

C.2.1-4 The vistas of Pécs in the Ottoman period Balázs Sudár

1. Vedutas

Hundreds of printed vistas of Hungarian towns were made and put into commercial circulation in the sixteenth and seventeenth centuries. However, the multitude of representations often goes back to a small number of images. The final vistas were the simple copies or major – and therefore less authentic – revisions of these images. In the case of Pécs, we experience the same thing: there was fundamentally one basic type and some unrelated, independent representations.

The most widespread and most frequently copied and reworked representation of the town is the image found in the pamphlet by Anton Salomon Schmidtmayr. The creator – the “Protector of Vendi and the borders of Petrinja” – quite certainly visited the town at the time of its siege in January 1664, which happened “before his very eyes”, as he put it into words. The pamphlet came out in 1664, and it was already included in the end of a book published in Regensburg in the same year. The image shows a town in flames. Its walls with bastions are surrounded by a moat, and four bridges stretch over it. Among the groups of houses scattered throughout the town, we can see schematic images of eight mosques with minarets and domes. The inner castle, which still seems intact, is shot at from two places, from the ruins of a major, ruinous building found in the town and from the slopes of the vineyard. The besiegers had already breached the town walls near the Iron Gate. Only the floor plan of the cathedral is represented in the castle (with the legend “cathedral with four towers”), and there is a mosque in front of it. There are six mills along the western bank of the Tettye Creek, while on the eastern side, there are houses, a walled mosque, and a “Jesuit” church. The suburb is bounded on the east by a fence.

Schmidtmayr’s engraving was later copied by several artisans, in many different ways. The *Icones...* still published in 1664, only slightly altered the drawing of the buildings but placed quite a few staffage figures in the burning town. Perhaps the most important difference is that the floor plan of the cathedral is missing. It is replaced by a four-tower building, and the other buildings in the castle are also represented in perspective (in contrast with Schmidtmayr’s vista). Another difference is that the castle gates, which are not visible in the former vista, were included in the image by the engraver. These were modelled on the Iron Gate. Furthermore, a round bastion was placed – correctly – in the south-western corner of the bishop’s castle. A common mistake is that the burning roof of one of the mosques standing near the Iron Gate was ignored by the engraver, so the building is shown without a roof.

This picture is followed by the vistas by Meyern (1665) and Happelius (1688) with more or less stylistic transformations – but without major changes. This series also includes an English engraving with an unknown date. However, it shows only the castle and its surroundings.

A major difference in a later series is that, although it depicts the town under siege, it does not show billowing smoke and flames. This, of course, required some creativity on the part of the draftsman as he had to complete the formerly unseen parts. As a result, a large “palace” with a tower and a two-storey parapet wall was placed in the middle of the town. The eastern siege point turned into a gate. The building of the cathedral fell into pieces as the engraver apparently could not interpret its antecedent. The corner tower of the bishop’s castle grew abnormally large. Behind the Iron Gate, the mosque mentioned above became roofed again. To the left and right of the minaret, we can see small, pointed towers. In 1686, Bouttas and Haffner still follow the earlier depictions relatively faithfully in terms of other details. However, the master with the signature J.U.M. (1686) deviates from reality to a greater extent. For example, the opening in the tower of the Siklós Gate is missing and the bridge is not visible, either. The marks of shooting to the right of the Iron Gate also disappeared – together with the entire wall section. The previously characteristic area between the town ditch and the Tettye Stream shrunk to a very narrow strip of land.

In 1686, another group of images appeared. The source of the series is perhaps Birkenstein. He also depicted the town in peacetime, without cannons and siege. The layout of the walls and mosques is the same as on Schmidtmayr’s image, but several imaginary buildings are represented on it, as well. The “palace” here is a simple but huge building with a multi-storey parapet. Next to it, a building with a gabled-roof and another one with a square tower has appeared, as well. Several mosques have large, massive, circular minarets with a balcony around. In the east, the town has two bridges on the east but only one gate tower, and it is not clear which bridge the latter belongs to. This type of representation evidently goes back to the *Icones* group, and it is continued by the images of *Das Ehmals...* (1688) and *Althan* (1689).

The engraving by Antonio Panceri (1687) represents a completely different direction. In terms of its floor plan, it is clearly related to the basic image by Schmidtmayr, but it has much more realistic depictions than that. Instead of common *topoi*, it represents credible structures. (Nevertheless, the cathedral is shown in a completely unrealistic way, here as well.) It is a special feature of the image that it presents the surroundings of the town in much greater detail and more realistically than the others. For example, it depicts the Sziget suburb and the Tettye gunpowder mill, which are not represented elsewhere. It is also likely that sketches made on the spot or reports given by eyewitnesses were used for it or for its model. Either way, it carries additional information compared to the depiction made by Schmidtmayr.

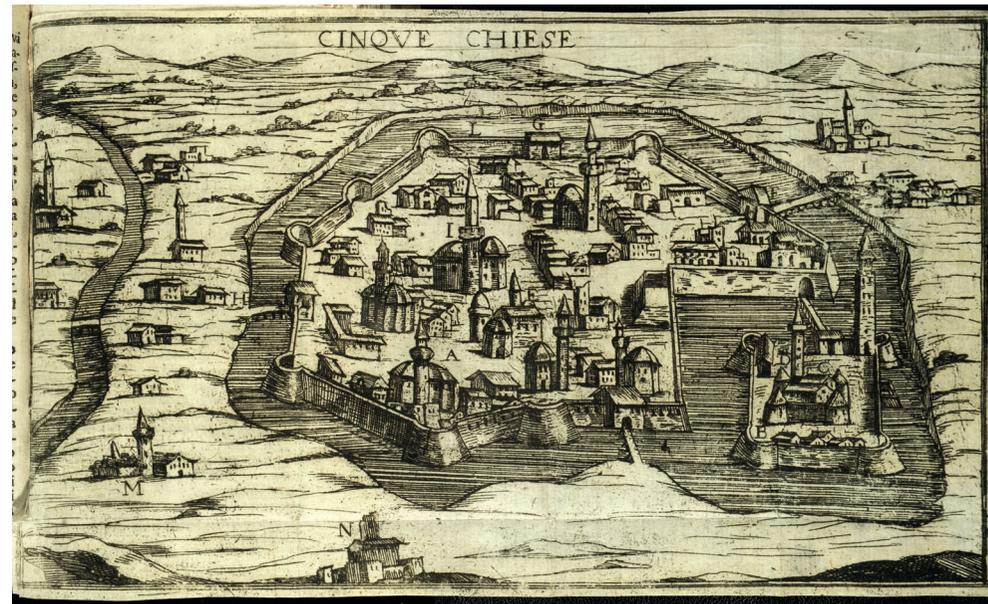
The engraving by Matthaeus Merian (1672) is independent of the former images and represents a completely different category. It depicts the town – along with its two suburbs – from the south. This is one of the (at least partially believable) depictions of the Buda suburb – although the Tettye and Tettye Stream are missing from it. The Sziget suburb can also be seen in it, although it is drawn quite inaccurately. We can also see a mixture of real elements in the inner castle. The block of the cathedral with its four towers is shown in the image, but tucked in the background, at the north-western corner. On the other hand, the position of the mosques in the town is worthy of attention.

The engraving by Michele Lopez (1688) is also unique and completely different from the earlier examples. He also depicted the town from the south, but the drawing is fictitious in many details. It is based on accounts and possibly floor plans drawn by military engineers rather than on-site sketches. For example, the bishop’s castle is located on a hill above the town, but the Mecsek can be seen in the distance. At the same time, it is intriguing that the Mosque of Pasha Qasim is positioned quite accurately and the Complex of Pasha Memi is located well.

2. Drawings

In addition to the engravings, we also have knowledge of some authentic drawings. One is a sketch by Anton Salomon Schmidtmayr showing the siege that took place in January 1664. The drawing depicts the town walls (but not the buildings of the town), the inner castle with its buildings, and the siege-works constructed against it. Additionally, it shows the suburb of Buda with the Tettye Stream, the “Jesuit” church, and the mosque of the tanners. The relationship between the drawing and the engraving by Schmidtmayr is obvious, but there are also significant differences.

There is an ink drawing kept in Vienna today, which is considered an extremely important source. It was dated to 1690 by Vidor Pataki, its first Hungarian publisher, based on the accompanying text. However, the date can hardly be correct because the town was not besieged that year. The year 1686 seems more likely as the town was under siege on two occasions that year. But the siege of 1664 cannot be ruled out, either. The siege operations depicted in the drawing: the battery set up opposite the south-eastern round bastion of the bishop’s castle and on the side of the vineyard against the north-eastern bastion of the bishop’s castle, for example, suggest the same event. The representation of the rectangular tower – the so-called archives – at the south-western corner of the inner tower is also surprisingly similar. However, there are also important differences: for instance, the shape of the moat surrounding the bishop’s castle, the lack of palisade outside the eastern castle wall, and the



C.2.3 Pécs 1686-os ábrázolása, Giovanni Antonio Panceri
C.2.3 The 1686 representation of Pécs, Giovanni Antonio Panceri



C.2.4 Pécs 1664-es vagy 1686-os ostroma, ismeretlen szerző tollrajza
Kommentár: Sudár Balázs
C.2.4 Ink drawing of the 1664 or 1686 siege of Pécs by an unknown author
Commentary by Balázs Sudár

presence of a bastion strengthening the middle of the southern wall. The other details cannot be assessed due to the inaccuracies in the representations by Schmidtmayr. Regardless of its date, this ink drawing is quite certainly the best and most accurate representation of Pécs in the Ottoman period, which comprises many authentic elements. It is a great pity that only the western half of the town is visible in it.

To sum up, the pictorial representations of Pécs in the Ottoman period comprise only two noteworthy engravings – that are connected to each other – namely, those by Anton Salomon Schmidtmayr and Antonio Panceri. In addition to these, we can only mention two sketches. Nevertheless, the later, eighteenth-century townscapes also show many details from the Ottoman period.