that he has to do is to copy some earlier miniature of the same subject. In the later
fourteenth century Shah-name manuscripts the figures are too often reduced to puppets
laying a well-known part before a repeated conventional landscape. The miniature
epends entirely on the subject for any charm that it may have, and instead of heightening
the romance as it had done in earlier times, it reduces it to the level of the fairy story.

Of course not all late fifteenth century manuscripts illuminated at Shiraz were like
this. Connected with the Khawar-name miniatures by its conceptual character is a
painting of magic quality, the Rustam sleeping saved by his Horse Rahsh from a Lion,
ow in the British Museum. It shows pre-eminently the tapestry-like surface, and even
the same unnaturalistic blue clouds on a gold ground. This is a page long ago separated
om its manuscript, which may never have been completed, for it is unmarginated.
here is a profusion and energy of natural life which go beyond any other Persian
miniature, thus being the ideal example of the Sufi spirit.

The School of Herat: 1452-1510

After the period of puritan domination, Herat was slow to recover the élan of its
previous style. For the time of Abu Sa'id i Gurkan (1452-1468), there is nothing
to bear witness except an Anthology of three love-poems now in the Chester Beatty
Library, on which M. Minovi has found a faint dedication in his name. There are six
miniatures of small size and simple composition in a style which preserves the externals
of the Baysunghur miniatures of the Sa'di of 1427, or the Anthology of the same year
in the Berenson Collection; but they are comparatively lifeless. In 1468 he was succeeded
by Sultan Husayn Bayqara, who was to rule from Herat for thirty-eight years, and make
it once more a centre of letters and art. But ten years seem to have passed before there
was any appreciable change in the quality of painting. A copy of the History of Tabari
in the Chester Beatty Library, dated 1469, is illustrated by miniatures directly dependent
on work of forty years earlier. A Shah-name in the same collection, dated 1480, is no
better in invention, but has a flatter look and is more mechanical. Even a Bustan of
Sa'di which has been proposed as a juvenile work of the master Bihzad, and dated 1478,
is inept in its handling of composition, although there is a feeling of spring in the air
in the new way that the trees spread out in the margins.

With this period there begins to be more literary record of the names and careers
of artists, from sources so nearly contemporary that they must be accepted as at least
approximately true. But these names remain for the most part mere shadows without
any authentic paintings to attach to them. These particulars do show however that
the school of Herat proceeded without a break, the first master under Sultan Husayn
being the son of the court artist of Abu Sa'id, Mansur. This painter, Shah Muzaffar,
who was highly praised for his skill, died at the age of twenty-four, and no work by him
is known today. Still better known was Master Mirak the painter, a Sayyid or descendant
of the Prophet, who was also a monumental calligrapher and an illuminator, before
becoming a miniature painter. He became chief of the library of Sultan Husayn and just
survived his master's fall, dying soon after the seizure of Herat by the Uzbek, Shaiban
Khan, in 1507. But his greatest claim to our attention is that he brought up the future
master Bihzad, who had been left an orphan in childhood. He was presumably active
from the beginning of the reign, but no attribution to him can be made of any work.
earlier than 1485, in which year is dated a manuscript of the Khamsa of Amir Khusrau of Delhi in the Chester Beatty Library (p. 163), containing thirteen miniatures, which appear to be by a man of his generation, but to foreshadow in some respects the style of Bihzad. It is certainly a Herati manuscript and shows the direction in which the school there was moving by its disinterest in architectural perspective, compared with the placing of the figures in relations which are both psychological and significant in the whole composition. Although the figures are not particularly graceful, they form a harmonious pattern of an advanced complexity. This is one of the most striking characteristics of the accepted work of Bihzad, who adds his own innate sense of graceful gesture, and achieves thus a lively or moving harmony of unusual perfection.

By this date Bihzad would have been already from thirty to thirty-five years old, and if he had really been brought up from childhood by a painter and had himself the natural gifts with which he is universally credited, it is obvious that he must already have executed a considerable œuvre. But the earliest surviving work now attributed to him is of this period, one or two miniatures in a manuscript of the Gulistan of Sa’di in the Rothschild Collection in Paris, date 1486, and a double-page conversation piece in the Gulistan album in Tehran showing Sultan Husayn in his garden-harem, which actually bears a signature or at least a contemporary attribution in the field of the right leaf, and must date from about 1485, judging from the age of the principal figure. The Gulistan also contains a portrait which is recognizably the same person, in the guise of a prince watching a wrestling match, but inferior in vitality and drawing. The garden scene is daringly composed in the wide angle of the screen enclosing the harem, which ties the two halves together. A carpet in each part is the only other rectangle, and indeed the only other straight line; for the figures who dot the rest of the surface are seemingly carelessly arranged but actually form an enchantment, made musical by the colour-play of the costumes, in which red is a dominant to the blues, greens and yellows.

Here we should pause to consider how Bihzad, while remaining within the idiom of imaginative composition developed by the Persian painters during the preceding century, found the means of strengthening the structural form of his miniatures, and thus of heightening the emotional tension; which is also underlined by a far more scientific use of colour than anything which is to be seen from earlier hands. For this purpose it is best to start with the Bustan of Sa’di with miniatures of 1488-1489 in the Egyptian Library in Cairo, a royal manuscript prepared for Sultan Husayn who is represented in the double frontispiece. This and the four other miniatures are almost universally admitted as the autograph works of Bihzad, and they are well preserved.

An examination of this frontispiece is instructive, in comparison with the conventional scene to be found at the beginning of so many manuscripts of the first half of the century. The prince had usually been shown seated among his courtiers with flowering trees beyond and often with a picnic meal being prepared on the opposite leaf. In spite of the informality which this lent to the scene, the picture retained a formal and grave character which had come down from the even earlier type of enthroned monarch to be seen in the Baghdad books and reflecting the hieratic sense of Sassanian prototypes.
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We have insisted at some length on the formal innovations of Bihzad, but this should not imply that he was outside the main tradition of Persian miniature painting; on the contrary he preserved the integrity of vision which was their unique heritage. His use of colour was thoroughly traditional, flat pure colours being juxtaposed, as they were in the West only in the mediaeval arts of enamel and stained glass. But the range and subtlety of the effects obtained far surpassed anything that could be done in them. Bihzad’s favourite scheme shows a predominance of blues and greens with frequent areas of low-toned browns and earth yellows as a foil, and occasional touches of bright red, generally a vermillion. He seems to have preferred the old-fashioned gold sky, but without the conventional cloud-forms which had usually accompanied it in earlier paintings. Within a decade, however, he had developed a rather different palette.
There are two wonderful manuscripts of the Khamseh of Nizami in the British Museum, each containing some miniatures which are generally accepted as the work of Bihzad. The earlier of these are contained in an older manuscript originally copied in 1442, and only now illuminated with twelve additional miniatures, of which three bear signatures of Bihzad written small between the columns of the text. These little paintings (the page of this manuscript, Add. 25900, measures only 7½ by 4½ in.) can be assigned to the year 1493, in accordance with a date on one of the miniatures. The most famous of them shows the Battle of the Clans of Laila and Majnun watched from behind a neighbouring hill by the distracted Majnun. It is to be compared with the fifth miniature in the 1488 Bostan, in which King Dara rides into the pastures where his steward is keeping the herd of horses of the king, who fails to recognize him, and is scolded for it by the brave servant. Here the pastoral scene demands quiet rhythms and light coats of the horses against the deep green or pink of the hillside; whereas in the fight the camels are seen in excited action, sharply silhouetted against the desert sand, which is nearly white. The colouring of both camels and the clothes of their riders is more subtly varied than in the earlier book, there being three different greens, three blues and three purples in the dresses; and every shade from chestnut to near white in the hides of the camels. The internal rhythms of the camel fight have an almost hypnotic effect, so enticing to the eye are the reciprocal movements of arms and weapons. The composition here is circular while in the second battle in the same book it is horizontal. Here there are a much larger number of horsemen engaged with a couple only of drum-bearing camels; the movement is almost wholly from right to left. It is interesting to compare it with the battle mêlée of fifty years earlier in the Shah-nama of Muhammad Juki. There the two armies are ranged to right and left, and joined in the centre in reciprocal action. Here on the contrary we see a man pursuing the other who are offering vain resistance and falling from their horses, mortally wounded. The composition is more open, thus allowing the attitudes of men and horses to be more effectively seen. One would say that there was greater realism, but the illusion of an army fighting is achieved by only five actual combats, skilfully varied. One is aware of seeing only part of a greater action, which is cut off by the margin edge. If there is not here the emotional tension of the last miniature, at least there is plenty of room for the imagination to work. The integrity of vision is again preserved and there is no playing up to the spectator as in so many Western battle pictures. This is not the epic drama of the earlier periods, but it is romantic still.

The third miniature is the most romantic of the three; it represents the feat of Bahrám Gur in slaying a dragon. The composition is not much changed from the illustration of the same subject in the 1411 Anthology of the British Museum, but the change is significant, if not vital. Instead of bringing down his sword on the dragon’s head, Bahrám shoots an arrow from a distance while his horse rears in fright. The landscape is wilder, and the dragon poised to spring crouches against the tree, no easy victim. Behind on the horizon instead of two casual spectators there is only a wild ass, which certainly intensifies the solitary feat of the king. The varied hues in the purple rocks are shaded naturalistically, and the scene is intensely felt. It happens that the subject is treated
once more by Bihzad in the other Nizami manuscript in the British Museum (Or. 6810), which is dated 1494. Here there has been a further change; although at first sight the composition looks so similar. The miniatures in this manuscript are for the most part notable for their rationalism and even their realism, compared with anything which went before. Of the twenty-one miniatures which it contains, sixteen were attributed by the Mughal emperor Jahangir to the hand of Bihzad, and his name has been written beside fourteen of them, but at a late date. It is therefore only on style that it is possible to attribute any of them to the master. Critical opinion has differed, but several miniatures are now generally accepted as his work, while a further number are close to him and presumably the work of his pupils. The Bahram Gur is a subject less suited to realistic treatment than most, but, by introducing the girl who played the harp to him on his hunting expeditions, the artist has reduced the combat to just that level; and the dragon has become no more than a target for the king’s arrow. Characteristic of this manuscript is the low tone of this page, and this is repeated in two unusual pictures in it which are also almost certainly by Bihzad; the *Turkish Bath visited by the Caliph Ma’mun*, and the *Construction of the Castle of Khawarazq*. Both are genre scenes, and full of movement; there is little imaginative content, and the interest of the compositions is largely formal. For all the activity of the numerous figures, it is the hanging blue towels in the first, and the ladder and scaffolding in the second, which are the keys to the curiously square pictures. For all their apparent realism these pages are as near abstract flat pattern as anything in Persian painting.

Again, as in the three miniatures of the Add. 25 900, the figures are so arranged that there is plenty of space for the internal rhythms in the comparatively open composition. Bihzad shows his genius for characterization in the way that he has invented here so many poses and groupings that were to become the stock-in-trade of the Persian school during almost a hundred years. In the construction scene most of the figures form pairs in reciprocal action, thus producing a dynamic pattern of movement which is all contained within the margins and thus built up into a complex of intense energy. Whereas in the bath scene the movement is slower, but again built up into a closely knit internal rhythm, the more modern in pattern because of the unusual shape of the picture space. The doorway placed in the margin on the right leads the eye inside at this point, where it is at once carried up to the hanging towels by the diagonal line of the pole held by the attendant just inside the door. The clothes-line then directs attention downwards to the left towards the principal figure of the Caliph, whose head is being shaved by a barber in the inner bath chamber. In front of him two boys carrying water buckets form a strong, nearly symmetrical unit; while in the outer room on the right the positions of the figures are equally calculated to make a reciprocity of movement. In these compositions the silhouettes of the figures and especially the gestures of the arms, generally clear of the body, present a striking contrast with the usual practice during the earlier part of the Timurid period, when the arms were generally held close to the body so that the outline of the whole figure was compact, and the emphasis was on the elegant line of the silhouette.
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It must now be mentioned that this is one of several miniatures in this manuscript which bear the name of Mirak, written very small in the margins, as well as that of Bihzad written on a rather larger scale in this case but not in all; these are not signatures. Controversy has raged over the weight to be attached to these attributions, which naturally depends upon the date at which they were supplied. Even if it is accepted that they were already there in the time when the manuscript was in the Mughal library and the Emperor Jahangir noted attributions to both Bihzad and Mirak, that would not give these attributions great authority, more than one hundred years after they were painted. The situation is further complicated by the fact that another artist’s name, that of Qasim Ali, is found written between the text on four of the pages. All three artists, as well as Abd’l Razzaq, whose name occurs on one page in the margin, are known from independent texts to have flourished about this time at Herat. The best known was Mirak, who is indeed said by Qadi Ahmad to have been the librarian of Sultan Husayn Mirza, and to have acted as foster father to Bihzad, when he was left an orphan. He was thus of an older generation than Bihzad, and therefore not likely to be associated with the stylistic changes which we have seen to be the feature of a group of miniatures in this manuscript. If he had indeed any share in it, it is to be seen in the more old-fashioned pages which are certainly by a different hand. Moreover the manuscript was not produced for his royal patron, but for a certain Mirza Ali Farsi Barlas, who has been identified with one of Sultan Husayn’s Amirs mentioned by Babur in his Memoirs as a judge of poetry, gay-hearted and elegant.

In fact the miniature on which this dedication occurs is one of the more old-fashioned, which would certainly not be attributed to Bihzad. The date of 900 (1494 A.D.) is found on another page, where it is likewise introduced into the text of the manuscript, and is therefore hardly likely to be a later addition. The subject of this page is Iskandar in session with the Seven Sages, and this subject is attributed to Bihzad by Stchoukine and Pinder-Wilson. The former considers that this date belongs only to the later miniatures and not to the manuscript, which is not otherwise dated but which he believes to have been illustrated over a considerable period. Obviously this is a possibility which should be allowed for, but it seems an unnecessary complication to introduce, when the stylistic differences can be explained quite well by the presence of the work of artists of different generations working side by side. On these grounds alone, this miniature seems rather to be connected with some miniatures illustrating a manuscript of the *Khamsa* of Mir Ali Shir Naw’i’s Persian poems, now divided between the Bodleian Library and the John Rylands Library at Manchester. The date is 1485, and the book was prepared for Badi’ al-Zaman, the son of Sultan Husayn. It is therefore likely to have been illustrated by some of the leading painters of the day. Stchoukine and Robinson think that they can see the hand of Bihzad in one or two of them. These are the first and last in the whole book, as it once was, which were both reproduced in colour by Sir Thomas Arnold thirty years ago. Both subjects are religious discussions, one in a mosque and the other in the open air, under a moonlit night sky; and both therefore do not lend themselves to the energetic movement which we have seen to be a characteristic of Bihzad’s work in the
Khamse of Nizami: Construction of the Castle of Khosar, Painted by Riza ud-Din, Herat, 1494. (7 × 3½")
Or. 6810, folio 154 verso, British Museum, London.
British Museum, Nizami of 1494. They may more fairly be compared with the miniatures in the Cairo Bustan of Sa'di of 1488, to which they are also nearer in date. But there is no sign in either of them of the interest in opening up the composition which we have seen to be characteristic of these paintings, by either zigzagging the text, or by making a coulisse in the back wall, which in the Nawa'i closes the mosque scene with a straight façade, while the landscape of the other page has a unified hillside for background, in the conventional gold which is found with the deep blue of the night sky. For this reason it seems that these two miniatures of the Nawa'i, as well as the remaining eleven illustrations to these poems, belong to an earlier group of artists still uninfluenced by Bihzad, whose style in any case was not fully formed by this date. The last miniature carries a "signature" of Qasim Ali written in red between the columns, but this can hardly be accepted, as the late J. V. S. Wilkinson thought, since this artist was a pupil of Bihzad's. His name has also been written in the similar position on four pages of British Museum Or. 6510, apparently after the time of Jahangir, and therefore presumably in India. But the Nawa'i Khamsa was acquired by its former owner Sir Gore Ouseley during his embassy in Persia between 1810 and 1812. If the attributions were not made at the same time on these two manuscripts, it is difficult to see where and when this can have been. This is an enigma which is best ignored for the present until the surviving material is more fully published. The Ishandar and the Seven Sages of the Nizami of 1494 has some connexion with the Nawa'i of 1485, especially in the drawing of the seated figures, but it shows some sign of Bihzad's influence, in the daring articulation of the wall in the background, an upper window in which is cantilevered forward over the doorway, and at the same time this whole face of the building is at an angle with the right part, thus intending to indicate the corner of a tower. It must be admitted that this architecture is even less lucid in conception than usual. Another sign of the new freedom of composition is to be seen in the figures in the foreground outside the discussion circle and therefore freer in movement. It is here that one might perhaps see the possibility of recognizing the hand of Bihzad himself. Whether at this time artists were accustomed to collaborate in a single composition is unknown, but it would conform with later practice if they did and must be borne in mind as a possibility.

In attributing the miniatures in the Nawa'i of 1485 to an earlier group, there was no intention to belittle their particular charm. The author was the centre of literary and artistic life in Herat, the first patron of Bihzad and also of another painter, Shah Muzaffar. Moreover, in addition to being a royal manuscript, this is a very early copy of the Khamsa, completed in the year that the fifth poem was finished. It is therefore likely that its author may have had a hand in its illustration, so that, if we cannot recognize the work of Bihzad in it, there might be a case for attributing the best miniatures to Shah Muzaffar, but for the record already mentioned that he died at the age of twenty-four, and had been the son of the master Mansur, a painter at the court of Abu Sa'id, so that his death probably occurred in about 1480, twelve years after the death of Abu Sa'id, and when Ali Shir was forty; but he may have survived a further five years or so. The most original miniature in the Khamsa represents the great poet
British Museum Nizam 1 of 1494. They may more fairly be compared with the miniatures in the Cairo Bustan of Sa‘di of 1488, to which they are also nearer in date. But there is no sign in either of them of the interest in opening up the composition which we have seen to be characteristic of these paintings, by either zigzagging the text, or by making a cornice in the back wall, which in the Nawa‘i closes the mosque scene with a straight façade, while the landscape of the other page has a unified hillside for background, in the conventional gold which is found with the deep blue of the night sky. For this reason it seems that these two miniatures of the Nawa‘i, as well as the remaining eleven illustrations to these poems, belong to an earlier group of artists still uninfluenced by Bihzad, whose style in any case was not fully formed by this date. The last miniature carries a “signature” of Qasim Ali written in red between the columns, but this can hardly be accepted, as the late J. V. S. Wilkinson thought, since this artist was a pupil of Bihzad’s. His name has also been written in the similar position on four pages of British Museum Or. 6810, apparently after the time of Jahangir, and therefore presumably in India. But the Nawa‘i Khamsa was acquired by its former owner Sir Gore Ouseley during his embassy in Persia between 1810 and 1812. If the attributions were not made at the same time on these two manuscripts, it is difficult to see where and when this can have been. This is an enigma which is best ignored for the present until the surviving material is more fully published. The Ishandar and the Seven Sages of the Nizami of 1494 has some connexion with the Nawa‘i of 1485, especially in the drawing of the seated figures, but it shows some sign of Bihzad’s influence, in the daring articulation of the wall in the background, an upper window in which is cantilevered forward over the doorway, and at the same time this whole face of the building is at an angle with the right part, thus tending to indicate the corner of a tower. It must be admitted that this architecture is less lucid in conception than usual. Another sign of the new freedom of composition is to be seen in the figures in the foreground outside the discussion circle and therefore free in movement. It is here that one might perhaps see the possibility of recognizing the hand of Bihzad himself. Whether at this time artists were accustomed to collaborate in a single composition is unknown, but it would conform with later practice if they did and must be borne in mind as a possibility.

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Bihzad’s general practice, for instead of a formal pattern based on internal rhythms, here we see a double triangle based on the two sides of the miniature, and touching in the centre, but with more weight on the right, so that the triangle on the left which includes the figure of the Shaykh is incomplete, having its upper side missing. The effect is to emphasize the three crouching figures on this side as against the erect figures grouped
opposite. The pattern is not emphasized by open gestures in the way that Bihzad liked, but by the subtlest indications of sympathy among the bystanders, who turn very slightly towards each other. This might be thought to correspond with what we learn from Muhammad Haydar Dughlat about Shah Muzaffar, that he was “a master of group pictures.”

As in the night scene of Mystics in a Garden, the background of the Shaykh Iraqi parting from a Friend consists of a golden hillside, cut by a conventional stream and dotted with plants in old-fashioned taste. This is however suited to the emotionally charged subject of the foreground, and in effect different from anything else in the volumes. One may well regret that it cannot be paralleled.

Of the two miniatures illustrating the Laila and Majnun, which is the portion of the work now in the Rylands Library, first published in 1954 by R. W. Robinson, that depicting the visit of Salim to Majnun in the desert, where he lived among the wild animals on terms of friendship, is the more interesting. The space is well contrived, but too many trees are introduced to suit the desert scene, and the figures, though formally related, lack psychological interest. The version of this subject in the Nizami of 1494 much better shows the growing sympathy between the two men, so different in appearance, and the affection of the deer for Majnun. Robinson has suggested that the artist who drew this must have had before him the earlier version, because he has borrowed the curve of the stream which encloses the seated figures. If so he has altered the character of the setting by omitting all the vegetation except that immediately by the stream, and so made it a true desert oasis. The space has been opened up in a Bihzadian way, but the two surprised onlookers behind the background hill do not seem in keeping with his tightly interlocked composing, and it seems more likely this may be the work of a pupil or assistant. The same hand may be responsible for the other miniature of Majnun in the desert, in which he lies in distraction among the beasts, while in the background Laila sits in her tent inaccessible to him. It is a fine open composition, but rather spoilt by the gaucherie of some of the figures, and especially by the introduction of two similar spectators among the rocks.

It is impossible to discuss all the miniatures in this famous manuscript but one other calls for special mention, the Mourning for the Death of Laila’s Husband. It is remarkable for the natural and even free movement of the mourners, and for the low tone of their clothes, and it may well be called an advanced painting, which it would be hard to parallel. Stechoukine has pointed out some similarities with the figures in the 1488 Bustan, which clearly indicate the relation to Bihzad, but these are not ordinary borrowings, for the figures are arranged in a different kind of pattern, more closely linked than anything in that manuscript. It seems that this may be the early work of one of Bihzad’s ablest pupils, possibly Shaykh Zadeh, who achieves a similar expression of strong emotion in his only signed work, the moving Sermon of the Haids of 1533, which will be fully discussed in the next chapter.

Closely connected with Bihzad are the six pairs of miniatures on opposite pages which illustrate a manuscript of the life of Timur, the Zajar-nama by Sharaf al-Din
Khamse of Nizami: Mourning for the Death of Laila’s Husband. Painted by Behzad or his pupil Shaysih Zadeh, Herat, 1494. (Blx.27 Or. 6810, folio 135 verso, British Museum, London.
1 of Nizami: Mourn for the Death of Lale's Husband. Painted by Bihaad or his pupil Shaykh Zadeh, Herat, 1494. (8½x6¾") Or. 6810, folio 133 verso, British Museum, London.

Ali Yazdi, copied by Shir Ali, a well-known calligrapher, in 1467 for the library of Sultan Husayn, and subsequently for a long period in the Imperial Mughal library. Certainly by the beginning of the reign, in 1605, of Jahangir, and probably already in that of his father, Akbar the Great, these paintings were believed to be the work of Bihzad, and apparently accepted as being of the same period as the date in the colophon. The miniatures are however more advanced in style than is possible at that early date, as has been generally recognized; and as Stchoukhine has pointed out, they contain figures and groups which clearly derive from some of the most securely given to Bihzad of all the work which we have been considering.

The question how much later than the manuscript these illustrations should be considered to be, is limited by the fact that the Conqueror is represented in more than one of them in the guise of his descendant Sultan Husayn, and they must have been painted before his death in 1506.

The proportions of these double-page compositions are thus unlike those of the normal Persian miniature; and these allow or demand a more complex scheme. Instead of the circular rhythm which is favoured in the earlier work of Bihzad, here diagonals are emphasized; ropes, lances, trumpets, rafts, drawbridges or planks are all turned to this good use. Foreshortened horses had been found before, but they now become more frequent, and there is a notable preference for a kneeling pose. A sense of movement is even stronger in these pages but the open placing of the figures as silhouettes is much less marked, and has given place to complex overlapping, especially in the several battle scenes. The colouring is on the whole not so pure or well-chosen, and the best hypothesis at present seems to be to suppose that Bihzad made the designs but that they were afterwards worked up by his pupils, who were responsible for most of the colouring. The compositions remain closely knit and have little of the diffusion which became marked in the sixteenth century Safavi school.

It is clear from the two Nizami manuscripts in the British Museum of 1493 and 1494, that already by this time Bihzad had pupils able to imitate his style fairly closely, and there are a number of miniatures known which approach him but which do not carry conviction as autograph work. Less forward-looking are the copies after Bihzad’s work, of which there are a number of varying quality. Some of the more deceptive are to be seen in two manuscripts in Leningrad, a Nizami of 1487, copied by Darvish Muhammad Taqi (State Library, No. 338) and an Amir Khushrau copied by Sultan Muhammad al-Harawi as well as two separate miniatures in an album in the same collection. The first and last of these are by pupils, the second probably an early sixteenth century copy. Other designs are preserved in the manuscripts of the Bukhara school which was supported by the Uzbek rulers of the house of Shabani, who captured Herat from the son of Sultan Husayn in 1507, and were in this sense the heirs of the last of the Timurids. This school must be discussed in a later chapter. There is another type of painting and drawing which is found frequently attributed to Bihzad and sometimes in an early-looking calligraphic inscription. These are the portraits of rulers like Sultan Husayn and Shabani Khan or of prisoners with their right arm in the cagne used by the Mongols.
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