49 (above) Textile fragment with animal combats, early 16th century, silk lampas, 75.6 x 48.1 cm, Textile Museum, Washington, DC, 5.184, acquired by George Hewitt Myers in 1952. The remarkable sophistication of this and many Safavid textiles is evident in the details of colour variation such as the pink bellies of the wild asses and in the use of a range of repeating motifs.

50 (right) Cupbearer in landscape, 16th century, silk lampas textile fragment, 117.4 x 54 cm, Textile Museum, Washington, DC, 5.396, acquired by George Hewitt Myers in 1951. The elegant cupbearer and tall cypresses coupled with flowering trees suggest the romantic themes found in Persian love poetry.

51 (above) Velvet fragment with scene of dragon-slayer, 16th century, silk, cut, voided velvet with metal threads, 74 x 54 cm, Keir Collection. This and other lobed ogival fragments of this textile are said to have come from a Turkish tent once in the possession of the Sanguszko family of Poland, acquired in 1685 after the Ottoman siege of Vienna.

52 (right) Velvet with metal threads, 16th century, 241 x 205 cm, Keir Collection. Angels, pheasants and cloud scrolls are ubiquitous on luxury carpets and textiles of the 16th century.
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52 (right) Velvet with metal threads, 16th century, 241 × 205 cm, Keir Collection. Angels, pheasants and cloud scrolls are ubiquitous on luxury carpets and textiles of the 16th century.
ground, are those that appear in manuscript illustrations of the 1550s. However, the textile fragments themselves that are extant from the sixteenth century are almost exclusively decorated with human and animal figures. Possibly this accident of survival is the result of the fragility of fabrics used for clothing as compared to those used for furnishings. In some instances the decorative motifs, such as animal combat [fig. 49], are the same as those found on carpets, bookbindings and manuscript borders, which may suggest that they were produced for domestic use, not for apparel. Other silk textiles more closely resemble the paintings themselves than the textiles in the paintings. Painters supplied the designs for the lampas weave silks of a cupbearer in landscape and a soldier leading a prisoner, and in one painting of c. 947/1540 a figure is depicted wearing a coat made of this type of figured fabric [fig. 50].

From paintings and extant examples we can deduce that velvet textiles were used extensively in tents, for cushion covers and for clothing. Ogival, lobed fragments with patterns of dragon-slayers in landscape [fig. 51], hunting scenes or Khusrau spying Shirin bathing have been cut down from lengths of velvet containing complex repeating scenes. Ogival sections appear on tent panels in paintings and the extant examples may have originally been intended for the walls of tents, although the painted versions usually are non-figurative. Like the lampas weave, Safavid velvets are structurally highly complex [fig. 52], which shows that their production was extremely labor-intensive and required great skill. This is best demonstrated in the quality of color, the high number of colors incorporated in one shed of the supplementary weave of a lampas, the substitution of pile warps in velvet, and the length of some of the repeats. The degree of specialization required for these textiles resulted in unabashedly luxurious fabrics. They were not only used at court and by those who could afford them, but also may have been the textiles given as robes of honour by the shah to loyal servants of the crown.

As in the period of Shah Isma'il, works in certain media such as wood are rare and underpublished. 'Khusrau Listening to Barbad Playing the Lute' and other paintings of musicians depict beautifully inlaid wooden instruments, but the instruments themselves have not survived. Fortunately, the sumptuous inlaid casket of Shah Isma'il I is extant at the Ardabil shrine and testifies to the
are those that appear in manuscript illustrations of the
continuing expertise of craftsmen in northern Iran during the reign
of Shah Tahmasp. Simpler wooden objects such as the inscribed
qu’ran stand of 95/1543-52 [fig. 55] not only demonstrate the
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for furnishings. In some instances the decorative motifs,
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the political turbulence of his years ruling from Tabriz,
Shah Tahmasp was a committed and enlightened patron of the arts.
As a near prisoner of his Qizilbash guardians in the first decade of
his reign, he must have found refuge in his artists' workshop. At
least two of his court artists, Aqa Mirak and Muzaffar 'Ali, were his
close companions, and Sultan Muhammad had been his teacher.
Furthermore, his artists travelled with him on encampments and,
one imagines, some military campaigns, a factor that must have
contributed both to his commissioning of exceptional illustrated
and illuminated manuscripts and to the diffusion of artistic ideas to
artists of other media. Thus strong correspondences exist between
the formats of bookbindings and those of carpets. Likewise, the
animal combats, dragons, simurgs and chi'is of decorative
borders in manuscripts reappear in the elegant silk hunting carpets
of this period. Stylish young men in Safavid turbans serving wine
from long-necked bottles appear in both paintings and silk
textiles, while the same style for spiky split-leaf arabesque found
on buildings informs the metalwork of the period. The same
scribes who copied manuscripts for Shah Tahmasp are known to
have provided inscriptions for buildings, and most likely illuminat-
tors at the royal atelier produced designs for both tile makers and
metalworkers.

Although the evidence is circumstantial, it points to the
kitabkhana of Shah Tahmasp in the thirty years of his reign
as the source of decorative ideas for carpets, textiles, architectural
ornament, metalwork and probably inlaid woodwork made for
the shah and his family. Only blue and white ceramics owe little to this
artistic vocabulary, either because they were not made for the court
or because Chinese blue and white porcelains, their source of
inspiration, were deemed superior in design to native Persian
wares. Rather than deify the paucity of monuments commissioned
by Tahmasp, we should perhaps marvel at his ability, while light-
ning wars and insurrections, to patronize the artists in his retinue so
intelligently that they not only produced illustrated manuscripts of
surpassing beauty but also disseminated their ideas to artists in
other media. That these ideas were then adopted by artisans who
made carpets, textiles, manuscripts and metalwork for non-royal
patrons or commercial purposes is not surprising. Unlike luxury
manuscripts, carpets and textiles would not have been made within
the court where those working on non-royal products could not see
them. Similarly, the compositions of famous artists were copied and
made available to the artists of Shiraz and other centres. Thus the
dominant artistic style formulated in Shah Tahmasp's kitabkhana
spread not only to artisans servicing the court but also to provincial
centres where craftsmen worked commercially and for non-royal
clients. However, without Tahmasp's superb taste and vision of how
things should look, his artists would never have achieved what is
now viewed as one of the defining moments in the history of Persian art.
A New Capital and New Patrons

Shah Tahmasp at Qazvin
1555–1576

... he is more of a melancholy disposition than anything else, which is known by many signs, but principally by his not having come out of his palace for the space of eleven years, nor having gone once to the chase nor any other kind of amusement ..."'

In 962/1555 three significant events occurred which had a direct impact on life at every level in Safavid Iran. First, the Safavids and the Ottomans signed the Treaty of Amasya, ending forty years of hostilities and alleviating the threat to Iran's western border. Second, the great amirs and court attendants publicly forswore acts forbidden in Islam in a Decree of Sincere Repentance. Third, Shah Tahmasp moved the capital from Tabriz to Qazvin, which was well east of the Safavid–Ottoman border and thus safer from foreign occupation. Although the timing of the move might seem odd in light of the Treaty of Amasya, Tahmasp had set the plan in motion as early as 951/1544–5 between two wars with the Ottomans, when he bought the land on which his palace and the government buildings would be built. In different ways these events set the tone for most of the remaining years of Shah Tahmasp's reign.

With the move to Qazvin the tempo of Shah Tahmasp's life slowed perceptibly. When a Turkman chief rebelled in Astarabad in 962/1555–5 and 965/1557–8, the shah dispatched armies to deal with the problem but did not lead them himself. Likewise, in response to fighting between the amirs of eastern and western Gilan and the assassination of the shah's emissary, Tahmasp sent a military force to Gilan in 975/1567–8. Although the Safavids were successful in the short run, the shah was once again compelled to order a company of qarchis, the royal bodyguard, to put down a rebellion in Gilan in 979/1571–2. Despite being vastly outnumbered, the qarchis routed the Gilani army and shot and killed their leader, thus restoring order to the province. Similarly, in 967/1559–60 the Uzbekks raided the region of Jam on the eastern fringes of Safavid Iran, but as so often in the past they were more interested in booty than occupying territory. At Qandahar Shah Tahmasp's army had more success; they besieged the city in 965/1557–8 and after six months won it back from the Mughals. Shah Tahmasp may have lost his taste for battle, but he also could differentiate between

54 Detail of fig. 62.
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fig. 62.
rebellions and raids, on the one hand, and serious threats to the territorial integrity of his empire on the other. Even when his armies were not successful, Tahmasp's patience usually paid off and he regained control of the areas in question.

Of greater consequence for the Safavids than these military skirmishes were Shah Tahmasp's relationships with his brothers and children. By the time the Safavid capital moved to Qazvin, his half-brother Alqas Mirza had rebelled, been imprisoned and died. His other half-brother, Sam Mirza, had been forgiven once for insubordination and spent the 1540s and 1550s compiling a literary history, the Taḥfa-yi Sāmī. In 1569/1561–2, however, Sam Mirza was again suspected of political intrigues, and this time Shah Tahmasp sent him to Qahqaha prison in Qajarabad, where he remained until his death in 1574/1566–7. Only Tahmasp's full brother, Bahram Mirza, enjoyed his constant trust and affection. An inspired patron of calligraphy, painting, literature and music, Bahram Mirza indulged excessively in alcohol and opium and died of fever in 1556/1549 at the age of thirty-two.

Not only had Shah Tahmasp appointed him to the governorships of Khurasan, Lāhijān and Hamadan, and to significant military commands, but the two brothers also employed some of the same artists and calligraphers and clearly shared similar passions for the arts. One can only speculate on the impact that Bahram Mirza's death had on Tahmasp, but the shah did favour this brother's sons with governorships and gave one of his own daughters in marriage to the middle son, Ibrahim Mirza.

As for Shah Tahmasp's own sons, Muhammad Khudabandeh, the eldest, born in 1551–2, served as governor of Khurasan for most of the years between 1545/1556–7 and 1549/1566. When his eyesight deteriorated to near-blindness, he was transferred to the governorship of Shiraz. Although Shah Tahmasp kept one of Muhammad's sons at Qazvin as a hostage, Muhammad Khudabandeh avoided provoking his father's wrath and thus stayed out of prison. His brother Isma'il was not so fortunate. Born in 1540/1553–4, Isma'il succeeded his uncle Alqas as governor of Shirvan in 1545/1547–5. Despite leading the Safavid army to several important victories, Isma'il displeased Shah Tahmasp, who sent him to Herat to be governor of Khurasan. He served only six months in this post before being removed to Qahqaha prison. This incarceration, which lasted for nearly twenty years, was apparently caused by Tahmasp's suspicion that his son wished to overthrow him, 'a fear which was assiduously played upon by the powerful waqil Ma'sum Beg Safavi.' Even before his imprisonment Isma'il had exhibited an impetuousness both in battle and at play which contrasted markedly with his father's more phlegmatic character. Although his imprisonment did Isma'il no good at all, the fact that Tahmasp did not have him killed preserved the possibility of his accession to the throne, a concept not lost on his Qizilbash supporters at the time of Tahmasp's death.

From 1562/1555 until 1571/1565–6 Shah Tahmasp fathered seven sons by six different women, and possibly also some daughters whose dates of birth are not known. It would seem that the shah's more sedentary existence at Qazvin was conducive to family life, though several of these younger sons were sent away at a young age as governors to the provinces. Vincentio D'Alessandri, writing in 1575, noted a younger son 'of five years, who is with his father, as at that age he is very cheerful and pleasing.' In any event, none of these sons fell foul of his father, and the daughters either married cousins or other grandees or, in the case of Pari Khan Khanum, remained single and in attendance on the shah.

Although some significant tombs were constructed between 1562/1555 and 1574/1576, the major architectural achievement of this period must have been Shah Tahmasp's buildings at the new capital, Qazvin, many of which have not survived the earthquakes of the past four and a half centuries. While Tahmasp's decision to move the capital to Qazvin is usually attributed to his desire to house the government and court in a safe location further from the Ottoman border than Tabriz, he may have tired of living in an inherited palace and wished to construct a complex of buildings entirely to his own taste. In addition to the palace buildings he commissioned the whole complex known as the Sā'adatabad Garden, comprising numerous bathhouses, four markets, and the Eram Gardens.

Tahmasp's three palaces – the Chihil Sutun, the Gunbad-i Munabbar-kari and the Ivan-i Bagh – and their gardens were commemorated in a collection of five poems composed at Tahmasp's request by 'Abdī Beg-i Shirazi and entitled Ḥimmat al- 'Adaw. Although most of Tahmasp's construction is no longer extant, 'Abdī Beg-i Shirazi provides a vivid description of the complex.
The work began with the mapping out of a vast park, called Sa‘adatbad, at one end of which was constructed the Daulat-khan or Government Palace. From 951/1544–5 to 965/1556 Shah Tahmasp stayed in this building when he was in Qazvin. Meanwhile the park was divided by two avenues, one running north–south, the other east–west, and both bordered by water channels and gardens. The Royal Ivan or Chihil Sutun was placed at the intersection of the two roads: before it stood a pool with a pavilion on columns, much like that at Tabriz. Also as at Tabriz, princes, grandees and courtiers built their dwellings and gardens in the vicinity of the Chihil Sutun. Although it is much restored and additions have been made to it, the Chihil Sutun is still standing today [fig. 55]. It consists of two storeys, the lower built of stone to dado level and the rest of brick. The blind arches were originally decorated with tiles. Inside the building the ground floor consists of a large central chamber with smaller rooms on its periphery, while the upper storey comprises a large room with a wide arched window in the centre of each wall and blind niches painted with various scenes on either side. Seventeenth-century European travellers to Qazvin described this palace as small and imagined that it served only as a place for conversation. The organization of the rooms and the choice of subjects for the wall paintings suggest that it incorporated both private and public spaces used for entertainment. Whereas the wall paintings of the Chihil Sutun derive from literature and the courtly repertoire of hunts and picnics, the Palace of Government, according to ‘Abdi Beg-i Shirazi, had doors and walls decorated with the vocabulary of illuminated borders of manuscripts – foliage, flowers, birds, magical beasts and humans in non-narrative settings.¹

The subjects of the seven wall paintings, as outlined by ‘Abdi Beg-i Shirazi, include Shirin and Farhad at Mount Bisutun; Khusrav spying Shirin bathing; the Egyptian women cutting their fingers at the sight of Yusuf; a feast; a hunt; a game of polo; and a young woman promenading with friends in a garden. Although the painted niches are bordered by a band containing a floral scroll, it is possible that the walls were also adorned with inscriptions which referred to the paintings and gave the feast, the hunt, the game of polo and the garden scene a literary context. One would expect Shah Tahmasp to have commissioned his court artists to plan and execute these wall paintings, but remarkably at least one, if not two, of the scenes were designed by Tahmasp himself. In particular, the composition of Yusuf and the Egyptian ladies is mentioned by Qazi Ahmad as having been painted on the lower part of the western pavilion with an appropriate verse.² In addition, Mu‘azzar ‘Ali, a contributor to Shah Tahmasp’s Shahrnameh and Khamsah and a companion of the shah, was responsible for the paintings of the royal palace, and of a royal assembly in the Gehel Sutun hall.³ Mu‘azzar ‘Ali not only drew the compositions, but most of the painting was also his work.⁴ Aqa Mirak, also a close friend of Tahmasp, is not mentioned as having worked on the Qazvin palaces, perhaps because he was occupied with the Farnameh illustrations in this period.

Either the poem of ‘Abdi Beg-i Shirazi, completed in 967/1558, or the Chihil Sutun paintings themselves must have exerted a strong influence on domestic architecture in Iran in the third quarter of the sixteenth century, as the decorated walls of a palace in Na‘in demonstrate [fig. 56]. Although the date and original owner

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¹ Chihil Sutun, Qazvin, c. 965/1556. This royal pavilion formed part of Shah Tahmasp’s palace complex, which was mostly constructed over the period when he moved the Safavid capital from Tabriz to Qazvin.
of the house are not known, the style of the wall decoration points to 972–85/1565–75 as the most likely period of decoration and perhaps construction. The reception area of the house centres on a sunken, rectangular courtyard surrounded by rooms on two levels. While the upper rooms on one side of the courtyard have been made into a museum, the two rooms opposite them consist of an open iwan and a room of the same shape next to it with a wall pierced by three doors on the courtyard side. Above the doors are three windows with pointed arches. The two outer windows are filled with lattice work and the centre one is a blind arch. The walls are whitewashed from the floor to a height of approximately 2.7 metres and have square recessed panels in which objects can be placed.10

The noteworthy feature of this palace is the decoration of the upper walls and vaults of the iwan and the neighbouring room. Above a band of poetry containing verses by Hafiz in cartouches, each side of the iwan contains three or four large niches with pointed arches of which the centre one is a window. These alternate with narrow niches; between both types of niches painted ribs rise to form the ribs of the net vault. The niches and vault are covered with decoration which appears to be painted in white on beige ground but is in fact the result of carving away from a white stucco surface to leave the design elements in white and the background in unpainted plaster.11 On some of the large compositions details have been painted in green or red, which gives a similar effect to certain textiles produced in the second half of the sixteenth century.12

While the small niches are all adorned with a bear throwing a boulder down at other animals [fig. 57], each of the large wall niches in the open iwan contains scenes that either illustrate a narrative or derive from the decorative repertoire of manuscript borders and bookbindings. From right to left the eight scenes are: (1) a large tree with bears, monkey and birds in it, and lions in combat and at play on the ground below; (2) a very damaged picture of a prince enthroned in a garden with his ladies entertaining him; (3) angels in a tree; (4) Farhad and Shirin at Mount Bisan-tun; (5) a hunt, perhaps depicting Khusrav and Shirin [fig. 58]; (6) Yusuf appearing before Zubaykha and the Egyptian women; (7)
the ribs of the net vault. The niches and vault are covered with a decoration which appears to be painted in white on beige but is in fact the result of carving away from a white stucco to leave the design elements in white and the background tinted plaster. On some of the large compositions details are painted in green or red, which gives a similar effect to textiles produced in the second half of the sixteenth century. The small niches are all adorned with a bear throwing a down at other animals [fig. 57], each of the large wall in the open iran contains scenes that either illustrate a story or derive from the decorative repertoire of manuscripts and bookbindings. From right to left the eight scenes are: (1) a tree with bears, monkey and birds in it, and lions in and at play on the ground below; (2) a very damaged of a prince enthroned in a garden with his ladies entertain- ing; (3) angels in a tree; (4) Farhad and Shirin at Mount Busar- hant, perhaps depicting Khusrau and Shirin [fig. 58]; (6) appearing before Zalaykha and the Egyptian women; (7) Khusrau and Shirin or another royal couple enthroned and being entertained, perhaps at their wedding feast; and (8) a polo match and lovers in a garden. That six of the eight subjects (numbers 2, 4, 5, 6, 7 and 8) are the same as those chosen for Shah Tahmasp’s Ghilgit Sutan palace in Qazvin strongly suggests that the provincial grandee who commissioned this decorative scheme sought self-aggrandizement by emulateing the royal palace.

In the enclosed vaulted room the niches with figural scenes are more formalistically composed. Each consists of a pair of drinkers, angels or lovers placed between the trunks of two entwined trees at the lower left and right. Between them a vase with bulbous shoulders rests on a stylized two-headed dragon platter. Out of the vase spring two branches in the shape of an ogive which enclose scenes of Layla and the dying Majnun, angels and a young man drinking, and a large eagle. Other niches are filled with floral ornament. Stylistically, the paintings in the Na’in palace conform to those assigned to Qazvin in the third quarter of the sixteenth century. The silhouette of the figures has become more elongated than those of the 1540s. The figures’ necks are long and graceful and their heads are smaller in proportion to their bodies. The ladies’ headdresses now consist of a kerchief that comes to a point at the back of the head. More significantly, the men’s turbans have ceased to be wrapped around the Safavid and. Presumably this reflects a change in fashion as well as a political shift forced by Shah Tahmasp away from Qazvini domination and thus a rejection of Qazvini symbols.

Unlike the choice of subjects at the Na’in palace, which could have been made on the basis of familiarity with Shah Tahmasp’s Ghilgit Sutan or ‘Abd- Beg-i Shirazi’s poem, the style and composition of the wall decoration would most likely have derived from book illustrations and illumination or drawings based on such sources. Before 962/1555 the ultimate source of the designs could have been the royal kitabkhaneh, but later the chain of influence cannot be traced directly back to the shah’s artists, since he disbanded their atelier at that time or shortly afterwards. As discussed, several of the most promising young artists at the court – Mir Sayyid ‘Ali, ‘Abd al-Samad and Dust Muhammad – and at least one older painter – Mir Musavvir – had left Iran for India before the capital moved to Qazvin. Others, such as Bihzad and
Sultan Muhammad, had died before 962/1555. Muzaffar 'Ali, Aqa Mirak, Qadim and possibly Mir Zayn al-'Abidin all remained at court, but other court artists such as Mirza 'Ali, 'Ali Asghar and Shaykh Muhammad left the service of Shah Tahmasp to work for his nephew, Sultan Ibrahim Mirza, the son of Bahram Mirza. Calligraphers did likewise or moved to the shrine cities of Mashhad and Qum, where they supplied inscriptions for religious buildings or worked for Sultan Ibrahim Mirza.

Poets fared no better at Shah Tahmasp's Qazvin court. As Iskandar Beg Munshi explained:

The number of poets who flourished at that time, either at court or in the provinces, was legion. Early in his reign, Shah Tahmasp gave special consideration to the class of poets ... During the latter part of his life, however, when the Shah took more seriously the Koranic prescription to 'do what is right and eschew evil,' he no longer counted poets pious and upright men because of the known addiction of many of them to the bottle. He ceased to regard them with favor, and refused to allow them to present him with occasional pieces and eulogistic odes. Instead, when the shah rejected panegyrics in praise of himself, he suggested that poets should write eulogies of 'Ali and the other infallible imams ... At once all the poets at court set to work madly writing haft-bands; fifty or sixty such poems rained down on the Shah, and their authors were all rewarded.' Like the artists, only a few musicians were retained, and eventually all but the military band were disallowed at court.

The diaspora of so many artists, calligraphers, poets and musicians may have benefited provincial centres, such as Gilan, Shiraz, Mashhad and Qum, but ultimately it weakened the system that had unified the arts between 950/1544 and 965/1555. Fortunately, during the decade after the move to Qazvin, Shah Tahmasp's nephew, Sultan Ibrahim Mirza, adopted the mantle of the royal patron and commissioned an exceptional illustrated copy of the Haft Avarang (Seven Thrones) of Jami. Having been appointed governor of Mashhad in 962/1554–5 at the age of sixteen, Sultan Ibrahim arrived in the city the following year when it seems work on the manuscript began. Simpson's admirable newly published study of the Haft Avarang charts the production of the manuscript and reveals many points of practice that may have been at variance with those of the manuscripts made for Shah Tahmasp. First, under the directorship of the calligrapher, Mubbi 'Ali, head of Sultan Ibrahim's kitabkhaneh, five leading Safavid scribes copied the seven masnavi poems of the manuscript. Working in three different cities—Mashhad, Qazvin and Herat—the scribes were supplied with individual text sheets on which they could write at their own pace. When a scribe completed transcribing one of the masnavis, he passed it on to the member of the library team who placed the sheet in its borders. At this point the illuminators would decorate the text pages. Simpson believes that the painters would have received their folio-sized pages after the completion of the illumination. The pages were placed in order and sewn into quires once all the work was completed.

Because of this system it was possible, when the final compilation of the book took place, for the masnavis to be bound in an order that did not reflect the chronology of the work on the manuscript. In other words, the three diastors or sections of the 'Charm of Gold', dated 963/1556, 964/1557 and 966/1559, precede ' Yusuf and Zulaykha', dated 964/1557. Possibly because the scribes were busy with other work in this period, the book took nine years to complete. In addition to the calligraphers—Shah Mahmud al-Nishapuri, Rustam 'Ali, Mubbi 'Ali, Malik al-Daylami, 'Ayashi ibn Ishrati and Sultan Muhammad Khandan—the illuminator 'Abdul-lah al-Shirazi signed one illuminated title page and the painter Shaykh Muhammad signed one painting. Stylistic evidence of 'Ali Asghar can be found in some illustrations from the manuscript which would corroborate his mention by Iskandar Beg Munshi as having worked in the prince's atelier. S.C. Welch has attributed other paintings in the manuscript to Muzaffar 'Ali, Aqa Mirak, 'Abd al-Aziz, Qadim and Mirza 'Ali. If these artists contributed paintings to the manuscript, they may have followed the pattern of the calligraphers, working from Qazvin rather than relocating to Mashhad. The result is an opulent manuscript with paintings that range in style from the classical mode of the 946/9–1559–45 Kham-sch of Nizami to a more mannered idiom in which pictorial and narrative ambiguity abound. Such paintings are full of jarring juxtapositions of pattern and colour, carpets with figural designs that appear as alive as the human and animal figures in the scene,