the photographic method, as it is clear and legible.

I have pleasure in acknowledging the courtesy of the National Library and its Director, Dr. Meikle, and the Librarian of the Bodleian, to whom I owe permission to photograph, and reproduce the illustrations of this article.

R. B. SERJEANT.

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