INTRODUCTION

Threading pearls is a metaphor of poetic work. The same relates to the calligrapher’s work: just as a pearl uses sounds to compose words and strophes, so a calligrapher threads the pearls of rounded letters on the strings of lines. Why did calligraphers copy books? The answer seems obvious — for reading. Yet a glance at the manuscripts produced in court workshops would indicate their purpose to be contemplation and touch, esthetic satisfaction and harmony of mind. Harmony is the key word for the essence of the Islamic art of the book. Harmony of all the components: frontispieces, scenes, headings, dividing bands, miniatures and binding, perfect proportions of writing and dimension (size, margins, sheet length and width, letter parts, etc.). Of paramount importance is the union of colored and black glossy ink, glazed paper, polychrome margins, gold, colorful ornamental patterns and miniatures, gold-stamped leather or painted lacquer binding. In fact, not many surviving books meet the requirements completely — some have been destroyed with time, others by inadequate restoration, still others by the irresistible desire of their new owner to adorn the new treasure. Of course, masterpieces are always rare due to certain conditions and circumstances of a financial, political and social nature and, more important, the patron’s will.

Persian fine book history is closely related to the history of Iran. Changing dynasties and governors, wars and civil dissension would affect artistic developments. Another factor deserving notice is the foreignness of Persian language and culture for most ruling dynasties in Iran in the period from the 12th to the 16th century. The Gazzawids, Timurids, Turkman rulers of the Black Sheep (Chera Qiyamz) and White Sheep (Aq Qoyunlu) clans, Safawids, and Qajars were Turks, and Turki was the official language at their courts. Anyway, a foreign dynasty coming to power would submit to the old and strong Iranian culture, following both their predecessors, and legendary epic rulers. Obviously, in their attempts at legitimation, the Turks of yesterday rapidly assimilated Persian tradition, literature and culture.

Integration of Iran in the vast Mongolian empire (1226-1335) played a great part in Iranian cultural development, temporarily uniting the country, and contributing a significant element of traditional Chirazi art. The artistic and cultural phenomenon subsequently referred to as the “Iranian fine book” eventually took shape at that time in the ruling courts in Tabriz, Baghdad and Shiraz. For instance, a unique illumination style emerged in Shiraz under the Ilkhan, governors of Fars Province, during the first part of the 14th century. In a later period, during the second part of the 14th century, Shiraz was the cradle of a unique ornamental style. The earliest surviving books in the new nasta‘liq writing style also date from that period. Timur’s invasion of Iran in 1320 destroyed normal life and imposed artistic book production for a time. However, Timur’s son, Shah Rukh (1405-1447), made Herat his capital where the Herat school emerged. It was associated with Shah Rukh’s son, Bayazhang (Bayazang), who established a library and workshop there (Akimushkin, 1994). The libraries — in Tabriz — at the courts of rulers or governors-general produced genuine masterpieces of fine books. They were staffed with eminent calligraphers, decorative designers, miniature painters and binders. Celebrated masters like calligrapher Sultan-Ali Manshadi, painter Kamal al-Din Bihzad, ornamental designer Yar-muzaffar, worked in the court library in Herat for a Timurid, Sultan-Husain Bayqara (1470-1506).

The second quarter of the 16th century was the golden age of the Iskandar at the court of Tahmasp I (1524-1576), a Safavid Shah, in Tabriz. The workshop played an even more important role than the development of the art of the book, governing future progress for many years ahead. The contemporary Tabriz school is most visibly represented in the National Library of Russia collections containing, moreover, excellent later works produced in Mashhad, Qazvin or Isfahan during the second part of the 16th century. A fine copy, rich in gold and miniature painting, could be commissioned in Isfahan in the 16th century (Akimushkin, 1993, p. 112-113). Individual, piecework bookmaking, rather than being rapidly displaced by a stereotyped production of illuminated copies for a wider public, gradually declined for many reasons. At the same time, the increasingly European taste of the royal patrons gave a powerful incentive to a new but essentially secondary trend in 17th-century miniature painting. It was not that 17th- and 18th-century books were inferior in illumination or splendid ornamentation, but the fine taste and superior craftsmanship of 14th- to 16th-century manuscripts went unparalleled. The past book came to be more valuable with increasing “antiquarian” attitudes.


The amount of fine book production at court workshops is hard to estimate, not in the Persian language only as Iranians also used Arabic and Turkic for histori- cal reasons. Moreover, Persian-language books were produced outside Iran; in India, Turkey or Mawarannahr, often by Iranian artisans. (These are outside our scope.)

Naturally, many fine Iranian books are held in Iranian libraries and museums. Repositories in Turkey can also demonstrate excellent specimens of Persian fine books—manuscripts were acquired as diplomatic gifts or war trophies, and highly appraised by Turkish Sultans and the aristocracy. Persian manuscripts in India’s library collections are both dom- estic and imported from Iran. There are fine collections in Great Britain, France (Richard, 2009) and other European coun- tries, as well as in United States museums. Petersberg, and the Imperial Public / National Library of Russia in particular, rank on a par in this respect.

How did Iran art come to our city of white nights and cold winters? The development of Oriental collections in the National Library of Russia constitutes a vast and fascinating subject (Vasilyeva, 1996; Vasilyeva, 2005). Persian manu- script books were first acquired in the collections of Peter Dufurovsky, Secretary of Russian Embassy in France. In 1805, his collection formed the basis of the Manuscript Depot. Neither Dufurovsky- nor P. K. Fedor whose collection was purchased in 1817 possessed any fine Persian books, however.

The Library acquired its most valuable Persian manuscript in 1828 as a part of an Iranian War trophy. 146 manuscripts, mostly Persian poetry, from the Ardabil sepulcher of Shahik Safi, founder of the Safavid dynasty, were paid for in gold (Boroshovsky, 1984). The repository was noted for significant contributions from Shah Abbas I during the first third of the 17th century. The finest books derived from the gifts of the Shah.

In 1829, Nicholas I donated to the Public Library manuscripts from the private collection of Shah Fath Ali of the Qajar dynasty. They came to Petersburg as a result of the recent massacre in Tehran, involving the Russian plen- potentiary minister at the Persian court, Alexander Grigorovich, and most of the Russian diplomatic mission. The Shah’s sixteen-year-old granddona, Khazran-mi- za, was dispatched with Royal apologies to the Emperor, presenting, among other things, eighteen books (Minksy, 1923; Kostyoga, 2003).

Oriental manuscripts acquired before the mid-19th century are listed in Academician B. A. Dom’s Catalogue des manuscrits et xylographies orientales de la Bibliothèque Impériale Publique de St. Peters- burg printed in Petersburg in 1892. The prefaces consist of the catalogues’s name followed by citation number. Sub- sequent acquisitions constituted the Persian Near Series (PNS) collection incorporating, among others, two remarkable collections of Russian diplomats (Vasilyeva, 2004a).

The collection of Dymytry Dolygruky, ambassador and minister plenipotentiary at the Persian court between 1846 and 1854, was purchased in 1859. Ninety out of a total 99 manuscripts are Persian, more than a half of an historical character due to the owner’s interest in history. As regards the artistic merits, the collection is only second to the Ardabil collection (Kostyoga, 1982).

The Library purchased other remark- able manuscript collections from the heirs of another Russian ambassador, Ivan Simonich, acting in Tehran between 1822 and 1838. The 1868 acquisitions comprise 27 manuscripts, with four more added in 1915 (Kostyoga, 1975; Vasilyeva, 2003). Recent findings indicate that Simonich also owned a splendid mausoleum – a book – recorded as Dom 499. In his last year in Iran, Simonich sent it as a gift to Emperor Nicholas I, who immediately deposited the album in the Library (Vasilyeva, 2004b).

Persian manuscripts were also ac- quired with other collections, like those of diplomat and Oriental scholar N. V. Kha- nrykov (1865). Professor of Kazan University F. I. Ermidan (1875), Turkistan Governor-General K. F. von Kaufman (1871-1876), or Emir of Bokhara Alikhan (1913). The Library’s collections and recent acquisitions contain old (from the 14th-century on), ornamented and illuminated books.

Generally, the 19th century can be seen as the age of accumulation, and the 20th century as the age of research and publications. The first to take note decorative elements in Persian books was Library Director A. N. Oleinik who published the outlines of Persian minia- tures from a 1330 copy of the Shahnama (Dom 329) in his Essay on Archology. His intention, however, was comparison with archeological findings.

Strangely enough, Persian manu- scripts in the Library collections were actually ignored by Art Librarian V. V. Stavos when compiling his two volumes of Static and Oriental Ornament- ation from Ancient and Modern Manuscripts (SPs, 1884-1887) and Miniatures from some Byzantine, Bulgarian, Russian, Ja- gatai and Persian Manuscripts (SPs, 1902).

In the former, he published, among others, ornamental samples from 22 Ori- ental manuscripts in the Public Library collections, with the exception of Persian and Hebrew (the latter being published in collaboration with D. G. Grubin in a separate album). In the other book, Stavos considered Oriental miniatures from collections outside Russia. It has been common knowledge that the great Russian critic was valued origi- nally above all, regarding, probably, the court art of absolute perfection as unnecessarily refined.

A Swedish scholar, F. R. Martin, offers a special place in general studies of Persian manuscripts. In 1912, he published in London his voluminous monographic study on the Miniature painting and pain- ters of Persia, India and Turkey from the 10th to the 18th century, volume 2, representing a double folio album with 271 black-and- white plates. Surprisingly, Martin intro- duced into scholarly discourse almost all first-rate Persian miniatures in the Public Library collections! He discovered and published 26 miniatures from the schools of Bihzad, Sultan-Muhammad, Riza-yi Abbasi, deriving from three manuscript albums and four poetic copies. However, omitted presmarks posed subsequent problems.

B. P. Denike described Persian miniatures from the Library collections in his books on Oriental Art (Karazan, 1923) and Iranian Painting (Moscow; Leningrad, 1938). Towards the Iranian Art Congress, L. T. Ghiiazaliy and M. M. Dyakov published their volume on Iranian miniatures from the copies of Shahnama in Leningrad collections (Mos- cow; Leningrad, 1935), also covering the Library’s copies.

In the second part of the 20th century, Persian manuscripts attracted the atten- tion of scholars in Union Republics, like M. M. Asratba in Tajikistan, A. I. Kar- ziev and K. Kerimov in Azerbaijan, G. A. Papaikhenkova, Kh. F. Salati- manov in Uzbekistan. Scholars in Leningrad—Peters- burg—L. T. Ghiiazaliy, O. I. Galiereka, A. T. Adamova—have made an impor- tant contribution to Persian manuscript studies. Special notice is due to the album series on Oriental Miniature Painting and Calligraphy initiated and edited by the Academician L. I. Orbeli. G. I. Kostyoga, long-standing curator of Librarians’ Oriental manuscripts, composed the album of Calligraphic Specimens from Iran and Central Asia, 15th to 20th century (Moscow, 1963); and O. F. Akimushkin and A. A. Ivanov prepared the Persian Miniatures, 14th—20th century (Mos- cow, 1968). It is appropriate to mention here the significant contribution of O. F. Akimushkin to studies of the Library’s Persian manuscripts cited in almost all his articles on Iranian art.

Particularly noteworthy among recent works is the album compiled by V. G. Loutskov and A. A. Ivanov and printed in several European languages (Loutskov-Ivanov, 1996). The splendidly illustrated edition deals with Iranian works between the 10th B.C. and the 19th century in manuscripts and library col- lections in the Soviet Union, with eleven manuscripts from our collections occupying a fitting place. Persian manuscripts in the National Library of Russia are notoriously little known outside Russia. The publication of a monographic monograph, research is gen- erally restricted to universally recognized masterpieces. International exhibitions re- questing contributions from our Library are no exception, the hosts preferring the same masterpieces.

The album intends to provide a new representation of the unique collections in the National Library’s Manuscript Division, a brief history of its fine books, and a view of some of its perfect gems, Iranian fine books deserving a firm place in the world treasury of arts.


THE GATES OF EDEN

Binding

The metaphor of the book beginning with the binding as the temple begins with the gate is no mere witicism. On the one hand, stamped leather binding frequently resembles a wooden gate in ornamental terms. On the other, the book cover opens a way to the book temple with multiple elements associated with architectural decoration. A Persian manuscript features no typical Byzantine or early Hebrew archways, nor pillars or "kowllated" frontispieces decorating some old Quaran, despite occasional dome-shaped ornate headings or mural type miniatures. Nevertheless, ornament-
and as early as the second half of the 15th century. Yet there is no knowing whether paper served for the calligraphy before the Arabs adopted it, or what kind of bindings they used. Most probably, Iran adopted from the Arabs, along with Islam and Arabic script, the form, material, and bookmaking techniques, including the binding. One indicative proof is the edge-protecting flap in a Mamluk book. Arabs of Egypt may have adopted the element from old Coptic bindings.

Cardboards were leather-bound, stamped and often gilt. The prevalent pattern included a circular, oval or almond-shaped centerpiece, the tursani, and corner-pieces. The ornamental pattern certainly derived from Arabic binding. Iranian artisans supplemented a frame of elongated ornamental cartouches, and small diamond-shaped jockets (sarturany) above and below the central space. At the same time, considerable revisions are evident in stamped patterns and ornamental content. Arabic bindings feature more or less incised linear ornament. Persian bindings focus on high relief, with expressive and often floral (sometimes very abstract) ornament showing distinctly against the "ground" (ll. 3). The revisions were due to a more pronounced impact of Chinese decorative and applied arts (Stanley, 2003) on the binding craft, almost in excess of all other Persian arts. The imagery came to include lotusous and cumuli, phoemis, dragons and winged lions. These took prentical roots in Iranian soil and showed perfectly in binding design. Additionally, Chinese objects of carved lacquer tree-externally induced Iranian binders to imitation in stamped leather, as seen from the exterior and interior cover finish. The "leather gauze" (or leather filigree) technique already appears in 15th-century bindings (ll. 3).

In this technique, the artist would stamp a decorative element on a scrap of leather, remove odd leather fragments with a cutting tool, and excise the resulting gauze in the leather cover, placing it straight on the painted cardboard base. Early in the 14th or, probably, in the late 13th century, considerable improve- ment in this openwork technique allowed binders to handle up to five layers of fine leather at once. Thus one central stamp could provide for complete binding: two leather layers for central pieces, two more, cut in four equal parts, for eight corner-pieces, and the fifth for the half-central and two corner-pieces in the flap. The same rapid technique applied to other decorative elements like cartouches and medallions.

During the second half of the 16th cen- tury, the gauze increasingly dominated inside design, probably because outside decoration likewise abandoned the traditional patterns for an all-stamped surface. The framed rectangle often contains recurrent patterns, sometimes including traditional central and corner pieces. Such are the bindings for books made in Shiraz as early as the 1520s. They also feature a double-page frontispiece abundant with gold and dark blue, and often following the traditional binding design. This binding type gained extensive ground afterwards (ll. 5-6).

It seems that even in the mid-15th cen- tury the outer cover had a "stamped miniature" more often showing birds and animals in the Garden of Eden or in a forest (Ashnas, 1979, p. 80-82, 86). It was "blind" stamping originally (ll. 7) and generally gilt in the second half of the 16th century (ll. 22-27).

Lacquer binding holds a special place in the art of the book. Chinese lacquer- tree painting underwent substantial revi- sion in Iran. Persian lacquers (or rather, varnished) binding involves a papier carteboard surface, painted (probably adding varnish), then painted in mono- chromes (more often black), decorated with ornamental patterns or miniature painting and varnished. Early ornamental patterns in varnished bindings would follow the traditional decorative de- sign — gold against black. Then different colors appeared, some containinglacunaprice, with more sophisticated orna- mental patterns, flowers and trees, birds and animals (ll. 12). Obviously, the binding team included an ornamental designer or a miniature painter, often also illustrating and decorating the manuscript proper. Figured binding designs generally showed a realistic or mythic governor, or a young prince sitting in state among his attendants or musicians in a "Garden of Eden", or else hunting or resting under a tree on a stream bank (ll. 11). Some bind- ings include scenes from popular poems like the Khusrav and Shrin (ll. 10).

An intermediate position between stamped and varnished types belongs to the binding combining gold stamp- ing and a gold-ornamented varnished surface (ll. 17-18). In this case, un- stamped leather segments rather than paper would provide the background for the varnished section. Combination bindings are rather rare and seem to disappear by the mid-16th century.

Research in Persian binding faces multiple challenges mostly related to dat- ing. A calligrapher's copying date is often confusing due to repeated re-binding for several reasons. The binding is the most vulnerable part of the book, first because its edge and stitching were not intended to open fully; users were supposed to place the book on a special stand with an opening angle between 90 and 120 de- grees. Secondly, a calligrapher's copy might remain unbound for one reason or another. Among the known cases are the early 16th-century works of the masters of Herat, taken out by the Sa- favid and Shihabids who conquered the town in turn. Moreover, with binding de- signs soon growing out of fashion, a new owner may wish to encase his "pearl" in a new style. The process was particularly vigorous during the second part of the 16th century, namely between the 1570s and the 1580s. Abundant bindings of this period for manuscripts copied earlier, widely representing contemporary developments in the art of the book, gave rise to confused views of their dates and place of production. One may also lay part of the "blame" on the Tabriz school of the second quarter of the 16th century, especially considering the probable participation of Herat binders utilizing their past experience and tools, that is, punches and plates.

Most indicative in this respect are four bindings in the Library collections. Three of them are described for manuscripts copied in Tabriz in the middle or second part of the 1520s (two dated correctly), the fourth relates to Alibaz Nava'i's Khamsa of 1492-1493. They all display the same stamp for the frame cartouches on the inside (ll. 13-16). Moreover, the stamped and varnished outer covers for one Tabriz manuscript obviously resemble the exterior decora- tion in the binding for an earlier Khamsa from Herat (ll. 17-18). Does this mean that all four bindings derive from Tabriz at about the same date? Or, perhaps, the binder was handling one book in Herat in the late 15th century, and then moved to Tabriz to work on the other three in the 1520s? The problem of this solution would provide the date and place for the earliest combination binding, and for varnished bindings. While some authors attribute it, with good reason, to Herat in the late 15th century (Stanley, 2003, p. 189), published specimens make general agree- ment fairly uncertain.

Despite the extensive literature (Abramenko-Yastrebova, 2005; Crosswell et al., 1957), our understanding of Iranian bindings is far from comprehensive to date. Moreover, considering the distinct- ive features of this art of the book, one can easily believe that publication of an incorrectly dated binding would only increase the misunderstanding of the emergence and subsequent develop- ment of an individual binding type. In this context, we should attach particu- lar importance to more or less datable 16th-century manuscripts. The Library holds only two such bindings of the 16th century. The one dating 1583/1578-1579 is for an earlier manuscript (ll. 19, 21); the other dating to the 1580s, for a later one (ll. 22-24).

The latter dating, along with the fact that our bindings "illustrating" the poems Khusrav and Shirin or the Yusuf and Zulaikha actually belong to other manuscripts, seem to provide an argument for the idea of the production of books not intended for any particular book. It would be hard to imagine a cruel action tearing them off a finished book. Rather, the workshops had the boards in stock. Or else, the binders, like calligraphers and miniature painters, may have worked both for a client, and for the open market. In fact, bindings dating from the second half of the 16th century do occur, though rarely, in 15th- or even 18th-century books.

Illustrations

P. 10. ll. 1-2. Black leather with traditional stamped pattern. The Crease of Truth in Elucidating Reflections (Zuhaleh al-Insaj fi harat al-aspah) by Aml al-Qazret al-Hama- dari. Arabic. Shirazwil 864 / December 1464 — January 1470. The calligrapher, Sultan Ali, added to his name ibnshahla Yaqubi. This means that the book was made for Sultan Ya'qub al-Qa'qyur- lu dynasty. The binding and ornamental decoration are almost simultaneously with the copy made an Ak Qoyrunlu residence in Tabriz or Shiraz. On the whole, the book is a remarkable specimen of splendid and yet austere design for a religious work.

Dorn 252

P. 12. ll. 2-3. Leather-bound and shallow stained. Inside — openwork center piece (tulas) and sarturany medallions. Interest- ingly, the same stamp is used for exterior and interior medallions. The binding is of the same period as the manuscript. The Dizin by Amir Khus-
PURE SOUL — PURE WRITING
The calligraphic art

The word "manuscript" (Handschrift, handwriting) involves the concept of writing. Scribes like the written word as God's third manifestation determined the special focus on calligraphy, or the art of writing, in the Islamic world.

Iranian lands adopted Arabic script, along with Islam, in a constructive approach. Iranian scribes assimilated the earliest writing style, the so-called ‘kuf,’ largely used in architectural decoration, and the six classical styles including the muhaqqaq, nasta’liq, thuluth, naskhi, ta’liq, and nasta’liq. Persian calligraphers added first the tajin and then the nasta’liq, combining naskhi (q. 290) and tajin elements (q. 20).

This handwriting style, traditionally related to calligrapher Mir-Allâh ben Hasan al-Surtini Tabrizi, was widespread and gained dominance for copying poetry as early as the 13th century.

Manuscript books and handwriting samples in the collections of the National Library of Russia, produced by prominent or anonymous scribes, allow a comprehensive picture of the history of calligraphic art (Kosyagina, 1963).

Our task is more modest — we will limit ourselves to a brief review of the works of the more famous calligraphers. Daily exercise in the art and diligent toll of a few gifted craftsmen made its works much admired and extensively collected. Yet they all yielded the palm to the three calligraphers of the late 10th and first half of the 11th century, namely Sultan-Mashhâd, Mir-Allâh Haravi, and Shah-Mahmud Nishapuri.

While Sultan-Mashhâd (836-928 / 1432-1520) was born, apprenticed, and died in Mashhad, his great talent reached its peak at the court of Sultan-Husayn Bayqara in Herat. The calligrapher was a contemporary of the two great poets: the Persian, Abd-al-Rahman Jami, and the Uzbek, Alishir Navoi, copying for the latter his earliest known work in 870 / 1466-1466 (q. 33). The poet was 25, and the calligrapher 33 at the time.

The Library holds many gilt samples set in moveable albums, and 10 whole books copied by Sultan-Mashhâd Mashhâd. Noteworthy among them is his poetic treatise on calligraphy of 1314 (q. 32), with a preface providing the title for this part. The 84-year-old man described his life, the learning and mastering of his art; he also confided some of the secrets of knowledge like carbon and ink formulas, requirements for paper and the qalam (reed pen), elucidating theoretical matters and nasta’liq writing techniques (Kosyagina, 1957). In addition, Sultan-Mashhâd discussed the relevant moral qualities of a calligrapher, like avoiding lies, scandal, envy and slander.

The edifying treatise intended for young calligraphers was a great success among the professionals. The full text was incorporated in Qadi-Abdalmajid’s treatise on calligraphers and artists. Chapter 3, in the late 16th century (Qadi-Abdalmajid, 1447; Qad-Abdalmajid, 1599).

Sultan-Allâh left a galaxy of pupils, successors or initiators, bringing the nasta’liq script to perfection and determining its development for the next hundreds of years. He could write in a minute or bold hand, neat or not quite so (particularly in his old age), with occasional lapses or piling up. But the flaws never prevented contemporary and future appreciation of even minor fragments written in his hand.

Another outstanding calligrapher, Mir-Asâ Haravi, was, like Sultan-Allâh, an apprentice to Zain-al-Din Mahmud. He worked in Herat till 1529 when Ubudiallah-khan’s Uzbek led him to Bokhara. Mir-Allâh Haravi died in 951 / 1544.

Iqandar-beg moshi, historiographer of Shah Abbas I, recalls the following historical anecdote. "They say that, attaining widespread repute ... mulsana Mir-Allâh repeatedly challenged the superiority of mulbane Sultan Allâh but wise men (tacitely) sided with mulbane Sultan Allâh. One day, His Highness Mir, on the way to the Mausoleum, took three of his excellent qalam writing. Then he made a copy of each; mixed them up and came to the Mausoleum. Mulbane Sultan Allâh was at a loss guessing his own work. Upon de-liberation, he declared mulsana Mir Allâh’s hand as perfect as his own" (Akimushkin, 2004, p. 49). The story signifies Sultan Allâh’s great prestige on the one hand, and represents his opinion as “sacrilifying” Mir Allâh’s craftsmanship on the other. The question of the achenades matter little.

Another story, relating to the third prominent calligrapher, Shah-Mahmud Nishapuri living and working in Tabriz under Ismail I (1501-1514), is pure fiction. According to Ali-effendi, a Turkish historian, Ismail valued his calligrapher to the extent of hiding him, along with his painter, Bihour, during the battle of Chaldiran in 1514, to prevent their capture by the Turki (Akimushkin, 2004, p. 99-63). The single particle of truth here is that Ismail did set much stone by the two masters of his kinbâliik.

Shah-Mahmud proceeded with his work in the court workshop under Tahmasp I until he was closed, before transferring the capital to Qazvin in 1548. The calligrapher then moved to the court of Bihour-mirza in Mashhad where he died in 1572 / 1564-1565.

The two calligraphers working for Shah Abbas and particularly noted in the late 16th — and early 17th century were:
ADD Lapis Lazuli and some Fantasy

Ornamental design

Perfect calligraphy was the most important ornament for a book. Eyes also focused on the writing media — glossy black or color ink, and paper repeatedly glued, dried and glazed. This meant to facilitate writing on a polished surface and removing a wrong letter where necessary, and making the finished book more elegant and pleasing to the touch. The paper was white at first, with colored paper increasingly used in the 16th century — thick for margins and fine for writing.

Basic ornamental patterns, like the single- and double-page frontispiece, marginals medallions (p. 41-43). The ornamental designers of Baysunghur in Herat summed up all previous achievements in the late first and early second quarter of the 15th century, while establishing their style (p. 44-48). The ornamental designers of Baysunghur in Herat summed up all previous achievements in the late first and early second quarter of the 15th century, while establishing their style (p. 44-48).

The ornament of calligraphy had always been much valued in Iran. Biographical and other evidence regarding calligraphers appeared in treatises or chapters of historical writings. Their works were carefully preserved, arranged and bound, the writing samples widely collected and mounted in albums. The art still has its vitality today.

Any book required at least five preface- headings and multiple colored framing for the text. In the course of time, these were the only decorative elements for prose works; designs for poetic work, however, became increasingly magnificent. In addition to frontispieces and amans, there were decorative gatherings, "clouds" gathering round the lines, the ornamental colophon often, but not always, containing the copy date, calligrapher's name or other data.

Quite often, the craftsmen sprayed the text and margins with gold. Large- size specimens are most spectacular among wide and multicolored margins. In the second part of the 16th century, margins were often ornamented in gold (p. 53). In a more prudent approach, they also used multiple colored framing with a gold strip to cover the spine. Since Gilyunes considerably did not come into use until the second part of the 16th century, the front cover opens to an original single-page frontispiece — a shuraa rosette, with the owner or the work indicated in the center, often decorating the top leaf. The rosette, usually placed in the center, sometimes shifts right over the page, to prevent concealment by the binding flap. The open cover, the single frontispiece and the closed flap thus provide an integral and often striking composition (see p. 54).

The double frontispiece generally contained the incipit (p. 41) or, more rarely, miniature (see p. 55). When the frontispiece sets out the text, the sermon is more often lacking.

A master designer was reputedly responsible for the whole work, others executing individual components. Most interesting in this respect is a Herat copy of Ariuz's poem The Ball and the Mallet (Gay-e naqsh-eh) (p. 49) indicating three artists. One, Yari-zubilz, was the celebrated calligrapher for Sultan-Husain's library. Talisman's studio in Tabriz also adopted his refined and even highly sensitive style.

Ornamental elements become something larger for the mid-16th century. In the second part of the 16th century, the book was larger, and more striking and showier. It was the time of enthusiastic restoration of old books, with large colored margins ornamented or speckled with gold. The copy of God's Splendid Names (Dorn 56) is a good example of such restoration. In late 13th — early 16th century it was copied by Sultan Ali-Mushabih (see p. 51) and ornamented by Yari-zubilz (p. 51), and large ornamented margins and varnished boards were added in 1560-1570s.

The bottom leaf of the book contains an original "illuminated picture" showing a rampant dragon and lion in double- shade gold against a blue ground (p. 52). Interestingly, four similar pictures appear in the mausolea compiled in 972 / 1564-1565 for Amir Ghiyath Beg (Rostrugh, 2005, p. 185, 235-235). In a preface, the celebrated calligrapher Mir Sayyid Ahmad-al-Husaini-al-Mashabih locates the album in Herat, even though more often staying in his native Mashhad where Amir Ghiyath Beg was the ilakhor (Governor) at the time.

The fact of Ahmad-al-Husaini actually copying the preface to an extant album, written by Qilm-al-Din Muhammad in 946 / 1537 in Qazvin (Akmashkin, 2004, p. 194-196) has no bearing whatever on the place of the production. We suggest Herat or Mashhad in mid-1560s. The gilder / painter making the fabulous beast may also be responsible for the pattern on the summer varnished covers. The insides show openwork mullains that are identical to the binding for Jamil's Golden Chain dating from 1570 (see p. 20-22). The latter circumstance suggests a broader chronological range for the completion of the Splendid Names copy. The fashion for expensive restoration seems to be over by the early 17th century, love for embellishment giving way to expediency.
LINGER YE MOMENT YOU ARE SO FAIR!

The miniature

The poetic line in the title best represents the essence of the Persian miniature. The small colorful pictures perpetuate the image of courtly beauties and slender youths, gallant warriors and defeated enemies, hoary elders, lute dancing girls and warm musicians, wise rulers and their loyal subjects, lucky hunters, swift-footed racers and timid doves, curly clouds and ever-blooming irises. Perpetually frozen are their movements, and the sound of purring streams, chirping birds, rustling plane leaves, clustering hoots, clacking sabers, orchestral music, sweet admonitions, war cries or groans. Frozen is the odor of almond blossom and mountain grapes, ripe fruit, sweet and in success. Life full of color is frozen, as a Sleeping Beauty, to be admired centuries later.

The miniature as the brightest component of a book has long attracted the attention of collectors and scholars. A considerable number of miniatures at various times and provenance has been published for many decades. This enables the identification of the principal schools and styles, with their phases and dating parameters, and the more or less reliable attribution of prominent work. However, dating and localization frequently differ for the same miniature and not for subjective reasons alone. The main reason lies in the inherent characteristic of Persian painting: the openness to new ideas alongside a staunch fidelity to tradition, and brilliant individuality alongside a strict observance of school canons. Recollected are the maker's and book migration, often involuntary, the deliberate copying of old patterns, the master's direct contribution to his pupil's work, and the habit of renovating decrepit miniatures. Taking all these aspects into consideration, a new published miniature might assist a scholar in either confirming or refuting his own view of individual school canons.

The 140 Persian manuscripts in collections of the National Library of Russia contain altogether four and a half thousand miniatures. Among the richest are copies of the cosmographic Ajab al-adillât (Razius of Creation) by Qazvini — 1215 miniatures in the five copious copies! Poetry is the more common case, however, including authors like Nizami, Jami, Sadi and, of course, Firdausi. His epic Shahnameh (Book of Kings), completed in 1010, describes fifty half-legendary rulers of old Iran. Abu-Ins Qasim Firdausi created the perpetual symbol of national grandeur that is relevant today, and actually fathered the Now Persian literary language. His monumental work has been the object of Iranian national pride ever since. It seems only natural that many rulers initiated new Shahnameh copies in their khanâkhâne, emphasizing their role in history as heirs of past glory.

The Library holds 14 illuminated copies of the Shahnameh, containing altogether 720 miniatures. The copy of 733/1333, made in Shiraz at the court of Mahmud-Shah of the Ilkhan dynasty, Governor of Fars Province, is the earliest Persian illuminated manuscript in our collections (ill. 35). Miniatures of the illusory style demonstrate the influence of muraqqa, recalling the inherent relation between fine books and architecture (Adamova—Ghazaliyev, 1985). Another distinctive feature is the color spectrum, with dominant reds, yellows and gold, and without the lapiz lazuli used in miniature painting from the 15th century and dominating ornamental design.

Paint miniature painting made further progress in Shiraz. The two copies of Nizami's Khamsa (Quintet) were made in the last quarter of the 15th century — 1497 and 1491 respectively. The latter copy attracts one with the light color spectrum and the charming graceful figures (ill. 36). Comparison with other illustrations of the same work, made in Herat during the 1480s (ill. 56) (Sulaymani, 1983, pl. 23–25) provides interesting results. O. I. Galkina suggests that some miniatures pertain to the early work of Khanal al-Din Bihzad, the best-known Persian artist, who contributed to the flourishing of the Herat school (Galkina, 1978).

Bihzad and his school

While Bihzad's art has been highly appreciated by contemporaries and posterity, the scope of his original work has not been identified, and his life is still full of unresolved problems. There is no agreement as to his birth date, varying between 1445, ca 1440 or ca 1465. Bihzad was born in Herat and apprenticed early, the poet and patron of art Alshirin Navai then showing concern for him. Bihzad served his apprenticeship with Rabiahid Mirak Khanzadeh, later entitled Sultan—Husain's khanâkhâne, and probably with Musalla Valialiha. His earliest attributed works date from between 1448 and 1485. He made most of his book illustrating and separate miniatures and sketches in Herat before the fall of the Timurids in 1406. Neither is there any agreement as to how and when he moved to the Safavid court. The only evidence is Shah Ismail's command of 27 January 1492/24 April 1522 appointing Bihzad head of the royal workshop in Tehran. As this does not show whether the artist stayed in Tehran before or arrived there on his appointment, scholars differ in this regard. The date is also questioned, probably referring to a later copy rather than the initial command (Babri, 1996, p. 180, 186). The most logical suggestion is that Bihzad arrived in the residence of Prince Tahmasb, who left Herat early in 1522. The artist's death date is probably 942/1535—1536, and his burial place is likewise controversial — either Tabriz or Herat. Martin once attributed five miniatures from the Library collections to Bihzad, and two to his school (Martin, 1912, vol. 2, pl. 74, 79—80, 86). Further studies either agreed with Martin (Galkina, 1970, p. 121), or favored Bihzad's pupils (Bahi, 1996, p. 171).

Most interesting are two marquise—album miniatures tentatively described as Sultan—Husain Bayqara and Alshirin Navai at school (ill. 58—59) because they compare, along with the Teheran miniatures, the "historical" series of Sultan—Husain's life (Galkina, 1984; Galkina, 1970, p. 126—128).

The right-page miniature shows a garden class with Husain and Alshirin sitting before the tutor. The background scene depicts paper processing sheets plunged into a glue vat and dried, before an apprentice settles down in the right bottom corner of the central carpet and starts dressing. According to Galkina, the figure of the scribe in the left part was adopted from an Italian, Gentile Bellini, who worked for Sultan Mehmed II in Istanbul between 1479 and 1481. A portrait of the young painter by Bellini is available in several copies made by Oriental painters. The figure in the Herat miniature is indicative of the rapid circulation of and openness to new ideas.

The left-hand miniature shows an inner court with a poet reciting poetry to the future ruler in a bay, the latter being no stranger to poetic inspiration as the author of the Divan of Turkish poems. The miniature also reflects other Hassani passions such as messenger—pigeons, fighting rams (the picture showing a goat) and cockfighting. Noteworthy with regard to the Bihzad school are two copies of Ami—Khwarazm Dibaks' poem Laila and Majnun made in the late 15th century, probably for Sultan—Husain's sons or grandsons (Brend, 2003, p. 262). Miniatures for the manuscripts were painted, if not by Bihzad then with his immediate contribution or from his patterns. Two such miniatures, one dated by Raja 890 / March—April 1495, decorate one copy (ill. 62). The other, made by calligrapher Sultan—Muhammad al—Haravi, contains five pictures (ill. 61, 63—64). The first one entitled Admonition for Khizr, son of poet Khurasan Dilhasti, resembles in composition a Bihzad illustration for Nizami's Khamsa, the famous and the Second Wise Man (British Library, Or. 6101, f. 214). Although signed by Qasim al—Ali, it is considered a joint work with Qasim al—Ali and Bihzad, or even as Bihzad's individual contribution. Paradoxically, the resemblance between the miniatures was responsible for Galkina's insisting on individual (i.e. Bihzad's) authorship, or probable joint authorship with Qasim al—Ali (Galkina, 1970, p. 134), and Bihzad rejecting the idea of such repetition in the art of Bihzad (Babri, 1996, p. 171). In our opinion, the case is problematic not only because of the repeated composition but also because the sidewall is sketched in a very unusual manner for an artist of such greatness. Martin found another miniature in our marquise album, very much like the Admonition for Khizr but with the correct sidewalk (ill. 60). After the fall of the Timurid State, the Herat school lingered for a time. A Ulubek Shalshahid carried off some copies, some Sonnites from Herat following them; others moved to the Shitte Safavid court in Tabriz. Nevertheless, cultural activities continued in Herat: Bihzad remained there, and books were produced while Prince Tahmasb was a viceroy (between 1514 and 1522), and then under other governors.
Illustrations


P. 52. II. 60. Pupil before his teacher. From mullaq album. Dorn 489, f. 87.


P. 46. II. 63. Lataa and Mjruwa in the wilderness. Lataa and Mjruwa by Khwana Dilhan. Late 15th century. Dorn 394, f. 23.

P. 47. II. 64. Mjruwa in the wilderness. Lataa and Mjruwa by Khwana Dilhan. Late 15th century. Dorn 394, f. 21.


P. 49. II. 66. Youth with a book and Youth with irus flower. Two miniatures arranged on one album page. Dorn 489, f. 65 verso.


A PRIVATE MUSEUM

Murraqa-albums

Murraqa-albums constitute a special and striking part of the history of fine books in Iran. The albums represent a small museum of sorts, collected miniatures and drawings, musky and qita writing samples, and pen tests. The composition designer arranged available material on the page, passed in the margins and framed. Iranian practice in the genre, dating from the 15th century, eventually matured in the second part of the 16th century. Many surviving albums differ in artistic merit. Those produced by court workshops or commissioned by high officials are of particular interest in terms of content and design. The library holds five such albums, four coming from the Abbas I deposit in Ardabil, obviously designed in the last part of the 16th century and in a single concept: calligraphic samples arranged on a page and sometimes supplemented with a small miniature or drawing. A large miniature would take a whole page, with calligraphic tail-distros incorporated within the frame. The composers often attributed the miniatures and calligraphic samples. Even though not always credible, the attributions reflect the artist’s ideas of contemporary and past styles and schools that are not to be ignored.

Dorn 409. The best known of the library’s albums are those made in India in the second part of the 18th century on the whole miniatures — double calligraphy-graphics system. Contains works from the 15th to 17th century from India and Iran (il. 58–60, 66, 69–71). Bound in gilt stamped covers of the second part of the 16th century (il. 27). Previously in possession of O. Simeoni, Russian plenipotentiary at the Persian court (Veitseva, 2004). 86 leaves. 42 x 30,5 cm.

Dorn 148. The album containing calligraphic samples of the 15th and 16th century (the latest dating from 1571 / 1563–1664), and nine miniatures (il. 65, 75) and pen drawings (il. 76–77). Gift binding mentioned above (il. 29–30). 70 leaves. 36 x 23 cm.

Dorn 147. Writing samples (il. 28, 78) of noted 15th- and 16th-century calligraphers (the latest one dating from 1567 / 1559–1600) and one miniature (il. 79). 36 leaves. 33 x 23 cm.

Dorn 488. The album containing miniatures (il. 81) and drawings from the Ikhshid school (il. 80, 82) resembling the works of Riza-yi Abbas and Sadib-beg Aghbar, who contributed his share to the development of the Ikhshid school and worked hard in the genre at that time. The22nd binding was designed by the ornamentist artist who decorated the margins in some pages. 32 leaves. 36 x 25 cm.

Illustrations

P. 56. II. 74. Pen exercise.
Dorn 409. 6, 19 verso
P. 58. II. 75. The composer acclaims the calligraphy to Mir-Ali, and the miniature of the Youth with a book before his tutor to Bihaad.
Dorn 148, f. 19
P. 59. II. 76. Laiins with chains held.
Dorn 148, f. 11 verso
P. 77. Laiins’ hands.
Both drawings attributed to Bihaad. He is known to have drawn forms, and artists liked to copy the drawings (Martin, 1912, vol. 2, pl. 86).

The Laiins’ hand is a fragment of a drawing closely resembling the one in Bahramirza’s album (Rusbridge, 2003, p. 284). Dorn 148, f. 51 verso
P. 60. II. 78. A mask by Muhammad-Qasim (center) and leaf fragments from several manuscripts. Dorn 147, f. 42
P. 61. II. 79. The dastars, miniature painted in the very late 16th century, somewhat similar to Sadib-beg’s and Riza-yi Abbas’s styles. Anyway, the “symbolic” landscape made in gold is very similar to that in Riza’s miniatures, the leaves in particular. The design of the margins and framing of the poetic lines closely resembles the two album miniatures by Riza, one dated about 1670 (Camby, 1996, p. 97). The elegant decorated margins and the proportions attract attention — the upper margin larger than the bottom, in contrast to conventional purity of horizontal fields in all other leaves. Dorn 147, f. 54 verso

The role of Shah Tahmasp I in the history of fine books is well known and indisputable. He not only invited excellent artists to his court but also stimulated their work in every way and showered concern for the masters. Tahmasp inculcated in his younger relatives and high officials such a taste in books that they gave shelter and financial assistance to many artists from the itih&l#180;âlanum in Tabriz after its dissolution in the mid-16th century. The calligraphers, painters, designers and binders moving to other towns developed and promoted the aesthetic principles of the Tabriz school for decades.

This chapter considers five manuscripts copied and decorated in the reign of Tahmasp I (1524–1576) in different towns in Iran: Tabriz, Shiraz, Ardabil, Herat, Mazandaran and, probably also, in Meshhad and Qazvin. The remaining sixth manuscript, made in Isfahan in the 15th century, closely relates to Tabmasp and his age both in content and design.

The Ball and the Mallet (Gay va Changan) by Mahmud Kauri (Dorn 441)

The manuscript (il. 62, 29 x 19 cm) dated 931 / 1524–1525 is remarkable in many respects. First and more important, the copyist was Tahmasp Al-Husaini, second Safavid shah, and a young boy of 11. Dorn 147, f. 54 verso
Dorn 488, f. 24

The Ball and the Mallet (Gay va Changan) by Mahmud Kauri (Dorn 441)

The manuscript (il. 62, 29 x 19 cm) dated 931 / 1524–1525 is remarkable in many respects. First and more important, the copyist was Tahmasp Al-Husaini, second Safavid shah, and a young boy of 11. The manuscript was born on 22 February 1514 and assigned to Hera as Governor of Khorasan Province at an early age. His tutor and regent was Qadi Jahan Qazvin-Husaini. In 1515, the young prince returned to the court of his father, Ismail I, and came to the throne after his father’s death in 1524.

There is evidence of Tabmasp’s study of calligraphy and painting with the famous master Dast-Muhammad. The great Bihadd might have come from Herat to Tabriz among his retinue and Ismail immediately appointed him Librarian. It seems logical that the young prince came to love fine books under the influence of Qadi Jahan to whom Tahmasp dedicated, in the first year of his reign, his copy of the poem The Ball and the Mallet by Aribi.

The choice of this work was by no means accidental. The small size, and the subject matter of Mahmud Kauri’s poem, written in Shiraz for Mirza Al-Salih ibn Ibrahim-Sultan as far back as 1438, suited the purpose perfectly. The poem describes a young prince meeting a mercurial dervish during a game of polo with his confidants and the dastars explaining the mystical (sufi) meaning of the game’s components. Moreover, Tahmasp was known as an enthusiastic polo player and was brought up in Sufi traditions. Since the large and uncut folio writing of the eleven-year-old Shah was far from perfect, a skilled calligrapher had to correct almost every word and even replace four complete pages. To conceal, or rather remove copying errors, a copyist employed a special device enjoining each line in a bright ornamented rectangle, alternate gold and dark blue, with the words as if suspended on white clouds. As a result, the erased or rewritten character elements, clearly visible with a naked eye, attract no attention. As the manuscript was copied by the Shah, its decoration was to be produced in his own itihâzan by well known artists. Hence, we can see the major significance of The Ball and the Mallet for studies in Tabriz style during the early reign of Tahmasp.

The outside cover is an ornamental varnished field (Lodoini-Ivanov, 1996, p. 183, 183), the inner cover in vinous leather with cestiperci, corners, and framing cartouches in black gauze mounted on dark blue cardboard. Inside decoration involves, in addition to the foregoing text ornamentation, a dastar-tenet on the top leaf, double foottipset, the sezon; several headbands, and polychromous fields of thick gold-sprayed paper.

Of particular interest are the 19 miniatures by different painters. The opening dyptic is thought to be by Dast-Muhammad, with Bihadd’s guidance and collaboration. Three miniatures are attributed to Aqa Minik, one to Mir Maxavv, six to Dast-Muhammad, and three could be painted by Tabmasp and then touched up by a professional painter (Dickson-Welch, 1981, vol. 1, p. 249). The remaining miniatures probably come from the hand of Sultan-Muhammad. He might have been responsible for the polo scenes with expressive riders and graceful runners.

On the other hand, the distinctive “perfect style” and the obvious resemblance to miniatures in the 1537–1538 copy of Hilal ibn Al-Shakir-thakur (below) suggest
a later date for the pole scenes, about the 1530s (Ashraf, 1974, p. 64). Significant in this respect are the small derivi figures in both manuscripts. This hypothesis, though contradicting the assumption of an integral design for the poem. The Ball and the Mallet, of mysterious, starting with the date of copying. In the colophon, the calligrapher, Khizir-shah, reports that he is 65 years old and serves in the Shah's private domain. The colophon shows the date: "34 day of the month of Rajab..." followed by the year in alternate numbers and colors. The reading is uncertain. The first number is eight or nine replaced with eight; then comes three or two. Only the third number is apparently seven. Therefore, the Hijri year could be 837, 837, 937, or 927. The letter, first suggested by M. M. Dyakonov and Iu. S. Dashkevich, and justified recently by G. R. Akhunskikh, seems preferable and meanders 12 February 1521. If so, the calligrapher worked for Shah Ismail and, most likely, copied the book in Tabriz. Another mystery relates to the miniatures. They hold a special place in book art and are the oldest for the first part of the 16th century. Four of the total 39 are mediocre; and it is difficult to attribute the rest to any school, despite their superior merits. Interestingly, some are painted on thin paper pasted on blanks in the text. Moreover, sketches and paintings often cover the outline of the patch and spread onto the page of the manuscript. This suggests pasting sketches rather than finished miniatures, at least occasionally. Or else the painter may have wished to consolidate paper that was too thin in this way. A mosque gate in the miniature Haasan's First Sermon shows a vague inscription setting forth that, "In the reign of the Supreme Sultan... Abu-i-Muzaffar Tahmasb Bahadur-khan..." written in the sacred month of Dhu-l-fikar, 932 [September 1526]. In the band of a female slave, Qasim bin Ali (Akhunskikh-IV, 1946, p. 36-37). The latter circumstance enables an attribution to Qasim-i Ali, resident of Herat and a pupil of Bihindo, and some conclusions about his individual creative style. However, O. R. Akhunskikh noted that the signifying formula suggests that Qasim-i Ali was the skillful calligrapher making the inscription (Akhunskikh, 2008). At the same time, a Turkish scribe, L. Uluq, discovered two more miniatures with architectural elements showing the same name. One reads, "...written by the slave Qasim, and other, "...written by the poor slave Qasim-ibn Ali". Believing this to be the painter's name, L. Uluq describes the integral creative style of the three miniatures that resemble them to the portrait of Muzaffar Mustaфи from Bahram-mirza's album attributed to the painter Malik Qasim (Uluq, 2006, p. 105-106). Theoretically speaking, Qasim could well have made both the miniatures and the giclee inscriptions, thus immortalizing himself — according to Shah Tahmasp's brother, San-mirza, Malik Qasim-maqsud (painter) Shirazi was an outstanding calligrapher mastering multiple stylistic styles (Dickson-Welch, 1981, p. 257). He died young in 947/ 1540-1541 and was probably the namesake of another motif and contemporary of Bihindo, Qasim-i Ali first mentioned in Khwandamir's Summary of Events (Khulassat-al-ahkar) completed in 1498. In any case, L. Uluq demonstrates, the celebrated master of architectural decoration has some relation to Shirza manuscripts of the 1520s. Indeed, our manuscript has the typical Shirza-style frontispiece and typical gold stencilled binding of Shirza. Current doubt as to the authorship of the miniatures from The Best of the Great has no effect on its artistic merit. Of course, they differ from those coming from Herat, or even Tabriz. Moreover, the artist's iconographic treatment of the minor characters attracts attention, seeming quite improper in religious works generally avoiding pictorial decoration. However, the miniatures were certainly intentional in this Shiite manual for the second Shiite Shah, a boy who loved amusing pictures (Nazari, 2006, p. 73-74).

The Shah and the Dervish (Shah va Dervish or Shah va Gada) by Badr-al-Din Hilali (Dorn 459) This small and elegant book (44 L., 21.8x12.3 cm) copied in 944/ 1537-1538 by calligrapher Kamal is flawless. Everything is on a superior level: the finest minute stylized writing, the soft pink paper with gold-applied margins, the neat, ornate, and decorative combination binding, gold-stamped on a varnished gold-ornamented ground, and finally, the three miniatures in Tabriz style. The poet, Badr al-Din Hilali Astan- abadi, was an elder contemporary of Tahmasp. He lived in Herat under the Timurids, protected by Alibaktar, and remained there under the Safavids, probably knowing the future Shah in person. In 936/ 1529-1530, when Ubaidullah-khan of the Uzbek Shahs founded Herat, he commanded the poet to put to death for his fidelity to Shak. The Shah and the Dervish is a poem of plamatonic passion of the dervish for the Shah, an allegory of a mystic's quest governed by love of God. This is the best possible subject identifying the protagonist with the young and handsome Tahmasp. The exquisite manuscript obviously deprived of its original court workshop in Tabriz. One may ascribe two of the miniatures to Abd-al-Samad; and scholars attribute the third one, the Shah meeting the Dervish in a Hunt, to Sultan-Muhammad. The miniature depicts a meeting of the two protagonists. The dervish, separated from the object of his love by royal intrigues, climbed a mountain where he lived the life of Maimun and befriend the beasts. In a spring hunt, the Shah chased the dervish's favorite gazelle, bringing him to her protector. The miniature shows the gazelle "bowing in supplication" before the dervish, and the approaching Shah on horseback, sug- gesting another portrait of Tahmasp. The horses, slim-legged, with small and graceful heads, and long, fluidly- tipped tails are characteristic of Sultan-Muhammad's work. The elegant horse appears both in the previous manuscript, the Ball and the Mallet, and in the next one, the Golden Chariot.
In any case, they inserted the pictures into the book rather than painting them on blank leaves; since the first quire has odd foliation (11 leaves), they pasted in the top leaf while adding the double miniature. This is, however, of no help for the dating problem. While the earlier miniature may refer to a hunting episode involving Uzun Hasan or one of his descendants, the later one allows the suggestion of Shah Tahmasp hunting. The dipthich shows persons of high rank. On the right is a hunting, armed under a canopy. On the left, two men with sabers ride a white and a gray horse. The headless hunters represent the familiar type, the ever-young Tahmasp personifying the heroes of celebrated poems. However, as this is case of a "historical picture" rather than illustration for a literary work, the artist's approach should be more realistic. Tahmasp was 35 or 40 between 1545 and 1550. Meanwhile, there is a person of that age among the spectators—a man riding a speckled horse and shooting an arrow at the leopard. He wears a tasselled two-plume turban. This might be Tahmasp, quite realistic rather than very young. The younger spectators are his brothers, Prince Jahangir and Sam, and even sons (the younger one riding a camel with his mother or nurse). It is also quite possible that the woman sitting in a tent on the camel's back in the right part of the dipthich represents Tahmasp's elder, and favorite sister, Sultanum Mehbin-han. Therefore, this is obviously Tahmasp's "family" hunting scene. This interpretation is consistent with the supposition that this miniature was painted by Tahmasp to his brother Samirza (Welch, 1970, p. 20). If one agrees that the miniature derives from the court of Ibrahim-mirza, Governor of Mashhad and Tahmasp's nephew, one of the hunters should be the young Prince of the next generation of Safavids. Comparison of the two miniature dipthichs demonstrates the notable development of Iranian fine arts in the seven or nine decades since the 1640s, from lascivious garb to exuberant colors of fabulous reality. The decorative design includes the shamsa and medallions on the top-left, containing the title and author, and the double-page frontispiece and multicolored, gold-sprayed margins. As to the overall design, it would probably coincide with the binding date, that is 1567-1575. We have already dwelled on the importance of our only dated 16th-century binding and its inside decoration. The outside is covered with lacquer miniatures against a black ground (Loudouine-Ivanov, 1996, p. 180, 183). It is noteworthy that the painter was obviously nostalgic about the Tabriz cannon. We can now balance the facts to realize the cultural and historical value of the manuscript. The copy belonging under the Aq-Qasqilin Tahmasb for a time, composed his Golden Chariot poem in three books, dedicating the final part to an ideal ruler. An excellent court calligrapher from Tabriz copied the poem. The book contains splendid miniatures painted by highly-skilled artists at different times: the miniatures show two Royal hunts—most likely, Uzun-Hasan Aq-Qasqilin and Tahmasb Safavid, both residing in Tabriz. One board shows a garden banquet: the king sitting in state among his courtiers, suggesting a canonical portrait of Tahmasb. The other shows battle scenes. Fighting the enemy is a noble action for a king, like hunting and hunting. Summing up, we conclude that the manuscript obviously refers to the idea of supreme power and the past greatness of Tabriz. It is appropriate to mention here that Tahmasb faced, in addition to Turkish assaults, a popular revolt between 1571 and 1573. Historians note that Tahmasb suppressed the revolt with no recourse to force or the denaturation of his native place, and even granted substantial privileges to the citizens, in which case the old Shah, far from obeying his sentimental feelings, rather followed a pragmatic approach by strengthening his frontier outpost against the enemy. Who could have commissioned such an exceptional work as the Golden Chariot a year after the Tabriz suppression and a year before Tahmasb's death? Could it be the old Shah remembering the passion of his young days? Was it one of his old dignitaries or relatives desiring to remind the Shah of the origins of his great State? In this connection, we should return to Ibrahim-mirza, Tahmasb's nephew. In 1556, Tahmasb appointed the sixteen-year old Prince as Governor of Mashhad, where he established his khatamkhane. Tahmasb became disillusioned with his nephew a decade later, and sent him to the remote province of Sabzavar. Then the Shah, re-inviting the Prince to the court, died in 1576, and Ibrahim was put to death the next year. Tahmasb and Ibrahim-mirza are known to have initiated several miniatures together (Welsh, 1976, p. 23), probably including the Golden Chariot. Our manuscript is a very rare case, which integrates most of the different components of the arts of the book from the 1640s or 1470s to 1575. The Golden Chariot is a eulogy of Tahmasb's rule of more than five decades, and an epitaph of the rich past history and culture of Tabriz, delightful as it is. The Tablets (Lavasi) by Abd al-Rahman Jamli (Dorn 256) The calligrapher Mir Seyyed Ali Husaini al-Mashhad al-Jamth copied the tablets (61, 38x20 cm) at 979/1570-1571 for Amir Sultan-Muhammad Khan, Governor of Mazandaran. We know that the calligrapher was a pupil of Mir Ali Haravi and for a long time worked with his master at Abd al-Aziz Khan's khatamkhane in Bokhara. In 1550, the artist returned to Mashhad and soon moved to Tabriz's court in Qazvin. Then he went back to Mashhad, remaining his rank and allowance of court secretary—musakhi. Having lost his job and finding himself in financial straits, Ahmad al-Husaini was invited by Sultan-Muhammad Khan. The calligrapher returned to Mashhad after the khan's death in 1576 but Shah Ismail II soon invited him to Qazvin. When the new patron was killed in 1578, the artist went back to his native Mashhad where he died in 986/1578-1579 (Akimihsahin-Ivanov, 2004, pp. 64-68; Qadhi, 1947, p. 144-146; Qadhi, 1949, p. 138-141). At one time, Qadhi, Ahmad, the reputed Persian biographer and historian, was a pupil of the calligrapher. In the second edition of his Rose-Garden of the Arts (Galans-h farz) (ca 1608), he mentioned a copy of Jamli's Tablets made by Ahmad Masjidi in Mazandaran (Akimihsahin-Ivanov, 1966, p. 23-24, pl. 38; Loudouine-Ivanov, 1996, p. 202-203). The reference was obviously to our manuscript with its impressive calligraphy and overall design. The margin of thick and heavily glossed paper ornamented in gold have a significant place in the design. They are very large, taking up four times the text space. The manuscript contains several miniatures. The book opens with a large double-page inset miniature, the Music makers. It was painted at an earlier date, obviously not for the book and generally ascribed to Mirza Ali, a son of Sultan-Muhammad. Indeed, the right page resem- bles Mirza's signed miniature of Khurasan listening to Harun's music from Nizam's Khansar, 1539-1543, and the left one shows a character (a gardener with a spade) from another signed miniature in that manuscript—Shaair skaran Khurasan's portrait to Shirin (Ashraf, 1967, p. 4-5, 20-21; Kavari, 1964, p. 42; Karimi, 1964, p. 91-201; Karimi, 1970, p. 67). Other miniatures are smaller to fit the text frame (16,3x9,3 cm). The first one showing the Shah listening to the pre-ac- curing birdies indicates the best possible way to depict a patron. The Shah and the youth standing behind the birds are gold-woven robes and small white turbans with a peculiar upright tassels. It seems probable that the unused gear was the local fashion, and the men were Sultan-Murad-khan and his son. The end double page has two miniatures, the Youth and the Peri, and the Peri and two Dits. In addition to the last three miniatures—demonstrating signs of the Mashhad-Qazvin styles of 1545 and 1570s, and the dipthich being obviously the work of a painter from Tabriz, probably in the 1540s, there is a marked resemblance in the treatment of the landscape. The question is whether these are sufficient to ascribe all the miniatures to Mirza Ali. Alternatively, was it some other painter mastering Tabriz techniques? Interestingly, the miniatures on the varnished boards demonstrate a comparable similarity to the last three pictures and most likely belong to the same paint- er. The back cover miniature shows Khus- haur morting Shirin on a Hunt, the same characters appearing in the upper cover, sitting in the garden with their courtiers. The doublet is not quite typical: instead of openwork applique on brown leather, it has a "knobby" gold-stamp in a conventional composition— with center and corner pieces — which is significant for the outside decoration. Judging by the flap back, the binders intended a more bulky volume than the Tablets. The large size most probably relates both to the boards, and to the dipthich. In fact, the same relation was evident in Jamli's Golden Chariot. Both volumes have much in common, besides the author and their considerable size—prefabricated parts (the dipthich and binding in the former case, and the calligraphy and two dipthichs in the latter), the large colored margins and, finally, the varnished boards with miniatures showing the influence of the Tabriz— and Mashhad—Qazvin style. Incidentally, the Peri and the Div on the flap of the dated binding for the Golden Chariot are not unlike the summation of the two concluding miniatures in the Tablets. The design dates are
also not far apart: 1574–1575 in the former case, and 1576–1577 in the latter.

One other manuscript in our holdings also deserves notice here, being much like the Safavid copy in terms of decorative design. The case is the Lowen’s Delight (Nishad-e sheikh), by Ali ibn Mahmud (Dorn 478). Likewise copied by Ahmad al-Hasani in 1570 (1569/71), obvi-
ously at the court of Bihram-mirza in Mashhad. Both books have the same size, and the same design of dark- and pale blue margins. Moreover, the ornamental design is very similar on the outer covers for the ivories and the inner covers for the Safavids, and the miniatures showing Shah Mahmud Chahmiri and Ayat much resembles pictures in the Tābītūs.

Shall we therefore suggest one workshop for all the three manuscripts? If so, which is it? Masters of Mashhad were responsible for the copies, and their workshop might have been copied in Mazandaran with decorative work commissioned from Mashhad. No evidence is available to date of Sultan-Murad-khan’s stay in Mashhad. If it disappeared after the khan’s death in 1576, perpetuated at least one splendid manuscript.

The Dream by Shahī (Dorn 417)

This is another case of conceiving copy- and design dates. The Divan was copied in 1568–1570 to 1581 by Zayn al-Din Mahmud al-Ashqarī, a pupil of Sultan-Allāh-Mahmud. In seven decades it was framed with multicolored gilt ornamented margins and bound. The book (25.1, 26.3×17 cm) is decorated with the divān copy – two tinted pictures already published by Martin (Martin, 1912, vol. 2, pl. 102) and ascribed by Khân to the painter Muhammad Hāfiz (Kühl, 1932, pl. 60), a master of the Tābītūs school staying in Herat during the 1570s.

The artist was specialty celebrated for his drawings: depicting everyday life and common scenes. Scholars particularly favored the left-page. The subject was alternately described as Dancing derisively, Vagrant jesters, or Buffoon dance with goat Ashī. E. Fittinghausen examining, among others, our picture, maintained that dancing performances in anechronistic masks were customary in the Near East since ancient times (Fittinghausen, 1965). K. D. Kerimov on the other hand, believes that the picture represented “some rite rooted in an older ritual than that, having lost the old meaning, survived as pure play... Originally, they performed the plays at spring tide, two or three weeks before New Year celebrations” (Kerimov, 1970, p. 27–73). Association with the spring and working in the fields is evident in the right-hand picture. Kerimov describes the scene as Peasants giving ceremonial welcome to a young prince, without relating it to the Nowruz – the New Year. In our opinion, the peasants (if any) are not just “per-
forming acrobatic exercises, accompanied by two musicians, toasting up their spoons in a rhythmic dance” (Kerimov, 1970, p. 76). A tossed-up spindle always falling down from the head of the khan makes us think of the tazīmī festival, which consists of the inner cover decoration. The question is whether the decorative design was completed in Herat? Who was the patron – is another question. Solutions are yet to be investigated.

A Book of Shahī Tābītūs I Conversa-
tions with Ambassadors (Baṣāʾīr-i mu-
kala-mā-ī Shah Tābītūs ba iḥkāmatī) (Dorn 302)

The colophon indicates the book (731, 14.52 cm) was copied in 1601–1603 by Simurq al-Allāh-i Abū Ṭalib, “decorated by the Tābītūs gilder Zain al-Abīnāzīn Abū al-Abīnāzīn.”

This work has a background. In 1559, Bayazid, son of Sultan Sulayman II of Turkey, rebelling against his father and failing, took refuge in Iran. The Shah, however, surrounded the traitor son to the Sultan after two year negotiations, for a large sum in gold. The conversa-
tions with the ambassadors, describing, in the name of Tābītūs I, his relations with the Ottomans since 1526, took place in 1549/1552 – forty years before the date of copying. In the meantime, the Ottomans plundered Tābītūs, and the Safavids made a degrading peace with Sultan Murad III in 1590, ending nevidable territories. Making the most of the breath-
ing space, Shah Abbas I prepared for a new Turk war, even seeking support from European countries and Russia. Why then should his favored calligrapher copy the Conversations two years before war broke out? Presumably, the Shah wished to demonstrate his peaceful disposition and adherence to political tradition: his grandfather not only made war but also negotiated with Turkey. Who should Shah Abbas actually have in mind but the Sultan of Turkey? Since Shahs often presented Safavids with books for dip-
lematic reasons, the Conversations could have answered the purpose. The manuscript was not undispatched, however, due to changing circumstances. In 1603, Abbas declared war on the Ottomans, was victorious in 1648 and recovered the Iranian lands and his own personal glory. Just a few years after it was copied, Abbas deposited the book in Shahī Safavi mauseleum in Ardabīl – it was of no use anymore, either as a present to the Sultan, or for the Royal Library. Notice that adherence to tradition also manifested on the artistic level. The manuscript contains two miniatures: one in Tabītūs II style – that is, along the lines of an estant school established under Tābītūs and the other in contemporary Isfahān style. The “Tabītūs” miniature is not inserted but painted in the text, indicating a specific intention. The Isfahān miniature is also remar-
kable. In the foreground, there are fishermen standing with their nets in the river. In the central section right, a rider – Shah Tābītūs, and a courtier on horseback protecting the Shah with a parasol; in the left a gross heedless man in a broad turban. A similar turban appears in a portrait of Timur-khan Tūnkhān, begun by Sadīq Beg Abūf at in 1510/1511 (or 1602/1602) and completed by another artist, Mūsā muvṣūrī. In 1585/1685–1686 (Akhūmtak-īz- Irān, 1969, pl. 74). One is tempted to identify Sadīq Beg as the Conversations painter, the more so as, being a resident of Ardabīl and a pupil of the excellent local artist Mustafā-i Allī, he could well paint, or copy the “Tabītūs” miniature. Sadīq Beg (Sadīq) was born in a noble family in the Isfahān Turkmen tribe and celebrated for his fonts of arms, obsequious textures, excellent painting skills, and poetic and prose writings (Sadīq Beg Abūf, 1969; Welch, 1976, p. 41–99). He was twice leader of Abūf’s entourage, and twice yielded the Shah the Isfahān calligrapher. Ali-Reza, who copied the Conversations in 1603.

Nevertheless, the attribution of the “Isfahān” miniature to Sadīq Beg is prob-
lematic for several reasons. First, the fat man in a broad turban also appears in the miniature imperial ambassadors with aging figure before Naṣir al-Din probably painted by Mu-
hammad-Qasim. It is one of the 192 pic-
tures in the copy of Firdawī’s Shamsa dating from 1502–1615/1642–1652 (Ashraf, 1974, p. 119). Consequently, the figure from the Conversations copy is not a distinctive feature of Sadīq Beg’s work. On the other hand, the landscape and the appearance of both riders bear a distant resemblance to the double-page miniature of the Qaṣṣar made in 1627/1626 by Sadīq Beg’s younger con-
temporary, the celebrated Rūz-ī-Abānī of Isfahān (Akhūmtak-īz- Irān, 1968, pl. 35–50; Admonova, 1969, p. 204–211). A certain resemblance is also evident with multi-figured compositions by Rīzā (Cathy). Additionally, Rūz-ī-Abānī painted the Jīrān Fishfang (1029/1629) in Krasnow Museum, though it does not ressemble our case (Kop, 1962, pl. 116). All undoubted works by Rūz-ī-Abānī date from the 1600s and 1620s, while our miniature decorates an earlier manuscript. Was it added later? If so, why? The historical opportunity was lost, and the book with a mixing picture could well have been deposited in Ardabīl, as the evidence indicates. Of course, different dates of the two miniatures in the Conversations would explain the difference in style. In this case, however, our suggestion of a specific artistic method would serve no purpose. The book was designed by Sul-
tan-Muhammad’s grandson, Zain al-Abīnāzīn Abūf also acting as calligrapher and painter (Welch, 1976, p. 212–213). Since only his Qaṣṣar-style manuscripts of the 1570s have been reported, nothing can be said either in support of or against his authorship of the Conversations miniatures.

The ornamental design involves several elements. The double frontispiece includes with a derivative motif an undated surf record of the Ardabīl reposi-
ory. (The rug stamp has the date 1017/ 1608–1609.) The next double page has a luxurious armor and gift pattern between the lines. The remaining leaves have gold sprayed text in a gift frame.

The manuscript is stitched horizon-
tally, pad-like. The binding was probably made earlier and intended for another manuscript. The outer covers are all gold stamped in a very intricate and elegant pattern: stamped birds in a conventional centralpiece and corners around the floral ground. Curiously, identical stamping was found in the binding for the copy of Akh-
umtak-īz- Irān and Shirin made three decades later (Welch, A., 1975, p. 74). The doublures are somewhat bewildering because of the disproportional ornamental overwork in the central field, and the small, elongated fruiting cartouches. The gauze there is lost but one can trace a conventional and long established pattern, also used for the outer cover framing. The inner covers were probably restored in binding. The backboard was restored twice, as indicated by black leather strips pasted to the top and end boards, both differing from the cover leather.

The Conversations is one of the few Ardabīl manuscripts requiring significant restoration. Some leaves at the end were much damaged; there is a gap in the text; many leaves were stuck together with damn and considerable parts of the text.
were lost when they were separated. Since some mixture used for paper restoration and probably containing was made the bleb thicker the back was restored again. When and how such heavy damage occurred is inconceivable, as the manuscript was copied in 1010/1601-1602 and delivered to Ardabil in 1017/1608-1609 or just a little later. One cannot imagine Abbas depositing a torn book there. This seems to justify foreign visitors reporting the laxity of the Ardabil librarians (Boskovich, 1984, p. 231).

Despite its imperfect text and appearance, the manuscript is very significant. On the one hand, the writing is unique to an extent, offering a different version as compared with Tahmasp's Memsârs (Tizarr) available now in multiple copies (Storey, 1972, v. 2, p. 857-868). On the other, as the kinzâsâh of Abbas I issued few finished books, the Conversations copy demonstrates the state of the art, the openness to new trends and fidelity to tradition. A quarter of a century after Tahmasp's death, with time and changing fashion, the Conversations reflected past aesthetics in artistic techniques of the Shah Tahmasp I era.

Illustrations

P. 64. II. 83. Left page of double-frontispiece. Dornd 441, f. 5
P. 66. II. 84. Binding and single frontispiece with rosette-shams. Dornd 441, f. 1
P. 67. II. 85. A dervish wearing a tunic (1). Dornd 441, f. 18
P. 68-69. II. 86-87. Shah Isma'il trampling a criminal. Double-page miniature. Dornd 441, f. 1 verso — 2
P. 71. II. 88. A dervish living at a broken mill and a ball. Dornd 441, f. 2 verso
P. 72. II. 89. Cepheus with a date. Dornd 312, f. 508 verso
P. 73. II. 90. The first verset of Haman. The date on ogha: Dhu-l-Hiijja 932 / September 1526. Dornd 312, f. 373
P. 82. II. 89. Gilâst stamped binding. Dornd 312 92. Doublebure. Dornd 312
P. 75. II. 93. Beginning of the poem with xerus-heading. Dornd 449 f. 1 verso
P. 94. II. 84. Bookbinding. Dornd 449
P. 76. II. 95. A Shah meets a dervish during a hunt. Dornd 449, f. 27

Source references


Cresswell et al., 1957 — Cresswell K., Eitgeisinger R., Gratzl E.
“Bibliographie der islamischen Ein-
Dickson-Welch, 1981. —
Dickson M. B., Welch S. C. The Houghton
Eitinger, 1965. —
Eitinger G. “The dance with
zoomorphic masks and other forms of
entertainment seen in Islamic art.” Arabic
and Islamic studies in honor of H. A. R. Gibb.
Galerina, 1970. —
Galerina O. I. “On some miniatures
attributed to Bihzad from Leningrad
Galerina, 1984. —
Galerina O. I. “A miniature painting
of Sultan Husain at school (from M.
E. Salykov-Shedrin State Public
Library collections in Leningrad).”
Kamal al-Din Bihzad, for the 532nd
anniversary. Proceedings of Research Confer-
ence. M. K. Nurmuhammadov et al. (eds).
Ivanov, 2008. —
Ivanov A. A. “On bindings for
Iranian manuscripts from the 10th to 19th century.”
Oriental manuscripts (Proceedings of the
International Conference “History in manus-
cripts — manuscripts in history”), Saint Pe-
Kaziev, 1964. —
Kaziev A. Iu. Miniatures in a
manuscript of Nizami’s Khamsa. Baku.
Kaziev, 1966. —
Kaziev A. Iu. “Attribution of miniatures
from a manuscript of the Lawhai by
Abd al-Rahman Jami, 978 (1570–1571).”
Studies and materials on architecture and
art in Azerbaijan: collected papers. Salamaj
Keshinov, 1970. —
Ketinov K. D. Sultan-Muhammad and his
school. Moscow (in Russian).
Köpf, 1962. —
Köpf A. Muscove nanovslovie i Knjasnich
istorii i istorii. Knkace.
Kostygova, 1957. —
Kostygova G. I. A Treatise on the
calligraphy of Sultan–Ali Khwaja’.
Vostochnyi sbornik. Leningrad, [ius.], 2, p. 103–163. (Trans. State Public Library;
vol. 5) (in Russian).
Kostygova, 1963. —
Specimens of Iranian and Central Asian
calligraphy. 15th to 19th century. Intro;
by G. J. Kostygova ed. by A. N. Boldyrev
Kostygova, 1975. —
Kostygova G. I. “A collection of Persian
manuscripts”. From a history of manuscript
and old-printed collections: studies, reviews,
publishations: collected research papers.
Kostygova, 1982. —
Kostygova G. I. “D. I. Dolgoruky
manuscript collection in M. E. Salykov–She-
drin State Public Library in Leningrad.”
Oriental literature: historical and philological
(in Russian).
Kostygova, 2003. —
Kostygova G. I. “Persian manuscript col-
lection acquired by the Public Library in
1829.” Vostochnaya shkola. National Library
of Russia. St. Petersburg, iss. 6, p. 336–345
(in Russian).
Kühnel, 1923. —
Kühnel E. Miślanternmalw in islamischen
Loukouvne-Ivanov, 1996. —
Loukouvere V. G., Ivanov A. A. Persia art.
Boucmembrou, St. Petersburg.
Lowery, 1988. —
Lowery G. et al. An annotated and il-
atrated checklist of the Vener collection.
Arthur M. Sookler Gallery. Washington (DC) etc.
Lowery–Nemazee, 1980. —
Lowery G., Nemazee A. A jeweler’s eye:
Islamic arts of the book from the Vener
Washington (DC) etc.
Martin, 1912. —
Martin R. F. The miniature painting and
painters of Persia, India and Turkey from the
Melikyan-Chirvan, 2007. —
Melikyan-Chirvan A. S. Le chant du
Paris.
Minorsky, 1952. —
Minorsky V. F. “At the price of Gri-
Nazari, 2005. —
Nazari M. D. The two worlds of Persian
miniature: towards a pragmatic interpretation
of Safavid painting. Moscow. (Oriental resistance,
classics. Trans. Inst. for Oriental cultures and
the antiquity. Russ. State Humanities Uniz;
in Russian).
Pagachenkova-Galerina, 1979. —
Pagachenkova G. A., Galerina O. I. Cen-
Richard, 1997. —
Richard F. Sjolander’s persiansc: manuscripts
Robinson, 1991. —
Robinson B. W. Fifteenth-century Persian
London.
Rohutsch, 2005. —
Rohutsch D. J. The Persian album,
1400–1600; from dispersed to collection.
New Haven; London.
Qadi Ahmad, 1947. —
Qadi Ahmad. A Treatise on calligraphers
and painters: 1556/1557–1603. Intro;
transl. and comments by B. N. Zakhocher.
Moscow; Leningrad (in Russian).
Qadi Ahmad, 1959. —
Calligraphers and painters: a treatise by
Qadi Ahmad, son of Mir–Munir (cir-
c. A. H. 1053 / A. D. 1640). Transl. from
the Persian by V. Mirosky, with an
Sadig-beg Asfahar, 1965. —
Sadig-beg Asfahar. Kasum as-saw Ner (a tran-
slated in painting). Intro.; transl.; comment.
and notes by A. Iu. Kaziev. Baku
(in Russian).
Shukurov, 1989. —
Shukurov Sh. B. Medieval Iranian art.
Moscow (in Russian).
Stanley, 2003. —
Stanley T. “The rise of the laquer bind-
ing.” Hunt for Paradise: court arts of Safi-
dar Iran, 1501–1576. Ed. by J. Thompson and
Sh. R. Canby. Milan, p. 185–201.
Storer, 1972. —
Storer Ch. A. Persian literature: bibli-
ographical review. Transl. from the English,
new and enlarged by Iu. E. Bregel.
Moscow, pt 1–3 (in Russian).
Suleimanova, 1985. —
Suleimanova F. Miniature illuminations
of Ni’ami’s “Harshat.” Tashkent.
Ulug, 2006. —
Ulug L. Turkmens governors. Shiraz artisans
and Ottoman collectors. sixteenth century
Shiraz manuscripts. Istanbul.
Vasil’eva, 1986. —
Vasil’eva O. V. “Oriental manuscripts in
the National Library of Russia.” Manu-
scripts orientalis. St. Petersburg, Helsinki,
Vasil’eva, 2003. —
Vasil’eva O. V. “A gift from Khusein-niz-
za to Count Simonitsch.” Vostokhnya kollek-
Vasil’eva, 2004a. —
Vasil’eva O. V. “Persian manuscripts in the
Russian National Library; the Khanyar,
Sinorich and Dolgoruky collections”.
The Study of Persian Culture in the West:
Sixteenth to Early Twentieth Century:
State Hermitage. St. Petersburg, p. 41
(in English), 20–55 (in Russian).
Vasil’eva, 2004b. —
Vasil’eva O. V. “Whose album was it?”
History of a guest.” Vostokhnya kollek-
Vasil’eva, 2006. —
Vasil’eva O. V. “Oriental manuscript
collections in the National Library of
Vasil’eva, in print. —
Vasil’eva O. V. “On the gift-stamped
binding of Shahrnama in the Top Kapi
Museum (1313) and the binder Mu-
hammad–Zaman ibn Mirza-beg Tabrizi.”
Shahnameh Studies, 2.
Welch A., 1976. —
Welch A. Artists for the Shah: late sixte-
century painting at the imperial court of
Iran. New Haven; London.
Welch A. Shah ‘Alim and the arts of
Welch S., 1975. —
Welch S. C. Persian painting: five royal
Safavid manuscripts of the sixteenth century.
New York.

English translation by: M. P. Dubanskaia
English editor: C. Melville, Reader in Persian History, University of Cambridge

SOURCE REFERENCES • 131