

*The "BATTLE OF MOHACS" ILLUSTRATION: WINDOW INTO REALITY*

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War is a social activity that involves the mobilization and organization of individual men. It entails the regulation of certain types of social relationship and has its own particular logic.<sup>(1)</sup> It is an activity to inflict damage in every way; its aim is victory.<sup>(2)</sup> The art of war is defined as "the study of the good manner to conduct war". It is a system for the movements of army. Wars are divided to location, whether on land or at sea; type, whether defensive or offensive and circumstance, whether civil or internal, just or unjust.<sup>(3)</sup> War between two states with the same religion or with different belief systems has always been a source of terror or horror. However, confronting on the battle field between the armies of two nations, states or empires 'big war' has consequences that are different from those of an ongoing 'small war'. Despite, both types bring fear, pain, sorrow, and a change in the conditions of the lives of people. But the psychological effects of a constant small war may not be the same as those of a major conflict.<sup>(4)</sup>

The science and art of war remained the same at all times. The full scope of historical experience was the source of military theory.<sup>(5)</sup> To see the military art in action, we naturally turn to pictures. Trying to reconstruct the image of the Ottoman battle, we have different sources. In the first place, there are written sources, some of them, supported by iconographic material, mainly in the form of colourful miniature. Secondly, we have real objects, which come from the old arsenals and now kept in various museums. These sources have a complementary character meaning that each one has greater validity when examined within the broader text. It is not the intention of this article to discuss the iconographic intentions or to consider the question of artistic attribution of this splendid illustration. This research will concentrate on the precise analysis of "Battle of Mohacs" painting. Limited comparison to parallels battle paintings in Ottoman and Western painting in the 16<sup>th</sup> till 19<sup>th</sup> centuries with two purposes in mind: to lead viewers and readers into details of the painting and to propose our own explanation for the illustration. I hope merely to draw attention to certain features that could be compared to some 'art object'. The figures in the Mohacs illustration could shed light on the costume battle tactics.

An awareness of Ottoman army structure<sup>(6)</sup> might help to add to our understanding of Ottoman "Battle of Mohacs" illustration composition. During the sixteenth century,

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(1) K. Mary, *New and Old Wars*, USA 2012, p. 1958.

(2) G. Asar, *A History of Military Thought: From the Enlightenment to the Cold War*, Oxford 2001, p. 24.

(3) G. Asar, *A History of Military*, p. 24.

(4) B. Lale, *Fragments of a Collective Memory*, Thirteenth International Congress of Turkish Art Proceedings, Ed: D. Geza & Others, Hungarian National Museum, 2009, p. 95.

(5) G. Asar, *A History of Military*, p. 24.

(6) Caliph Omar was the first Muslim ruler to organize the army as a state department. This reform was introduced in 637 A. D then the system was gradually extended to the whole of Arabia and to Muslims of conquered lands. When on march the army divided into: *Muqaddima* (the vanguard), *Qalb* (the center), *Al-kalf* (the guard) and *al-mou'akhira* (the rearguard). On the battle field the army was divided into sections were; *Qalb* (the center), *Maimanah* (the right wing) and *Maisarah* (the left wing). Each section was under a command of a commander and was at a distance of about 150 meter

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Ottoman warfare has been explored regarding the so-called Military revolution and the role military technology played in early modern warfare.<sup>(1)</sup>

The Army of the Ottoman Empire in the sixteenth century can be compared with the German army of the period of World War II. It was built by the first sultans who adopted an ingenious, almost paradoxical but successful plan to form a strong army.<sup>(2)</sup> The reign of Sultan Suleyman was the most prosperous and the most powerful era, in every way, The Empire, almost reached its most extensive boundaries and had superiority. The military institution was basically divided into two groups, namely the Land Army and the Navy. The former was comprised of Janissary<sup>(3)</sup> Guards and the Provincial Forces. The Janissary Guards was consisted of: the Acemi Corps, the Janissaries Corps, the Armorers, the Cannon Corps, the Cannon Wagon Corps. The Acemi Corps contains Janissaries, Armorers, Gunners, Drivers of Cannon-Carriages, Gardener Corps. The Janissaries Corps was consisted of three divisions, basically the Regiments of foot soldiers, the Keepers of the hounds and Ağa Regiments. The Armorers Crops was in charge of making and providing the weapons.

The Crops was also divided into detachments like the Janissaries. The Crops which consisted of 500 persons was divided into different classes such as weapon makers, weapon repairers, gunpowder makers and war implements repairers and "Humbara" (Bomb shell) makers. The Cannon Corps, the artillery men were divided into two categories, namely the cannon casting unit and cannon shooters. The Highest Officer of the Cannon Corps was "Topçu Bası". He was followed by "Kethuda" and Chief Casting Officer, besides Captain and Casters, the other officers and a clerk of the Crops. The Cannon-wagon Corps was formed to carry those cannons. While The Provincial Forces was the largest part of the Ottoman army maintained in the provinces, including the landed "Sipahi" Cavalry, The Raiders and various soldiers and other troops stationed at fortresses, passes and at other strategic locations.<sup>(4)</sup>

According to tactician's point of view, battle of Mohacs was a decisive defeat of Hungary by the Turks. Muslim battle tactics during their 9<sup>th</sup> century conquest of the island were essentially those that had won the Umayyads an empire from the Atlantic to

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from each other. The grouping of regiments to form larger forces was flexible, varying with the situation.

K. Hugh, *The Armies of the Caliphs: Military and Society in the Early Islamic State*, London 2001.

- (1) S. Tibor, *The Art of War During the Ottoman-Habsburg long War, 1593-1606, According to Narrative Sources*, Thesis (PhD), University of Toronto, 2005.- H. Berg Richard, *The Battle of Mohacs: The fall of the Hungarian Empire*, Vol III, No.1, Sep. 2004.
- (2) Jr. Z. Zdzislaw, *The Origin of the Heavy-Armoured Ottoman Sipahis*, Turkish Art, 10th International Congress of Turkish Art, Geneva 1999, p. 799.
- (3) The Janissaries comprised an elite corps in the service of the Ottoman Empire. It was composed of war captives and Christian youths pressed into service, all of whom were converted to Islam and trained under the strictest discipline. In many ways Janissaries reflected Ottoman society, which was itself dominated by a military elite and where there was much greater social mobility than in Europe. A Specific register for the year 1527 gave Suleyman the Magnificent 87,927 men in his 'Outer Service', of whom 37,627 were Kapıkulu, including Janissaries, cavalry and technical troops.  
N. David, *The Janissaries*, USA 2004, pp. 13-14.
- (4) C. Mustafa, *Ottoman Institution of XVI Century and Sultan Suleyman the Magnificent*, *The Ottoman Empire in the Reign of Suleyman the Magnificent*, Ed.: D Tulay, Vol I, Ministry of Culture and Tourism, Ankara 1988, pp. 60-81.- J.M. Rogers and Others, *Suleyman the Magnificent*, The British Museum Publication, 1988, pp. 27-28.

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Central Asia. In other words, they were fundamentally passive with the Muslims adopting a static defensive position and only counter-attacking with cavalry and infantry after the latter had absorbed the shock of an enemy's initial charge. Combined with a broader offensive strategy, the defensive tactics remained highly effective among Muslim armies and were even echoed in the great Ottoman conquest.<sup>(1)</sup>

Relations between the Ottoman and the Hungarians fall into three main periods. The first period started in 1375, with the earliest documented direct military conflict between Hungarian and Ottoman forces in *Wallachia* (present-day Romania) and lasted until the annihilation of the Hungarian army at the Battle of Mohacs 1526 at the hands of Sultan Suleyman (r.1520-1566). This first period was characterized by gradual Ottoman expansion in the Balkans and by building anti-Ottoman defense system along the southern borders of Hungary. With the collapse of this defense system by the early 1520s, the road to Hungary and central Europe was open for the Ottomans. The second phase of Hungarian-Ottoman relations started with the Battle of Mohacs, which not only meant the end of the medieval Kingdom of Hungary in 1526 but also of Habsburg.<sup>(2)</sup>

The Turkish army and the army of Lajos II came face to face on the plain of Mohacs in August 29, 1526. The Hungarian cavalry attacked the center of the Ottoman line. The Hungarian strategy was to defeat the Ottoman army corps separately because the Turkish army outnumbered the Hungarian almost 3:1. The first part of the battle the Hungarian right flank light cavalry routed the Rumelian cavalry, but instead chasing them, they went to the Turkish camp to plunder it, where the Sipahis encircled them and killed most of them, including much of country's nobility (Pl.1). Reportedly, the number of the Janissaries in the corps was about twelve thousand.<sup>(3)</sup> The Ottoman army may have numbered some 60.000 provincial cavalry (Rumelian and Anatolian troops) and standing forces (Janissaries, cavalry, and artillery) and perhaps another 40.000 to 50.000 irregulars and auxiliaries. Due to the four-month march, rainy weather, and sieges, a number of these men had probably died before the army reached Hungary. Thus, the estimate of Hungarian army, who put the whole fighting force of the Sultan's army about 70.000 men, seems more realistic than the inflated figure of 150.000 to 300.000 men suggested by some later historians. However, even this more modest estimate suggests considerable Ottoman numerical superiority, for the Hungarian army that met the Ottomans near Mohacs numbered only about 25.000 to 30.000 men. A similar Ottoman superiority can be seen with regard to firepower; whereas the Ottomans deployed some 200 cannons, mainly small caliber ones, the Hungarians had only about 80.<sup>(4)</sup> The Ottoman tactics was pretty suicidal given relative condition, what basically happened was that the Turks used a fairly standard tactic, letting let infantry absorb the charge then just swarm the cavalries with their own heavy cavalry and infantries. That was basically text book Islamic army tactic against the Christians and the Hungarian went right into it.

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(1) V.J. Parry, *La Maniere de Combattre in War, Technology and Society and the Middle East*, ed: V.J. Parry & M.E. Yapp, London 1975, pp. 218-219.

(2) G. Agoston, *Encyclopedia of the Ottoman Empire*, USA 2009, p. 255.

(3) C. Spencer, *Battles that Changed History: An Encyclopedia of the World Conflict*, USA 2011, pp. 166-167.- A. M. Henry Wager, *Elements of Military Art and Science: On Course of Instruction in Strategy, Fortification, Tactics of Battles*, London 1869.

(4) G. Agoston, *Encyclopedia*, p. 389.

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Before looking at the details of military figures in the illustration, it is essential to review the historical record confirms that the battle field was bordered by the marshes of the Danube to the east and by a plateau 80-90 feet (25 to 30 cm) high to the west and south. The Hungarian command planned to charge against the much larger Ottoman army in increments as the Ottomans descended from the steep to slippery plateau. The Hungarians initiated the combat when only the Rumelian army was on the plain. Suleyman and his cavalry were still descending from the plateau, and the Anatolian troops of the right flank were further behind. The Skirmishes of the light cavalry forces were already underway when the Hungarian artillery opened fire at the Rumelian army that was about to camp on the plain. This was followed by a cavalry charge of the Hungarian right flank that broke the resistance of the Rumelian cavalry, but instead of chasing the fleeing enemy, the Hungarians made the strategic error of setting out to loot. By then the Janissaries had arrived and inflicted major losses on the Hungarians with their volleys. Although the Hungarian infantry and left wing fought bravely, they were slaughtered by Janissary volleys. Contrary to general belief, it was not the Ottoman cannons (which shot beyond the Hungarians), but the insurmountable wall of the Janissaries and their fire-power that figured decisively in the Ottoman victory.<sup>(1)</sup>

Ottoman battles scenes in the 16<sup>th</sup> century are among the subjects least utilized by art historians, although it may provide a good example of Ottoman military organization and equipment at this time. Yet these scenes are important not only for establishing a visual record or database of war painting but also it provides a superb lens of the war environment for a better understanding of the connection between the presentation of battles of the time with the artists personal reflection of battles of the time the artists personal reflection and the complicated reality of Military Art. Of all historical Turkish representation, "Battle of Mohacs" scene has a unique character among the Ottoman Historical illustrations compiled in the 16<sup>th</sup> century. The illustration of 'Battle of Mohacs', *Hunername II*<sup>(2)</sup> by *Lokman*, painting attributed to *Osman*, 39×23 cm, dated 1588, Topkapi Saray Museum, H. 1524, fol 256b (pl.2) has been examined in most works on Ottoman painting<sup>(3)</sup> but it has rarely been submitted to a detailed analysis.

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(1) A. Gabor, Encyclopedia of Ottoman Empire, USA 2009, p. 389.

(2) Inv. No. Hazine 1524, 302 leaves, each 43×30 cm, the red leather binding is an addition from a later date. On each page, 15 lines, 175 mm wide, of Turkish text in *talik* type script. Illustrated by 65 miniature. The second volume of *Hunername* is one of the most important illustrated works prepared for the Ottoman treasury under the direction of *Loqman*. The background of text pages is colored and decorated with gold sprinkling. Although the end of the text is missing, a folio from the rough draft in the palace archives reveals the date of completion as 1-10 January 1588 (the first ten days of Safar 996AH). It was completed and presented to Murad III on 28 July 1589 (15 Ramadan 997AH). The words of praise for *Ustad Osman* on the last surviving folio of the manuscript.

F. Geza, Turkish Miniature From the Period of Hungary's Turkish Occupation, Budapest 1978, p. 34.

(3) A. Nurhan & Others, Turkish Miniature Painting, Istanbul 1974, pl.25.- R. Gunsel, Traditional Turkish Painting and the Beginnings of Western Trends, Istanbul 1987, pl.12.- *Hassan Mohamed Nour Abdul Nour*, *Seywar Al-Ma'rik Al-Harbiya fel Makhtoutat Al-Osmaniya* (Images of Battles in Ottoman Manuscripts), Thesis (MA), Faculty of Archaeology, Cairo University, 1989, p.63, pl.20.- O. Sarwat, *Al-Tasweer Al-Islami* (Islamic Painting), Lebanon 2001, p. 248, pl. 347m.- F. Geza, Turkish Miniatures, pl. XIII.- B. Serpil, Ottoman Painting, Turkish Ministry of Culture and Tourism, Istanbul 2010, pl. 113.

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Building on previous and turning to Ottoman painting, a new detailed reading could be given to 'Battle of Mohacs' formation in the illustration. A visual statement can be created through analyzing and organizing the basic components of the image. Janissaries took their place in the center of the whole army. They were the core of the army and often made an important contribution to victories. The importance of the Agha detachments (Captain of Janissaries) increased even more during the reign of Sultan Suleyman. The *Kapı kulu* Cavalry (Janissary Guards) took their place at the left and right sides of the Janissaries. The "*Sipahi*"s<sup>(1)</sup> regiment went to his right of the Sultan and the '*Silqhtar*' s (Weapons Bearers) is in his left. The "*Timarlı Sipahi*"s was placed at the left and right hand sides of the army.

Translating the previous historical description into painting, the 'Battle of Mohacs' illustration depicts the Sultan on his horse back escorted by two armour-bearers '*Silqhtar*'s. The Sultan is sitting stiff and straight in the saddle. His right hand is loosely and his left hand holding up the horse gilt trappings which are covered with a pink caparison. He looks straight towards his army. On the horse's head an aigrette with white plumes. A Sabre in a scabbard is fastened to the saddle. The Sultan is dressed in yellow caftan with gold embroidery, underneath it, a blue sleeves. The Sultan wears a cylindrical tall red cap trimmed with black fur on his head. The figure of the sultan represents strength using signs and symbols through a type of monumental expression which cannot mean anything other than power (fig 1).<sup>(2)</sup> The severed heads at the Sultan's feet symbolize the greatness of his victory.

The Janissaries are on the left of the Sultan. Most probably the group is consisted of the highest commander of Janissary Corps, followed according to the order of the ranks, a General in Janissary, commander of the Janissary Regiment, Chief of the keepers of mastiffs, Commander of the regiment of Janissaries, Sergeants-at-arms in the body guards of the Sultan, Sergeant Major, The Chief of the officers summoning and producing persons in the courts, Colonel of the regiment of Janissaries. The infantry and heavy cavalry leading the scene behind them is the ordinary cavalry (pl. 3a).

A large and compact body of fully armed Janissaries walked around the Sultan keeping him under their protection day and night. The Janissaries had rifles. It is notable that they on the far of the scene where they are on the right wing Janissaries walking towards the left with long rifles resting on their left shoulders surrounded Grandvisier and commander of cavalry men and Janissaries. The left wing of Janissaries is symmetrically arranged in well-ordered lines. Such troops formed a standing army that included light cavalry, numerous infantrymen of whom the archers were renowned for their speed of movement and rate of shooting organized along lines reflecting *jund* system by men of their own faith.

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(1) The cavalry of the *sipahis* was a traditional Turkish formation which originated from the early times to nomadic existence of the nation in the vast Asiatic territories.

N. David, Janissaries, p. 14.

(2) Fifty or so representations of Sultan Suleyman are all conventional images.

G. Oleg, Islamic Visual Culture, 1100-1800, Constructing the Study of Islamic Art, Vol.II, Ashgate 2005, p. 336.

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A group of 'Sipahi's are dressed in caps or turbans and caftans. It is notable that 'Sipahi's were heavy armoured. There are wearing helmets<sup>(1)</sup> and armour using quite long and heavy lances. It is clear that by the end of the 10<sup>th</sup> century at least a sizeable minority of Fatimid horsemen, perhaps forming a hard-core of shock troops as had been the case even in later Umyyad times, used armour including mail hauberks, helmets and *tjffāf* horse-bards of felt. Sword and javelin remained the preferred weapons of cavalry as well as of infantry. Nevertheless a possible decline in the popularity of javelin among Fatimid horsemen by mid 12<sup>th</sup> century probably reflected an increasing use of armour. Fatimid infantry forces were basically divided into spear-and sword armed men, many of whom wore armour, and archers who were generally not protected.<sup>(2)</sup> 'Azap's operated their cannons and open up the way for their ruler and for cavalry units moving ahead under coloured flags (pl. 2b).<sup>(3)</sup>

Similar flag standards provide an interesting point of comparison with the Sultanate flags and standards<sup>(4)</sup> in "Suleyman and Turkish forces are advancing towards Szigetvar" illustration, *Hunername II*, 1588 AD, *Seyyid Loqman*, Topkapı Saray Museum, INV No Hazine 1524, 276a (Pl.3).<sup>(5)</sup> Ottoman historical research has shown that until Receb 935 (March 1529) the number of sultanate standards increased from four to seven as depicted the return of the Ottoman army from the Eğri campaign under Sultan Mehmed III (1595-1603) in Eğri Fetihnamesi, late 16<sup>th</sup> early 17<sup>th</sup> century by *Nakkas Hasan Pasa*, Topkapı Saray Museum Library, H. 1609, fol 68b (pl.4).<sup>(6)</sup>

The flag standards which were placed at the top of flag poles will be examined as a group of military equipment that features the art of Turkish metalwork (figs 2, 3). In the arms and armours collection of the Topkapı Palace Museum, there are nearly fifty examples of flag standards with half of them bearing inscriptions. The flag standards in the palace collection are in groups of five, four or two pieces. A special group of silver

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(1) Original items of Ottoman armour have survived in a great numbers in Istanbul in Armoury of the Topkapı Palace and in Askeri Museum where there are about 2000 helmets. Recently, there have been attempts to attain some sort of systemization.

Z. Zygulski, *The Origin of the Heavy-Armoured*, p.800 – T. Coruhlu, *Ottoman Helmets in Istanbul Military Museum*, Tenth Congress of Turkish Art, Geneva 1995.

(2) C. Fitz-Clearance, *Memoire sur L'emploi des Mercenaires Mahométans dans Les armées Chretiennes*, *Asiatique Journal*, XI, 1827, p. 47. – J.F. Verbruggen, *The Art of War in Western Europe during the Middle Ages*, Oxford, 1977, p. 292.

(3) Symbols of military rank included collars or necklaces and decorated staff or wands. In procession various military functionaries carried the Caliph's weapons and other symbols of authority including a parasol, sword, glaive, spear and shield. Decorated staffs of rank were covered with silver. Some were also gilded. To these were fastened embroidered streamers, while their tops were surmounted by gilded silver balls.

M. Canard, *Le Ceremonial Fatimite et le Ceremonial Byzantin*, in *Byzantion*, XXI, 1951, p. 355.

(4) The ruler's own flags and banners were of assorted shapes and sizes. The most important "Banners of Glory" of which there were two, seem to have been carried furled. But numerous other smaller sille flags, embordiered with Koranic inscriptions, were flown from simple bamboo shafts.

M. Canard, *La Procession du Nouvel An Chez Les Fatimides*, *Annales de L'Institut Des Etudes Orientales*, X, 1952, pp. 370-371.

(5) F. Geza, *Turkish Miniatures*, pl XXXVIII.

(6) T. Turgay, *A Special Group of Ottoman-Turkish Standards from the 17th century*, *Turkish Art*, 10th International Congress of Turkish Art, Geneva, 1999, p. 670, fig.1.

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standards carrying the tuğra of Sultan Murad III (1624-1640) and Sultan Ibrahim (1640-1648), Topkapı Saray Museum, 1/2991, 1/2994, 1/2995, 1/2992, 1/2993 (Pl. 5) are similarly likely, flags in 'battle of Mohacs' illustration.<sup>(1)</sup> This clarifies the existence of the groups of standards in five, four or two pieces kept in the palace collection. The standard consists of two parts, one called the *sap* (hilt) and the other *safia* (body). The hilts are usually undecorated and in the shape of a tube spherical rings are located in the bottom part of the *safia*. These are called *boncuk* or *moncuk*. Several forms of *saifas* distinguish them from the Mamluk and Persian standards. The standards in the Topkapı Palace collection can be divided into thirteen groups on the basis of their fundamental forms; one of them is the gilt copper standard belonging to Sultan Süleyman the magnificent (1520-1566). The decorations on these standards are mostly naturalistic plants motifs and inscriptions in several scripts.<sup>(2)</sup>

The comparable details make a more definite classification of the army and different groups in the battle. The 'Battle of Mohacs' scene brings together varied ethnic and historic types. It includes Turks, Persians, Mongols, Arabs and Europeans. The group of Turkish soldiers have the same features and repeat the same costume in the style of Istanbul. The varied ethnic are represented by different garment in addition to Moghul with features borrowed from 14<sup>th</sup> and 15<sup>th</sup> century miniatures. The Mongols and the Europeans have occidental look. The tendency towards a more realistic depiction encouraged a greater variety of types. Soldiers conform to an ideal type. They are tall slim figures and slender. A Turkish model (fig 4) is distinguishable in a globular or rectangular heads, small moustaches and completely round eyes. The beards are most often long, black and thick. When the face has some Mongol features (fig 5) with beard covering the chin and the cheeks. Youngsters, on the other hand, are characterized by a globular head, double chin, cherry-like mouth, straight nose, round eyes and short and long beards. Faces would appear idealized to modern eyes. Treatment of the hands (figs 5, 6, 7) shows function in hand size and volume to enable them to hold their armour.

Clothes, pose and facial expression must have served to identify some important figures such as; the Grand Vizier and Head of Army corps. Rich decorated robes covered in pearl roundels or decorated with repeated pattern enclosed in a series of roundels. Costume does not seem to designate rank except in the case of the Sultan and slightly richer gold embroidery (figs 1, 4). The most usual costume is a long caftan draped round in front of the body.<sup>(3)</sup> Hungarian Armour appears to consist of knee-length coats of mail with high collars and jackets and trousers made of metal plate (fig 8). The coat of mail<sup>(4)</sup> to be compared with a turban helmet and mirror combined with mail in the Museum of Polish Army, Warsaw (pl. 6)<sup>(5)</sup>. Sometimes the sleeves are short

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(1) T. Turgay, A Special Group of Ottoman-Turkish Standards, p. 672, fig 6.

(2) T. Turgay, A Special Group of Ottoman-Turkish Standards, pp. 667-669.

(3) There was also the characteristic Muslim fashion for covering one's mail or scale armour with another garment such as *burd*, a striped upper garment, which was typical among the Fatimids as early as the 10th century.

M. Canard, *L'imperialisme des Fatimids et leur Propagande, Annales de L'Institut d'Etudes Orientales*, VI 1942-1947, p. 168.

(4) A ceramic fragment, Egypt, 12th century (Inv.391, Benaki Museum, Athens), clarifies that Egyptian artists used a series of tightly packed small circles to represent mail.

(5) Z. Zdzislaw, *The Origin of the Heavy-Armoured*, p. 804, fig 4.

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so that the caftan is worn over a shirt, sometimes they are long and hang in folds over the wrists. The sleeves of both coats and shirts are narrow and usually close-fitting (fig 4). Various objects hang from the belt, possibly arrow. Armoured riders slit up the front and back for ease of riding. Such a style must surely have been uncomfortable when riding but would make a horseman's legs vulnerable.

In the illustration variation in the head-dress, some turbans are big white ostrich feather and small plumes, wound tightly round a small conical cap which is usually painted red with white and black fur. Some turbans are wrapped around a helmet or hat. The headgears are partially hidden by turbans. The Sultan's turban is slightly big tightly round trimmed with both black and white fur around the red cap and large feather above the forehead (figs 9, 10, 11). Soldiers head dress varied, some are conical pointed appear hanging down on one side of the head and covering the ear without fur (fig 12) or with short (fig 13) and long ostrich plumes (fig 14), some conical helmets with short feathers (fig 15) or one big large feather in the middle of the pointed helmet (fig 16). Other helmets have both kinds of feathers in the middle of the pointed helmet and in above the forehead (fig 17). Some helmets are full of different kinds of feather (fig 18). Another head cover is Mongolian hat or cap with a sloping brim in European style<sup>(1)</sup>. Janissary headgears (*Keçe*) with a flap adorned with a long tassel with fur (figs 19, 20). Others with a gilded adorned flap and short red tassel (fig 21) can be compared to a rare example of Janissary headgear (*Keçe*) dated before 1691, *Margrave Ludwig Wilhekm Von Baden* Collection, *Badisches Landesmuseum, Karlsruhe* (Pl. 7).<sup>(2)</sup>

The armour objects depicted in this picture provide possibility of investigating contemporary models. However, we are more concerned with the weapons rather than the way they were used. Army corps use different item of metal protection such as rifles with barrel and oriental flintlock with a fish scale design in the lower section. The outline rifle is painted in thick lines (fig 22). A bow case with six arrows<sup>(3)</sup> (fig 23) that can be compared with a case and quiver with five arrows, Ottoman, 17<sup>th</sup> century, leather, gilt brass iron, etching, bow case, *Schaffgotsch* collection in *Cieplice*, at the National Museum in Poznan<sup>(4)</sup> (pl. 7). Both examples are decorated with similar design consists of flat open-work palmettes with fluorite motifs. Sabres (fig 24) with slightly curved tapering blade<sup>(5)</sup> and heavy pommel compared to similar sabre<sup>(6)</sup>, Turkey, 17<sup>th</sup>

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(1) Commonly seen throughout 11 and 12th century in Europe.

N. David, *The Cappella Palatina Ceiling and the Muslim Military Inheritance of Norman Sicily*, Gladuis XVI, 1983, p. 69.

(2) K. Gulgun, *A Group of Belt Buckles From the Haluk Perk Museum Possibly Belonging to the Anatolian Seljuk*, Thirteenth International Congress Of Turkish Art, Aungarian National Museum, 2009, p. 279, fig 3.

(3) Each Ottoman cavalry in the battlefield carried 50 arrows.

A.H. Mahmoud, *Ma'rakat Galderan* (Galderan Battle) (920-1514) Causes and Conclusions, Faculty of Arts, Assuit University, 1991, p. 59.

(4) Bow case: 55×29 cm, quiver 40×20 cm, L (arrows) 77.7-78.7 cm.

Peace and War, *Ottoman-Polish Relations in the 15th-19th Centuries*, Istanbul 1999, pl. 95.

(5) Sabres with a single curved edge and blades that are too thin appear to have been characteristic of Byzantium and some of its neighbors in earlier centuries.

(6) Such sabres are clearly described by Al Kindi



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century, forged iron partly damascened with gold, brass, chiselled and cast.<sup>(1)</sup>

Among the weapons are the short lances (fig 25). Two kinds of shields, round<sup>(2)</sup> kalkan and rectangle shields appear in Mohacs illustration. Taking a closer look at the Sipahi's round shield (Kalkan),<sup>(3)</sup> the illustration depicts very plain battle kalkans without any decorations (fig 26) and elongated shape derived from a rectangle (fig 27). The kalkan held by the left hand in which, at the same time, held the reins, could be set in any position. In retreat- it was flung on the back. Less resistant to the cut of a sword or sabre, it protected against arrows from a bow and the thrust of a lance. The kalkan was not necessary for mirror armour, but it was needed for the caftan, even when quieted and for mail armour. The holding of the weapons echoes the weapons held by all kinds of cavalry. Difference in arms and armour are, however, likely to have been ones of quantity and perhaps quality.<sup>(4)</sup>

Cannons are chained to each other in cases of pitched. The light infantrymen who were called the '*Azap's*' are in front of the cannons making an angle to the right and left. the Ottoman artillery was characterized by its giant cannons, From the sixteenth through the eighteenth centuries the Ottomans used a large variety of cannons- from the smallest pieces that fired projectiles of 30-500 g to the largest balyemez and sayka guns of the cannon class firing shots of 31-74kg in weight. In the fifteenth and early sixteenth centuries, while a number of exceptionally large born bards (hurling cut stones of more than 100kg) were made and deployed in some of the Empire's key forte, medium – and small-calibre pieces were mostly predominant in fortresses.<sup>(5)</sup>

A closer analysis of the illustration of 'Battle of Mohacs' movements show that in a standing position the body is seen in three-quarter profile and the head is represented with an emphasis on the round face. Full frontal portrayal is rare in battle sense. The action in the picture and communication between the actors is indicated by the participants stance, turned towards one another in three-quarter profile. The body bend or stretch and arms describe a powerful movement away from the trunk which appears in the clash between Turkish soldiers and Hungarian cavalry.

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*Al Kindi, Al Suyuf wa Ajnasuha*, ed: A.R. Zaki, Bulletin of the Faculty of Letters, Fouad I University, XIV, 1952, pp. 9-11.

- (1) L: 94-95cm, L (blade) 82.5cm, w. 3.3 cm, Kornik, library PAN inv. No. MK 2051.  
Jr. Z. Zdzistaw, *The Kalkan-The Shield of the Orient*, War and Peace, p. 88.
- (2) A form of rudimentary shield shown in Mohacs illustration is a cloak slung over the left arm in a manner that would later be associated with Southern European cloak and dagger dueling techniques.  
E. Rehatsek, *Notes on Some Old Arms and Instruments of War, Chiefly among the Arabs*, Journal of the Bombay Branch of the Royal Asiatic Society, XIV, 1880, pp. 242-243.
- (3) Kalkan is a light, round, convex shield used in many historical countries of the East, especially in Persia and Turkey.  
Jr. Z. Zdzistaw, *The Kalkan-The Shield of the Orient*, Peace and War, p. 90.
- (4) The very fact that the entire Muslim population had, and often exercised, military responsibilities may account for many such fighters not possessing armour.  
Mohammad Ibn Hāni, *Al Andalusī*, ed: Zahid Ālī, *Tabyīn al Ma'ānī fī Sharh Dīwān Ibn Hānī*, El Cairo, 1934, vol. I, pp. 686-687.
- (5) A. Gabor, *Guns for the Sultan: Military Power and the Weapon Industry in the Ottoman Empire*, Cambridge 2005, p.75.

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Horses in the "Battle of Mohacs" illustration are small with long slender bodies and well rounded curves. The legs are thin and not long. The head with neat pointed ears is attached to a slender-neck. The horses are very similar to each other in scale, proportion and details. Therefore, horses are more likely to follow standardized formulas (figs 29, 30, 31, 32, 33). The horse's bits seem to be curb variety, having a cross-piece or chain beneath the animal's chin to join the lower ends of the two cheek-pieces. The curb bit<sup>1</sup> was probably introduced into Europe from the east during the so-called Dark Ages, perhaps via the Muslims in Spain and southern Europe as well as through the Turks in Eastern Europe. The horses' movement is convinced and appeared more systematically.<sup>(2)</sup> They are depicted with riding equipments<sup>(3)</sup>, saddles and halters. The rectangular saddles clothes are decorated with simple vegetal and geometrical ornaments fitted with a dotted design and embroidered edges (30, 31, 32, 33). Halters are drawn with short or long throat lash made from string (figs 32, 33). Some pieces of horse furniture, or perhaps more accurately decorations that betray Middle Eastern influence are horse-collars shown in the illustration. This *qiladah* was essentially a broad strap-running around the horse's throat. The origins of this fashion are obscure, but it has been suggested that decorative horse-collars were copied by Muslims from the Turks in Central Asia.<sup>(4)</sup> At least 60 horses are counted in the picture.

The scene takes place in an open landscape consisted of the ground and the sky. The sky almost disappears and the earth seems to extend in relief from the background. It is coloured in gold and shows day scene without any cloud except the sky of fire smoke spreads outwards from the cannons. Hills shaped like sugar loaves. It appears as a gently undulating wave across the picture. The ground covers the whole surface of the picture. The green leafy trees have heavy almond-shaped crowns (fig 28).

Both the purely technical and the artistic treatment of colours are of good quality. The colours are bright and possessed of great brilliance. They are well balanced. Large areas are painted in complementary colours. The bright colours and the deep yellow are arranged to create particular effects. Colours are always carefully planned. Colour is used to draw attention to the principal figures. The brilliant yellow represents a vital element in the harmony of the whole. Gold is used to increase the value of the illustrated manuscript. The brush work is very fine. The details of the drawing are clear and sharp, particularly in the face. The organization of the different areas of colour

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(1) Straight forward curb bits, lacking the linking chain or semi-rigid crossbar, had long been known in the pre-Islamic Iranian and Turkish worlds. They appear in Islamic art from the very beginning and shortly thereafter also in the Byzantine sources. Their probable first appearance in the immediate vicinity of Sicily is, on a fragment of 10th or 11th century Fatimid ceramic (Inv. 11761, Benaki Museum, Athens), papyrus fragment, Egypt, 10th century (Rainer Coll. Bib. Nat., Vienna).  
L. Lourie, *A Society Organized for War: Medieval Spain in Past and Present*, XXXV, 1966, 68-69.

(2) It is described in written sources such as *furūsīya* cavalry training manuals.  
See: *R. Hassanein, the Training of the Mamluk Fāris, in War, Technology and Society in the Middle East*, ed: V.J. Parry & M.E. Yapp, London, 1975, note 6.

(3) Not surprisingly, the saddles and horse-harness of senior officers were similarly magnificent. Gold, silver, enamelling and inseting with precious stones were all used as decoration, while some horses also wore collars of gold chain or amber and even gilded bracelets around the legs. Brocade and silk fabrics decorated certain saddles on which a senior man's rank.

(4) A. Kirpitschnikoff, *The Equipment of Rider and Horse in Russia from the 9th to 13th centuries*, Leningrad, 1973, pp. 138-139.

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shows the hands of an experienced miniature painter. The dominating blues, reds, yellows, greens and whites seem to have been arranged to achieve a satisfactory balance. In the landscapes the colour is applied to ground, sky, plants, animals and people, green in trees, brown, white and grey in the bodies of the horses, yellow and red in the costumes. The blue horses and the pink shades in the ground and the richly gilded sky have no communication with reality.

#### *Battle Composition in Turkish manuscripts and Western Art paintings*

The Ottoman 'Battle of Mohacs' illustration could be described in term "variety, complexity and informative". It consists of horizontal bands of land and rows of figures arranged along a diagonal line. The location, grouping and direction are determined by the nature of war tactics (fig 35). The battle of Mohacs scene was organized according to a repeated simple basic structure of interesting horizontal and vertical or diagonal axes. The human figures determine the action and give expression to the picture. The sultan is emphasized by his place higher up in the picture, the small subsidiary figures have been painted with less care as to suggest a conscious rule is anything allowed to obstruct our view of the sultan 'the important character'. Each important figure is located to the intersection of vertical and horizontal axes. Any other people in the picture appear simply as secondary figure.

The central figure is seated on a horse in the 'heart' of the composition of the Turkish units. The pose of the Sultan on his horse is elegant. Four figures appear to be ceremonial guards and, judging by their costume, could represent those elite units that protected the Sultan. Their stylized stance probably had its iconographic origins in Iranian art and it mirrors that adopted by supposed "guard" figures in courtly art from other Islamic lands from the 8<sup>th</sup> to 13<sup>th</sup> centuries.

The main figure constitutes one focal point while the second focal point is situated in the left or right wings. Movement are along undulating line dealing from foreground in the lower part of the composition to the rear in the upper part. The led commander in the centre of the crowd, composed of his followers enters the composition from the upper corner; the figures are arranged in parallel diagonal lines, thus dividing the composition into separated triangles. Lines or groups of people create new divisions within the painting, the directions of their movements leading the eye from one view to another and creating the impression of time. The figures show no interest in the joust taking place in the lower part of the illustration. They are instead looking towards somebody or something beyond the scene.

In the 'Battle of Mohacs' illustration groups pose and move strictly according to the Turkish style resembles another historical miniatures in the 16<sup>th</sup> century such as; "The Arrival of Ottoman Army at Szigetvar fortress", *Hunername II, Seyyid Loqman*, 1569, TSM. H. 1524, fols 277b (pl. 9)<sup>(1)</sup> where the artist depicted the Ottoman army advancing in a disciplined manner in the form of regular lines and spread on an extensive field. The Ottoman army is also arranged in groups and rows depicted in Turkish style in "Sultan Suleyman arriving in Moldavia", *Hunername II, Seyyid Loqman*, Topkapi Saray Museum, 1569, TSM, H. 1524, fol 264a (pl. 10)<sup>(2)</sup> where the Sultan is seen arriving in

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(1) B. Serpil, Ottoman Painting, pl. 112.

(2) F. Geza, Turkish Miniature, p. 72, pl. XIX.

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Moldavia with a huge army and distinguished retinue. The Tatar forces advancing in the background, three agas in elegant attire set out. Also, "Ferhad Pasha's Battle in Yerevan", *Shehinshname II*, 1597-1598, TSM, B. 200, fols 101b (pl. 11),<sup>(1)</sup> where the army is seen led by their commander - in- chief-, advancing with flags, cannon balls and camels carrying loads, the Ottoman army is depicted in an extremely crowded and impressive manner. The painter used the same cast of characters and the same settings as battle of Mohacs illustration.

This arrangement is best suited to the representation of a continuous moving after the battle fight. The battle composition in Ottoman art is crowded with figures almost covering the page. The arrangements of soldiers help to reinforce the depth of field in the picture. The Ottoman perspective gives the sensation of looking down on the image in the foreground, straight at the image in the centre, and upwards to the left and right on either side. The crowd, each group of army arranged like an exhibition of models in order to demonstrate serried rows with heads with round turbans, shoulders, waists and feet at the same height and closely resembling one another and give general impression of Ottoman court painting. In the lower part of the "Battle of Mohacs" illustration a resistance pocket is seen chasing fleeing Hungarian cavalymen in a defensive position. This joust between two soldiers is repeated in Ottoman and Western painting.<sup>(2)</sup>

Finally, a comparison of Battles organization in Turkish manuscripts and in contemporary Western Art paintings executed by foreign artist and show a European style to be studied in details could shed additional light on the character of Ottoman battles paintings. A new means of representing Ottoman battles and a new treatment observing Ottoman soldiers by European artist is to be found in a contemporary western painting oil on canvas<sup>(3)</sup> scene of "Turkish army departing for a campaign", early 17<sup>th</sup> century, National Museum in Warsaw, inv. No. MP4987<sup>(4)</sup> (pl.12), "Battle of Varna", Wood cut, National Museum in Warsaw, inv. XVI.F. 495<sup>(5)</sup> (pl. 13) in the "Polish Chronicle' (History of Poland). Finally, a western painting by Bertalan Szekely<sup>(6)</sup>,

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(1) B. Serpil, Ottoman Painting, pl. 16.

(2) This joust between two soldiers is repeated in Ottoman and Western painting. In Ottoman painting "A Joust between Hungarian and Turkish noblemen before the battle of Mohacs" illustration, *Suleymanname*, 1558, Topkapi Saray Museum no 1517. F. Geza, Turkish Miniatures, pl.XI.- *M. Hassan Nour, Seywar Al-Ma'rik Al-Harbiya fel Makhtoutat Al-Osmaniya*, pl.102. In contemporary western painting of a Battle for the Turkish standard, oil on canvas, signed at the lower right, Jozef Brandt 1841-1915 AD, National Museum in Cracow, inv. No. 11-a 1318. War and peace, Ottoman-Polish Relations, p. 409, pl. 331.

(3) Painting in the Western modality emerged less as a direct import, through oil on canvas, than as a translation of existing architectural surface designs into forms inspired by western painting. M.K. Wendy, Ottoman Painting Reflections of Western Art from the Ottoman Empire to the Turkish Republic, London. 2011, p. 13.

(4) European engravings may have started to feature in Islamic albums in the first half of the 16th century, presumably during the reign of Selim I (r. 1512-1520). N. Nihat Kundak, An Ottoman Album of Drawings Including European Engravings (TSMK, H. 2135), Thirteenth International Congress of Turkish Art Proceedings, Ed.: D. Geza & Others, Hungarian Nation Museum 2009, p. 429.

(5) War and Peace, Ottoman-Polish Relations, fig 11.

(6) Bertalan Székely (1835-1910) is a widely known as a history painter. He set an entirely new tone in art movement. With Outstandingly great talent, he immortalized tragic scenes from the nation's past.

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entitled "The Battle of Mohacs", 1866, oil on canvas, (pl.15) Hungarian National Gallery, Budapest, Hungary, 2.85X1.74 cm Inv. 2764.<sup>(1)</sup>

The "Battle of Varna", Wood cut, National Museum in Warsaw, inv. XVI.F. 495 (pl. 13) to compared to a Turkish illustration "An organized Ottoman military camp", *Targamat Rasael fe fan Al-Harb* (A Translation of Messages in Military Art), no. 3-M *Handasa Turkey*, Vol II, dated 1131AH/ 1718AD, *Dar Al-Kutub Al-Masriya* in Cairo<sup>(2)</sup> (pl. 14). It depicts three rows of army tents. The first row consists of five groups of similar tents with similar colours and shapes. The second row consists of six groups of similar well organized tents. The third row consists of seven groups of similar tents while The Sultan and Grand Vizier are different in size and shape tents with triangle flags are between the rows since Ottoman Battles in Western painting shows the freedom that Western Art exercises within the bounds of the conventions endows the picture with a sense of movement and variation that is absent from the Ottoman illustrations while the organization of the 'Battle of Mohacs' illustration suggests not only a personal relation between artist and picture but also a relation between the artist and the text writer to the extent that in Ottoman battle painting the voice of the writer is heard. In the Western paintings, the Turkish army units depicted three-dimensional form and indicate space through shading. The Turkish Army is divided into twenty-two mounted regiments and one regiment of foot soldiers, surrounded by a U-shaped four deep cordon of pack camels led by footmen (pl. 12), while in the Turkish painting the Turkish forces flow in groups from up right to left down (pl. 2).

In the western painting of the regiments of cavalry, the members of the two mounted regiments at the centre protect on three sides, a group of persons riding in their midst one of whom wears an exceptionally ornate turban with a plume-possibly a vizier. Figures are all the same size because they are depicted as though they were seen from an infinite distance although they are relatively close to the viewer. The composition and the huge army, various types of cavalry and the Sultan with his retinue were the core of the army in the Ottoman and Western painting scenes are the same (pl. 12,13,2).

In the 17<sup>th</sup> and 18<sup>th</sup> centuries, the Ottoman and Western battle paintings clarify the well organization of the Ottoman army while in camp as shown by the Turkish Illustration or departing for a campaign by Western painting, the drawing is perceived as opening onto space as an infinite mathematical conception not limited to subjectivity and experienced through the confluence of nature with geometry (pl.13). Seen as an isolated work, the Western painting suggest an unproblematic experiment with

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His scenes from 16th century battles against the Turks are familiar to the Hungarian viewer not only as art works, but as illustrations in History books. They depict turning points in history. They are monumental in their sizes and awe-inspiring in their composition.

Bicskei, Éva, *Ámor és Hymen, A Fialtal Székely Bertalan Szerelmitörténetei* (Amor and Hymen: Love Stories of the Young Bertalan Székely), Budapest: Akadémiai Kiadó, 2010.

(1) Z. Toth, The Hungarian Peculiarities of National Remembrance: Historical Figures with Symbolic Importance in Nineteenth-Century Hungarian History Painting, AHEA: E-Journal of the American Hungarian Educators Association, Vol. 5, 3002, p.55.

(2) This manuscript was written by *Raymondish Koukouly* in Italian and translated to Turkish in 1202AH/1787AD by *Haj Hafiz Ishaq Efendi khoja*, written in *Nasikh*, 188 folios, 29 lines, 32.5×19.5cm.

*Hayiam Zakariya Al-Saeed, Al-Tasaweer Al-Iymilia fel makhtoutat Al-Osmaniya* (Scientific Illustrations in Ottoman Manuscripts), Emirates 2012, p. 337, pl. 98.

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perspective as a modern means of representing Ottoman battles. They reflect a close relationship between painting and photography as they convey the same visual information as the original photographs. Although they represent new modes, they also represent "signify imperial" power.

In the 19<sup>th</sup> century, Bertalan Székely painting "The Battle of Mohacs" (pl. 15) goes back to one of the most politically decisive, as well as, one of the most symbolic losses of Hungarian national history. The painting represents the trend of Romanticism in a dramatic moment when an injured soldier lying on others knee. The composition, the movement and faces of the figures, the treatment of light and colours, all serve the more effective conveyance of complex emotions with the tools of romanticism. The scene of the battlefield of dirty and dangerous marsh, the clouded sky, the fire in the background, all express the hopeless situation of the country. The painting memories ideologically charges historical symbol belongs to the theme of the Turkish occupation.<sup>(1)</sup>

#### **Conclusion**

The illustration of the "Battle of Mohacs" is realistic; its realism is, in fact, confirmed by the inclusion of text<sup>(2)</sup> which attempts to ensure correspondence between what is depicted visually and what is to be understood strategically. Battle of Mohacs scene is a picture of 'arrested moments' what is depicted corresponds to a short passage in the text and brief moments in the narrative, but the setting of the scene represents the whole battle "after and during" by an imaginary line determines the moment of the battle 'time reference'. Suleyman the Magnificent supervised the battle from a hill later named Turk Hill. It was of a short duration but extremely bloody and resulted in the complete collapse of the Hungarian Kingdom. The miniature illustrating this battle shows Suleyman the Magnificent and his soldiers on the hills drawn up in rows, with the superb organization of the army clearly visible. Thus the stylized picture provides a contrast to the sometimes quite length description of the battle. The Ottoman battles in Western painting demonstrate the dramatic degree to which the assumed or claimed content of an image may vary as it travels across cultural boundaries or narrative contexts. It also serves as a reminder of the fact that glosses in European painting depicting Ottoman scenes can sometimes turn out to be highly creative.

The Ottoman illustration of the "Battle of Mohacs" represents a victorious Turkish army. The figure of Suleyman dominates the picture; the severed heads at his feet

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(1) B. Katalin, *Beginner's Hungarian*, USA, 2006, p. 15.

(2) The Ottoman miniature achieved its characteristic form and structure in the 16th century. The miniature were, not autonomous pictures but illustrations to a text. 'Battle of Mohacs' illustration visualized the written texts in the manuscript. The manuscripts text translation read "On the field of Mihaç, Suleyman Prince of the World, joined battle with the forces of the evil King. When the fight and the battle had begun the infidel King personally assaulted the Sultan of Sultans, and one of his serdars, his accursed vizier called Barata (*Pál Tomory*), known for his intrepidity, attacked the army corps of Rumili. In the very moment when the Rumili army corps was on the point of being defeated, the grace of almighty God came to the succour of the faith of Islam: the sanjakbey of Semendire and Belgirade, Yahya paşa-oğlu and Koca Bah Bey, assaulted the infantry of the wicked-hearted King from the rear and started hacking it to pieces. It is related in a story that on that occasion Yahya paşa-oğlu's division killed more than 30,000 men of the infantry with their blood-shedding swords. And the giaours who were not massacred by the swards were drowned in the water of the Tuna, as had the people of Pharaoh and Haman. Thus the King's army suffered complete defeat.; F. Geza, *Turkish Miniatures*, plXII/ A-XII/ B.

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symbolize the greatness of his victory. Sporadic skirmishes are still going on in the foreground, but the general scene is of victorious army advancing in well-ordered lines. The landscape details of the picture are of minor value: The hills and dales are merely imaginary. It provides a ground for a play-by-play depiction of military movements across a valley where each event, site, and important character is viewed. The overall images suggest an artist who knew about perspective but did not know how to place people within it. As a result, the painting seems to represent event and figures as in a diagram, this creating a realism of military pragmatism more than artistic ambition.

The studied way in which so many people, horses, objects of all sorts are depicted in the battle scene suggests that an artist was showing off his talents and that the painting was an exhibition of available models for other battle images. It is reasonable to conclude that the primary objective of the painter was to display and make available every detail of the painting. Thus, the image acts as a window not only onto the world but also onto the Word. Perceptions of reality are related to social presence beyond its textual content. Perceptions of reality are related to social codes than to universal experience. Radical as the changes undertaken by the military were, the aim was not to revolutionize visual culture to adapt techniques of military objectives. The Battle of Mohacs miniature can therefore lead historians who tend to rely on pictures as accurate historical document. In addition, Islamic painting will remain a source of testimony of the relation between "illustrations" and "Art object".

**Hanaa M. Adly<sup>1</sup>**

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(1) Associate Professor, Department of Archaeology and Civilization, Faculty of Arts, Helwan University, Cairo, Egypt

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Fig.1. Sultan Süleyman (Drawn by author)



Fig.3. Colored flag (Drawn by author)



Fig.2. Standards of colored flags (Drawn by author)



Fig.4. Grand Vizier (Drawn by author)



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Fig.5. Mongol soldier (Drawn by author)



Fig.7. Hungarian soldier (Drawn by author)



Fig.6. Arab soldier, treatment of hands (Drawn by author)



Fig.8. Janissary Guard (Drawn by author)

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Fig.9. Tightly round turban with feather above the forehead (Drawn by author)



Fig.10. Tightly round trimmed turban with feather and plume (Drawn by author)



Fig.11. Tightly round trimmed turban with feathers and plumes (Drawn by author)



Fig.12. Conical pointed helmet covering the ear (Drawn by author)



Fig.13. Conical pointed helmet covering the ear with short plume (Drawn by author)



Fig.14. Conical pointed helmet covering the ear with long plume (Drawn by author)

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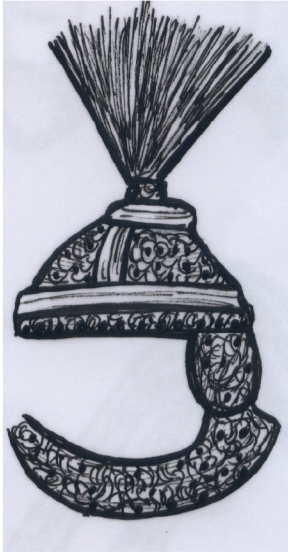


Fig.15. Conical pointed helmet covering the ear with large ostrich plume (Drawn by author)



Fig.18. Conical pointed helmet covering the ear richly decorated with large ostrich plumes and three feathers, two are cornered (Drawn by author)



Fig.16. Conical pointed helmet covering the ear with feather (Drawn by author)



Fig.19. Janissary headgear (Keçe) with flap adorned with feather (Drawn by author)

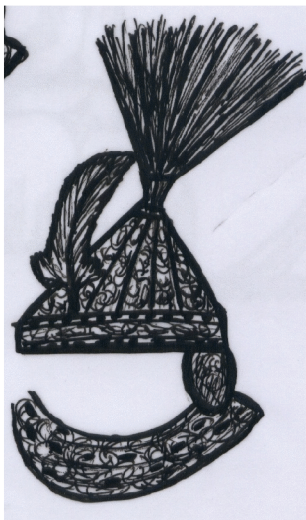


Fig.17. Conical pointed helmet covering the ear with feather and large ostrich plume (Drawn by author)



Fig.20. Janissary headgear (Keçe) with flap adorned with large ostrich plume (Drawn by author)

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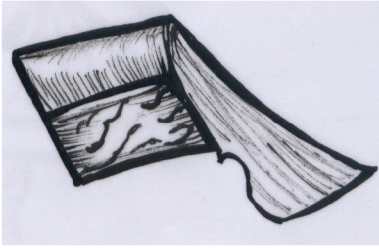


Fig.21. Janissary headgear (Keçe) with gilded flap adorned with short red tassel (Drawn by author)

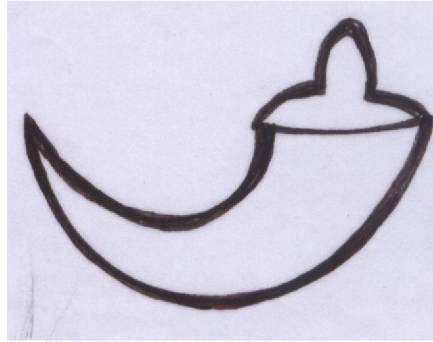


Fig.25. Short lance (Drawn by author)

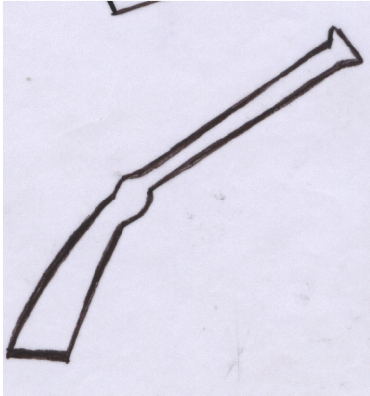


Fig.22. Rifle with barrel and flintlock with fish scale design (Drawn by author)

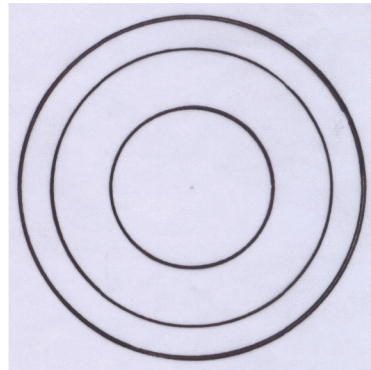


Fig.26. Plain battle Kalkan (Drawn by author)

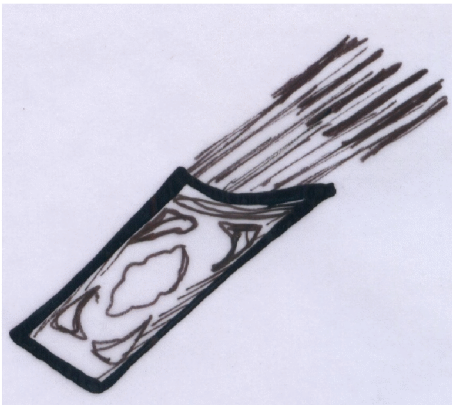


Fig.23. Bow case with six arrows (Drawn by author)

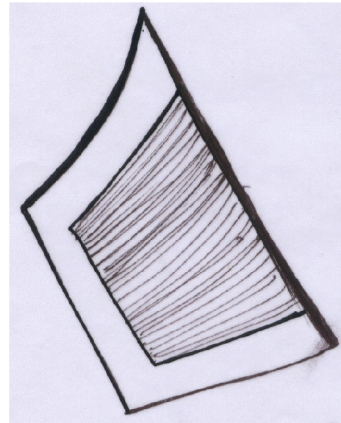


Fig.27. Elongated shape derived from rectangle (Drawn by author)

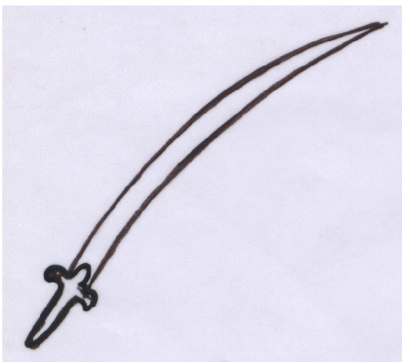


Fig.24. Sabre with slightly curved blade (Drawn by author)

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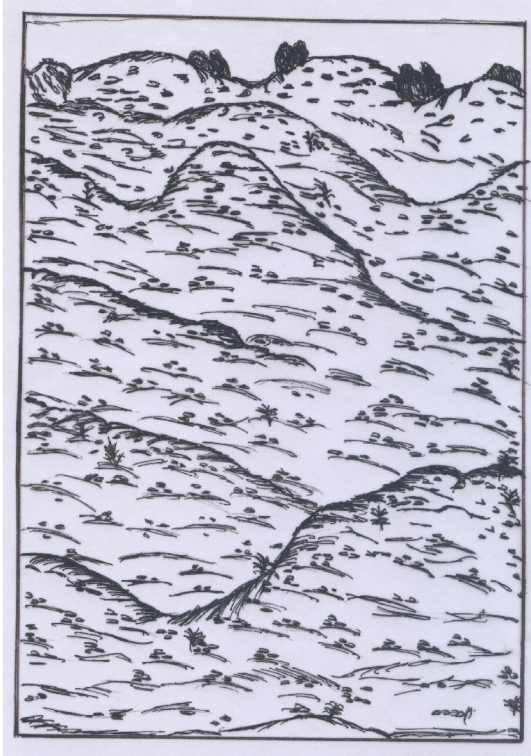


Fig.28. Open landscape, ground and sky (Drawn by author)

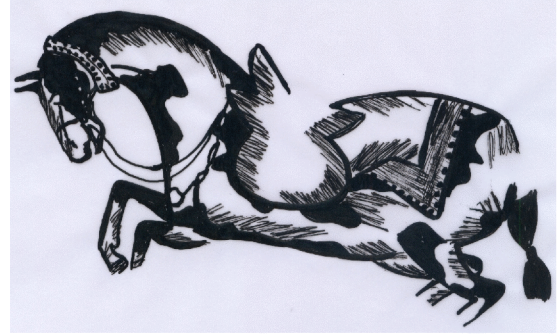


Fig.31. Running horse with saddle, halter and knotted tail (Drawn by author)

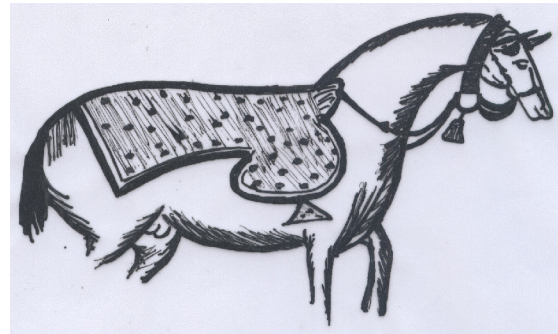


Fig.32. Standing horse with short throat lash made of string (Drawn by author)

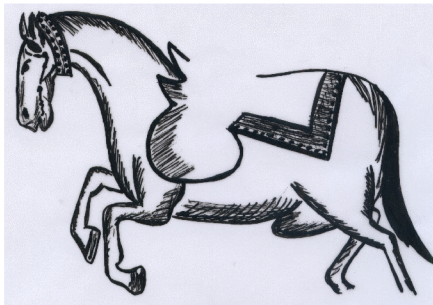


Fig.29. Convincing horse movement, running horse with saddle clothes (Drawn by author)



Fig.33. Slowly walking horse with long throat lash made of string (Drawn by author)

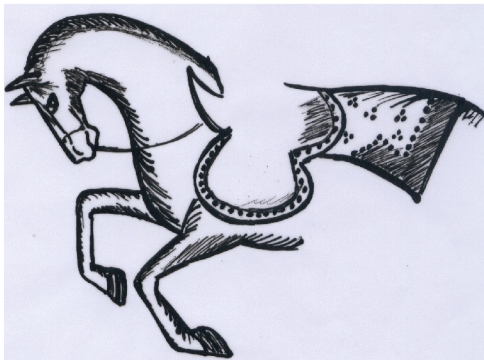


Fig.30. Running horse with rectangular saddle clothes decorated with dotted design and embroidered edge (Drawn by author)

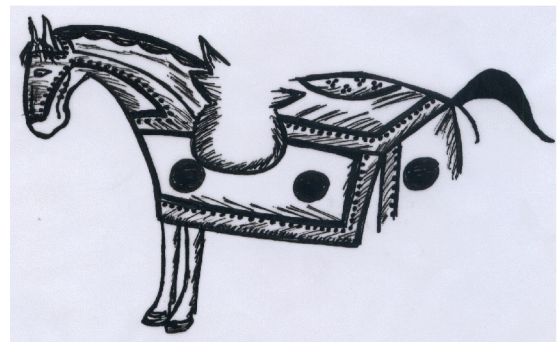


Fig.34. Equipped horse (Drawn by author)

*The "BATTLE OF MOHACS" ILLUSTRATION: WINDOW INTO REALITY*



Fig. 35. Details of The Ottoman 'Battle of Mohacs' illustration could be described in term "variety, complexity and informative". It consists of horizontal bands of land and rows of figures arranged along a diagonal line. The location, grouping and direction are determined by the nature of war tactics (Drawn by author)

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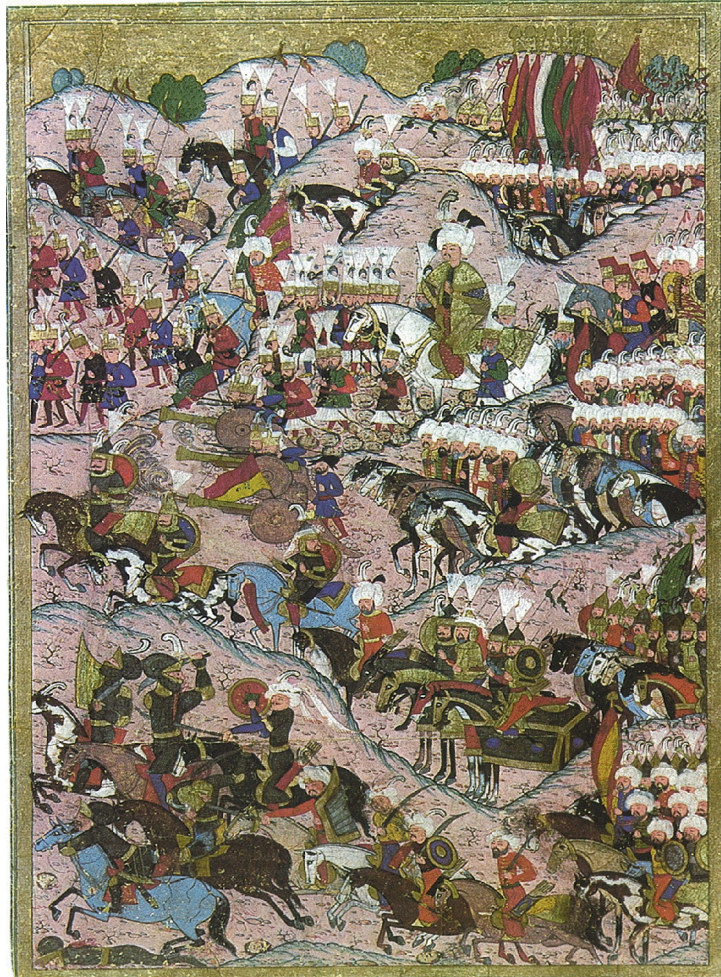
Pl.1. Battle of Mohacs 29 August 1526, war tactic (Photo: Matcha, Weapons and Warfare, Military History and Hardware Weapons and Warfare.com, 5 December, 2009)



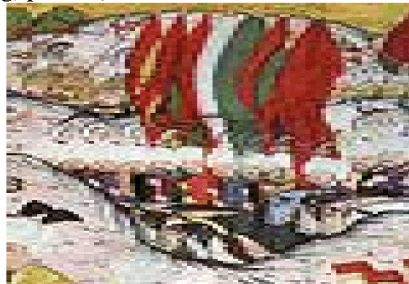
Pl.2a. Details of previous illustration Pl. 2

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سلطان یحییٰ خان مجاہد اوستغہ بدون قتل و سب و غریب اکبر اتار بہر



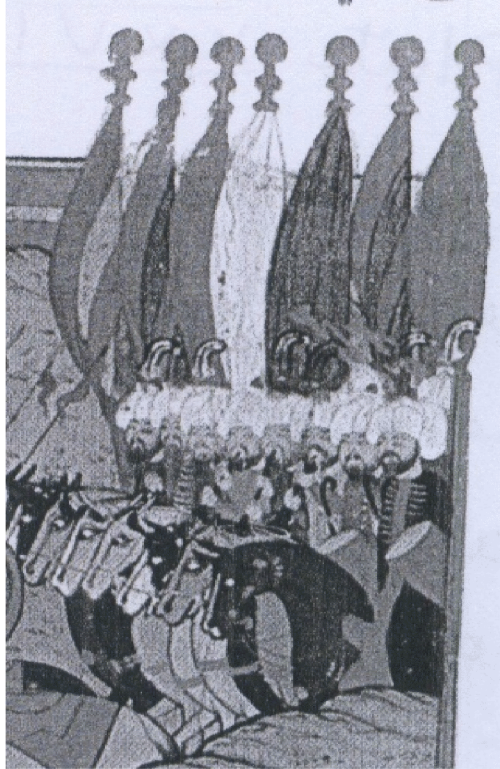
Pl.2. "The battle of Mohacs", *Hunername II*, Seyyid Loqman, 1589, TSM, H. 1524, fol 256 b. (Photo: B. Serpil & Others , Ottoman Paining, pl. 113)



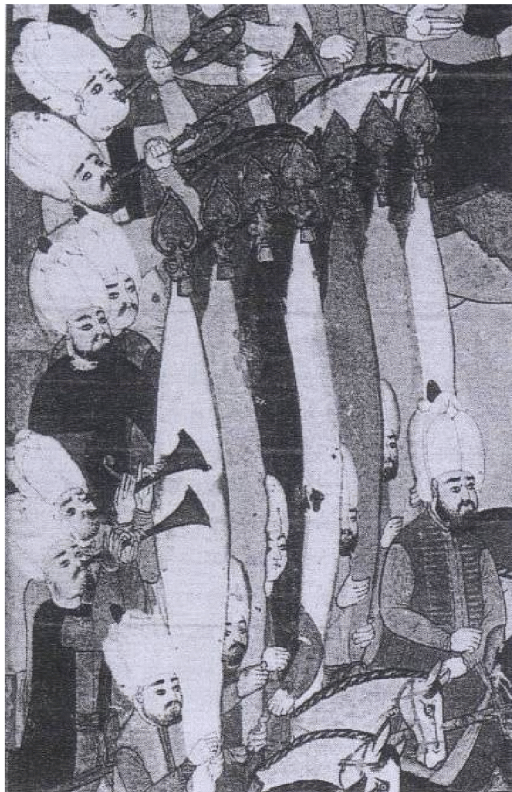
Pl.2b. Details of previous illustration Pl. 2



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Pl.3. Details of "Turkish forces are advancing towards Szigetvar" illustration, *Hunername II*, 1588, *Seyyid Loqman*, Topkapi Saray Museum, INV No, Hazine 1524, fol. 276a, 33×20cm (Photo: F. Geza, Turkish Miniatures, pl. XXXVIII)

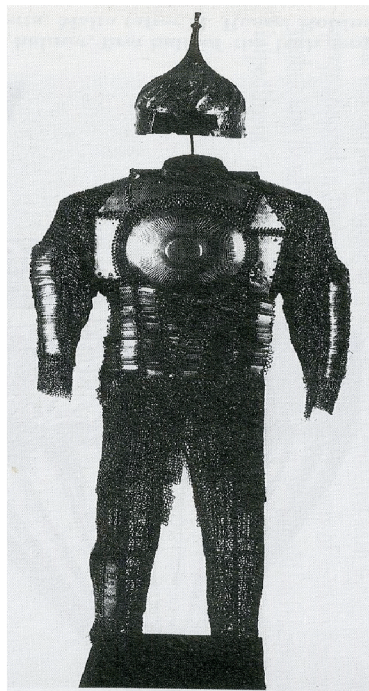


Pl.4. Details of The Sultanate flags and standards, Egri Campaign, *Nakkas Hasan Pasa*, Topkapi Saray Museum Library, H. 1609, fol. 68b, late 16<sup>th</sup> century (Photo: T. Turgay, A Special Group of Ottoman-Turkish Standards, p. 670, fig.1)

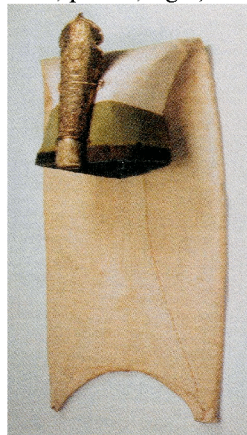
*The "BATTLE OF MOHACS" ILLUSTRATION: WINDOW INTO REALITY*



Pl.5. Special group of silver standards carrying the Tugra of Sultan Murad IV (1624-1640) and Sultan Ibrahim (1640-1648), Topkapi Saray Museum, 1/2991-1/2994, 1/2995, 1/2992, 1/2993 (Photo: T. Turgay, *A Special Group of Ottoman-Turkish Standards*, p. 672, fig. 6)



Pl.6. Turban helmet and mirror combined with mail, Museum of Polish Army, Warsaw (Photo: Z. Zdzislaw, *The Origin of the Heavy-Armoured*, p. 804, fig 4)



Pl.7. Janissary headgear, before 1691, *Margrave Ludwig Wilhelm Von Baden Collection*, *Badisches Landesmuseum, Karlsruhe* (Photo: Joachim Gierlichs, *Turkish Art in German Collections*, fig 3, p. 279)

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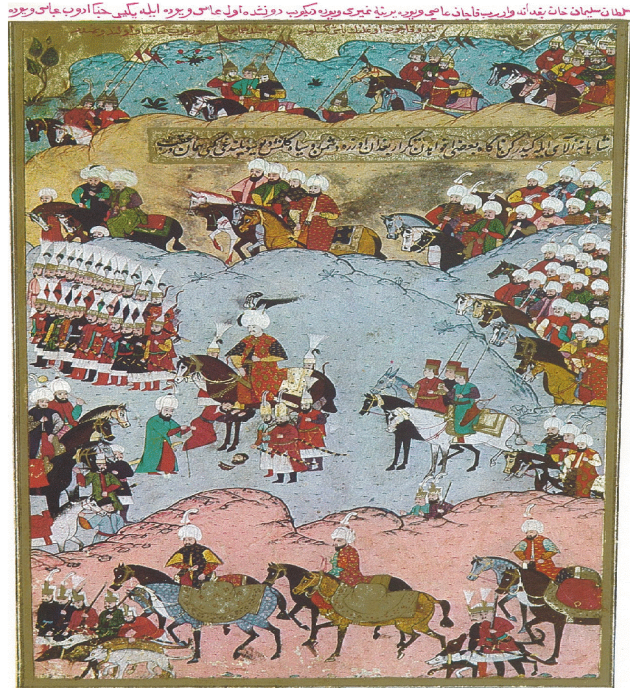


Pl.8. Bow case and quiver with five arrows, Ottoman, 17<sup>th</sup> century (prior 1683), leather: 55×20 cm, L (arrows) 77.7-78.7cm, *Schaffgotsch Collection in Cieplice*, National Museum in Poznan since 1952 (Photo: *War and Peace, Ottoman-Polish Relations*, pl. 95)



Pl.9. "The arrival of the Ottoman army at Szigetvar fortress" illustration, *Hunername II*, *Seyyid Loqman*, dated 1588, TSM. H. 1524, fol 277b (Photo: B. Serpil, *Ottoman Painting*, pl. 112)

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Pl.10. "Sultan Suleyman and his army in Moldavia" illustration, *Hunername II*, Seyyid Loqman, dated 1588, TSM. H. 1524, fol 264 a 39.5x23.5 cm (Photo: F. Geza, Turkish Miniatures, p. 72, pl. XIX)

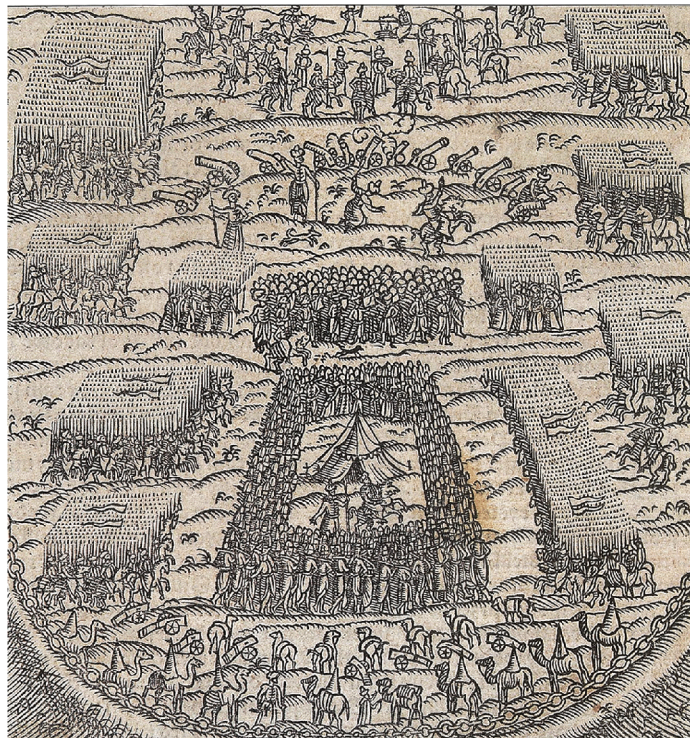


Pl.11. "Ferhad Pasha's battle in Yerevan" illustration *Shehinshname II*, 1597-1598, TSM, B. 200, fol. 101b (Photo: B. Serpil, Ottoman Painting, pl. 116)

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Pl.12. "Turkish Army departing for a campaign", National Library in Warsaw (Photo: War and Peace, Ottoman Polish Relations, p. 133, pl. 33)



Pl.13. Battle of Varna, Wood cut, 20×30 cm, National Library in Warsaw, INV. No. XVI.F. 495, Page 378, Chapter III, "The Polish Chronicle" (Photo: War and Peace, Ottoman Polish Relations, fig 11)

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Pl.14. "An organized Ottoman military camp", *Targamat Rasael fe Fan Al-Harb* (A Translation of Messages in Military Art), no. 3-M Handasa Turkey, Vol II, dated 1131AH/1718AD, *Dar El-Kutub Al-Masriya* (Egyptian National Library), Cairo (Photo: Z. Haiyam, *Al-Tasaveer Al-Iyslamia*, pl. 98)



Pl.15. Western painting by Bertalan Székely, entitled "The Battle of Mohacs", 1866, oil on canvas, Hungarian National Gallery, 2.85X1.74 cm Inv. 2764 (Photo: Hungarian National Gallery, Budapest, Hungary)