45. The death of Farhad

45. Portrait of an officer with a gray beard
Later Persian Miniatures

Literary manuscripts continued to be illustrated during the 17th century (cats. 54 and 56), but the major accent in Persian art on into the 19th century is on album leaves. The names of several important painters are known from signatures on their works, notably Riza-i Abbasi (d. 1631) (cat. 41), Muhammad Yusuf (cat. 51), and Riza’s most important pupil, Mu’in Musawwir (d. 1708) (cats. 54, 55, 56). Dated paintings became increasingly common. Finally Western pictures and prints were seen and studied by Persian artists who attempted to use European perspective and technique (oils and watercolor). The results can never compare either with the original European works nor with the older Persian miniatures, whose canon was being set aside (cat. 51). In this period Persian painting suffered a continual decline with a minor renaissance under the Qajar dynasty (1794–1925). The Qajar flower paintings may be lovely (cat. 58) and the portraits amusing (cat. 59), but the great artistic genius that produced the masterpieces of the Il-Khans, the Timurids, and the early Safavids is absent.

46. The Miraj—Night ascension of the Prophet Muhammad

47. Safavid, Portrait of a Seated Poet

Safavid, dated 1573 (Ar. 1605). 5 3/4 x 1 1/2 in. (within borders).

Ink drawing on an album page bearing the inscription: “This was finished on Friday evening, the 10th day of Jamada, in the year 1255, painted by Riza-i Abbasi.” The best-known painter in Persia after Bihzad, Riza-i Abbasi was responsible for introducing a new palette with accents on purples and browns. His drawings are certainly worthy of comparison to the works of artists of any school, European or Oriental.

50. A Young Man Seated in a Landscape, Beside a Lion Chained to a Tree Stump

Irán, mid-17th c. (or later). 6 1/2 x 3 3/4 in. (miniature only).

Another drawing mounted onto an album page for a wealthy connoisseur. Possibly an Islamic paraphrase after a Persian model.

51. A Dervish and a Young Man Smoking Opium

Irán, style, early or mid-17th c. 6 x 3 3/4 in. (miniature only).

Pen and wash drawing by Muhammad Yusuf, mounted on an album page. For reproductions of signed works by Muhammad Yusuf, a contemporary of Riza-i Abbasi, see Goorawawansy, Gulb-e-n, nos. 92–95, pl. 11; Martin, 1, p. 170, II, pl. 93, 160. A drawing of a lady is catalogued in BWG, no. 176, p. 177.
48. Sa’di sees the approach of his friend on a prayer rug

49. Portrait of a seated poet

51. A Dervish and a young man smoking opium
52. A Mounted Horseman Attached by a Winged Dragon

Ispahan style, mid-17th c. 5½ x 4½ in. (miniature only).

Pen drawing on an album page by an unknown artist, who appears to have been influenced more by the works of the painter Sadegh than by Riza-i Albasai. For Sadegh see Grohe, pp. 119-20, no. 59.

53. A Convivial Party

"European style," probably Ispahan, 1675. 7 x 5½ in.

Tinted drawing on an album page, signed and dated in the cartouche at the lower right: "Shaykh Abbas, 1069" (A.H. 1675). This curious work shows the early appearance of European elements in Persian painting. The attempt to substitute the traditional high horizon by a perspective that was more acceptable to European eyes, as well as the entirely different palettes, do not make this a successful painting.

For Shaykh Abbas see Beutry, Persian III, no. 346, i, and no. 348, viii.

54. The Horse Whiophys Protectors His Sleeping Master Rustam from the Attack of a Lion

Signed Mu'in Musawwir. Ispahan, ca. 1550-70. 4½ x 3½ in.

From a dispersed manuscript of the Shah Nameh of Ferdowsi. Many of the pages are now in private collections. See Grohe, nos. 214-16, pp. 81-83.

Mu'in Musawwir was a pupil of Riza-i Albasai. His long life span, lasting until about 1726, made him the most important painter of the middle and late 17th century. He is the last great Persian painter, and his fondness for an unusual combination of purple and mulberry render his paintings easy to distinguish. He is also known for the miniatures in the manuscript of another Shah Nameh from which pages have been removed and are in museums in Cambridge, Worcester, and London. See Beutry, Persian III, no. 512, Grohe, pp. 130-31.

55. Portrait of a Young Man with a Small White Dog

Ispahan style, dated 1089 (A.H. 1678), altered to 1109. 5½ x 4½ in. Coll. Lady Joan Kennedy.

Portrait from an album page, probably by Mu'in Musawwir. The practice of altering dates to make miniatures seem older was very common in Persia. The difference of 20 years fool's nobody who knows the life span of Mu'in. For similar portraits of youths in European dress see Sahhian, figs. 177-78, and BH 62, pl. CIX A, and nos. 248-49, 248-49.

56. Manuscript: The Shah Nameh of Ferdowsi

Ispahan style, dated 1085 (A.H. 1672). 12½ x 7½ x 1½ in. (dimensions of manuscript).

The manuscript has a contemporary leather binding and contains 218 leaves, an ornamental uncial at the beginning, and 37 miniatures in the style of Mu'in Musawwir. The manuscript is open at folio 162 recto.

57. Anonymous Couple decorates a Decorative Design around a Seal Impression

Zand or early Qajar, late 18th or early 19th c. 3½ x 2½ in. (miniature only).

Tinted drawing mounted on an album page. The seal in the medallion, which is unrelated to the drawing, reads: "My hand and the shirt of Najaf Shah, 1127 [A.D. 1715]." Erotic pictures are not absent from Persian painting but appear late in the development.

58. Manuscript: Album of Qajar Drawings and Paintings

Miniatures: Right: Two Portraits of Ladies and Two Flower Studies. Left: Drawing of a Flower

Qajar style, 18th and 19th c. 1½ x 8 x 1½ in. (dimensions of manuscript).

The album, containing 38 separate sheets mounted in an accordion-plated book, presents a good range of the interests of Qajar collectors: beautifully shaded drawings of flowers, birds, and animals, also Persian portraits and copies of European pictures. The two portraits of ladies shown in the miniature represent copies from European originals.

59. A Persian Reading to a European, an Arab, and Two Other Muslims

Qajar style, signed and dated Davudsh Ali, 1264 (A.H. 1848). 5½ x 8½ in. (miniature only).

A very belated renaissance of interest in miniature
53. A convivial party

54. The horse Rakhsh protects his sleeping master

55. Portrait of a young man with a small white dog
58. **Left**: Drawing of a flower

59. **Right**: Two portraits of ladies and two flower studies

59. A Persian reading to a European, an Arab, and two other Muslims
of all the schools of painting from Islamic countries those of Turkey are most rarely represented in Western collections since the vast majority of the original output has been kept in Istanbul, particularly in the library of the Topkapı Palace Museum. Painting was practiced under the Seljuk rulers of Anatolia as early as the 12th century, but the term is nowadays applied more specifically to the manuscript illustrations and single leaves painted for the Ottoman sultans of Constantinople from the late 15th century on. Being an imperial art, these paintings show various foreign sources of inspiration, some rather fleeting like the Venetian and the Chinese while the Persian aspects are of a more basic and persistent nature. However, in every instance the artist working in Turkey—particularly in Constantinople—soon developed specific styles that in most cases make his artistic creations easy to recognize. Only in such instances as the large-scale painting of ‘The Prophet Ali Astride His Male Dallul’ (cat. 42) is it difficult to state whether a painting is from Persia of the middle of the 16th century or possibly a later Turkish paraphrase made at the end of the century or at the beginning of the next. Such uncertainty is, however, for a good reason since the Ottoman court used Turkish artists from the Persian capital, Tabriz, which they had conquered on various occasions. The ‘Mongol Prisoner’ (cat. 61) of the third quarter of the 15th century is probably a drawing by a painter, said to be one Ali Quli, who was either a Persian working in Istanbul or a Turk strongly influenced by the Persian manner. In this instance the greater plasticity, especially in the face, leaves little doubt that this work was done in Turkey. The ‘Dragon in Vegetation’ (cat. 60) attributed to Dervish, also of the mid-16th century, represents the chinoiserie style which was particularly popular at this time. Not only did the artist use the characteristic black and
60. A Dragon in Vegetation
Turkish, mid-16th c. 5½ x 4½ in. (drawing only).
Drawing mounted on a sumptuous album page which is decorated with animals and plants in two colors of gold. The signature reads: "The work of Divids." Reproduced in Grose, Istanbul, fig. 7, p. 117.

61. Portrait of a Mongol Prisoner in a Yoke
Turkish, third quarter 16th c. 2 1/3 in. (miniature only). Drawing heightened with gold and color, mounted on an album page. The signature reads: "Drawn by Ali Qâmil." The theme of the prisoner whose freedoms and chances of escape are hampered by immobilizing one arm in a yoke is common in Persia. See also Snelson, nos. 97 and 98; Martin, I, p. 5, and II, pl. 82; Grose, pp. 90-91, no. 71.

62. Enthroned Sultan with Two Janissaries
Turkish, 17th c. 6 5/8 x 3 1/8 in.
Fine Turkish miniatures, unlike the Persian, are of great rarity outside the library of Istanbul. This small portrait shows the difference between the Persian miniature which, until this period, had been mainly used to illustrate literary texts, and the Turkish, used in historical documents.

63. Portrait of a Begging Dervish in a Fur Mantle
Turkish, 17th c. 8 5/16 x 5 1/4 in.
For similar portraits see Snelson, pl. LXIX, fig. 210, subtitled "personnage miniature," and Grose, p. 94, cat. 74, listed tentatively as Huldahen.

white technique of the Far East, but even the motifs, particularly the dragon, are of Chinese inspiration. More characteristically Turkish are two other paintings:

"Enthroned Sultan with Two Janissaries" (cat. 62) is a typical official portrait of an Ottoman ruler seen in a palace interior with his military attendants standing ready to fulfill his commands. Here the costumes, the general positioning of the figures, and the whole mise-en-scène including the landscape elements endow the painting with a quality not found in either the contemporary Persian or Indian miniatures.

The "Begging Dervish" (cat. 63) of the 17th century must also be attributed to Turkey since the rather bold design and in particular the realistic, even caricature-like presentation of the figure has many parallels in the art of Turkey.
63. A begging Dervish in a fur mantle