39. *Farmand Leads Sorkhia Captive*

Shiraz (?), first half 15th c. 3⅞ x 6⅞ in. (miniature only).

From an unidentified manuscript of the *Shah Nameh* of Firdousi.

Similar miniatures, either from the same manuscript or very similar to it, are in the collections of the Worcester Art Museum (e.g., Cort, p. 35, fig. 57), the Isabella Stewart Gardner Museum, Boston, and the Kourokian Foundation (e.g., Cleveland, 1944, p. 111). The present dating seems more acceptable than the previous "late 14th century" or "14th-15th centuries" of these earlier publications.

30. *Zalibkh Enthroned*

Probably from Shiraz, ca. 1455. 3⅛ x 6⅞ in. (miniature only).

From an unidentified *Shah Nameh* of Firdousi. Note the tile revetment in the niche behind the throne and the courtiers.

31. *Bahram Gur's Master Shot*

Shiraz (?), first half 15th c. 3⅞ x 6⅞ in. (miniature only).

From an unidentified manuscript of the *Shah Nameh* of Firdousi.

King Bahram's mistress, the burpirt Azadeh, had been the subject of his love as a heutenant. To prove himself, Bahram changed rafee into a male and female symbol by shooting away the horns of the boar and piercing the skull of the doe with upright arrows to simulate الاتحاد. Further, he sent an arrow to graze the ear of another doe. Then, when the animal raised its hind legs to scratch, he pierced the hoof and head with a second arrow to create a "thrice-legged boar." This was the master shot. (For the revenge of Azadeh after her death see cat. 36.)

---

**Turkman Miniatures of the Fifteenth Century**

While the Timurids ruled Herat and Eastern Persia, Turkman tribes established a sultanate in the western part of the country with Shiraz as their capital. In 1466 these "Black Sheep Turkmen" (or Karaqoyunlu) were succeeded by the "White Sheep Turkmen" (or Ayqoyunlu, named for the colors of their yaktails in their battle standards). Their political power was short-lived, but under them Shiraz witnessed a new artistic style, a provincial variant of the court style of Herat. Most Turkman miniatures are small (cats. 31 and 33 are major exceptions) with relatively large, short-legged personages strongly in evidence.

Another great work of Persian literature will often be illustrated from this time on and will come to rival the *Shah Nameh* of Firdousi. This is the *Khamsah* (a quintet of poetical tales) by Nizami of Ganja (1140-1203) (cat. 36). In this compendium of
stories Persians read of the loves of Laila and Majnum or of Khorow and Shirin (cat. 39) and the fabulous adventures of Alexander the Great under the name of Iskandar (cat. 35). The Shab Nameh and the Khamsch are the two literary texts most frequently illustrated by Persian miniature painters.

32. The Bowman Sa'ādī protects His Sleeping King from Assassination at Night

Turkman style, Shiraz, ca. 1480. 6⅓ x 7¾ in. (miniatures only).

From a Khamsch of Moulana Muhammad ibn Husain who died in 867 (A.D. 1461). Its importance lies in its large size compared to other Turkman works of the same period.

The bulk of this manuscript, which originally contained 128 miniatures, has been renumbered in the Museum of Decorative Arts in Tehran. Pages which were sold from it are in museums in Cambridge, Dublin, and New York, as well as in several private collections. See Robinson, Bodian, p. 99; Ginio, pp. 195-96; Grube, pp. 64-68, nos. 46-49.

33. Anarshab Darlings and a Lady while His Soldiers Search for Him

Turkman style, Shiraz, ca. 1480. 6 x 7¾ in.

From an unidentified Shab Nameh of Firdowsi. Like the other more important Khamsch Namehs (see cat. 35), its large size is exceptional. The miniatures of most Turkman manuscripts are small (compare cat. 36).

34. Two Leaves from a Shab Nameh of Firdowsi

a. Rustam Kills the Hero Anthanahami
b. Isfandiyar Kills Two Lions in a Thicket

Turkman style, Shiraz, dated 597 (A.D. 1487). 5⅓ x 6¼ in. b. 5⅜ x 6¼ in. (miniatures only).

The Shab Nameh was copied by the scribe Mursid ibn al-Arz uN-R-R Waraza.

Two other illustrations from this manuscript are in the collection of the Metropolitan Museum, New York. See Hamlin, E. McAllister, "A Shah Nameh of 1482" in MMA Bull. 14. 1945, pp. 150-51; Grube, pp. 68-69, cat. 36.

35. Naqshabad Receives the Portrait of Iskandar (Alexander)

Turkman style, Shiraz, last quarter 15th c. 5⅓ x 4¾ in. (miniature only, without minaret).

From a Khamsch of Nizami. The legendary exploits of Alexander the Great, as retold by the Persian poet Nizami of Ganja, are in chaplets for the lapses in historiated text. The magnificently painted and tailed animals in the interior attest the very high quality of Persian weavers and potters, although similar textiles and ceramics dating from this period are no longer extant in large numbers.

36. MANUSCRIPT: The Khamsch of Nizami MINIATURE: Anasbed Carrying an Ox before Brahman's Eyes

Turkman, ca. 1480-89. 5⅓ x 6½ x 7¾ in.

This manuscript belongs to a series of small Turkman Khamsch and contains an ornamental rosette heading, a double-page frontispiece, four unworn (chapter headings), and 22 miniatures. Several of the four miniatures are dated 876, 877, 878, 879 (A.D. 1474). These dates refer to the copying of the text. The miniatures, however, are all in the Turkman style of Shiraz. See Kat., pp. 13-48. Anasbed had scored the hunting prowess of her lord Brahman Gau (see cat. 31). After her disposal she planned her return to favor. She began by carrying a newborn ox on her shoulders up the stairs to her terrace. As the animal grew, so did her strength. Finally, she invited Brahman to watch her feat. She carried the fully grown ox up the flight of sixty steps. Brahman's amazement and questions were greeted by a cheery: "Practice makes perfect."
33. Azami takes дачис with a lady

34a. Rostam kills the hero Asfahans

34b. Eshfaniyar kills two lions in a thicket
35. Nushabeh receives the portrait of Iskandar

36. Azadeh carrying an ox before Bahram's eyes
In 1501 Shah Ismael, the Safavid, took Shiraz from the White Sheep Turkmen. Fifteen years later he reconquered Herat where the last Timurids had recently been overthrown by Uzbeks from Turkestan. Although the new ruler claimed descent from Muhammad, he was the first Persian to rule the country since the 10th century. The Safavid dynasty continued to rule the country until 1736 from a series of different capitals. Shah Ismael ruled from Tabriz in northwest Persia, but invasions by Ottoman Turks forced a move further east to Qazvin in 1548 under his son and successor, Shah Tahmasp (ruled 1524-76).

This reign marked the second great period of Persian miniature painting (see particularly cats. 37 and 40). A great manuscript of the Khamseh of Nizami (1538-43, now in the British Museum, London) was prepared for the Shah and illustrated by the pupils of Bihzad. An almost over lavish exuberance is prevalent. A later variant of the great style under Shah Tahmasp is found between 1550 and 1580 at Meshhed, where Iskahan Mirza, the Shah's nephew, was governor and art patron. Finally, late in the century under Shah Abbas (ruled 1587-1627) the capital was moved again, to Isfahan, where it remained until the 18th century, when first briefly Shiraz and then Tehran replaced it.

A notable development in subject matter for miniatures appears in the 16th century: the preparation of albums for noble and wealthy patrons. Sometimes miniatures from literary texts were cut from their original manuscripts and mounted as album leaves (cat. 40); more often, painters produced separate portraits (cats. 44 and 45) or drawings with panels of beautiful calligraphy as well. The practice became even more common in the 17th century.

37. Double Page Miniature within an Illuminated Border
Left: Servants Preparing Food for a Picnic in the Country.
Right: A Prince and a Lady Sitting in a Tree House while Two Men Wrestled in a Pool Below.
Tabriz, ca. 1510-30. 8 ½ x 5 ⅞ in. (including border).

The right page is signed on the support of the tree platform: "Work of al-fatir Ali Beg, son of Mo'alla-Mali mappuz bishad."

The miniature, probably one of the opening pages of a sumptuous manuscript, is typical of the complex work of the early Safavid painters. The pure, bright colors and the spacing of the characters reflect the lessons of the great painter Bihzad. The otherwise unknown painter may have studied under students of the master.
39. Left: Introductory wawon of a Khamsheh of Nizami

39. Center: A couple in a walled garden

39. Right: Colophon of a Khamsheh of Nizami
38. Three Miniatures
a. Angel Greeting the Prophet Muhammad
b. Angel with a Chandelier
c. Angel with a Musical Instrument

Style of Herat, early 16th c., 6 1/4 x 4 1/4 in. (miniature only).
Possibly from a dispersed manuscript, but more likely from the album of a wealthy collector, the miniatures mark a transition in the history of Persian painting. Earlier miniatures adorned literary texts as book illustrations. Now, pictures were collected as “works of art” and mounted in albums. Drawings, paintings, portraits, even manuscript illustrations were taken from their original books to grace the album of the collector. The face of the prophet in miniature a is veiled to avoid any hint of iconoclasy.


Herat, signed and dated 957 (A.H. 1553) by Sultan Mohammad Nuri. Collo. Numerous inscriptions and seals attest a distinguished provenance. Notable is an inscription showing that the book belonged to the library of the Mogul Emperor Jahangir. Another inscription with seal by the librarian of Shah Jahan explains that the manuscript was catalogued on the day of his coronation. The latest inscription belongs to the 19th century. 6 1/4 x 4 1/4 in. (each sheet).

From a summary of the Khamsah of Nizami. The miniature shows a couple, who may be Khosrow and Shirin, in a walled garden being brought fruit and wine by two servants. It marks a transition between the School of Herat and the new School of Tabriz at the court of the Safavid shahs. The School of Herat, following the principles of Bihjad and his disciples, was in continuous transit at Bukhara during the 16th century.


40. Firan Visit Siyavushgird

Shiraz, ca. 1560, 11 1/4 x 8 1/2 in. (miniature only).

From a dispersed manuscript of the Shah Nameh of Firdousi. Several miniatures from this manuscript have survived, cut out of the book and pasted onto album pages. Other leaves are in museums in Chicago and Cleveland, and in a New York private collection. Groce speaks of “the beautifully fluent style, the richness and variety of color, and the masterfully composed.” It is indeed as fine in that of any extant Shirazi miniature of the second half of the 17th century.

41. Rustam Wrestler with Shelds

Shiraz, ca. 1565, 7 1/4 x 7 1/4 in. (miniature only).

From a dispersed manuscript of the Shah Nameh of Firdousi, this miniature is typical of the “Shirazi Canon” with a set percentage of the illustration spilling beyond the margin of the text. See Groce, pp. 15-16, figs. 6-9. (For the illluminated frontispiece from this manuscript, see cat. 13.)

42. The Prophet Ali Arrides His Male Dubed

Tabriz, ca. 1570-80 (according to Groce). 13 1/4 x 17 in. (miniature only).

From a dispersed manuscript, possibly The Lutes of the Prophets by an Nishapuri, this miniature depicts Ali slaying a lion that has attacked a baching youth.

Other miniatures from this very puzzling manuscript are in museum collections in New York and Milwaukee, as well as private collections in Cambridge, Mass., and Paris (see Groce, pp. 81-84, cat. 51), the Chester Beatty Library in Dublin (Beatty, Persian III, no. 295), and another leaf in the Burney Collection (West Coast, cat. 39). There is a good possibility that the manuscript may be from Turkish rather than Persian.

43. The Death of Farhad

Qazvin, ca. 1570-80. 5 1/2 x 6 3/4 in. (miniature only).

From a dispersed manuscript of the Shah Nameh of Firdousi. This miniature is certainly not from a royal manuscript and might therefore be designated.
belonging to the “simplified Qaisin style.” Qaisin became the capital of Persia after Tabriz in 1348 and remained the residence of the Shah until 1502. The value of the miniature does not lie in its aesthetic appeal but rather in the charming genre scene of everyday life and the delightful portrayal of the main characters and their activities.

44. Portrait of a Seated Youth in Red Coat

Later Safavid, ca. 1570. 7 x 4 1/8 in. (including borders).

From a dispersed album originally assembled for a connoisseur. The inscription above the portrait states: ‘I do not listen to embittering words.’ The monochrome of the pose, the elongated elegance of the body, and the color of the costume are very typical of the portraits of the latter part of the Safavid dynasty.

45. Portrait of a Squatting Officer with a Gray Beard

Safavid, late 16th c. 9 x 6 in. painted on silk.


46. Manuscript: Yusuf u Zulaykha

Miniature: The Mide—Night Appearance of the Prophet Mohammed on the Female-Bound Steed Buray

Safavid, ca. 1570. 6 x 10 to 11 1/2 in. (dimensions of manuscript). Calligraphy by Teyrbeck Institution, Damascus, Syria.

This manuscript, without name of scribe and place of composition, is a section of the Haft Awrang of the poet Nusr ad-Din Abu al-Rahman, called Juni (died a.d. 1492).

Other miniatures in the manuscript: A double-page hunting scene with illuminated borders; Yusuf seated on a throne in a landscape; Yusuf brings wine to Zulaykha and her visitors fall into a state of transport and admiration; Yusuf seated on a throne with Muhammad.

Reproduced in Robinson, Picture Book, no. 85. Stoczkiele, XS, pl. 82, also p. 120, no. 150.

47. Manuscript: Safat Al-Ashqain (The Characteristics of Lovers)

Miniature: The Story of the Troubled Lovers Who Call in Scenery while False Lovers Are Pulled Aside (A Camp Scene in the Mountains)

Miniature, style of artist of Prince Bawabin Mulla, 1570-81. 9 1/8 x 6 3/4 x 1 1/2 in. (dimensions of manuscript).

The Characteristics of Lovers, the poem Bawabin ad-Din Hazanibi, called Hadij (died a.d. 1587). The inscription on the colophon reads: “Made by the broken pen of Mustafa Husayn ad-Shafei al-Husayni, may God forgive his sins and conceal his defects, for his Excellency Selim Al-Arabi, in the year 1580” (a.d. 1587). The manuscript is illuminated throughout with ornate (chapter headings) and contains two miniatures in addition to the one shown: a double-page frontispiece of a prince in a garden pavilion and courtiers in a landscape with rocks; and a polo scene.

Both the scribe, Husayn al-Husayni, and the painter of the frontispiece are identified. The scribe copied manuscripts now in the Bibliothèque Nationale, Paris, and the Chester Beatty Library, Dublin. The painter, “Muhammad the gilder,” is listed as a painter and possibly as the man responsible for the decorated margins of the Haft Awrang of Juni, in the Freer Gallery, which has a strong artistic resemblance to this manuscript. Without the dates of the colophon and the frontispiece, one would be tempted to date this book as ca. 1570-80. Probably the artists were approaching old age in 1580-81 and were working in a previous tradition.

48. The Prophet Ali astride his mule Duldul