Plate 94
ANONYMOUS, Bukhara Style
The King and the Robbers, 1554
Bibliothèque Nationale, Paris

Plate 96
SADIQ • Equestrian Sports (mirror case), 1775 • papier-mâché, 10¼ x 7¾ inches • Victoria and Albert Museum, London
Plate 96
ANONYMOUS, Ruhura Style
The Marriage of Mih and Nahid, 1523
color and gold on paper
7 1/4 x 4 1/3/16 inches
Courtesy of the Smithsonian Institution, Freer Gallery of Art, Washington, D.C.

Plate 97
ABU 'L-HASAN GHAAFARI
Head of Khosrow Khan Kimani, ca. 1630–60
12 x 7 5/16 inches
British Museum, London
SAYYID MIRZA • Fath 'Ali Shah Hunting with His Family, ca. 1825 • 14 1/2 x 10 inches • British Museum, London

MIHR 'Ali • Rose and Nightingale, 1803 • watercolors on prepared papier-mâché, lacquered, 10 x 15 1/4 inches • The Chester Beatty Library, Dublin
Notes on the Illustrations

SOME FAVORITE SUBJECTS OF ILLUSTRATION

We have already seen that Persian drawing (which, of course, includes colored drawings and miniature paintings) is, in the main, an art of book illustration. It is therefore essential to a proper understanding of it that we have some idea of the favorite subjects illustrated; Persian artists would have been horrified at the idea of anybody profaning appreciation of their works without having any idea of the stories behind them. A compendium of Persian history, legends, and popular stories is obviously beyond the scope of such a brief appendix as this, but we can at least take a quick look at the works of two great poets which have provided unfailing inspiration to Persian artists for more than six hundred years.

First is Firdausi (c. 935-1020), author of the Shahnama ("Book of Kings"), the national epic containing the traditional history of Persia down to the Arab conquest in the middle of the seventh century. It was completed after thirty years' labor about the year 1010, and presented to Sultan Mahmud of Ghazna, the poet's patron. In 1015 the whole poem of more than fifty thousand couplets was edited and the text standardized by Prince Baykunghor, the great Timurid bibliophile and hero vivant (Pl. 86).

The first part of the poem is completely mythical, beginning with Gayunmarth, the first king, whose primitive subjects dressed in the skins of animals (Pl. 90), and going on to describe how the arts and crafts were taught under divine inspiration by his great-great-grandson King Jamshid (Pl. 20). Soon the scene shifts to the eastern province of Sistan, where a son was born to the hero Sam. Unfortunately the child Zal was born with white hair, said to be a sure sign of demon blood, so his father had the wretched infant exposed on a mountainside to be devoured by wild beasts. From this predicament, however, he was rescued by the miraculous bird Simurgh (Pl. 37). In due time Sam was formed in a dream that his son was alive, and received him back from the Simurgh. Later, Zal married Rudaba, daughter of the King of Kabul, and their son was Rustam (Pl. 78), the Persian national hero. While still a child he signaled his prowess by killing a mad elephant (Pl. 55).

Soon after this the foolish Kay Ka'us became king; he engaged in a rash expedition to conquer the northern province of Mazandaran, where he was captured and blinded, together with his whole army, by the terrible White Demon. News of the disaster somehow reached Persia, and Rustam embarked on the first of many rescue operations. After a journey full of adventures (Pl. 70) he slew the White Demon (Pl. 92), whose blood served to restore the sight of the king and his army. In due course Rustam was captivated by the beautiful Tahmina (Pl. 11), the daughter of a neighboring prince, and they had a son, Sulhrab, whose tragic death at the hands of his father (Pl. 71) is the subject of Matthew Arnold's well-known poem.

Meanwhile the hopes of the kingdom were centered on Prince Siyawush, son of Kay Ka'us. But bad luck dogged him throughout his short life. His young stepmother attempted to seduce him and, her advances being ignominiously rejected, accused him of outraging her. From this accusation he cleared himself by ordeal (Pls. 1, 22), and later married Firangia, daughter of King Afrasiyab of Turan, Iran's traditional foe. For a time they lived happily under Afrasiyab's protection, but jealous intrigues worked the downfall of the unlucky Siyawush, and in the end he was foully murdered. This crime unleashed a long war of revenge. Kay Khuraz, son of Siyawush, had by this time succeeded Kay Ka'us, but the expedition he sent against Turan wasted time and energy in reducing a border fortress whose defender, Faruz, was killed by the Persian hero Bihsh (Pl. 70). The expedition then encountered disaster after disaster, and was only saved from extermination by the timely arrival of Rustam. The hero, at first fighting inconspicuous on foot, defeated a number of Turkic champions in single combat (Pls. 25, 43), and even dragged the Khagan, or Emperor of China, from his elephant (Pl. 84). In the ensuing general engagement the Persians were victorious.

One or two detached episodes follow, including the further adventures of the warrior Bihsh, who secretly married Manishta, another daughter of King Afrasiyab of Turan. He was discovered, and chained in a pit, but the faithful Manishta supplied him with food and eventually contrived to bring Rustam to his rescue (Pl. 10). Then comes the final and complete defeat of Afrasiyab, who was captured and beheaded by Kay Khuraz; Siyawush was avenged at last. His mission accomplished, Kay Khuraz vanished mysteriously in a mountain pool, and several of his paladins, who had accompanied him on this last pilgrimage, were lost in a blizzard (Pl. 69).

The vanishing of Kay Khuraz ends the first half of the Shahnama, and in the second half the characters and incidents begin to have a historical basis, especially after the death of

Plate 11. Tabrizi Houses in Kuchan’s Chamber, ca. 1410. Fogg Art Museums, Harvard University, Cambridge, Mass., No. 139922.5. A detached miniature in the same style as Plates 5, 8-10. Mr. Eric Schroeder, who first discovered and described it, has reconstructed the damaged inscription on the wall as a dedication to Iskandar Sultan, and ascribes it to the painter Pir Ahmad Bagdhishti. It appears to be the only surviving fragment of a Shabnama made for the prince.

Plate 12. The Jackal Kalila Visiting His Friend Dinna in Prison, 1410. Topkapi Sarayi Library, Istanbul, No. 1022, fol. 56a. From the same manuscript as Plate 13. The two tenderhearted and self-sacrificing jackals, Kalila and Dinna, are the central characters throughout the first part of this classic. The latter was eventually inspired by King Lion for his part incompassing the death of the virtuous bull, Shanaza, and was duly executed.

Plate 13. Humay in the Fairy Palace, 1427. Osterreichische Nationalbibliothek, Vienna, N.F. 587, fol. 160. The Humay and Humayoun are among the most frequent and popular themes in Persian manuscripts. The central figure is a portrait of Prince Baysunghuri himself.

Plate 14. The Poet Sa‘di and a Friend in a Garden at Nishapur, ca. 1415. The Chester Beatty Library, Dublin, Pers., 119, fol. 3b. The Gulistan of Sa‘di, with 8 miniatures and ex libris of Baysunghur, dated 839/1430; copied by Ju‘far Baysunghuri “at Herat.” The subject comes from the introduction to the Gulistan, where Sa‘di relates a conversation with a friend in a rose-garden during which the idea comes to him of composing a “rose-garden” (nakshah) of intermingled verses and anecdotes. The result was one of the most popular and renowned works of Persian literature.

This miniature shows how Baysunghur’s artists enhanced the refinement and delicacy of the court style of Iskandar Sultan which they had inherited.

Plate 15. The Crow Addressing the Wise Mouse, 1430. Topkapi Sarayi Library, Istanbul, No. 1022, fol. 62a. The Kalila wa Dimna, or “Fables of Bidpa,” with 23 miniatures and ex libris of Baysunghur, dated 838/1430; copied by Muhammad b. Husaen Shams al-Din Baysunghur. The wise Mouse had freed a number of pigeons caught in a fowler’s net, and the Crow, who had watched the episode, attempted to ingratiate himself. After some demanding, the Mouse accepted his friendship and also that of a Tortoise and a Deer, and the four friends then combined to outwit a hunter who had been pursuing the Deer.

Plate 16. Prince Baysunghur Dallying with His Ladies, 1426. I Tatti (Bercovich Collection), Florence, Anthology, fol. 91v. This miniature, with 7 miniatures, is dated 850/1446, and was copied by Muhammad b. Husam Shams al-Din Baysunghur. The miniatures are rather inferior in style than those in other manuscripts executed by Baysunghur, and as well as illustrating the poems they show the Prince bowing, playing polo, and, as before, relaxing in the company of his ladies.

Plate 17. Muhammad Received by the Four Archangels, 1436. Bibliothèque nationale, Paris, Sup. turc. 190, fol. 42r. From the same manuscript as Plate 19.


Plate 19. Muhammad sees the Tree of Jewels in Heaven, 1436. Bibliothèque nationale, Paris, Sup. turc. 190, fol. 54a. The Mi‘yàn Nama, or “Book of Ascension,” with 65 miniatures, copied in Uighur Turkish by Malik Bakhsh “at Herat”; dated 840/1435. The tradition of the Prophet’s visit to Heaven and Hell, conducted by Gabriel and mounted on the human-headedared Buraq, is founded on two passages in the Qur’an, but has been much elaborated, as in this poetical account. This celebrated manuscript contains the finest range of Herat miniature of the post-Baysunghur period.

Plate 20. Jamshid Teaching the Crafts, 1469. The Chester Beatty Library, Dublin, Pers., 141, fol. 26a. A Persian translation of the (Arabic) Asasûrs of Tabari, with 4 miniatures, dated 874/1469. Sober historians such as Tabari did not hesitate to accept the real existence of the legendary kings in the early part of the Shabnama. This fine large manuscript may well have been executed for Sultan Husayn Mirza, who later became the patron of Bihzad, at the very beginning of his reign.

Plate 21. Prince and Ladies under a Porcupine Branch, ca. 1456. Museum of Fine Arts, Boston, No. 1545. This is one of the very few surviving examples of a Persian painting on silk. It seems possible that the figures were added by a Persian artist to an original Chinese (Ming) painting of a porcupine branch.

Plate 22. The Fire-Ordeal of Sinowah, ca. 1460. Royal Asiatic Society Library, London, No. 259, fol. 76a. The Shâmâna of Firdawsi, with 31 miniatures, executed for Prince Muhammad Jaki, a younger son of Shah Tahmâs. Cf. Plate 1. The illustrations to this manuscript are notable for their brilliant color schemes and the crisp drawing and execution that characterize the best Herat work.

Plate 23. Combat of Rustam and Ashshakar, ca. 1440. Royal Asiatic Society Library, London, No. 239, fol. 145v. From the same manuscript as the preceding.

The traditional representation of the national hero will have been noticed in Plate 10—the surcoat of tiger-skin and the leopard’s head covering the helmet—and is seen again here. The leopard’s head is always shown in works of the Shirza and Turkmân styles during the Timurid period; but this seems to be the only instance of it in a miniature of the Herat school. During the Safavid period it became universal.

Plate 24. The Lady and the Banker, 1485. The Chester Beatty Library, Dublin, Pers. 163, fol. 290v. The Khaman of AmirKhanzad of Delhi (imitating that of Nizami), with 15 miniatures, dated 890/1485; copied by Muhammad b. Ahsar. This painting is the only one in the volume that can be attributed with any confidence to Bihzad, in view of the strong characterization, the masterful drawing and composition, and the highly original and effective color scheme.

The story is of a Banker from whom a thousand gold pieces were demanded by a Lady on account of his having enjoyed her favors in a dream. The dispute was referred to the King, who assumed the form of a parrot to give judgment, to the effect that, as the embryo had been illusory, the Lady must be content with the reflection of the mirror; which the Banker is here shown counting out before a mirror.

Plate 25. Majnoun Visited by Sahibz, 1485. The John Rylands Library, Manchester, England, Turk MS 5, fol. 34a. This manuscript is one of a set of five containing the Khaman, or "Quinains," of Sultan Husayn’s eminent vizier (see p. 29), written in Chaghatai Turkish and dedicated to Prince Badi al-Samani. Shaykh ‘Iraqi (Fakhr ed-Din al-Ghulam) was a much-travelled thirteenth-century mystic poet.

The present miniature may well be the work of Qamis Ali who, according to Mirza Haydar Baghlat, was Bihzad’s pupil and nearly equalled his master.

Plate 26. Khurasan’s Portrait Shown to the Prince, 1456. British Museum, London, Or. 6810, fol. 31a. The Khurasan of Nizami, with 22 miniatures, dated 900/1495. This is the most important manuscript for the study of Bihzad and his school. The present miniature is by his teacher, Ruhollah Mirak of Khurasan, whose style, while still of the stiffened and formalism of the mid-fifteenth century. He was made Director of Sultan Husayn’s library, and was also known as an eminent sitilber, boxer, and wrestler. He died in 1497.

Plate 27. The Death of Farhad, 1456. British Museum, London, Or. 6810, fol. 72v. From the same manuscript as the preceding. This miniature bears an attribution to Bihzad in the margin; the painting figure of the god of Farhad and the lonely rock in its barren landscape are very well shown.

Plate 31. Youth and Old Age, 1424. Smithson- ion Institution, Freer Gallery of Art, Washington, D.C., No. 4548, fol. 13a. An Anthology—Almost a luxurious autograph-book—to which six of the foremost calligraphers of the period contributed. It may perhaps have been presented by the royal spy P jo Le Tshamp to his successor in the same post of Abbas 1, the sultan of rchid, who was given the name of Taufik al-Shah to signify his sceptre. It was composed of the work not to the majesty of the king but to the rights of the highest office, according to the custom of Persian manuscripts. This manuscript may be accepted, though some authorities have found the work not up to the master’s classic standards. But we must remember that
by this time Bihoud must have been an old man in his middle seventies.

Plate 32. Khamsa Enshrined, 1525. Metropolitan Museum of Art, New York, No. 15287, fol. 64a. The Khamsa of Nizami, with 15 miniatures, dated 895/1575: copyist, Sultan Muhammad Nuri. This manuscript is said to have been given by Muhammad 'Ali Shah, at a time of financial embarrassment early in the present century, to one of his ladies who had imported him for money to buy a new dress. It turned up in a dingy room in a small Paris hotel, in the shabby trunk of an Armenian dealer, from whom it was bought by his fine European owner, Dr. F. R. Martin, for the equivalent of about $700. Shaykhzade, to whom most of the miniatures may be confidently attributed, was a native of Khurasan and a pupil of Bihoud—whose style he seems to have followed more closely than most of his fellow pupils, such as Muzaffar 'Ali (PL 55). As we have seen, he collaborated with Sultan Muhammad on at least two occasions (Fig. 2; PL 54).

Plate 33. Ishkandar Entertained by the Khans, 1525. Metropolitan Museum of Art, New York, No. 15287, fol. 21b. From the same manuscript as the preceding.

Mir Mansuraw, to whom this miniature may be attributed on grounds of style, was a native of Badakhshah and at one time Librarian to Mir 'Alishar Nawa'i; he is also said to have been a pupil of Bihoud. Under Shah Tahmaz, he contributed to the Rashidshah Namah (ca. 1525–26) and ending with the British Museum Nizami (1559–60). (He probably died about 1565.) During this period his style, at first bold, original, for- mule, was gradually smoothed out into the highly accomplished manner of the British Museum Nizami. This may have been due to persuasion or pressure from the king and his immediate friend, the academic painter Mirak (not to be confused with Bihoud's teacher of the same name).

Plate 34. The Triumph of Bacchus, ca. 1530. Private Collection, Cambridge, Mass. The manuscript of the Divan of Hafta from which this miniature is reproduced was for a long time in the collection of M. Louis Gortier of Paris, and is hence usually known as the Carriere Hafta. It is undated, but was executed for Prince Sam Mirza, a younger brother of Shah Tahmaz. Of the four (formerly five) miniatures it contains, three are by Sultan Muhammad and one (and the missing one) by Shaykhzade. On this one the signature of Sultan Muhammad appears over the doorway on the left of the picture.

This remarkable composition, which admirably illustrates Sultan Muhammad's marvellous draughtsmanship and technique, his vigor, originality, and keen sense of humor, clearly demonstrates that he, at all events, did not put any mystical interpretation on the convivial izes of the Persian Amorous. Everyone in the picture is drunk, including the angels on the roof.

Sultan Muhammad, the greatest artist of the Safavid period, was born at Tabriz, probably about 1480. Judging from the style of his earliest authenticated works, he may have received his basic training in the Turkman style, and soon after the establishment of the new dynasty he finds them giving the young Prince Tahmaz instruction in painting. After the latter came to the throne in 1524, Sultan Muhammad contributed to a series of magnificent manuscripts, beginning with the Rashidshah Namas (1525–26) and ending with the British Museum Nizami (1559–60). (He probably died about 1565.) During this period his style, at first bold, original, formal, was gradually smoothed out into the highly accomplished manner of the British Museum Nizami. This may have been due to persuasion or pressure from the king and his immediate friend, the academic painter Mirak (not to be confused with Bihoud's teacher of the same name).

Plate 35. Bahram Gur and the Shepherd who Hunged His Dog, ca. 1540–50. Museum of Fine Arts, Boston, No. 14,509. A preliminary drawing for an illustration to one of the anecdotes in the Haiyat Pahlay of Nizami which may possibly have been intended for the great Nizami manuscript of Shah Tahmaz in the British Museum (PL 35). The drawing bears an almost obliterated attribution, all that can be made out is "Qamar ud丁 Mirak," ("Work of the master Mirak.") This might stand for Mir Mansuraw, Mir Sayyid 'Ali, Mirzah, or Mirzah 'Ali. Mir Sayyid 'Ali has been suggested (on the ground of his apparent predilection for scenes of encampment and rural life) (see note on PL 36), but the figures and faces do not look like his. Perhaps Mirak may be the most likely candidate.

Plate 36. Night Entertainments on a Terrace, ca. 1540. The Chester Beatty Library, Dublin, Pers. 306, fol. 59b. The Rustam of Siyavash (a work very similar to the Golteyn—see note on PL 14), with 4 miniatures; undated, but the calligraphy ascribed to Sultan 'Ali (ca. 1500).

The other three miniatures in this manuscript date from the end of the sixteenth century, but this one is about half a century earlier, and may be attributed to grounds of style to Mirza 'Ali, who was a son of Sultan Muhammad (Fig. 2; PL 34) and a pupil of Bihoud and Mirak. He thus grew up in the Royal Library at Tabriz and absorbed all the best training it had to offer. He became, in his own time, the master of Khamal, a notable artist of the mid-sixteenth century.

Plate 37. An Angel Descending upon Yusuf, 1540. The Chester Beatty Library, Dublin, Pers. 251, fol. 151b. The Yusuf and Zahalyykah of Jami, with 5 miniatures, dated 947/1537. The biblical story of Joseph and Potiphar's wife (Yusuf and Zahalyykah) also occurs in the Qur'an, and was treated at length by the poet Jami in what was among one of the most popular of Persian romantic poems. The miniatures in this charming little manuscript are on a modest scale, but of splendid quality, and three of them—including this one—may be attributed to Mirza 'Ali (see preceding note).

Plate 38. Bahram Gur and the Shepherd who Hunged His Dog, ca. 1540–50. Museum of Fine Arts, Boston, No. 14,509. A preliminary drawing for an illustration to one of the anecdotes in the Haiyat Pahlay of Nizami which may possibly have been intended for the great Nizami manuscript of Shah Tahmaz in the British Museum (PL 35). The drawing bears an almost obliterated attribution, all that can be made out is "Qamar ud丁 Mirak," ("Work of the master Mirak.") This might stand for Mir Mansuraw, Mir Sayyid 'Ali, Mirzah, or Mirzah 'Ali. Mir Sayyid 'Ali has been suggested (on the ground of his apparent predilection for scenes of encampment and rural life) (see note on PL 36), but the figures and faces do not look like his. Perhaps Mirak may be the most likely candidate.

Plate 40. A Boy with a Lion, ca. 1570. Walters Art Gallery, Baltimore, No. 10,717. This drawing bears the signature of Siyavush, who began his long career as a painter at the court of Shah Tahmaz. The king noted his natural talent for painting, and arranged for him to be properly taught, so that he was added to the strength of the Royal Library staff by Jams's II and continued in the royal service until his death during the reign of 'Abbas I. This drawing is an excellent example of the combination of delicacy and vigor that marks his work and is especially noticeable in his line drawings.

Plate 41. Rustam Loving Kamush, ca. 1576. Collection of Dr. and Mrs. Schoon, Gerrard Cross, England (Formerly Paul Loewi Collection). A detached miniature from a large and sumptuous manuscript of the Shahnama, most probably made for 'Ismail II at the time of his accession. Other miniatures from the same volume are scattered in various public and private collections, mostly in America (and five in the Chester Beatty Library, Dublin, Pers. 256), and many of them bear small attributions, contemporary and authentic, to various court artists. This miniature is attributed to Siyavush the Georgian (see preceding note).

Plate 42. Seated Princess, ca. 1550. Fogg Art Museum, Harvard University, Cambridge, Mass., No. 1958.75. This splendid composition, which was formerly cut in two across the middle to fit the album of some unspeakable form owner, may have been intended as an illustration of the famous Conference between the tribal elders in Nizami's Layla and Majnun. If so, there can be little doubt that it was destined for the British Museum manuscript from which Plate 35 is reproduced. Mir Sayyid 'Ali, the artist to whom it bears a contemporaneous attribution, did actually contribute to this manuscript a camp scene (fol. 137v) illustrating another episode in the same poem, and it may be that two such similar illustrations by the same artist were considered excessive, and that consequently it was decided not to include this miniature in the manuscript.

Mir Sayyid 'Ali was perhaps the most observant and realistic among Shah Tahmaz's court artists. He and his father, Mir Musawir (PL 35), accompanied the Emperor Humayun to India in 1544, and became the founders of the Mughal school.

Plate 39. Persian Art in the Hands of the Safawids. —III., fig. 45. 46. He ex- ceptionally in the decoration of lacquer bookbindings.

Plate 44. Seated Youth with Parasol, ca. 1575. Smithsonian Institution, Freer Gallery of Art, Washington, D.C., No. 37.23. Shaykh Muhammad, the artist of this delightful drawing, is described as "a man of wit, of charming appearance, and an agreeable companion." He was a native of Shiraz, and worked at Tabriz in Khurasan, at Tabriz, and at Qazvin; his teacher was the painter Dust i Dinaw. Shaykh Muhammad worked at first for Prince Ibrahim Mirza (PL 45, 46) and later joined the library staff of Shah 'Ismail II (1577–78); he died, probably about 1600, in the service of Shah 'Abbas I. He is said to have imitated the Chinese style and to have been the first to introduce European pictures to Persia.

Plate 45. Mounted Prince Attacked by a Lion, ca. 1570. Walters Art Gallery, Baltimore, No. 10,717. This drawing bears the signature of Siyavush, who began his long career as a painter at the court of Shah Tahmaz. The king noted his natural talent for painting, and arranged for him to be properly taught, so that he was added to the strength of the Royal Library staff by Jams's II and continued in the royal service until his death during the reign of 'Abbas I. This drawing is an excellent example of the combination of delicacy and vigor that marks his work and is especially noticeable in his line drawings.

Plate 43. Rustam Loving Kamush, ca. 1576. Collection of Dr. and Mrs. Schoon, Gerrard Cross, England (Formerly Paul Loewi Collection). A detached miniature from a large and sumptuous manuscript of the Shahnama, most probably made for 'Ismail II at the time of his accession. Other miniatures from the same volume are scattered in various public and private collections, mostly in America (and five in the Chester Beatty Library, Dublin, Pers. 256), and many of them bear small attributions, contemporary and authentic, to various court artists. This miniature is attributed to Siyavush the Georgian (see preceding note).
is-elegant, eccentric young men with their round faces and rather elongated necks; its emphasis on strong, sinuous line; the richness of its texture and color contrasts; its impatience with the confinement of the subject. Such drawings of primarily hunters and saints were especially fashionable at this time. It is not possible to ascribe this picture to any particular artist.

Plate 52. The Simurgh Carrying Tale to Her Nest, ca. 1990. The Chester Beatty Library, Dublin, Pers. 277, fol. 12. The Shahnama of Firdausi (a fragment only) with 16 miniatures—two of which were added by Muhammad Zaman in 1676—and illumination signed by Zayn al-Abidin of Tabriz (cf. note on Pl. 25). The superb copy of the national epic of which only this fragment seems to have survived, was almost certainly executed for 'Abbas I shortly after his accession.

The artist of the present miniature, which is perhaps the most impressive of the whole set, cannot be identified at present, but it is clear that he was one of the older generation and had probably been a member of the Royal Library staff under Jami'II.

Plate 53. Eztem and the Mad Elephant, ca. 1590. The Chester Beatty Library, Dublin, Pers. 277, fol. 13. From the same fragmentary manuscript as the preceding.

In contrast to Plate 52, this miniature is the work of one of the younger court artists practicing the new style, as can be seen from the manner of drawing the faces and figures, and a comparison with the work of Aqa Riza, known as we do that he was in the royal service from the beginning of the reign of 'Abbas. It is, however, suggested an attribution to him. Qazi Ahmad tells us that he was the foremost artist of his time, with an appointment at court, but adds that later in life he got into bad company and occupied himself with wrestling.

Plate 54. Girl with a Fan, ca. 1590. Smichsonian Institution, Freer Gallery of Art, Washington, D.C., No. 559. This drawing illustrates the new trend in line and figure drawing introduced by Aqa Riza (whose signature appears on this picture) about the beginning of the reign of 'Abbas I; the body and limbs fill out, the face becomes plumper and more childishly engaging, and the lines in general become more calligraphic, though naturally this latter characteristic can be seen better in uncolored drawings.

Plate 55. Seated Youth, ca. 1600. Pierpont Morgan Library, New York, M. 386. This album picture shows the trend of taste at the Safavid court during the reign of 'Abbas I; young men in their enormous, and no doubt highly fashionable, turban remind us of the same kind of costume observed at the Persian court by Sir Thomas Herbert in 1627. The identity of the artist is not established.

Plate 56. Young Man Seated under a Tree, 1617. Private Collection, London. The drawing is signed by Muhammad Yuniq (his usual sobriquet of al-Husayni has been erased and altered to 'Abbas) and dated 1617/1618. His style, modelled on that of Riza-i 'Abbasi, is very similar to that of Muhammad Qasim, with whom he collaborated on a number of occasions (cf. note on Pl. 62), and his flowing and harmonious line is well illustrated in the present example.

Plate 57. Seated Lady, ca. 1600. Private Collection, London. The signature is almost obliterated, but there is little doubt that it is that of Habiballah of Mashhad, and this is borne out by the similarity of the drawing on the face. This drawing shows Habiballah's mastery of delicate, yet firmly flowing line, only a little inferior to that of Aqa Riza. It seems difficult to accept the view recently put forward that his style was provincial and little influenced by the new trends in the capital.

Plate 58. Khuras and the Lion, 1632. Victoria and Albert Museum, London, L. 1835-1920/1. This picture is extracted from the well-known manuscript of Nizam-i Khurasan and Shirin in the Victoria and Albert Museum (No. 888/1885) by its former owner, but has recently been reunited with the parent volume. All nineteen miniatures are signed in the lower margin by Riza-i 'Abbasi, and one of them is dated 1607/1608. Several authorities have doubts on their authenticity but, although nobody would be tempted to rank the majority of them with the artist's best work, at least three (this one and fol. 45a and 138b) are well up to standard, and there seems no reason, stylistic or otherwise, why all should not be by the same hand. The manuscript is obviously a royal one; the copyist was 'Abd al-Jalil, a well-known scribe in the royal service, and the exceptionally luxurious binding is signed by Muhammad Muhannad of Tabriz. Cf. Plate 85.

Plate 59. Young Huntsman Carrying Eruq Gau, ca. 1600. Staatsliche Museen (Islamisches Museum), Berlin, No. 1.5098, fol. 11b. Habiballah of Mashhad, whose signature appears on this drawing, was taken to Herat by Husayn Khan Shamlu, Governor of Qum, where Habiballah had been living, and from there entered the service of 'Abbasi I. He settled at Isfahan and became a court painter of high repute (cf. note on Pl. 27).

Plate 60. Seated Youth, ca. 1600. Metropolitan Museum of Art, New York, No. 55.1219. Another superbly elegant figure by Aqa Riza, whose signature appears towards the bottom. For the negligently worn fur-lined coat cf. Plate 55; one suspects a passing whim of fashion among the young exquisites of Isfahan.

Plate 61. Lady Counting Her Fingers, ca. 1630. Bibliothèque Nationale, Paris, Sexp. 1572, p. 5. A fine album picture, and very typical of the mature style of Riza-i 'Abbasi, with unobtrusive and other written particulars have been erased.

Plate 62. Ishandit Preparing His Portrait for Queen Qudsia, 1685. Windsor Castle, Royal Library, MS A 5/6, fol. 49b. The Shahnama of Firdawsi, with 148 miniatures, dedicated to the nobleman Qasim al-Husayni and dated 1608/1618, coypist, Muhammad Hakim al-Husayni. Among seventeen-century copies of the national epic, this manuscript is second in content only to the famous contemporary printed copy (Public Library Library, No. 533) in magnificence. It is illustrated by Muhammad Qasim and Muhammad Yuniq (as noted on Pl. 56), and two of the best followers of Riza-i 'Abbasi, but the double-page frontispiece is signed by Malik Husayn of Isfahan, an artist of the older generation. The present miniature is almost certainly by Muhammad Qasim; his style is easy and elegant, following that of Riza-i 'Abbasi fairly closely. The volume was sent as a gift to Queen Victoria by the wife of Kam- shan, Prince of Herat, in 1814.

Plate 63. The Worship of Fire in India, ca. 1650. The Chester Beatty Library, Dublin, Pers. 706, fol. 8a. A copy of Sur 'an Godat ("Burning and Melting"), a romantic poem by Muhammad Riza Naw'i, with 10 miniatures. In the absence of signature or attribution, the miniatures in this beautiful little volume may be confidently ascribed on stylistic grounds to Muhammad Qasim. The theme of the poem, which was written in India at the request of Prince Danyal, son of the Moghul Emperor Akbar, was an incident during the latter's youth when he, while scouting out the horrible practice of sati by burning herself on her husband's funeral pyre, the poem seems to have been very popular in Persia in the middle of the seventeenth century; two or three contemporary copies of almost equal magnificence are in the Bibliothèque Nationale, Paris (Sep. pers. 709) and the Chester Beatty Library (Pers. 269), and detached miniatures have survived from two others.

Plate 64. Girl Arranging Her Hair, ca. 1610-20. Victoria and Albert Museum, London, L. 185-1963, fol. 46a. This picture is in the "Clive Album," said to have been brought from India by the first Lord Clive (d. 1774), who represents Indian for the most part, but it also contains a few seventeenth-century Persian works of very high quality (see also Pl. 60). The artist is unidentified.

Plate 65. Lovers Served with Wine by an Ath-lete, 1677. Art Institute of Seattle Art Museum, Wash-ington. This brilliant picture, which shows the drawing and color is among the best Riza i' Abassi ever produced, seems to belong to his earlier period before his style had become rather rigid and mannered, and is therefore a very fine example of his mature style.
pecial of mid-seventeenth-century taste. It is in the work of Aïsal al-Hunayni, sometimes d' Mir'af al-Tun, another noteworthy t in the tradition of Rizīq 'Abbas. In this hands the master's masterpieces became more exaggerated: the long, rather claw- like, the strongest drawn and rather medial, and the large pendants, I was one of the artists who worked on great Leningrad Shakhnama of 'Abbas II note (Pl. 62).

e 69. The Palace in the Snow, 1649. 
Art Museum, University Museum, Cam- bridge, Mass., No. 1841.92. A detached mini-ature from a copy of the Shahnama dated 1619, with signatures by Mu'in- illustrated another Shakhnama, dated 1655, now in the Chester Beatty Library, London (Pls. 78, 270) and contributed to at least more. The seventeenth-century style of art is not really suited to epic illustration, several of Mu'in's Shakhnama illustrations, as this very original conception of a rare ace, are nevertheless successful and effec-

70. Rostov Slaying the Demons Archangel, 1455. Benedectine Library, Oxford, Oslo- chee, fol. 76a. The Muhammid of Firdawsi, i, 67 miniatures (of which 4 are double- compositions) and 3 tinted drawings; mu- nition signed by Ncir al-Sulh. It includes Prince Baybars's preface poscured in 1426) and a dedication to shim Sultan, the Timurid viceroy of who died in 1425. The miniatures in manuscript are classic examples of the 12 style of the time—bold, vigorous, and the figures represented confined to those films to the narrative.

71. Rustam and Subah, ca. 1455–50. 
Ish Library, London, No. 1948–18–63, fol. several detached miniatures now in the Ishir Museum from a fragmentary manu- script of the Shahshahnama known as 'Manuk Shakhnama' from its former orer. Other illustrations and part of the see in the Vissian Museum, Cam-

Plate 72. Princess Sari Malik Khurasan Mission- Officers of the Army in Persia, 1436. Seattle Art Museum, Washington. A detached mini-ature from a manuscript of the Zafar Nama ("Book of Victory") of Shahar al-Din, the body of which, still containing 14 miniatures, is in the collections of the Kevorkian Foundation in New York. About the same number of miniatures, some of which are double-page compositions, are scattered in various col- lections, mostly American. The manuscript is dated 89/1486 by the copyist Yaqub ibn Huzayr, and was probably executed for 'AbdAllah, son and successor to Ibrahim Sul- tan as Governor of Shiraz. It was the latter who commissioned the writing of the Zafar Nama, a history of his formidable grand- father Timur, which was completed in 1425. This manuscript is clearly illustrated by some of the same artists who worked on Ibrahim Sultan's Shakhnama. See note on Pl. 70.

Plate 73. Baburn Name and the Dragon, 1445. 
Since its earlier manifestations under the patronage of the Chos, the Shams- Timurid style had by this time settled down to the illustration of more modest manu- scripts for patrons of less exalted standing. The present volume is an excellent example in fine condition; the miniatures appear to have been executed quickly, with much meticulous detail, but are nevertheless effective owing to the professional competence of the artist. What has been termed the strong strength has been made up by naive charm, and the vigor remains. Cf. Plate 26.

Plate 74. The Court of Khan Kuyuk, 1458. 
A detached miniature from a manuscript of the Tarikh i Jhau- gahay ("History of the World-Burner") of Juvayni, a chronicle of the Mongol conquerors Chingiz Khan and his successors. Kuyuk was Chingiz Khan's grandson, and succeeded his father Ogutay as Great Khan to 1266. The fourteenth-century Persian artist has made no attempt to render the Mongol features or costumes, and the figures appear in the guise of their own contemporaries.

Plate 75. Layla and Majnun in Paradise, 1456. 
Metropolitan Museum of Art, New York, No. 13.283.1, fol. 181b. The Khamsa of Nizami, with 31 miniatures, dates 854/1450. Apart from a few at the beginning, the miniatures in this copy of the Khamsa are closely by the same hand as those in the Manchester volume (see Pl. 73).

Plate 76. Combat of Bishan and Farhad, ca. 1640. 
Metropolitan Museum of Art, New York, No. 32.122.7. This is a detached mini-ature (one of a dozen in the same museum) from another mysterious Shakhnama which we class as "provincial" and which is a better example. Another miniature of the same set has been cut in two and is shared between the British Museum, London (No. 1948–12–11 and 94), and the Museum of Fine Arts, Boston (No. 14.543). Though roughly contemporary, the style is quite different from that of the preceding plate; the rough strength and large figures may perhaps indicate a northern origin. Unfortunately, when these manuscripts were broken up by dealers and their miniatures sold separately, perhaps fifty or sixty years ago, the colophons, which might have provided valuable information, were not thought worthy of preservation. What has been termed the strong strength has been made up by naive charm, and the vigor remains. Cf. Plate 26.

Plate 77. Shirin Feshirid Farhad at Mount Badakshan, 1481. 
The Chester Beatty Library, Dublin, Pl. 102, fol. 72a. The Khamsa of Nizami, with 25 miniatures, dates 868/1463 by the copyist Darwish 'AbdAllah "at Isham" (the colophon has been lost). The miniatures are highly individual in style, but display the light touch and a number of de- tails that can be associated with southern and southwestern Persia. Although almost in the middle of the country, Isham seems always to have been close links with its southern neighbor Shiraz than with the northern center, and the traditional Isham theory of this manuscript may be accepted.

Plate 80. Prince and Attendants in a Garden, 1475. 
The Chester Beatty Library, Dublin, Turk. 401, fol. 84b. The Diuon of Hidayat-allah written in AzerbaijaniTurkish, with 4 miniatures. Its date may be fixed at 1478 by its dedication to the "White Sheep" Turkmam Sultan Khayal, whose reign only lasted six months, and the central figure in this mini-ature is no doubt intended to represent him. The square figures with rather large heads are characteristic of the Turkmam style, but the execution and meticulous detail are here much finer than we find in the more routine examples of the style produced at Shiraz a decade or more earlier (Pls. 81, 83, 81, 86).

Plate 81. The Concertue of Birds, 1495. 
Bodleian Library, Oxford, Eliot 246, fol. 23b. The Majalist al-Faraj ("Language of Birds")—(cf. note on Pl. 25) of Farad al-Din 'Amur, with 7 miniatures in the Turkmam style, dates 898/1493; copyist, Naim al-Din of Shiraz. This is a mystical poem describing, by an allegory of the Birds's searching for the Simorgh, a kind of phoenix (cf. Pl. 52) the search of Man for God.

The preliminary meeting of the Birds to discuss their plans is here depicted, but the arias has included the Simorgh itself in the group.

Plate 82. Two Men Greeting a Youth on a Balcony, ca. 1496. 
The Chester Beatty Library, Dublin, Pers. 153, fol. 151a. The Divan of Amir Khusar, with 10 miniatures; copyist, Sultan 'Ali of Mushad (but this may be a false attribution). This miniature, which is very superior to the others in the volume, exemplifies (like Pl. 80) the more refined form of the Turkmam style.

Plate 83. Mir Sayyad Cuts off the Arm of the King of the World, 1477. 
The Chester Beatty Library, Dublin, Pers. 293, fol. 2a. A detached miniature (one of ten in the Chester Beatty Library) from a manuscript of the Khusrav Nama of Iba Husein, the text dated 854/1450. The manuscript originally contained 154 miniatures many of them have been detached and are scattered in various collections, and the residue, together with the body of the manuscript, are in the Museum of Decorative Arts, Tehran. Several (including the one bear the signature of the otherwise unknown artist Farhad, with the date 881/1476. The Khusrav Nama is an epic, composed in 1427, with a prose introduction—theologically magnificent—of Ali and other early caliphs, against a variety of infidels, monsters, and demons.

Plate 84. Rustam Dragging the Khanaq from His White Elephant, 1660. British Museum, London, Add. 1841/8, fol. 160a. The Shahnama of Firdawsi, with 72 miniatures, dates 898/1493; copyist, Ghayyath al-Din b. Bayzaid. Four of the miniatures in this manuscript are in a very individual southern provincial style, while the remainder are excellent ex- ample of the Turkmam style.

Plate 85. Khwarazm and the Lion, ca. 1540–50. 

The bulk of the miniatures are exquisite and rather unconventional examples of the Turkmam style, obviously the work of an artist of great skill and originality; some in the latter part of the century. Apart from the miniatures, though quite possibly by the same hand, are experiments with the newly developing style of Tibriz. The similarities in many of them to the early work of Sultan al-Mahd of the Rothchild Shakhnama (cf. note on Pl. 32) are very striking.

Plate 86. Presentation of the Shakhnama to Prince Bayhang, 1784. 

The manuscripts from which Plates 81, 83, 84, and 86 are reproduced are all illustr ated in the "Timurid" Turkmam style, centered at Shiraz. This city had evidently become a sort of emporium producing illus- trated manuscripts of rather less than the first quality, probably on a commercial scale (nearly fifty such manuscripts are known from the period 1475–1510), so the scene has to have begun under the Timurid rulers (see
Plate 90. The Quasi and the Farris’s Daughter, 1513. British Museum, London, Or. 11847, fol. 70b. The Gallery of Safi (see note on PL 14), with 12 miniatures, dated 919/1513; copyst Mir’im al-Din al-Ahwazi al-Husayni. A qazi, or judge, became besotted with the rather light&y daughter of a farrier, and embarked on a life of notorious dissipation. The king, scandalized, ordered him to be thrown from the roof of the castle, but the qazi im- posed that somebody else should be thrown down, so that he might benefit from the example and mend his ways. The king laughed and spared him.

The miniatures in this manuscript clearly illustrate how the Safavid style of Shiraz grew out of the Turkman style of the previous century.

Plate 91. Timur Enthroned, 1552, British Museum, London, Or. 1359, fol. 35b. The Zafar Nama of Shiraz al-Din (see note on PL 72), with 12 miniatures, dated 959/1552; copied by Mirshah al-Azzer and Hosain al-Sharif. This is a manuscript of outstanding quality which, though not to be compared with contemporary royal volumes such as the Freer Jami (Ph. 45-48), is well above the normal level of Shiraz work. Most of the miniatures are by an artist—unfortunately anonymous—whose distinguished work can be recognized in a number of Shiraz manuscripts between 1549 and 1560.

Plate 92. Rustam and the White Demon, ca. 1589. India Office Library, London, Pers. MS 741, fol. 96b. The Shahnama of Firdawsi in two volumes, with 14 miniatures (some of them, alas, repainted in India); copied by Fidy-Allah of Shiraz.

The illustrator of this manuscript, again anonymous, was another outstanding figure in Shiraz painting. This is a large Shahnama, like many other copies produced at Shiraz in the later sixteenth century, but the artist seems to have enjoyed having so much space to fill; his broad compositions are crowded with incident and detail, and his drawing and execution are of very high quality.

Plate 93. Gayumarth, the First King, and His Court, ca. 1550. India Office Library, London, Pers. MS 549, fol. 18a. The Shahnama of Firdawsi, with 59 miniatures, formerly the property of Warren Hastings (d. 1818). This large and sumptuous manuscript is illustrated by a competent but comparatively undis- tinguished artist who allowed his work to de- teriorate somewhat towards the end of the volume. In this, the first miniature in the book, however, he has achieved a careful and effective rendering of this favorite subject.

Plate 94. The King and the Robbers, 1554, Bibliothèque Nationale, Paris, Sup. pers. 1589, fol. 96. The Gallery of Safi (see note on PL 14), with 5 miniatures, one of which is dated 961/1554; the text dated 950/1453; copied by Mir ‘Ali of Mashhad.

The story is of a visitor who begs for the life of a youthful bandit about to be executed with the rest of the captured gang. The king grants it, but the youth revets to type, murders and robs the visitor and his family, and is soon leading a gang of his own. “How can anyone form a sword out of bad iron?” is the king’s comment.

By the middle of the century the Bukhara style had begun to decline, but occasionally, as here, the earlier precision of drawing and richness of color are recaptured.

Plate 95. Equestrian Sports, 1775. Victoria and Albert Museum, London, No. 705-1895. During the eighteenth century the art of book- illustration was in abeyance; Persian artists turned to the decoration of papier mâché pen boxes, mirror cases, and book covers, and, increasingly, to large portraits and groups in oil. Aqa Sadiq, whose signature appears on this mirror case with the date 1169/1753, was the leading Persian artist of the period, his greatest work being the huge fresco in the Chehel Sium pavilion, Isfahan, representing the vic- tory of Nadir Shah over the army of the Moghul Emperor Muhammad Shah at the Battle of Karnal in 1739.
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