

**PORTRAIT OF THE PADISHAH:  
FORMING THE VISUAL IMAGE OF UZUN HASAN**

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**Abstract:** The personality of Uzun Hasan, the ruler of the Aggoyunlu dynasty, one of the important figures in the history of the medieval East, occupies a special place in the history of art. His direct role in the cultural revival of Tabriz, patronage of science and art created a fertile environment for the development of the art of miniatures, monumental painting and architecture. Well-known studies connect the development of the pictorial image of Uzun Hasan with the context of the historical genre of the 15th century and its recording in palace wall paintings and miniatures.

The paper analyzes the image of Uzun Hasan in the tradition of Western painting, and attributes a misidentified engraving from "*Icones virorum illustrium doctrina et eruditione praestantium ad. vivum effictae cum eorum*" (1597). Here, appeals to the image of recent years are considered, the iconographic series associated with the visual image of Uzun Hasan, the battle of Otlugbeli, Sara-Khatun, Despina-Khatun, the Trebizond princess are analyzed.

**Keywords:** *Uzun Hasan, Aggoyunlu, Iconography, Art, Painting, Miniatures*

## INTRODUCTION

The central event of the 14th century in the history of Azerbaijan was the emergence of two tribal confederations, the Garagoyunlu and Aggoyunlu, on its historical territories, which later became empires of world significance. Having replaced the Qaragoyunlu dynasty (1375-1468) in the historical arena, the power of Aggoyulu (1467-1502) became the leading political and economic force of the medieval East, skillfully exploiting diplomatic games, military strategies and dynastic alliances. At the dawn of its ascent, political and economic interests, such as the silk monopoly, first of all, pitted the Aggoyunlu state against the imperial ambitions of the Ottomans, and the war, which dragged on for two centuries, became one of the significant reasons that determined the expansion of the Western world to the East [16]. The further development of the conflict, already in context of the Safavids and Ottomans, played a fateful role in the historical fate of both sides. Scientific reassessment of this process, both domestic and international, at the present stage reveals new aspects of this confrontation, in which almost all actors of a regional scale were involved. The role and significance of individual leaders in this context, it acquires a symbolic function, which leads to consideration of the process of

formation of their visual images on an interdisciplinary plane. The role and significance of some leaders in this context acquires a symbolic function, and leads to consideration of the process of formation of their visual images on an interdisciplinary manner.

Due to military-trade coalitions with the Vatican and the Italian city-states, the king's court of Uzun Hasan acts as a factor of intercultural integration, which had an undoubted impact on the fixation of its visual image. The totality of the pictorial signature of Uzun Hasan was formed simultaneously in two dichotomies, the Eastern and Western traditions, and its progressive iconography developed on the basis of the latter. The desire to idealize the image, permeating European realism until the mid-19th century, allowed for a conventional visual language as a means of expression. In the art of miniatures, symbolization completely subordinated the formal solution to the aesthetics of the philosophical worldview. Thus, both visual traditions turned out to be multi-level and dependent on the external characteristics of the environment, the bearer of which is a specific person endowed with a body of formal attributes. In the formation of the iconography of Uzun Hasan, these trends played a decisive role, which makes it possible to distinguish his pictorial image from a number of subsequent analogies.

### **Influence of The Cultural Environment on The Formation of Uzun Hasan's Visual Image In The Medieval Oriental Miniature**

The Aggoyunlu era is of particular interest in the history of Middle Eastern art. Formation of the state, its political and military authority, and an effective administrative system was accompanied by a cultural revival. Professor J. Hasanzade characterizing the period writes that for the history of art, this century remains one of the most mysterious, with an intricacy of fate. [Hasanzade J. (2013): 39]. It is possible to attribute this reality to the entire Middle Ages, and on a universal scale, however the 15th century became the most important stage for the statehood of Azerbaijan, a kind of result of the two-century period of the Mongol invasion, the formation of post-Mongol socio-cultural syncretism, the intensification of relations with the Christian world as the eastern one, Byzantium, or Trebizond, and Western, Italian city-states and the Vatican, Timurid proteges, and, of course, the growing confrontation with the Ottoman Empire.

Under Uzun Hasan's reign, Aggoyunlu grew from a small local principality in Eastern Anatolia into an Islamic world power dominating much of the central Islamic world. Modern auxiliary historical sciences have a sufficient narrative corpus capable of forming a concept about this person.

Against the backdrop of constant bloody conflicts, the reconstruction of the artistic environment was a priority of the ruling elite, and the ruler himself, thus, summed up the features of the ideal: an intellectual monarch, an erudite, a military commander-strategist, a wise statesman and a philanthropist [Najafli T.H. (2012): 216]. The genealogy of Uzun Hasan, an "oguzid," featured a similar set of skills and talents [Kırkıl E. (2013): 43]. The victory over Jahan Shah Garagoyulu stimulated the revival of the glory of Tabriz as an artistic center. The bearers of the Turkic-Islamic tradition, Aggoyunlu, due to its geopolitical location, came into contact with the House of Trebizond, entered into dynastic marriages with them, and the anti-Ottoman alliance attracted Western ambassadors to the court, which also accompanied the acquisition of new artistic and

aesthetic skills [Aliyev Z. (2011): 218]. Under Aggoyunlu, Tabriz was of great economic importance, it was a transit point on the Great Silk Road, and the court of Uzun Hasan traditionally represented a phenomenal collection of minds and talents. Jalal ad-Din Muhammad Davani in his work "Akhlak-i Jalali" wrote: "Despite his youth, His Highness devoted most of his time to the matters of state governance, good deeds for his subjects, justice, scientific truths, rare decrees and instructions to scientists" [Seyidov M. (2011): 183]. Attempts to reform the tax system ("Kanun-name"), translation of the Koran into the Azerbaijani Turkic language, the first written recording of the epic "Dede Korkut" complement the ideas about the enlightenment of the monarch [Aliyev Z. (2011): 218].

During this period, Azerbaijani miniature is experiencing a new round of its history. After a short decline of the first Tabriz school, the rulers of the Azerbaijani states of Garagoyunlu and Aggoyunlu restored its former splendor. Two phenomena, Tabriz and Herat, become the main stylistic indicators of the era, spreading their influence beyond administrative boundaries. Hasanzadeh notes that the masters of Tabriz, depending on the political and economic situation, "... either scattered throughout the East, or gathered together in and outside of Tabriz" [Hasanzade J. (2013): 42]. Formation of the new Tabriz style took place against the background in the transformation of the 13th-14th centuries' archaics, echoes of which are read in the Turkoman style, the famous "Anthology" of Abdul-Bagi Bakuvi. Along with the art of miniatures, monumental painting reached its apogee. Historical scenes abounded in the palaces of the era, and Tabriz was no exception. The loss of these monuments, and first of all, the Hasht Behisht Palace, remains a loss in the history of Eastern art. "The greatness of Assanbey was such that no equal could be found. The palace was built in the center of a large beautiful garden in the outskirts of the city. It was called "Eight Paradises" - Hasht Behisht... Inside the palace, on the ceiling of a large hall with round outlines, all the battles that took place in the country since ancient times were depicted in gold, silver and emerald color, there were also paintings of Ottoman ambassadors with letters presented to Assanbey, and also the answers given to them in Farsi. His hunts accompanied by the nobles of the court, exotic animals such as elephants, rhinoceroses and other wonders are also depicted.... Everything depicted seems alive; it is so well drawn... Here Assanbey gave audiences..." [Hasanzade J. (2013): 43].

The artistic interpretation of the ruler's image acquires special significance this period. Judging from the enthusiastic reviews accorded by the Venetian ambassadors, the palace frescoes were executed in the context of miniature art and rendered quite realistically, which made them both aesthetically and logically acceptable to Europeans. A significant figure in the formation of both diplomatic relations and in the formation of the iconography of Uzun Hasan, Ambrogio Contarini notes that upon arrival at the palace, he was struck by wall scenes with an accurate depiction of modern events: "... The square-shaped hall was decorated with a a depiction of Timurid Abu -Said's beheading scene, namely the moment when he was brought to the place of execution by Ugurlu Muhammad with a rope around his neck. This latter also ordered the walls of his palace to be decorated with scenes of his exploits" [Hasanzade J. (2013): 41]. It is quite possible that the walls of the palace depicted Uzun Hasan himself. The tradition received new development later, since by the end of the century miniatures with images of Sultan

Yagub and Khalil Beg were known (Sultan Yagub with his courtiers, Topqapi, H.2153; Khalil Beg in the vineyard. Hidayat's Divan, 1478, Chester Beatty Library, Dublin) .

The conventional lifetime portrait of the person formed a special attitude towards the depicted one. For the Tabriz school of the period, the image of the great ruler was considered within the framework of a general tradition, exaggerating the realistic tendency to a symbolic solution. In this case, a kind of iconographic universalization occurs, where temporary and personal indicators are erased. The image of the leader acquires universal significance; he is akin to the heroes of the poems of the great Nizami, which were illustrated by order and under the control of the same ruler. A number of researchers recognize the rare surviving portraits of Uzun Hasan as the figure from the hunting scene of the manuscript of the historical work of Tabari, created in 1470. J. Hasanzade agrees with Robinson's attribution, citing a fragment from his research "... no other ruler of the era can be surprisingly associated with this work, in which in the image of a bearded galloping warrior-king in the center of the composition one should see a lifetime portrait of the founder of the Ak-koyunlu dynasty Uzun Hasan" [Hasanzade J. (2000): 265]. The introduction into the artistic space of miniatures of the current ruler's image within the framework of both specific historical and abstract ones (hunting scenes, feasts, sofas, poetic majlises) from the realities of the scenes, but necessarily ceremoniously decided, was also associated with new stylistic decisions, where the departure of the Tabriz tradition from academic scrupulousness of the Herat school towards the dynamics, liveliness and reverent linearity of the Turkic mentality. Another miniature associated with the image of Uzun Hasan is a diptych with a hunting scene from Jami's manuscript "Silsilat az-Zahhat" (RNL named after M.E. Saltykov-Shchedrin, Dorn-434), dated by J. Hasanzadeh following E. Grube, B. Gray, B. Robinson, M. Ashrafi in the second half of the 15th century. "...Thus, in the galloping horseman on the right side of the composition we see the greatest of all the Turkmen rulers of Iran, captured shortly after the victory over Jahan Shah and the transfer of the capital to Tabriz..." wrote Robinson" [Hasanzade J. (2000): 268]. The figure is placed in the semantic and compositional center of the sheet, slightly shifted to the left, along an increasing diagonal line; the face and torso of the ruler are given a slight turn. The ruler's textbook recognition is determined by his headdress, the only one of its kind in the miniature space. In the foreground row one can still read the archaic outlines of the first stage of the Tabriz school. However, the emphasis on plans along the line of mountains with bizarre outlines, galloping horsemen, and the shapes of clouds stylized as "Sinism" indicate the transition to the new Tabriz style of the Safavid period.

### **Iconography of Uzun Hasan in the Context of the Medieval Western European Artistic Tradition**

Appeal to the images of eastern rulers in the context of biographical publications, thanks to which Europe became acquainted with the mysterious world of the East, originating from the Renaissance in Northern Italy, quickly grew into a pan-European cultural tradition. Close contacts of Venice, Naples, and Genoa with the region give rise to a tendency to visualize the image of the East in a symbiosis of reality and legend. Approximately from the second half of the 16th century, books of encyclopedic significance began to be published, with accessible information, illustrated with

engravings with a characteristic figurative universalization. The genre of life stories, “Vites...”, gave rise to a number of stereotypes regarding Eastern, and in particular Turkic-Islamic culture; it continued to develop until the end of the Enlightenment, artistically transforming itself into the veiled exoticism of Orientalism. Available samples of national biographies allow us to highlight the main aspects of the formation of portraits of eastern (Turkic) rulers in the art of Europe of the Middle Ages and Modern times:

1. Military and trade alliances, as well as conflicts, gave rise to the need to inform Europeans about Eastern culture, history and leaders;
2. The development of a realistic portrait in the local visual program had no basis but the force of the conventional language and archaic aniconism of Turkic art, and later of the Islamic directive;
3. Within the framework of the art of oriental miniatures, until the 17th century, the portrait was identified by canonical attributes, not always understandable to Europeans;
4. In the European tradition, the reality of the portrait was dominant, which explains the obligatory, stable need to convey individual traits;
5. For the most part, European masters were based on previous experience, for example, on the works of the Bellini circle, the collection of Paolo Giovio [Aliyev E. (2020): 38];
6. The European artist also proceeded from the available source base, messages, memoirs and generalizations of Italian and papal ambassadors;
7. The stylistic decision of the portraits was based on the dominance of the characteristics of a particular European school, and in most cases was associated with the above-mentioned encyclopedic publications, which were subject to a single system of interpretation of images in the context of organizing the book format. The invention of the printing press by Gutenberg increased the productivity of this area, engravings quickly spread, which made it inevitable and the necessary visual representations of the European man in the street about the ruling eastern elite;
8. The selection criteria, although based on Eurocentric ambitions, were quite flexible. Portrayed were often respectfully created images of ardent enemies, the Ottoman elite, or allies in the anti-Ottoman coalition (Akkoyunlu, Safavids), due to which the biographies have the character of neutral descriptive essays, with interest in individual cases, but without negative pathos.

In light of the analysis, the artistic image of Uzun Hasan is of interdisciplinary interest. As noted above, the rise of Aggoyunlu was of international significance, since the united Turkic state included important strategic regions and one of the main nodes of the Silk Road. The icon of the region became a strong, wise ruler, a potential ally, whom even the Vatican endowed with the traits of an ideal monarch. However, as is known, Uzun Hasan did not become a consistent promoter of European politics; after the Battle of Otlugbeli (1473), he abandoned the anti-Ottoman alliance. Descriptions of his appearance are extremely scarce. However, European sources contain sufficient material about the activities of Uzun Hasan, and his name and title are given in different readings. Thus, there are Assam bei [Skrzhinskaya (1971): 174], Amir Hasan, signor Oxon, Assambegus, signer Oxuncassam [Contarini A. (1487): 81], Ussuncassam, Cassam regi [Boissard J.(1596): 46], Osong [Skrzhinskaya (1971), Ussun Cassano, Uzun Hassan, king Uzun [Karamzin N.M. (1999): 58-59], Usong [Albrecht von Haller (1771)]. Contarini’s message remains the only lifetime description of the ruler’s appearance: “...apparently his character is very lively. He is a large man, but thin, with a Tatar-type face, the expression of which is constantly changing... In my opinion, he was about

seventy years old... in anger he crossed all boundaries, being even dangerous. But, despite all this, he is a very pleasant person.” And, another fragment from Contarini’s messages, “...in my opinion, he was seventy years old, he was a handsome man, thin and tall” (note that Uzun Hasan died at the age of 55). The information is supplemented by information from Giosafat Barbaro, the Venetian ambassador, closer to Uzun Hasan than Contarini (the latter was advised by the ruler to “... leave the court for Venice”) [Contarini A. (1487): 81]. The elderly Barbaro, who lived in the East for more than ten years, often communicated with Uzun Hasan and was aware of his character and preferences. His descriptions have a more idealized and respectful tone.

### **On the secondary attribution issue of an engraving from Jean Jacques Boissard's work (1597)**

The artifact known as the portrait of Uzun Hasan from Jean Jacques Boissard's encyclopedic work with copper engravings by Theodore de Bry "*Vitæ et icones sultanorum Tvrccorum, principum Persarum, aliorumque illustrium heroum heroinarumque ab Osmane usque ad Mahometem II*" (1596) appears to be erroneous [Boissard J. (1596): 218]; [Picture 1]. The identification of this work as a conventional portrait of Uzun Hasan was first presented in the Turkish translation (Milliyet yayınları, 1993) of the work of the famous study of the leading American expert on the topic Aggoyunlu, professor at the University of Chicago John E. Woods [Woods (1993)], [Woods, John (1976)]. The portrait placed on the cover of the book is a reproduction of an engraving by the Dutch jeweler, engraver and publisher Theodore de Bry (1528-1598), who in 1597-1598, in collaboration with the French antiquarian neo-Latinist Jean-Jacques Boissard, published a collection with 100 biographies of prominent world figures. This volume of 356 pages is illustrated with 47 engravings-portraits (187x150mm). The images are given in ornamental frames, the upper and lower ones include inscriptions-epithets in Latin (the language of publication), logically summarizing the subsequent biographical text. Most of the portraits placed in an internal frame, designed in a round format, in profile or in a three-part rotation of the head, framed in a circle with an inscription including the name and title of the person depicted. The convention of the person being portrayed, natural for its time and environment, is characteristic of all engravings in the book.

The placement of the publication on digital platforms and its availability in subsequent years for researchers made it possible to consider Boissard’s book from an interdisciplinary perspective, which reveals the insignificance of attributing the engraving from page 218 as “Portrait of Uzun Hasan” [<https://cicognara.org/catalog/1996>]. The ceremonial bust-length portrait given in a ¾ head turn depicts a man of middle age, with a small thick beard and a long, hanging mustache. An elongated headdress, decorated above the forehead with a spectacular aigrette, texturefully reveals the metallic shine of the material. In terms of physiognomy, one can vaguely be seen Mongoloidity, which led, perhaps, along with epigraphy (ASSAMBEGUS), Turkish publishers to incorrect identification. The attire of the person being portrayed is militarized. Under the heavy cape fastened to the right shoulder with four round clasps, part of the chain mail is visible. In the following text (pages 219-222, beginning "Assambegus cognomento

Maurus Alexandrinus, pyrata fui temporis famoffimus anno Cristi 1533..." (Assambegus, known as Alexander the Sea, was a famous pirate of his time, in the year 1533 AD...) similar to the structure of the entire book, a detailed biographical sketch is given about Khadim Hassan bey (from page 220 he is marked as Maurus Alexandrinus), assistant to the famous Reis of the Seas, Hayreddin Barbarossa. Note that in many sources (including Barbaro) Uzun Hasan is mentioned as Assan (m) bey, which also caused the error. The next fragment tells about the wife of Hasan Aga, which follows the idea of the publication. Both inscriptions of the engraving speak instructively about the connection with the maritime dominion (and subsequent service to Sultan Suleiman): the top one - VIS TUA DEREPTO SATIS EST PERSPECTA TUNETO/NUNE CEDE: ADUERSAS CEZAR HABEBIT AQVAS (Your strength is worthy of thunder/Now yield: against him Caesar (Sultan) will have water); lower – SECURUS TERETI LASSABIT NAVITA REMO/AEQUORA DUM LIBYCO PREFICIERE MARI (Oar, safe and untouched, tired of the water/...while the Libyans ruled the sea).

The considered trend can also be traced in fragments dedicated to the Safavid rulers: Shah Ismail, İSMAEL SOPHI, [Boissard J. (1596): 107-114], Shah Tasmāsib, TECHMASES SOPHI PERSA or TAMAS SOPHI, [Ibid: 295-301}, here, further [Ibid: 302] fragment about his wife referred to as, CORASI TACHMASES UXOR), etc. The given biographies invariably indicate titles, most of them “re”, “rei”, “rege” (king, king). The absence of an inscription identifying the status of the ruler should have raised additional doubts, especially since the name and title of Uzun Hassan, in our opinion, appear in this book. On page 46 there is a short essay “De Rege Cassano et eiusdem rebus praclare gefitīs” (About King Hassan and his great deeds) [Boissard J. (1596): 46].

### **Formation of the iconography of Uzun Hasan at the present stage**

Due to the limited availability of visual material and narratives, images of historical figures, who did not receive visual interpretation in Soviet ideological art, have been experiencing intensive representational rehabilitation since the end of the last century. The public image of Uzun Hasan was restored, alas, not from the classical domestic art of miniatures and from the arsenal of artifacts available at that time (for example, turban-type helmets and armor, known from samples of the Aggoyunlu era from the National Museum of History of Azerbaijan, the Berlin and Philadelphia Museums (Museum of Islamic Art, Philadelphia Museum of Art); Istanbul Military Museum (Narbiye Muzesi), but from the mentioned uncorrected publishing interpretation. Based on the practice of interpreting images of the Safavid and Ottoman court in European painting and graphics, the primary, symbolic and idealized portrait of the great Uzun Hasan should not have been give rise to doubts [Zygulski Z. Jr. (1979)]. One of the public works of this iconographic series remains the painting Altay Hajiyev, who turned to the Aggoyunlu chronicles in the mid-1990s. [Aliyev E. (2020): 65] [Picture 2]. The series “Historical Personalities of Azerbaijan” includes a portrait gallery of leaders whose iconography is in most of them were assigned by their author. The original image of Uzun Hasan was the version from “Vites...” that was already popular at that time, superbly reworked by Hajiyev in an individual manner. One of the ardent supporters of the revival of miniature art, Hajiyev places the figure in the foreground, Uzun Hasan sits on a throne, while the background is segmented, with individual elements from miniatures introduced into it.

The coloring is bright, but in the Hajiyevev style, the contours of the color transitions are blurred. Hajiyevev returns to this decision in his work “The Court of Uzun Hasan. Sara Khatun”, where in the foreground is depicted the first female diplomat in the Eastern history, the mother of Uzun Hasan, Sara Khatun. Her majestic figure, abstracted from the general scene, occupies the entire foreground plane, while her gaze directed into the distance significantly expands the visible space of the picture. In the general solution of the composition, one can clearly see the master’s predilection for miniatures with their planar organization. The throne of Uzun Hasan, shifted to the upper right corner, fragments of figures, on the left of ambassadors, on the right of a humbly crouched and linearly drawn courtier, form a spiral composition characteristic of the Tabriz style. The iconography of the padishah is repeated in the design of the costume with a cape, an elongated, pointed helmet with an aigrette, a long red mustache, pronounced cheekbones, and narrow slit eyes. The sitting pose, legs curled up and visible boots are a tribute to the miniature tradition. In the same episode, Hajiyevev returns to Sara Khatun, but in a more intimate way. Hajiyevev’s works largely determined the development of this iconographic type, especially in domestic book graphics.

A new vision of the image has begun to take shape in the last decade, and it is also associated with new editions. In this series, Elchin Jabbarov's interpretation is very interesting. The image of Uzun Hasan, conveyed by Jabbarov [Babayeva N. (2017): 102] [Picture 3], certainly refers to the key characteristics of the famous “eyewitness” - Contarini. In the stylistic decision one can read graphic approaches, posterity and illustrativeness, complementarity of lines and spots that characterize the artist’s style. The seated figure of the S Padishah, elongated diagonally vertically, is conveyed statically, with respect and grandeur, the main physical characteristic is emphasized, a tall man, on which the main statics of the composition is actually built. It is somewhat abstracted from the horsemen rushing into battle, given dynamically and somewhat ephemerally, along the horizontal middle ground and enhancing the overall dramatic mood of the work. Jabbarov appears here as a master who has carefully studied the available sources both for the image being reconstructed and for the era being interpreted. The image is solved quite elegantly, the hands are superbly depicted from life, the details are drawn out: weapons, rings, treatment of the costume and headdress.

A peculiar decorative solution is typical for the graphic work of Adil Asadli [private collection]. Recognizable Boissard iconography is reduced to individual attributes. The image effectively “pops up” on the shaded plane of the sheet, acting as a kind of quintessence of its artistic space. The plant background is complexly organized, against which the figures of horsemen are distinguished. The rhythm is maintained by alternating arched lines, creating the effect of immersion towards the center of the sheet, towards the head of the ruler, towards the bright highlights of his nose and cheekbones.

The appeal to the image of Uzun Hasan in sculpture remains extremely limited. More famous is his monument in Ashgabat (2015). Against the backdrop of the state’s cultural strategy, in the last decade the capital of Turkmenistan has been decorated with a number of monuments dedicated to the Turkic cultural heritage (Alp Aslan, 2014), created in a single stylistic and technical structure (dark “empire” bronze combined with gilding). Impressive and sublime images are designed to reflect the power and significance of history and its continuing influence on the present. Uzun Hasan is presented in old age, in



a long robe with padishah's turban, and in his right hand he confidently holds a fluttering flagpole with the symbol Akkoyunlu. The image does not stand out in the general program of urban sculpture; psychologism does not carry an individual load; it is characterized by realistic convention and declamation.

### **Iconographic Circle of Uzun Hasan's Image**

Iconographically related to the image of Uzun Hasan have been developed in painting and graphics. Let us note the most developed iconographic scenes reflecting the key moments of his biography and activities: The Battle of Otlugbeli (1473); meeting of Mehmet II with Sara Khatun; conditional portraits of Sarah (or Saray) Khatun; iconographic program "Trabzon Princess", identified with Despina Khatun. The development of the program covers a fairly large geographical, cultural and temporal area. The images of Sara Khatun, discussed above, are the unconditional creation of Altay Hajiyeu. The strong-willed, charismatic image of a strong, intelligent, beautiful and powerful woman in the vision of Hajiyeu, a permanent classical conservative, refers to certain reminiscences, mental representative decisions. Here you can read references to domestic stage solutions of similar historical images (Tomris, Natavan). Altay Hajiyeu gives Sara Khatun additional markers: her role in the political situation is determined by the scroll or codex in her hands, she is abstracted in the composition, her gaze is directed outside space of the picture. This iconography includes the scene "Meeting of Sara Khatun with Mehmet II"; it is developed in the format of illustrations and is often included in domestic textbooks and auxiliary publications on history. Both characters are presented against the backdrop of a military camp (Sara Khatun accompanied the Sultan during the Trabzon campaign). Gestures and visual intonation emphasize the respectful attitude of Mehmet II towards Sara Khatun.

The image of Theodora Komnena, Despina Khatun, wife of Uzun Hasan, remains undeveloped. Despina Khatun was not the first foreigner at the Akkoyunlu court, but certainly the most famous of them. Stories from travelers about Trabzon, an isolated Christian island in the Muslim world, about matchmaking with their secluded, incredibly beautiful royalty, gave rise to the myth of the "Princess of Trebizond" in the Western worldview, the most prominent bearer of which was Maria Komnena, the last Byzantine empress, Theodora's paternal aunt, depicted in a fresco by Pisanello in the Church of St. Anastasia in Verona. Her exalted appearance, oriental attire, and hairstyle resembling a turban symbolize the generalization of the image with which Despina Khatun is also associated. Despina's role in the anti-Ottoman alliance as a last attempt to regain Trebizond may have influenced her further forgotten fate. After the Battle of Otlugbeli (1473), Theodora and Uzun Hasan separated and she lived her last years in Harput with her daughters. Interestingly Sarah Khatun also ruled in Harput for some time, and the mosque built by her is operational, but her burial is in the Church of St. George in Diyarbakir.

The most appealing artistically is the scene of the Battle of Otlugbeli (August 11, 1473). The significance, role, and consequences of this 8-hour battle in Turkic history are assessed ambiguously. The legacy of miniature art suggests that the Ottoman tradition varied with general iconographic trends in the reconstruction of a battle scene. Late

iconography is characterized by a miniature from the Taj al-Tawarikh (1616) by Saad al-Din from the Jacquemart-André Museum in Paris. The traditional composition is marked by a condensed component in the center, and arc-shaped lines emanating from it with a string of warrior figures. The second miniature from the famous “Hünername” (Topkapi) is dated to an earlier period (1589) and is detailed with the scene “The son of Uzun Hasan Ugurlu Muhammad and Fatih.” Nakkash Mehmet Bey depicted the moment when the captive Ugurlu Muhammad appears before the Ottoman ruler with the head of his brother, Zeynal Bey, who died in battle. The compositions typical of Hünername reflect the metropolitan style of 16th-century Ottoman miniatures, with an “S”-shaped arrangement of figures occupying the foreground and middle ground and relatively free planes in the background. At the present stage, the theme of Otlugbeli is very popular in Turkish painting. Usually it is resolved in an academic and impressionistic manner.

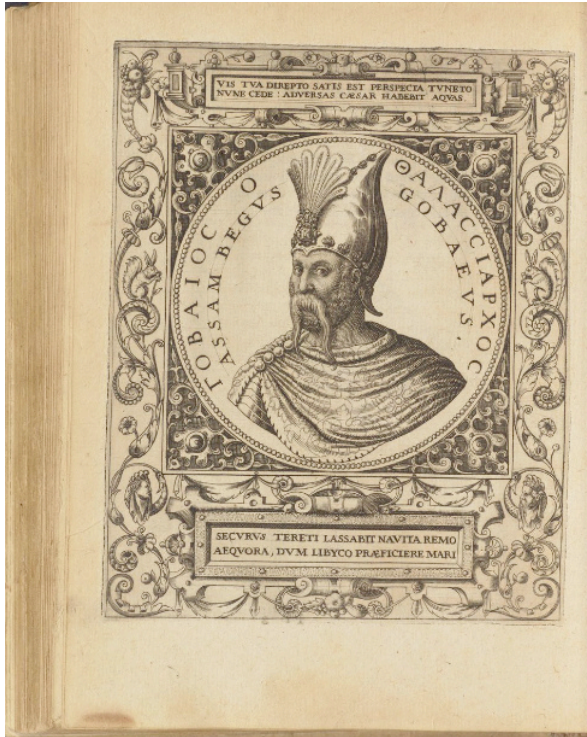
## CONCLUSION

Based on the analysis, we can say that the iconic status of the artistic image of Uzun Hasan as a complete socio-psychological portrait is currently being reassessed. The established iconographic program of Uzun Hasan allows us to operate with two initial models. The first, and most effective, seems to be its eastern interpretation, coming from the miniature tradition with its fundamental convention, based on the attribution from “Silsilat al-Zahhak” (1470). A similar solution is typical for the Tabriz school at certain stages of its development. The second line also reflects a conventional portrait, but in the context of the European realistic trend, based on the fundamental sources and available artifacts. In view of the results of the study, it seems appropriate to extract the image of Uzun Hasan from the erroneous context of Boissard’s encyclopedia (1596). His image was not developed in the visual space of medieval European art like other Azerbaijani rulers, despite the narratives available at that time. The topic has been developed in recent decades in light of growing interest in national history and a reassessment of the role of the Akkoyunlu ruler in the general Turkic context. In many ways, the visual solution of the image refers to the erroneously attributed Boissard engraving (A. Hajiyev), however, the works of recent years demonstrate new trends in artistic search, based on written sources and artifacts.

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**Picture 1:** Portrait of Hasan Agha engraving on the paper, 18,7x15 sm

**Source:** Boissard J. (1596), p. 218



**Picture 2:** Altay Hacıyev Portrait of Uzun Hasan, oil on the canvas, 100x120sm

**Source:** [https://www.museumcenter.az/az/art\\_galleries/altay\\_hajiyev/37412](https://www.museumcenter.az/az/art_galleries/altay_hajiyev/37412)



**Picture 3:** Elchin Jabbarov. Portrait of Uzun Hasan illustration, paper, quash, 21x29,7sm

*Source:* “Qalemneshr”, 2017 <http://ek.anl.az/lib/item?id=chamo:542932&theme=e-kataloq>