On 9 July 1628 the grand embassy of the Holy Roman Emperor Ferdinand II (r. 1619–37) (Fig. 1), led by Hans Ludwig von Kuefstein (1582–1656), left Vienna headed for Istanbul and the court of the Ottoman Sultan Murad IV (r. 1623–40). Just like any diplomatic envoy it carried out numerous tasks, including commercial and political ones. The Peace Treaty of Zsitvatorok, which ended the war between the Ottoman Empire and the Habsburg monarchy, had been signed in 1606 for a period of twenty years, and a new extension, which Ferdinand II strongly hoped for, was much needed. Neither the Habsburgs nor the Ottomans regarded a full-blown conflict as being reasonable; hence, the two Empires exchanged embassies with the aim of finding a new solution, since the treaty stabilized the situation on the Habsburg-Ottoman borders for half a century to the benefit of both parties. In spite of its diplomatic and political success, the Kuefstein’s embassy is remembered first of all for its artistic legacy documented by the ambassador’s diary, the draft of a final report to the Emperor, diplomatic correspondence, a list of gifts presented and received, and last but not least, a series of gouaches, executed in Istanbul, and a series of oil paintings – which serve to illustrate various aspects of seventeenth-century Ottoman life, and provide a detailed account of the ambassador’s mission.

The story of the embassy started in November 1627, when Hans Ludwig von Kuefstein received an invitation to come to the Habsburg court on an urgent matter. As he described the event himself: “I, Hans Ludwig, Seigneur von Kuefstein, etc., in the Year of Our Lord 1627, was observing my Duties in the Government of Lower Austria entrusted to me by His Imperial Majesty, my most gracious Lord Ferdinandus the Second, living quietly and well in Vienna, and had no Thought whatsoever that I might be needed for any other Services, and on Sunday the 21st of the Month of November in the aforesaid Year 1627, was about to ride out in the Morning between 8 and 9 o’clock, to hear Mass and a Sermon, when a Courier from Prague (where His Imperial Majesty with the entire Court was staying because of the impending Coronation) is announced and hands me a Letter. With the Report that he had had to ride Day and Night, and was also under Orders to press for an immediate Reply and having received the same, to return Day and Night. In breaking the Seal of the Letter I found that the same had been sent by the Abbot of Kremsminster, Imperial Privy Council Secretary and President of the Court Chamber, on the 18th of the Month by 8 o’clock in the Evening, in Prague. He communicated the following to me: That His Imperial Majesty had decided to employ me, before all Others, for the intended Legation to the Ottoman Porte as his Orator; offering 20,000 Ducats for my Outfitting and the first six months; should the Embassy take more than that Time, to release 1,200 Ducats each month; ending with his, the President’s, urgent Supplication to submit most obediently to the Will of His Majesty and to communicate him, by the same Courier, my Declaration of Agreement.” Kuefstein had his own doubts and hesitations concerning this important – albeit dangerous – mission, but the Emperor’s request could not be disregarded, and on 11 December 1627, Hans Ludwig arrived and was received at the court in Prague. The Emperor’s warm welcome and long conversation washed away any resistance Kuefstein might still have harboured, and when he left Prague for Vienna, on 6 January 1628, it was decided and confirmed that he had accepted the commission wholeheartedly.

During the early stages of the embassy preparations Kuefstein concentrated his efforts on two main tasks: to assemble a collection of imperial gifts for the Ottoman officials, and to select and outfit a proper entourage, worthy of such an embassy. Kuefstein’s embassy was quite numerous, exceeding 100 people, and included many officials, domestic staff, and even a
chaplain and a dentist. Kuefstein offers a lot of details in his notes about the embassy members, describing their positions and occupations within the envoy. "The first place is held by Father Petrus Lachiisch, the Con-
fessor of the Envoy, and his chaplain, Father Kasper Bicher, both of whom are members of the Societas Je-
su. ... they were assisted by a 'chapel servant' who had to take care of the Mass requisites for the splendidly outfitted chapel. ... The physical welfare was taken care of by a physician, a pharmacist, a barber with med-
ical skills, and the 'Imperial tooth-breaker' Franziskus de Archangelius ... Seven cavaliers of honour – among them one Scotsman, two Frenchmen, and two Italians – and six noble pages formed the closest entourage of the Envoy. The two Genevois who presented themselves as Marchesi, Joanne Stephano and Barnabe Stephanou Centurione, were not aristocrats, however, but hum-
ble companions ... The Envoy’s right-hand man was his major-domo, Hans Albrecht Pollender. He was se-
nior to the entire entourage, and also to the three ‘house officers’ who assisted him, the Equerry, the Chef, and the Waggonmaster ... There was a Chamberlain, a Wardrobe Master, a Silver Chamberlain, and several table-setters, six trumpeters and an army drummer, the War-
robe Master, a Silver Chamberlain, and several officers who assisted him, the Equerry, the Chef, and the Wag-

The essential preparations had been completed and the embassy was ready to de-
part. "Therefore, on the 9th of July in this Year 1628, after going to Mass and before His Majesty had gone to
the Table, in a private Audience, I most submissively

and Alertness, hoping that with God’s Help I would achieve it so that His Imperial Majesty could see Rea-

|||
son to favour me henceforth. Whereupon his Imperial Majesty told me with the most gracious Words and Gestures. That He remembered very well that I did not aspire to this Legation but had been called for it by Him. This because of my Diligence shown on various Occasions and my Suitability and also because of the special Trust he had in me. That He had no Concerns that through my Fault anything would go amiss but was certain of all good Satisfaction. Would not only take good Care of my Wife and my Children (whose Number He wished to know) in my Absence but also recognize my most obedient Preparedness for this Mission and the Pains in Performance of the same at my Return with all Graces. Of which I should be assured. Then most gra
ciously took my hands, made a + over me in blessing, speaking thus. I wish Him Luck and hope to see Him soon again with Mr. Hereupon I asked His Majesty sub-
amissively for the Honour that he would deign to receive me. I blessed her and took to the River; arriving early the
together with me, was in the Woods on

After his audience with the Emperor, and after having received his first diplomatic assignment, on 26th July the grand embassy left Vienna for Istanbul. A vi-
sual record of this event – a large panorama painting – is preserved in the ancestral seat of the Kuefstein fam-
ily, Greillenstein castle. (Fig. 2.): “On the 20th of July this Year 1628, I had Breakfast with the Stepbrother-in-law, Mr. Paul Jakob, Freiherr von Starhemberg, in the Land-
hauser (headquarters and meeting place of the aristocracy of Lower Austria, in the Herrenasse) after I had taken Leave of my dear Wife and my Children, and at 2 o’-
clock in the Afternoon, with my Cotgiste and Servants, with the Music playing, in the Company of several Cav-
aliers and Ladies (among them my dear Wife who had
come to the Landhaus, to bless me again) and an im-
numerable crowd. I went from there to the Boats that were in Readines underneath the Slaughter Bridge near
the Red Tower (city gate of Vienna, on the Danube). And after I had taken my Leave of Everybody who so wished – and there were many – I goe Orders around 4 o’clock in the Evening to take up the river. Although I could, because of increasing strong Winds, go no further than

Green Pleasance Pavilion (in the Prater, an old recre-
atious park on Vienna). I took my Dinner in the Hall there, and lay down alone in one of the Chambers of Pleasure Pavilion. However, my Cotgiste and the Ser-
Vants were in the Boats. And the Turkish Envoy, who had stayed for many Months in Prague and Vienna and had departed together with me, was in the Woods on the other Side of the River. After I had landed there, I sent a Page to his Imperial Majesty who had gone from

Laxenburg to the Little Pratert to hunt Deer there, and received his most gracious Wishes for my Journey and also the Order that I should take good Care that my People
would not fire a Gunshot or otherwise drive the Game away. For the former, I most humbly expressed my thankns; as for the second, I informed my People and the Turks about Prohibition. The following Day I had to stay at the Green Pleasance because of the strong Wind.

And as my dear Wife came to visit me there early in the Morning, I made her stay for Breakfast and as

she had accompanied her in the Afternoon to Vienna; and stayed there overnight. The following Day, the 22nd, I arrived at the Boats with my Wife when the Gates were locked. I blessed her and took to the River, arriving early the

same Day at Preßburg 11. The embassy was equipped with at least eleven boats, with a personal ambassador’s

boat built specially for him. At the end of the Danube

trip the envoy would continue its journey on land.

On 28 September 1628, the ambassador’s fleet arrived in Ofen (Buda); and on 29 September, Kuef-
stein was received by the Vizier Murteza Pasha, who was the Governor of Ofen from 1626 to 1630. 12 This meet-
ing was of significant importance, being one of the ma-

jor diplomatic events of the embassy. However, the re-
ception did not go as smoothly as had been expected.

The protocol was grossly violated when Kuefstein was

invited to enter the ceremonial tent without the Vizier

even being present there; after waiting for a long time the Vizier finally did arrive, although he sat down with-

out even welcoming or acknowledging Kuefstein’s pres-

ence. Nevertheless, credentials were exchanged, as well

as gifts. Kuefstein received forty-two ceremonial kaftans.

Upon returning to his own tent, he sent a formal com-
plaint to the official representative of the Governor’s of-

fice and demanded an apology. The reception ceremo-
ny was depicted in detail in one of the gouaches (Fig. 3),

concentrating mainly on the exchanging of gifts. Ac-


ing to the “List of Particulars” the presents included

numerous gifts, for example a large basin and six

larger bowls to be used for sweets, made out of sil-

ver and heavily gilded, weighing a total of 36 (Viennese)
Franz Hermann or Hans Grassmann
“Aufenthalt bey den Vezir zu Oßen”
Reception of the Embassy Delegation with the Vizier of Oßen
1628–29
Gouache on parchment, 27.1 x 40.2 cm
Otto-Museum, Perchtoldsdorf, Austria
OM 02.10

A. His Excellency the Honourable Ambassador
B. The Vizier of Oßen
C. The Turkish (now Pasha) in his Divan
D. The interpreter
E. The major-domo and equerry of His Excellency
F. His Excellency’s cavaliers-in-waiting and officers
G. The Turkish Tshor Bashi / Captains and captains of horses
H. The present for the Vizier
I. His Excellency’s men and other servants also present in this audience
the basin replenished with flower-scented water poured from the ewer. Since basins were brought to vants so that diners could wash their greasy hands from often elaborately decorated (Figs. 5 and 6). In the six-

the lavabo set) were brought to the dining table by ser -

the beginning and end of a meal, an ewer and basin hand-washing ceremony was of great significance. At 

foreating sticky sweetm eats and fruits. As a result, the were largely confined to the final “banqueting” course, though knives and spoons were frequently used, forks 

require large sets of silver tazzas, so that each guest had his or her own individual tazza. This vessel had found 

The flat area of the tazza bowl, which is about 15–30 cm in size, was frequently embossed and chased with a scene in relief. They showed scenes with a large number of characters and the action took place on several planes, the subject being usually drawn from classical mythology or standard Christian iconography. It also depicted subjects such as the twelve months of the year, the Four Elements (Fire, Earth, Water and Air) and the Virtues. Such scenes were based on projects conceived by outstanding European artists. The tazza was quite often the work of two goldsmith workshops – the base and the bowl were made separately by two different artists and then joined. Although this artistic treatment of the bowl transformed the tazza into a work of virtuosity in keeping with the tastes of Mannerist court art, it did not forgo the functional aspect of the tazza. They were used either for drinking or as a dish to be placed on the table with fruit piled up high on it. No doubt banquets held at the courts of Renaissance princes would require large sets of silver tazzas, so that each guest had his or her own individual tazza. This vessel had found 

To this day, one of the elements inherent to diplomacy is the exchanging of gifts. Whether small or expensive, giving presents would signal a friendly attitude, help in establishing contacts, warm relationships, lead partners in negotiations to alleviate their positions and decision-makers to make favourable judgements. It was also a way of honouring the recipient as well as being a meaningful demonstration of the status, power and position of the donor. Selecting these presents was a sensitive matter, and many things needed to be taken into consideration. They had to be worthy of an Emperor and still not give the impression of being a tribute. Of course, they had to conform to Turkish taste. This caused a great deal of worry, and their value had to correspond to the rank of the recipient. Kaeferstein recorded the list of gifts in a special document, indicating the quantity and the quality of valuable presents (Fig. 4). It is also known that one of the gifts was a silver chunk weighing 140 kilos, “Silber im Gesamtgewicht von 493 Mark 4 Lot und 3 Quintelein”, at that time worth 1800 ducats. The precision and detail of the gouache illustrating the reception in Öfen, as well as the list of gifts help us to take a closer look at these beautiful, expensive gift items.

One of the gifts brought by the Emperor’s delegation was a silver-gilt lavabo set visible in the centre of the gouache. The habit of traditional feasting required a fitting ambience, including tableware that was sufficient in number as well as quality, first among which silver and gold-plated vessels. A hand-washing set, made of tincture and a bowl, was the most particular element of all the tableware. Before the second half of the sixteenth century, when the use of personal forks at the dining table became widely established across Europe, dinning could be a very messy affair. Although knives and spoons were frequently used, forks were largely confined to the final “banqueting” course, for eating sticky sweets and fruits. As a result, the hand-washing ceremony was of great significance. At the beginning and end of a meal, an ewer and basin (lavabo set) were brought to the dining table by servants so that diners could wash their greasy hands from the basin replenished with flower-scented water poured from the ewer. Since basins were brought to each guest and appreciated at close range, they were often elaborately decorated (Figs. 5 and 6). In the six-

teenth and seventeenth centuries richly decorated Nuremberg and Augsburg sets were especially popular. These were decorated with figurative and ornamental repoussé reliefs. The decorations often featured water-related topics, such as the mythological godheads of the sea. Hence, such lavabo sets were probably made for public show, a demonstration of magnificence, rather than for use. Of particular interest and worth mentioning is the unusual example of a lavabo set made for Ioan Serban Cantacuzino, grand duke and ruler of Wallachia in the second half of the seventeenth century. It combined the ornate Northern Baroque floral style with the rustic shape of Islamic objects. The beautiful ewer and basin are rare survivors, since most silver objects from the Balkans were melted down.

Among the gifts for Murad IV there were also six larger bowls for sweets known as “tazzas”. This dish was inspired by an ancient vessel; it consisted of an original ceramic tile with a wide bowl supported on a foot and used as a cup of wine (Figs. 7 and 8). The tazza was a form of utilitarian vessel that during the early Italian Renaissance became increasingly popular, no doubt because of its very obvious classical shape. The fashion spread north of the Alps, and in the sixteenth and the first half of the seventeenth centuries it was very popular in all of Europe. Glass cups but above all works of gold were especially popular. These were truly masterpiece pieces made by highly skilled artists-cum-goldsmiths. The flat area of the tazza bowl, which is about 15–30 cm in size, was frequently embossed and chased with a scene in relief. They showed scenes with a large number of characters and the action took place on several planes, the subject being usually drawn from classical mythology or standard Christian iconography. It also depicted subjects such as the twelve months of the year, the Four Elements (Fire, Earth, Water and Air) and the Virtues. Such scenes were based on projects conceived by outstanding European artists. The tazza was quite often the work of two goldsmith workshops – the base and the bowl were made separately by two different artists and then joined. Although this artistic treatment of the bowl transformed the tazza into a work of virtuosity in keeping with the tastes of Mannerist court art, it did not forgo the functional aspect of the tazza. They were used either for drinking or as a dish to be placed on the table with fruit piled up high on it. No doubt banquets held at the courts of Renaissance princes would require large sets of silver tazzas, so that each guest had his or her own individual tazza. This vessel had found
Fig. 5
Unknown artist
Ewer and basin, Venice, Italy, c. 1580
Silver, gilded, raised, chased, embossed and cast, h. 43.9 cm, 6.42 kg
Victoria & Albert Museum, London
M.237&A-1956

Fig. 6
Ewer and basin (lavabo set) probably made at the Chisinau Court workshop, Moldova, c. 1680–85
Silver, partially gilded, h. 53 cm, 4.4 kg
The Metropolitan Museum of Art, New York
2005.62.1, 2 a, b
Fig. 7
Paul Hübner
Tazza, Augsburg, c. 1595
Silver-gilt
The British Museum, London

Fig. 8
Drawing project for a tazza,
Germany, 1581
The British Museum, London
were a show of their makers' highest talents. The perfect casting of the lobes reflected light in various directions, giving the impression of a whirling motion and the illusion of water drops. What is particularly interesting about this object is that the repoussé was not just used as a decorative technique, but it also had a structural function. The lobes were designed to strengthen the structure of the cup while also contributing to its aesthetic appeal.

In Nuremberg, where the most beautiful examples of late Middle Ages were made, we find that the oldest double cups date back to the fourteenth century, the peak of their popularity coming during the sixteenth century, and they were produced until the end of seventeenth. A variety of cups were paired (Fig. 9). The vessel illustrated on the gouache indeed presents two so-called “lobed cups”. A lobed cup is one of the most recognizable and interesting among the goldsmith's vessels of the Middle Ages. These objects were often made in Nuremberg, where the most beautiful examples of this type of work hail from. The items were made by hammering silver with an anvil, and then the object was finished with a file. The goldsmiths would then polish the object to a high shine, using a variety of tools to create the intricate details that set these objects apart from their contemporaries.

The double cups take their name from the two lobes that are typically present on each cup. These lobes are not just decorative, but they also serve a functional purpose, helping to stabilize the cup and preventing it from tipping over. The lobes are also often decorated with intricate designs, such as floral patterns or geometric shapes, which add to the overall aesthetic appeal of the cup.

The tower-shaped cup is another interesting example of a double cup. This type of cup is often characterized by the presence of a lid, which is usually decorated with intricate designs and symbols. The lid is often used to store objects, such as incense or utensils, and it is often decorated with intricate designs and symbols. The two cups were paired during the sixteenth century, and they were often made for use in royal or noble households. The cups were typically made from silver, and they were often decorated with gold or other precious metals.

The double cups were often used as decorative pieces, but they were also functional objects. They were often used in a variety of settings, including on tables, walls, or even mounted on walls as art pieces. The cups were often used for serving drinks, such as wine or water, and they were also used as ornamental pieces in homes. The double cups were often passed down through generations and were considered to be valuable heirlooms.

The double cups were also often used as symbols of power and authority. They were often used in religious settings, such as churches, and they were also used in political settings, such as royal courts. The double cups were often used to symbolize the power and wealth of those who owned them.

The double cups were also used as symbols of wealth and status. They were often used as gifts or presents, and they were also often used as symbols of wealth and status. The double cups were often used as symbols of wealth and status in the Middle Ages, and they were also used as symbols of wealth and status in the Renaissance and Baroque periods.

The double cups were often made using a variety of techniques, including casting, carving, and engraving. The cups were often made by skilled craftsmen, and they were often decorated with intricate designs and symbols. The double cups were often made to order, and they were often used as symbols of power and authority.

But just as every trip ends, Kuefstein's long journey came to an end on 25 November the embassy, escorted by high-ranking Ottoman officials, entered Istanbul and the former envoy, now the ambassador, was received by Sultan Murad IV twice – on 5 December and on 24 July 1629. But his reign was most notable for his judicial regulations by introducing a very strict system of punishments. But his reign was most notable for his judicial regulations by introducing a very strict system of punishments. But his reign was most notable for his military achievements, for instance, his conflict with Persia and his involvement in the Ottoman Empire.
Fig. 10  
Astronomical table clock,  
Germany (Augsburg), second quarter of the seventeenth century  
The Metropolitan Museum of Art, New York

Fig. 11  
Guillaume Couplet  
Table clock, Blois, c. 1540  
The British Museum, London
of baroque horology was both a clock and a big round "mirror clock" on an ebon y pedestal. This was presented to the Sultan. We know that the main throne room that both the "old" resident and the "new" one relieved the first folio depicts a scene from the Farewell Audience (Arz Odası) of the Imperial Council) where the dinner by a Grand Vizier arriving at the council chamber (the Topkapı Palace (or the Gate of Salutation). There, only the Hon ourable Resident, Ibrahim Efendi (who was born a German from Pösing – Upper Palatinate – but was now a Turk and upon the Recommendation of Mr Lustrier was employed as an Interpreter) was received by the Emperor in a long private audience.

The Lustriercould not overhear the other question; he could lead in clad with Kaftans were members of the Nobility. And that I would have led in clad with Kaftans were members of the Nobility.

The Embassy is idly halted at the border fortress of Raab. If we were to analyze the diplomatic and political outcome of his mission, we would consider the Embassy to have been successful. Or at least as fruitful as possible, considering the current circumstances. Peace was preserved, and at Sünny the basic agreement was signed. Sünny was taken by the Turks, but for the past 24 days failed to receive the provisions he was due, and had to borrow 100 ducats from him.

In the Western provinces of the Ottoman Empire the Franciscans and a frater arrive. They have orders to search for the relicsof the crusade preacher Johannes Kapistran, who in 1456, together with Johannes Hunyadi, saved Belgrade from the Turks, and take them back to Christendom. An Imperial letter instructs Kuefstein to assist them in that task.

Late in the evening the provincial of the Hungarian Franciscans and a frater arrive. They have orders to search for the relics of the crusade preacher Johannes Kapistran, who in 1456, together with Johannes Hunyadi, saved Belgrade from the Turks, and take them back to Christendom. An Imperial letter instructs Kuefstein to assist them in that task.

Calendarium of the Kuefstein Turkish Voyage1628

20 July Farewell of the Embassy at Slaughter Bridge in Vienna.

27 July – 1 September The Embassy is idly halted at the border fortress of Raab.

2 September Leaving of the mission in Kossovo. Before the existing differences are effectively settled, the journey must once again be interrupted for more than three weeks. Kuefstein’s wife follows her husband.

14 September Kuefstein acknowledges receipt of the original instructions and the accreditations. He also reports that In the Western provinces of the Ottoman Empire the plaguer is rampant. The embassy is forced to camp out side the towns and villages out in the open.

Ferdinand II thanked him in a most gracious manner, and said that the old abbey church into the late Baroque church that was buried in the Landhaus Church, in the family vault he himself had had built. One century later, the tomb of the Kuefsteins was destroyed during work to convert them in their hands when I went to the Audience, not expressing anything else but that they were pleasant. From which I have seen again that one should not give in to these People or be frightened by them but must face them with a blank face and let them do what they had done wrong to follow their Impositions and Advice to buy something in Addition to these Presents”.

A detailed account of Kuefstein’s presence in Istanbul is provided below, described day by day, until the day of his departure from Istanbul on 18 August 1659. He was also a pleasant person, expressing anything but that they were pleasant. From which I have seen again that one should not give in to these People or be frightened by them but must face them with a blank face and let them do what they had done wrong to follow their Impositions and Advice to buy something in Addition to these Presents”. A detailed account of Kuefstein’s presence in Istanbul is provided below, described day by day, until the day of his departure from Istanbul on 18 August 1659. He was also a pleasant person, expressing anything but that they were pleasant. From which I have seen again that one should not give in to these People or be frightened by them but must face them with a blank face and let them do what they had done wrong to follow their Impositions and Advice to buy something in Addition to these Presents”. A detailed account of Kuefstein’s presence in Istanbul is provided below, described day by day, until the day of his departure from Istanbul on 18 August 1659. He was also a pleasant person, expressing anything but that they were pleasant. From which I have seen again that one should not give in to these People or be frightened by them but must face them with a blank face and let them do what they had done wrong to follow their Impositions and Advice to buy something in Addition to these Presents”.

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Franz Hörmann or Hans Gemminger
"Ein Türkische Heerberg oder Caravansary" / "Ein Türkische begräbniss" / Türkischer Einkehrgasthof und Türkisches Begräbnis (Turkish Hostel, A Turkish Hostel or caravansary) 1628–29
Gouache on parchment, 26.2 x 39.3 cm
Ottoman Museum, Perchtoldsdorf, Austria OSM 03.19

A Turkish Hostel or caravansary:
A. The gate or entrance
B. The rooms upstairs
C. The wall around the caravansary
D. A large cobbled courtyard
E. Two conduit wells with four conduits hewn from stone, and by each one log stone through
F. Arcade, through which to be lodged in the dry
G. Shack where they sell horse fodder for money
H. Two entrances side by side
I. Large high vault
J. The stables on both sides where 400 or 500 horses can be housed

A Turkish Funeral:
A. The deceased’s servant who carries a chest containing incense
B. Three Hoggia [Hodsha] or priests who plug their ears with their thumbs and are screaming very hideously
C. The people going with the funeral train
D. The corpse borne by four persons, covered with a golden piece [?], also a coat. And gold-sown handkerchiefs / near the head a turban decorated with three small aigrettes and golden gauze
Franz Hörmann or Hans Gemminger
"Einzug des Großbotschafters in Konstantinopel"
Entry of the Embassy
Diplomatie in Constantinople
25 September 1628 (November 1628)
26.5 x 40 cm
Ottoman Museum, Perchtoldsdorf, Austria
OSM 03.20

A. Turkish captains / c. 200
B. The Hon. Orator’s drummer, alone
C. The Hon. Orator’s six field trumpeters
D. H. Frank Friedrich Gemminger
Freyherr (Baronet) with the banner
E. Four chamberlains
F. Six noble pages
G. The two couriers
H. The Hon. Orator’s carabiniers
I. Major-domo and equerry
J. Two envoys of the city of Ragusa
K. Mr. Sebastian Lustrir, resident of his Imper. Majesty
L. The horses of the two Bassa Pashas who escort His Excellency in their midst, which horses are led in front of them
M. The lackey of His Excellency
N. His Excellency, the Hon. Orator between two Pashas
O. Two interpreters
P. The secretaries of the French and Venetian embassies and other distinguished servants / who receive and accompany His Excellency
Q. His Excellency’s personal carriage
R. Various folks
S. Two State coaches
T. Apothecary wagon
U. (no explanation)
Fig. 14
Franz Hermann or Hans Gemminger
“Solchergestaltpflegt der Sultandie Herren Kaiserlichen Orator durch seine Wesiren, die man Rath hält mit Essen bedienen zu lassen”

Gastmahl bei den Wesiren.

Thus the Viziers entertain the Imperial Envoys (or Ambassadors) at dinner in the Divan, or Place of Council, on behalf of the Sultan 1628–29

Gouache on parchment,
24.8 x 38.3 cm
Ottoman Museum, Perchtoldsdorf, Austria OSM 03.21

A. The place/ or Divan/ where council is held is covered with fine Persian carpets. The benches are covered with silk carpet and fine cushions.
B. On the wall is Turkish panton.
C. A large ostrich egg painted in the Turkish manner from which several strands of pearls are hanging.
D. A window in the wall, 1 werck schuh wide (1 werck = working shoe = c.0,33 m), with a fine trellis/ from which the Sultan can look into the Council/ but is not seen.
E. The table is a large round silver plate, circa 2 span high, here were dining the Honourable Orator, Mr. Lusterier and the new resident, also the Kaimakam and the Grand Mufti.
F. Interpreter
G. Three other Viziers together with the confessor of the Honourable Orator
H. Chief and vice Defterdar
I. Two Kadilesker [Chief judges] with two officers of the Honourable Orator
J. Major-domo, equerry and two cavaliers
K. The Chancellor and Mr. Thanrädl with two officers
L. Chamberlain and train officers
M. Chaushes and other servants on duty in the Divan
Fig. 15
Franz Hörmann or Hans Gemmingen
"Ihrer Excellenz Deß Kayseriche Herrn Oratoris Audienz"
Enthaltung des Großbotschafters
beim Sultan
Audience of the Embassy Delegation with the Sultan
1628–29
Gouache on parchment,
26.4 x 39.3 cm
Ottoman Museum,
Perchtoldsdorf, Austria
OSM 03.22

1. The Turkish Emperor
2. His Excellency, the Hon. Ambassador
3. The Imperial regular resident/ Herr Sebastian Lustrier
4. The Dragoman or interpreter/ who was an Italian renegade
5. A chamberlain / who led
His Excellency to the audience
and to the kissing of the Turkish Emperor
6. Two chamberlains / who received
the cavalier of the Hon. Ambassador for the said kissing
7. The Viziers/ and secret Counsellors/ of the Turkish Emperor Amurat [Murad], as it
happened on the 3rd December 1628
A. The beautiful mosque or church which Sultan Amurat has had built
B. The wall and the courtyard around the mosque
C. Pyramid or pointed column in the square
D. A threshold tablet column of men with three serpents' heads
E. A pyramid of square stones which is old and decayed in places
F. In this manner the Turks use to exercise themselves on Fridays in churning and stick-throwing
G. People watch in a circle
H. In this manner the common folk train themselves in wrestling and exercise their bodies
I. Those have already taken off their clothes and prepare to wrestle
K. The wrestling master who gives the wrestlers his blessing and takes care that in the match no blows to the genitals and no strangulations are used
A. There are two sermon chairs where the superior of the Dervishes, or Turkish Monks /  
B. preaches / while another  
C. reads to him the text / which he is to interpret  
D. These are Dervishes / who after the sermon what in one place and afterwards will make a reverence before the one who was sitting on the carpet and kiss his hand  
E. These are also Dervishes / who are standing by / and will relieve the others / when they are tired from whirling  
F. Turks / who attend this service
Franz Hörmann or Hans Geminger
"Türkische Strafen"
Türkische Strafen
Turkish Punishments
1628–29
Gouache on parchment,
27 x 40.5 cm
Ottoman Museum,
Perchtoldsdorf, Austria
OSM 03.25

A. A woman in a sack with bent knees hanged up in a shop - from which she has stolen a woman's hat
B. In this manner the men are hanged at the place where they have been caught in their crime / naked to the waist and cut up at the neck or in the belly
C. Subashi [Subashi] as Provost General
D. Two janissaries seconded to him
E. One / who weighs the wares of the grocers / if they are correct or not
F. In this manner they punish / if their wares are not within the weight / by tying their hands and nailing them to their own shop through the ear and letting them stand there a full day to be mocked by all people
G. Or they lay him on the ground / two hold his feet up / two are beating his sides with sticks / until the judge calls out / stop it / there is always one who will count the blows / then the grocer must give the janissary one Kreutzer per blow
H. A shop nearly where the baker keeps bread for sale
I. Thus they punish those / who have committed a grave crime / by two who are kneeling upon their hands / two who are holding their feet / and two who beat their loins / and two their feet
J. In this manner they punish the butchers and the bakers / who keep wares for sale with too little weight
K. Thus is an extreme punishment of the Turks for their rebellious enemies and those who have been Turks / and have become Christians
L. In this manner the Turks use to feed charity to the dogs and the cats
As the womenfolk of the distinguished Turks are not often allowed to leave home or to come near strange men folk / they will invite each other to their houses / and amuse themselves with such dances, playacting and pastimes.
In this manner the Turks will honour their brides before the wedding and come to lead them into their houses. This one carries silverware and jewels for the bride. These two carry golden and silk cloth for a woman’s dress. This one is carrying the boots and slippers of the bride. This one carries wooden shoes which they call opanken. This one carries two golden buttons or hats.

- **Upper row:**
  - This one carries a thricefold kanich [censer] that is for use in the rooms. This one carries two candlesticks, the first slave girl, who serves in the kitchen. On this mule are ready dresses and linen clothes in a chest. This slave carries the mattresses and what belongs to the bed. The other slave girl, who does the laundry. The third slave girl, who waits upon the bride, she bears the like.

- **Middle row:**
  - A Turk who is incomprehensible. Three Turks who as decoration, a tall high tree that is beautifully painted and draped in flowers of carved wood and tinsel. The fifth is also a Turkish woman who has to wait on her all the time. Under this baldachin or curtain rides the bride herself.

- **Bottom row:**
  - zu Recht: or zu Rechte:
Franz Hermann or Hans Gemminger
"Reiterspiele zu Ehren des Botschafters"
Türkische Reiterspiele
Equestrian Games in Honour of the Envoy (or Ambassador) 1628–29

Gouache on parchment, 24 x 38.7 cm
Ottoman Museum, Perchtoldsdorf, Austria

1. First row. A. Ring-jousting for three rings: in a full gallop, where the caps (from Russ. kopje = lance) must be reached each time anew, and the three rings gallantly removed.
   B. Has in a full gallop poured the priming and touched with the match.
   C. Shoots a long rifle from his cheek.
   D. Shoots five arrows in a full gallop, and quite accurately.
   E. Turns about in racing and shoots in all directions.

2. Second row. F. Draws in full gallop his sabre to the point, so that it does not come out of the scabbard.
   G. Draws the sabre fully / couched with it / and returns back in gallop.
   H. Slides down from the saddle on the left side / so / that he touches the ground with his right hand / and stil remains with his left in the stirrup.
   I. Touches the ground with his right hand and foot. K. Turns about and about in the saddle / so / that he ends up sitting in the saddle.
   L. Stands up in his gallop and plays with the puscan.

3. Third row. M. Stands on the saddle / and swings a small javelin three times around his shoulder.
   N. Stands on the saddle and plays with the sabre.
   O. Stands upon the saddle, has on top a round hoop, like a cartwheel, with three sabres in it / with these edges upwards / and sides with the puscan.
   P. Does some writing in gallop standing upon such saddle.
   Q. Stands up in gallop and shoots a rifle by pulling a string / tied to the trigger.
   R. Does a somersault in the saddle / so / that his feet are in the air / and exits back into the saddle.
Fig. 22
Attributed to Franz Hermann
and Hans Gemminger
(assisted by Valentin Müller)
A Scene from the Turkish
Harem, 1654
Oil on canvas, 130 x 193.5 cm
Pera Müzesi, Istanbul
28 September
Ceremonial reception of the Embassy Botilla in Ofen.

29 September
Christoph Weber, the Vizier Murteza Pasha that is overshadowed by differences. Still, upon the ambassador’s request five Christian captives are released. Among them is the soldier Matthias Hofer whose wife Katharina had made every effort for him to be liberated by the President of the Imperial War Council.

5 October
The journey to Istanbul continues. The Mufti of Ofen has been appointed to escort the Ambassador as Milmandar (“guest escort”) and to provide the Tayyin the provisions for the men and horses granted by the Sultan. A Frenchman who has been allowed by the Ambassador to travel on the boat with the carriages dies of the plague.

6 October
Another death is caused by the plague.

7 October
The Ragusan merchant from Belgrade who Kuefstein has taken into his service for the transmission of secret correspondences becomes known to God the Almighty who may preserve us”.

8 November
“With great arduousness” across the mountains, which form the watershed between the Sofia basin and the Maritsa Valley, past the ruins of the legendary “Trajan’s Fort”, allegedly built by Trajan. Philippopolis. The Mufti of Ofen would like to attend the daily morning Mass, for which permission is gladly granted.

10 October
The Ragusan community celebrates the day of the Evangelist St Luke with a festive Mass. Kuefstein listens to the music played in the chapel and is also an honorary guest at their banquet.

12 October
The Ambassador’s personal boat is almost destroyed because of a tree standing in the water.

13 October
The Ragusan merchant from Belgrade whom Kuefstein has taken into his service for the transmission of secret correspondences must be left behind in a village. This third case of the plague causes panic-stricken fear, but it will be the last.

19 October
Kuefstein appoints the merchant Francesco Vlatki from Ragusa to transmit secret correspondences between Varna and Istanbul. Vlatki is handed 5,000 Asper, and promised the same sum when the Embassy returns.

20 October
Despite the rain and never-ending muddy conditions, the Ambassador’s 7 carriages and 65 peasant carts, each drawn by three horses provided by the Turks, continue their journey along the Old Army Road.

23 October
Solemn entrance of the Turkish Ambassador in Vienna.

25 October
Day of rest at Nit. Here Kuefstein finds the report of the Imperial Resident in Istanbul that the rebelling governor of Erzerum has capitulated. The effects of this victory immediately become noticeable in the behaviour of the Turks. The caravan of carriages fights its way through the narrow and steep valley of the Nisava, as far as the Drage-man Pass.

2 November
The “Great and Populous Merchant City of Sofia”, seat of the Beglerbeg of Rumelia, is reached. Ceremonial reception and accommodation in the Great Han.

3 November
Kuefstein attends a Turkish service in the former Church of St Sophia.

29 November
Arrival at Belgrade.

30 November
A delegation from the Ragusan merchant colony welcomes Kuefstein, they assure him of their loyalty towards the Emperor and the House of Habsburg. They promise to send the Emperor several hunting falcons as an honorary present.

1 December
Kuefstein promises to recommend him to the Vizier instantly become noticeable in the behaviour of the Turks.

7 December
The Ragusan community celebrates the day of the Evangelist St Luke with a festive Mass. Kuefstein listens to the music played in the chapel and is also an honorary guest at their banquet.

8 December
Despite the rain and never-ending muddy conditions, the Ambassador’s 7 carriages and 65 peasant carts, each drawn by three horses provided by the Turks, continue their journey along the Old Army Road.

9 December
The Ragusan merchant from Belgrade who Kuefstein has taken into his service for the transmission of secret correspondences becomes known to God the Almighty who may preserve us”.

10 December
Kuefstein is greeted by the Resident Sebastian Lustri-ơn his part,” as in all distinguished Places has Mus-ic playing and Colours flying.

11 December
The Embassy is escorted into the ancient Sultan’s res-idence Edirne, with an especially magnificent array of horsemen and infantry as well as two elephants. Kuef-stein on his part, “as in all distinguished Places has Mus-ic playing and Colours flying.

12 December
Kuefstein attends the spectacle of the victorious Grand Vizier Hüseyn Pasha entering the city. The captive Shaba Mehmed Pasha is one of his following.

13 December
The elephants he had admired as much the day before are presented to him in the Han during mealtime. In the afternoon Kuefstein visits the mosque of Sultan Se-lim, a masterpiece of Ottoman architecture built by Suan, and climbs the “150 Staffel” (steps) of a minaret.

14 December
Departure for the last leg of the great journey.

16 December
“When I got up before Daylight, and before Sunrise had Breakfast with many of my Men, I saw a Sign in the Sky. Namely a Flame that was running fast from East towards Midnight. It soon broke up in Parts. And one Part became a Ball, like a Sun, the other Part, some-what smaller, formed Something like several Stars. Which all assembled later to form a Ball or Sun, it hur-ried fast after the first Ball. This went on until the re-al Sun came up and concealed them by and by. Whether this had any natural Causes (maybe Clouds in Flames from the Sunrise) or was an unnatural Sign, is only known to God the Almighty who may preserve us”.

17 December
After Selimihra (Silviri), “a fine town on the White Sea”, Kuefstein is greeted by the Resident Sebastian Lustri-er. In spite of the admonishments of his Milmandar, henceforth not to pass through the towns with music playing and colours flying, Kuefstein believes that he can indeed insist on it. At Be (Arpcvilo Knyck Gek-ner), one mile before Istanbul, this causes a severe in-cident with the escorting officer, Sahin Ağa. Annoyed, he declines any responsibility should the embassy be attacked by the Spahi and Moors camped there. Con-trary to his outward calm, Kuefstein is very concerned. But nothing happens. Before the entrance into Istanbul a camp is pitched outside the city.

18 December
First audience with Sultan Murat IV.

19 December
Kuefstein attends the-msament the spectacular victory of Grand Vizier Hüseyn Pasha entering the city. The captive Shaba Mehmed Pasha is one of his following.

20 December
With a visit to the Ba-Defterdar (the Administrator of the Emperor’s finances), Ehheike Pasha. Kuefstein finishes his series of ceremonial first visits. This time, too, he is honourably received “with Black Water, Sherbet, and Smoking”. Kuefstein is not yet familiar with the term “Kahve”.

27 December
Kuefstein wishes to attend Mass in Galata on St John’s Day, as well as to visit the grave of his half-brother Georg Ehrenreich. The Grand Vizier refuses his polite request.
with the barbarous reply. If I left the Han without his permission he would not only cut off the head of the Chaus but mine as well!"

1629

4 January

The courier Leukauff is sent to Vienna with reports and the Resident's request to be relieved. In a private letter addressed to Governor Count Brunner, Kuefstein writes: "With due Reverence I kiss the skirt of His Spouse and of the young Ladies – in particular the beautiful Lady Giulia – who last Easter shared a red Egg with me – and recommend to them most loyally their servant, my dear Wife". Kuefstein sends felicitations to Ahaa Mehmed Pasha, who has been revived and appointed Governor of Bosnia. The latter – totally unfamiliar with European matters – inquires if Vienna and Prague are "border fortresses.

11 January

Kuefstein gives the two Lesser Franciscans, frater Amelius and frater Petrus who are returning to Jerusalem, 30 Florins for their fare and a "nice Neck-Watch" as well as a large clock for the Franciscan Content there; he also endows them with "a silver Lamp to be hanged at the Holy Grave, and my Wife's Coat of Arms and the Relic" of Kapistran's head, which has been reprieved and appointed Governor of Kufstein. The latter – totally unfamiliar with European matters – inquires if Vienna and Prague are "border fortresses.

11 February

Father Jost, a Carmelite from Sicily, calls on Kuefstein. He tells him that three years ago he was taken prisoner by the Turks, but that he has since then already saved up most of his ransom, which was set at 300 Florins, thanks to the charity of the Christian ambassadors. Kuefstein gives him 40 Florins and he regains his freedom.

9 February

The wife of the Turkish Grand Ambassador, who is now in Vienna, sends her young son Mehmed with a basket of grapes and other fruit, as a token of their friendship. The boy forges happily with a gift in return, a large bowl of pastries.

As "Carnival Entertainment", Kuefstein organizes a game of kings for his people. This thus deems more appropriate than a "King's Banquet or the like, as was the custom with the prior Orators".

3 March

The envoy takes advantage of the mild spring day to circle Stambul by boat and on horseback. With two chambelains and some of his men he goes to the house of the Resident by the seaside. A perma takes the small party to Yedikule Castle, the "Seven Towers". Here, the horses are ready. The party travels along the great Land Walls as far as Kule on the Golden Horn, from which they return to the Nemez Haus by boat in the evening. But this pleasant day almost ends in disaster twice: First, Kuefstein takes such a severe fall that he is hardly able to get up; then, the perma collides with a rock and is in danger of capsizing. The confinement of the living quarters causes many problems and differences of opinion.

4 March

Early in the morning the jeweller Hans Dietrich Schneider dies. Three weeks earlier, the clockmaker Georg Schneider had "thrown a file at him in jest", thus incurring him, albeit not fatally, it had seemed. Because of harangments, Kuefstein rumours most of the time leaving the Han. Visits from passing merchants, pilgrims and monks compensate for the restricted mobility. They bring him valuable news, even from the remote parts of the Ottoman Empire. So the Dominican Fra Emidio Portelli d'Aesoli, prefect of Tartaria and Cerkessia, tells him about the situation in his province.

8 February

27 January

The privilege correspondents Tomas Orsoon turns up at the Han in shock. The Vizier has banned him from the city without providing any reason for doing so.

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mer heat. Although the embassy has avoided infected places, it seems that the plague flares up.

14 September
The First Chef, Michael Hünch, dies of a “high fever”. A blacksmith is taken along upon his urgent demand and receives the Extreme Unction, but he dies at the next night camp.

15 September
In Kufstein’s six-in-hand train, the fifth horse dies.

21 September
Arrival in Griechisch-Weißenburg (Belgrade). The Ambassador is received with honours and accommodated in a fine house. In the afternoon the Kaymakam visits him and brings the salutations and felicitations of the Viizier of Ofen.

23 September
Kufstein entertains the Kaymakam, the Kadi and the Vizier of Ofen. He visitsthe famous warm baths of the city, goes hunting for wild boar and partridge with the Vizier, and is led through the ancient Royal Palace from the times of Matthias Corvinus.

24 September
Return invitation. The Kaymakam of Belgrade gives Kufstein a beautiful horse. Two Christian merchants from Bosnia bring lemons and biscuits as presents and ask the ambassador to most kindly recommend them and the land of Bosnia to the Emperor.

2 October
Vukovár is reached. The place is the fief of the former Turkish Intendant Mehmed Beg. He receives Kufstein honourably, and upon holding him farewell kindly presents him with a beautiful Arathorse. The Ambassador gives him a neck-watch in return and a fine necklace for Mehmed Beg’s son.

3 October
The military bridge measuring 8,565 steps in length that Sultan Süleyman has had built across the swamps of the Danube-Drava confluence is crossed.

11 October
Entrance in Ofen. The Embassy is received by 2800 horsemen. From the Stambul Gate as far as the Ambassador’s Lodgement (lodgings) janissaries form a guard of honour.

During a pleasure ride Kufstein asks Murzera Pasha to intercede for the release of the Captivates that had to be left behind.

18 October
Equestrian games are played on Fakosfeld in Kufstein’s honour.

19 October
Lustrier and the confessor of the ambassador who are both ill are given leave to depart for Vienna early. The ambassador himself has to stay in Ofen to arrange certain affairs and to wait for the opposite ambassador. He visits the famous warm baths of the city, goes hunting for wild boar and partridge with the Vizier, and is led through the ancient Royal Palace from the times of Matthias Corvinus.

20 October
The ambassador receives permission which is very rarely granted to visit the library. However, he finds this once splendid library in a terrible state. He would like to take five manuscripts but as this would have required the Sultan’s authorisation, he refrains from asking.

9 November
Kufstein implores the Emperor “to be relieved of these people”. Their accommodation is poor, he says, and the onset of the cold weather makes their situation more dismaying every day, almost half of his people have fallen ill.

30 November
Exchange with the Ottoman Grand Ambassador who is returning from Vienna, “in good order, peacefully and kindly”.

8 December
Arrival in Vienna.

9 December
During a long private audience Kufstein gives Emperor Ferdinand II an account of his mission.

2 Ibid., p. 37.
3 Ibid., p. 53.
4 Ibid., p. 42.
5 Ibid., p. 45.
6 Ibid., p. 12.
7 Ibid., p. 26.
8 Teply 1976, p. 59.
9 Ibid., p. 59.
10 Ibid., p. 59.
11 Ibid., p. 58.
12 Ibid., p. 23.
13 Ibid., p. 23.
14 Ibid., p. 23.
15 Ibid., p. 23.
16 Ibid., p. 23.
17 Ibid., p. 23.
18 Ibid., p. 23.
19 Ibid., p. 23.
20 Ibid., p. 23.
21 Ibid., p. 23.
22 Ibid., p. 23.
23 Ibid., p. 23.
24 Ibid., p. 23.
25 Ibid., p. 23.
26 Ibid., p. 23.
27 Ibid., p. 23.
28 Ibid., p. 23.
29 Ibid., p. 23.
30 Ibid., p. 23.
31 Ibid., p. 23.
32 Ibid., p. 23.
33 Ibid., p. 23.
34 Ibid., p. 23.
36 Ibid., p. 23.
37 Ibid., p. 23.
38 Ibid., p. 23.
39 Ibid., p. 23.
40 Ibid., p. 23.
Inscribed at the lower left:
(OM.754)
Orientalist Museum, Doha

Imperial Procession and Prayer

The procession is led by the Sultan Mohammed PBUH, which was brought to Istanbul by the Sultan Selim I in the month of Ramadan in the sixteenth century. The ceremony depicted in the painting’s inscription as a “canopy” would be highly unlikely as the canopy would have a sacred religious meaning and noblemen would never have been allowed to witness it. In 1629, the month of the Ramadan fell at the end of April, but if we refer to Kuefstein’s diary we find no mention or reference to the Holy month festivities or any procession, he may have witnessed it. In the diary entry dated 23 April 1629, just a few days before the Ramadan, the ambassador records the celebration of St. George’s day and his success in converting yet another man, his sister, to Catholicism. On May 28, a few days after the grand celebrations of the end of the Ramadan the Eid of Fur or Solar Festival in Turkey, all that Kuefstein recorded in his diary was that during a concert named Lakanf he sent his wife the holly and seeds of hyacinth, daffodil, lilac and tulips, without a single word about the religious festivities in the capital of the Ottoman Empire.

It has been suggested that the ambassador may have recorded a detailed description of the ceremony from a third party—an Ottoman official, which would also explain certain mistakes in the painting’s depiction of the procession.

The ceremony, as it has been suggested, was dedicated to the Hijri-ya-SAAD (or the Cheer of Happiness), a mantle belonging to the Prophet Mohammed PBUH, which was brought to Europe by the Sultan Selim I in the early sixteenth century. The ceremony would take place on the fifteenth day of the Ramadan.

The cloak would be exhibited in a sealed glass container, which most probably took place in May 1629 in Istanbul; more meaningful and honoured ceremonies were an essential part of everyday life in the Empire, and one of the finest frequently referred to in Ottoman accounts was the Khaft-diyar (or the Ceremony of the girding of the Sacred Mantle). Another important relic demonstrated during the ceremony was the “flag of prophecy” in a naïve manner and style, the seventeenth-century painting is one of extreme historical significance and a very rare record of a religious event.

The ceremony from a third party—an Ottoman official, which would also explain certain mistakes in the painting’s depiction of the procession.

Kılıç Alayı

The cloak would be exhibited in a sealed glass container (or Procession of the Royal Cloak), the ambassador may have recorded a detailed description of the ceremony from a third party—an Ottoman official, which would also explain certain mistakes in the painting’s depiction of the procession.

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The most important official diplomatic events were audi-
cences with the Sultan, who took convales to an ambassador only upon arrival and departure. Kuefstein was received by the young Sultan Murad IV (r. 1623–40) twice—on 5 December 1628 to present his credentials, and on 28 July 1629 to inform the Sultan about his departure.

To record this unique event, ambassadors were commissioned to create a visual record of it. The Kuefstein collection includes at least two gouaches representing the stages of this ceremony. The oil painting from the Orientalist Museum collection is dedicated to the event of a dinner, given by the Grand Vizier in honour of the ambassador.

The ambassadorial reception ceremony was followed as per the protocol, which had remained unchanged from the sixteenth century. After proceeding through the first, outer gate of Topkapı Palace (Bâb-ı Bâb-ü Hümâyûn), the procession would reach the fifth inner gate, the Gate of Salutation. There the ambassador and his entourage would dismount, leaving their horses behind before entering the next courtyard and arriving at the council chamber (the Divân-ı Häkim); the Imperial Council chamber there the dinner by a Grand Vizier on behalf of the Sultan would be served. In meeting the principal members of the Ottoman court, an ambassador would then witness all of its luxury and glory. In the wall of the Imperial Council chamber there was a hidden window through which the sultan could observe the presentation ceremony and dinner while remaining unseen. The window was called the "window of justice," and the foreign dignitaries were usually aware of the sultan’s possible presence. The ambassadors are depicted sitting on stools, facing the Great Vizier, surrounded by the embassy dragoons and members of the entourage. Two supreme judges or harmonies are depicted eating alone, as for servants of Islamic law they were forbidden to eat at the same table with Christians.

The oil painting depicts a scene from the Farewell Audience of 28 July, 1629. This is proven beyond a doubt by the fact that taking part in the banquet alongside the "sultan's court was the "new" one receiving him. The inscriptions on the painting are the details of the reception, stating that "the place where council is held is covered with fine carpets ... on the wall is Turkish paintwork; a large east-
tech egg painted in the Turkish manner from which several strands of pearls are hanging; a window in the wall ..." with a fine tedle from which the Sultan can look into the Council but is not seen himself; the table is a large round silver plate, ca. a span high, here were dining the Honourable Vizier, Mr. Laustor, and the new Brownfield, don (the Kaimakam and the Great Mufti, as a shown, interpreter, other Viziers together with the Consul of the Honourable Or-
ator, two Kadiskier (chief judges); with 2 officers of the Hu-
merable Vizier; Chief and Vice Biberstain-Stuff inn other the Ma-
pour dins; Spengery, and 2 cava-
lione (Thonradl and Mr. Thonradl) with 2 officers, Fourbanous; those who give to drink in porcelain, the cham-
ellers servants dish officers, Chancellors and other servants who are on duty in the dinner. Being one of the earliest known illustrations of such an important political event, the Kuefstein gouaches were among those that set an iconographic type for similar illustrations till the end of the eighteenth cen-
tury.

1 Ogly 1976, p. 41
2 Ibid. p. 45
3 Ibid. pp. 74–75.
4 Georg Christoph Thonradl, who was a nephew of the ambas-
sador, was immortalized here for his mother Eva, Kuefstein's sister.
3. Attributed to Franz Hörmann and Hans Gemminger (assisted by Valentin Müller)

Janissary

Oil on canvas, 237.3 x 118 cm

Orientalist Museum, Doha

(OM.757)

The word janissary derives from the Ottoman Turkish yeniçeri, meaning “new soldiers.” This force, forming the sultan’s household troops and bodyguards, was established in the fourteenth century and it was only in 1826 that it was abolished by Sultan Mahmud II (r. 1808–39) as a result of the revolt. The janissaries became the first Ottoman standing army and were significant in a number of ways: they wore uniforms, were paid in cash quarterly, and received certain privileges and benefits; they also marched in distinctive units, the mehter, comparable to a modern marching band. A defence force of janissaries, having a sultan as their supreme commander and led by their supreme ağa, was a distinctive element in the Ottoman power structure, setting the janissaries apart from most other soldiers of the time.

European travellers were very impressed by the janissaries and left many descriptions, mostly characterizing them as a symbol of threat and power. One of the earliest references was given by Ogier de Busbecq: “At Buda I first came across the Janissaries, which is the name they give to their footguards … They wear robes reaching to their ankles and on their heads a covering consisting of the sleeve of a cloak (for this is the account which they give of its origin), part of which contains the head, while the rest hangs down behind and flaps against the neck. On their forehead rises an oblong silver case, gilded and studded with stones of no great value.”


4. Attributed to Franz Hörmann, Hans Gemminger (assisted by Valentin Müller)

Spahy

Oil on canvas, 228 x 115.5 cm

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(OM.758)

Inscribed at the lower right: … Spahy, ein Türgischer Kriegsmann. … Zu Frids zeit pflegen … zu gehen

Spahi was the name of several Ottoman cavalry corps. The present portrait most probably represents a spahi of the Porte (or cavalry part of the Ottoman court household troops) – a member of the established military elite. Two military units – janissaries and sipahis – were constant rivals. And the tension might even have been evident while Kuefstein was in Istanbul, as they were de facto ruling the Empire during the early years of the young sultan’s reign. This regular rioting would result in bloody violence. It was ended in 1632 by Murad IV, who described it as follows: “Every morning the Bosphorus threw on its shores the corpses of those who had been executed during the previous night, and in them the anxious spectators recognised Janissaries and Spahis, whom they had lately seen parading the streets in all the haughtiness of military license.” Unlike janissaries, spahis were always exclusively ethnic Turks, and by the time of the reign of Murad IV they had become one of the largest divisions of the Ottoman cavalry.