V. THE BUKHARA STYLE, CIRCA 1500–1600 (PLATES 94, 96). The other city that maintained a separate artistic character during the sixteenth century was Bukhara, seat of the Uzbek Shaybanid princes. In the course of a series of raids across the River Oxus in the early years of the century, the warlike Uzbeks captured Herat on two occasions, transporting a number of artists and craftsmen back with them to Transoxiana. The imported Herati artists brought with them the rich colors and meticulous execution of Bihzad's style, and until about 1525 painting produced at Bukhara is almost indistinguishable from contemporary work done at Herat or Tabriz, except by the absence of the Safavid baton from the turbans (PL. 96). Even in the middle years of the century a very high standard was usually maintained (PL. 94).

Soon after this, however, there are signs of decay, probably due to the fact that the imported Persian artists were by then either dying off or going into retirement, and the work was being done by their less skilled Uzbek pupils. The colors retain the pure brilliance of fifteenth-century Herat work, but the drawing becomes increasingly lifeless and stereotyped, and the standard of execution in many cases leaves much to be desired. Two manuscripts of Jami's poems in the Bodleian Library, Oxford, show us the state of Bukhara painting towards the end of Shaybanid sovereignty. The colors are still good but the drawing is often inept, and the landscape is arbitrarily covered with meaningless patterns of tiles and scrollwork. Soon after this the Bukhara style disappeared or, possibly, merged into the Mughal style of Delhi.

C. EUROPEAN INFLUENCE, 1675–1896

European pictures were certainly known in Persia during the reign of Shah 'Abbas the Great, and an occasional Western touch may be found in miniatures of the period. Portraits of young men in European costume are not uncommon. But the wholesale Europeanization of Persian painting and drawing dates from the return of the artist Muhammad Zaman from a period of study in Italy, about 1670. His best work is seen in the miniatures he added to two royal manuscripts already referred to, the Nizami of Shah Tahmasp in the British Museum (Fig. 4) and the Shahnama of Shah 'Abbas the Great in the Chester Beatty Library. His technique is impeccable, but the blend of East and West is not an unqualified success.

However, the style he introduced rapidly became fashionable at court, and by the time of Nadir Shah (1735–47), if not earlier, it had begun to take the form of large portraits in oils in the European manner. Very few manuscript illustrations or drawings have survived from the eighteenth century, and those that have are very bad. Small-scale work is to be found on the innumerable lacquered pen boxes, mirror cases, and book covers that have come down to us from this and the later Qajar period, and these often display a high degree of technical skill (PLs. 95, 98, 99).

Politically the eighteenth century was a period of the utmost confusion. When Persia settled down once more to comparative peace and unity under Fath 'Ali Shah Qajar (1796–1834) there was something of a renaissance in painting. The king himself kept a host of court artists busy on numerous life-size portraits of himself, his large family, and his enormous establishment of singing- and dancing-girls and other ladies devoted to his entertainment. Among these artists, Mirza Baba (Fig. 5) and Mihir 'Ali (PL. 99) were perhaps the most talented, the latter's large oil portraits of his royal master being among the best paintings produced under the Qajar dynasty.

Illustrated manuscripts appeared once more in considerable numbers, but, as with the oil paintings, with the exception of those executed for Fath 'Ali Shah himself, or for members of his family, the quality is not usually high. The old opaque, enamel-like pigments had been abandoned for thinner watercolors, and the illustrations were often made up of stereotyped groups of figures and landscape features rearranged in various ways to form different compositions.

By the middle of the nineteenth century, excellent portraits in miniature technique were being produced by Abu'l Hasan Ghaffari and his followers (PLs. 97, 100) but, in general, drawing and painting in Persia were at a low
ebb. Later on we find a number of imitations of earlier styles, as in a charming manuscript of Khazani, dated 1888, in Cambridge University Library, but they lack the vigor and originality of earlier work, and many of them, it is to be feared, must be classed as deliberate forgeries.

Such was the state of Persian painting at the death of Nasr al-Din Shah in 1896, the end of the ancien régime. Since World War II, a revival has been in progress. Examples of the work of living miniature painters, shown in London in 1948, displayed a technique of undiminished perfection, but the majority were simply imitations of the Safavid styles of Tabriz and Isfahan, and some were marred by the introduction of incongruous European features, such as the diminution in size of figures in the distance. However, some magnificent drawings have since been produced, in particular by a latter-day namesake of the great Bihzad and by Rustam Shirazi of Isfahan. The works of both these artists are in the pure Persian tradition, but vital and original, and we may hope that from them and others like them the art will receive the fresh direction and inspiration it needs.

B. W. ROBINSON
Plate 4
JUNAVID
Humay at the Castle of Hamunon, 1396
12\% x 9\% inches
British Museum, London

Plate 5
ANONYMOUS, Early Timurid *Bahram Gur and the Lions, 1397 *opaque colors and gold,
7\% / 16 x 5\% inches *The Chester Beatty Library, Dublin
Plate 6
ANONYMOUS, Early Timurid
The Sculptor Fakhrud before
Queen Shin, ca. 1400–10
color with gold and silver on paper
6 7/16 x 6 inches
Courtesy of the Smithsonian
Institution, Freer Gallery of Art,
Washington, D. C.

Plate 7
ANONYMOUS, Early Timurid
Khusrow at Shin's Palace,
ca. 1400–10
opaque colors and gold on paper
10 1/4 x 7 3/4 inches
Courtesy of the Smithsonian
Institution, Freer Gallery of Art,
Washington, D. C.
Plate 10
ANONYMOUS, Early Timurid
Bishan Rescued by Rustam, 1411
7 ¼ x 5 inches
British Museum, London

Plate 11
ANONYMOUS, Early Timurid
Tahmina Comes to Rustam's Chamber, ca. 1410
gouache on paper
8½ x 4½ inches
Courtesy of the Fogg Art Museum, Harvard University