

JAPANESE ART OF PAINTING
AN EVALUATION

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M.Phil

REGISTRATION NO: 59

SESSION : 1996-97

DEPARTMENT OF HUMANITIES AND CULTURE

BEKA UNIVERSITY

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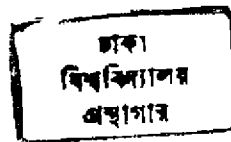
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In the name of Allah

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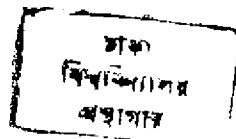
“And what He has created for you
in the earth
have varieties of colors.
Surely in this there is a sign
for the people who mind.”

Sura Nahl : Verse 13



SAFAVI ART OF PAINTING : AN EVALUATION (1501 A.D. - 1574 A.D.)

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N a z m a B e g u m

SAFAVI ART OF PAINTING

AN EVALUATION

(1501 A.D. - 1574 A.D.)

Thesis for M.Phil Degree
Submitted to the
Department of Islamic History and Culture,
Dhaka University, Dhaka.

384739

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Session : 1996-97

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NOVEMBER 2001

DECLARATION

I hereby declare that this thesis entitled "Safavi Art of Painting : An Evaluation (1501 A.D. to 1574 A.D.)" is being submitted for the degree of M. Phil. in Islamic History and Culture, University of Dhaka. This thesis or any part of it was not submitted in any other University or Institution for any degree or diploma.

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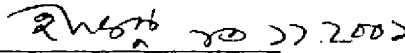
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CERTIFICATION

Certified that this thesis entitled "Safavi Art of Painting: An Evaluation (1501 A.D. to 1574 A.D.)" is an original research work by Nazma Begum. It has been prepared for fulfillment of the requirements of the degree of M. Phil. under the University of Dhaka.

It has been written under my direct supervision and I now recommend it for submission to the authorities for considering the degree of M. Phil. in favor of the candidate.


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ACKNOWLEDGEMENTS

I express my deep gratitude to my respected supervisor Dr. Habiba Khatun, Professor, Department of Islamic History and Culture, Dhaka University for permitting me to carry out this research work. This study and its constructive works has done according to her suggestion.

I am grateful to the course teacher Dr. Mohammad Ibrahim, Associate Professor, Department of Islamic History and Culture, Dhaka University for his kind co-operation and providing the neccessary help for completing this thesis.

I am also delightful to one of my brothers Dr. Kamrul Islam, Professor of Electrical Engineering, the University of Tennessee, Knoxville, U.S.A, who collected some books for me. I extend my special thanks and cordial appreciation to Dr. Nazma Khan Majlish, Professor of Islamic History and Culture, Dhaka University, Dhaka.

I am also indebted to the authorities of the University of Tennessee Library and Oak Ridge Library, Tennessee, U.S.A., Dhaka University Library, Shilpakala Academy Library and the Library of the Iranian Cultural Centre, Dhaka.

I am grateful to my husband Professor Gulam Mustafa, Department of Zoology, Dhaka University for his appriciation and cooperation. I offer my special thanks to my elder son Ehtesham Mustafa, a 5th year medical student, for his active co-operation towards preparing this thesis. I am also thankful to my younger son Ishtiaq Mustafa, studying engineering abroad, who collected the colored plates for me.

Finally all praises and gratitude to Almighty Allah for enabling me to complete this thesis successfully.

Nazma Begum.

SUMMARY

During sixteenth century Safavid princes were born whose wealth and power matched with their art and literature. In painting world of the Safavids, a lot of manuscripts were entangled. Some important themes were the subject matter of the painting like literature, history, epic, and religion. This works was done based on the period 1501 A.D. to 1574 A.D. This period was ruled by two important Safavid ruler, Shah Ismail (1501-1524) and Shah Tahmasp (1524- 1574). Under the expert patronage of these two rulers safavid painting reached in the highest peak.

In Iranian history, Safavids had a culturally developed artistic history. Miniature painting was described and evaluated as a most talented depiction of the painters. Artists were highly encouraged by the Sultans. Safavids enriched works reflected in their miniature paintings whether it may be on carpets, tents, canopies or wall decoration. Bihzadian talent and his related students worked mainly as the energetic source of the artistic side, especially on miniature painting.

Ultimately, safavids refined works spreaded upto India, Turkey and Bukhara. Its name and fame and its marvelous refined taste of artistic activities flourished the whole Islamic world.

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Chapter 1: INTRODUCTION

Muslim paintings of medieval period were based on Persian or Iranian art. The roots of painting flourished from many sources like Sasanian, Coptic, Manichaean, Byzantine, Chinese and Indian style. These were mostly miniature painting flourished on the basis of manuscript illustrations and the theme of these manuscripts were the subjects related to science, history, epic poems, dewan, romantic stories. These were the subject matters of miniature painting. According to history, miniature painting was in vogue before but at the hand of Iranian artists it occupied a brilliant position.

Arabs had little art of their own, but with the conquest of Syria, Mesopotamia, Egypt, and Iran they adopted the developed art of these countries. Islamic style was gradually developed from two artistic sources, the east Christian and the Sasanian. According to the historian Tabari, the foundation of Baghdad workers was gathered from Syria, Iran, Mosul, Kufa, wasit and Basra¹.

Muslim painting although primarily developed in Baghdad, Mosul, and Diarbakar, the foundation started from that of Mesopotamian area (now it is called Iraq) but actually Muslim painting spread and flourished through Iranian painting in Herat, Tabriz, Isfahan and Shiraz. The miniature painting style was followed and painted according to book illustrations. Finally during the Safavid period painting reached various motifs in Coptic style palm leaves, vine leaves, pomegranates various plants and fruits were very popular in early days. Even, after the conquest of Egypt by the Arabs, the Coptic art did not die out. This influenced the Islamic art and it continued for many centuries in textiles or in other Islamic arts and crafts.

In Iran the Parthian dynasty (248 B.C.-226 A.D.) mainly dominated Mesopotamia and parts of Syria and the Sasanian period (226 A.D.-637 A.D.) was one of the most brilliant periods of Iranian Art. There was a continuity of artistic development from the Sasanian to the Islamic period. In Islamic art the Sasanian wing motif was further stylized and transformed.

¹ Demand, M.S., Curator of new Eastern Art. A handbook of Muhammadan Art. Third edition revised and enlarged. The Metropolitan Museum of Art, New York 1958, Chapter-2, page-7.

In seventh or eighth century, excellent examples of geometric ornaments influenced the evolution of the Islamic arabesque. The earliest paintings were found in Kusair Amra, built by the Umayyad Caliph Walid-I in about 712 A.D. and Kasr-al-Hair-al-Gabri in Syria. These palaces were decorated with magnificent frescoes, one Hellenistic and other entirely Sasanian in style².

A ninth century wall paintings at Samarra harem showed dancing girls, musicians, animals and birds. Here the plants and figures were painted on Sasanian style

The earliest miniature paintings were found in Egypt from the ninth, tenth and eleventh centuries. According to Makrizi, a fifth century historian, many rich manuscripts were illustrated in the Fatimids Libraries in Egypt. Library sources indicate that illustrated books were in the ninth and tenth centuries. The Mesopotamian school was influenced by the manuscripts of the Manichaeans. The book illustrations were painted in the true miniature style, based on Iranian traditions. This manuscripts painting style was also highly adopted by the Safavid painters.

In Iranian history Safavid dynasty ruled from 1501AD to 1734 A.D. The important three Safavid rulers were Shah Ismail (1502-1524), Shah Tahmasp (1524-1576) and Shas Abbas (1589-1628). The Safavids formed the basis of the modern Iranian state³.

Just before the Safavids, Timurids flourished in Iran. Ustad Kamaluddin Behzad was the chief painter. His center was at Herat. In 1501, the founder Shah Ismail captured Herat and took Bihzad to Tabriz where he established the foundation of artistical activities under the patron of Safavi prince⁴.

Without Bihzad Safavi paintings could not stand or flourish so delightfully. Bihzad the famous painter attributed his genius works through Timurid period. During this period Persian architecture and artistic works were adorned with lively beings. This style was continued and the painting reached its peak on account of the special patronisation of the Sultans.

The students of Behzad developed Safavid paintings with new thoughts and ideas. Some of Bihzadian students established their teacher's style in Mughul India and in Bukhara of central Asia. After the destruction of Herat some of the Bihzadian

² .Dimand, M.s. , Curator of new Eastern Art. A handbook of Eastern Art . Third edition revised and enlarged. The metropolitan Museum of Art New York 1958 page-21

³ Pope, Arthur Upham , 1945, Masterpieces of Persian Art. The Dryden press, New York, page6

⁴ Hasan, Dr, Sayeed Mahmudul . Muslim Painting, chatra bandhu publication, Dhaka 1994. page 252.

well-trained students took shelter in Bukhara and they continued their activities though their artistic work of Bihzadian genius, styles were newly developed in Bukhara. In Bukhara the special margin work were developed and adorned with colored background, golden and silver scenery with animals, leaves and portraits. This margin decoration in painting is known as "Hashia".

The present research study aims at the evaluation of Safavid paintings from (1501 A.D.to1574 A.D.).

To study this period, Bihzad's activities along with his students contributions included as these painters influenced both the period of Timurids and Safavids. At Herat, a national painting school was established where the international influence also reflected⁵. The subject matter embellished through painting at different time was based on astronomy, zoology, religious theme, mechanics, medicine, geology, literature, history, poem, ancient story etc.

Safavid painting could be divided into two major phases. The first phase was 1501-1574 and the second was 1574-1734. For in depth study, the present research work was on first phase of the Safavid rule where Bihzad was included. Without Bihzad, Persian painting could not be appreciated. According to khandamir, "Bihzad was the miracle of the age"⁶.

The objective of this research work was to assess the creativity and sublimity of artistic works in painting under the period in concern. A good number of paintings from published manuscripts painting were collected here for the study. The facts remains that these were from the renowned epic collections. Bihzad was a genius and his students flourished in Tabriz under Safavids and made expression on paintings. This study was an evaluation of this period of miniature painting based on manuscripts.

⁵ Hasan, Dr, Sayeed Mahmudul. Muslim painting , Chatra Bandhu publication, Dhaka 1994, page 205.

⁶ Ibid , page 253.

Chapter 2 : SOURCE MATERIALS

The present research work was intended to find out the reasons that led the Safavids to shine in their artistic activities from 1501 A.D. to 1734 A.D. The study was made on the basis of primary Safavids history relating to paintings from the year 1501 A.D. to 1575 A.D.

The research was based on some important books of history relating the Persian Painting, these are as follows:

1. Atlas of the Islamic world since 1500 (the empires of the Hartland in the 16th and 17th centuries) by Francis Robinson, 1982. New York, NY—238 pages.

This book illustrated the history of Islamic world from 1500 A.D. So the Safavids dynasty was the starting point of history.

2. Master pieces of Persian Art, Arthur Upham Pope, 1945, Director of the Iranian Institute ---with contributions by Phillip Ackerman of the school for Asiatic Studies and Eric Schroeder of Harvard University --- issued by the Dryden press publishers, New York, 204 pages.

This book of Persian art beginning with prehistoric 5000 BC to 1925 A.D. was dealt with up to the Pahlavi Dynasty. It touched on every important branch of Persian art.

3. The arts of Persia, Edited by the R. W. Ferrier, Yale University press, New Haven and London, 1989.

In this book all the artistic activities including Carpet, Metal work, Calligraphy, Ceramic, Tile work, Glass, lacquer work, Textiles were described with the painting of different ages.

4. Persian Painting, written by Stuart Carywelch, George Braziller, New York, 1976, 127 pages.

It was the main Safavid manuscripts relating to the book of the sixteenth century. A lot of pictures with descriptions were described in the book.

5. Persian Miniature Painting and its influence on the art of Turkey and India, 1983. Norah M. Titley. The British Library Collections. The British Library, 272 pages.
6. A Survey of Persian Art, Arthur Upham Pope, Editor. Phyllis Ackerman, Assistant editor. Vol. III. Page 1921.
7. Islam and Muslim Art. Alexandre Popadopoulos. 1976, Thomas and Hudson, Mazenod, Paris. With 174 color plates pp.631.
8. A handbook of Mohammedan Art. M.S. Dimand.
9. Islamic Art by David T. Rice.

Chapter 3 : HISTORY OF SAFAVID PAINTING

Muslim painting was actually based on manuscript painting. From Mesopotamian school it continued on this basis. Earlier Iranian rulers such as Ilkhanids, Jalairids, Turkmans and Timurids and the Arab rulers had been the patrons of the art of the book. They spent much of their time in the tents from which they hunted and fought, rather than in palaces. Their books as a result, were often portable art galleries of small masterpieces⁷.

A great designer had spent months or even years of hard life to get skill. "Herat was the world's garden then", writes one of the Timurid princesses. Jami was only one of many poets and Bihzad one of many painters in the city of palaces⁸.

The art had a long history and was thoroughly and particularly responsive to the national mood; simple and sober in the tenth century; firm and imposing in the eleventh and twelfth; majestic and forceful in the fourteenth; concentrated, luxurious and intense in the fifteenth and sixteenth⁹.

In the century after 1500 A.D., Muslim power was dominating as they were becoming powerful. The Safavids marked out its borders, establishing a monarchical idea and twelve's shiism gave it a sharply defined identity. Significant cultural, political and intellectual developments took place that had not been previously existed. Wealth and power also developed when the Safavid princes in 16th century matched their appreciation of art and literature in particular.

The Muslim World was divided into sunnism and shiism. The Safavids practiced shiism by making it an official religion of their empire, this gave the strength to increase and develop its distinctive artistic works of the world.

The first Safavi rulers were mostly sufi shaikhs whose disciple provided the platform on which they established themselves as rulers of Iran. The Safavid order was founded by Safi-al-Din (1252/3—1334A .D.) Whose ancestor had acquired a reputation in the East Azarbaizani mountain town of Ardabil.

⁷ Welch, S.C. 1976. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*, G. Braziller, New York. Page 11.

⁸ Ibid.

⁹ Ibid.

Safi-al-Din was the spiritual successor of Shaikh Zahid of Gilan .His achievement was to turn a sufi order of purely local importance throughout his disciples of eastern Anatolia, Syria, Iran, Caucasus and even among the Mongol nobility.

During the 15th century the order was transformed into a revolutionary movement as its beliefs became increasingly shiite and acquired political importance as the Safavid Shaikhs commanded their disciples to fight for three beliefs. Safavid soldiers were dubbed Qizilbash (Red heads) on account of their distinctive red turbans with 12 folds commemorating the 12 shiite Imams.

Safavid fortunes were rescued and then brought to their peak by Tahmasp's grandson, Shah Abbas. The achievement of Shah Abbas was not limited to the political and military fields. He brought peace to the countryside .He fostered industry especially the manufacture of carpets and silks. He encouraged traders and ambassadors from much of Europe and Asia to his court. He patronized one of the finest flowerings of the Persian artistic genius. He was compared well with his great contemporaries like Akbar of India and Elizabeth of England¹⁰.

Shiism, it would be recalled, began as a movement of political opposition in the early period of Islam. They doctrinally claiming that the only legitimate successors of Muhammed (sm) were the descendants of his cousin and son-in-law, Ali .Ali had some literary work and culture related background .All these factors developed painting at that time to a great extent.

At the time of Ali's khilafat a lots of difficulties arose, the wars also held with the Munafiques. From this time the shiias were most clearly distinguished from the orthodox or sunni community. Twelvers belong to one of the branch of shiism. Twelver shiism was the rock on which the early Safavid state was built. It was a theocratic state, Shah Ismail being the twelfth Imam.

The Safavid presided over the finest flowering of Iranian art. Like the princes of renaissance Europe, they themselves were often artists. Shah Ismail was a poet and Shah Tahmasp a painter, but most important think was that they were great patrons, man of highly refined taste who fostered that gifts of talented men, developed close relationships with them. Shah Abbas would hold the candle while his favorite calligrapher Ali Riza, was at work.

Miniature painting was the field in which the fruits of patronage were first and most brilliantly revealed in the Safavi period. After defeating the Uzbegs Shah Ismail carried back with him Bihzad, the master painter who brought the high

¹⁰ Robinson, S. 1982. Atlas of the Islamic World since 1500. New York, NY. Chapter 1.

refinement of the Herat school to combine with that of Tabriz. Later Bihzad was appointed director of the Royal library, as we would understand the term as a workshop in which all the arts of making a book was practiced.

The art of manuscript illustration:

Primarily painters designed to illustrate manuscripts or to fill albums collected by connoisseurs, the early Safavids were bibliophiles. Miniature painting developed and flourished when the talented artists interested about painting and the attractive arts ultimately hide in the books. They were interested in the books that were pictured, painted in a book under a cover. The expression of showing large painting was less interesting than miniature painting that was highly appreciated. From this point of view manuscript painting developed in miniature form and the Muslim painters avidly pursued it.

Even in the early Islamic period of Iran we heard more of mural painting than of books illustrations. In the Safavi period, it is evident that "art for arts sake" had brought perfection under the princes alone. In history, Safavi dynasty created the book as an art to Shah Rukh and Iskandar to Baysunghur and Husayn Bayqara. The princes lived mainly in tents. It was easy to understand the popularity of the portable books. The manuscript painting could be carried on easily. In this sense its popularity grew and the miniature world of dazzling color and delicacy was developed. A great designer had spent months or even years of hard labor.

The Safavids developed the brilliant artistic traditions, fostered by the descendents at of Tamerlane at Herat. Shah Ismails's son, Shah Tahmasp, spent most of his early years in Herat with Bihzad where he studied painting to the extent that he was able to follow his student's works as closely as if all were his own. Young painters had to learn the essential social graces from literature to etiquette. They were trained for the preparation of the basic tools of the craft from making brushes and mixturing color pigments. There was constant practice at drawing trees and dragons, horses and warriors. The painter practiced the slow attuning of the eye of each color both separately and together in their paintings. In time the apprentice might be allowed to color in a minor part of a masters work¹¹.

In the 16th century, if an apprentice painter in Shiraz revealed extraordinary ability, he was likely to be hired away from the bazaar workshop by the local governor. In this way the great talent would rise like cream to the top of the milk bottle¹².

¹¹ Robinson, S.1982. Atlas of the Islamic World since 1500, New York, NY. Chapter-1.

¹² Welch, S.C.1976.Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century. G.Braziller, New York. Page 11.

Iranian painting is probably unrevealed in world art for the purity and intensity of its color. It is a great pleasure to look at a miniature for the pattern of blues, reds and white alone¹³.

The training of a painter began early and was extremely practiced. Shah Tahmasp, a gifted amateur who's surviving works is skillfully painted. He had to learn to make brushes from kitten or squirrel hairs balanced and tied into quill handles¹⁴.

Moreover, Muslims like the Christians and Jews are 'people of the book' but they received a unique presentation from God 'The Holy Quran', which is often beautifully calligraphed. Ultimately from this source calligraphy grew as a major motif of art or Islamic world. Curvilinear 'nastaliq' were written with reed pens dipped into lustrous black ink¹⁵.

Under the Safavids contacts with the Europeans began. Trading relations were established and many travelers visited the land of the 'Great Sufi'. Shah Abbas the great, the most successful of the Safavid rulers strengthened the Persian economy and made it independent of Turkish connections. He improved communications, built bridges, bazaar and caravansaries, regulated road patrols and overhauled the administration of Persia. Artists earnings were highly appreciated with other members of the Shah's establishment as his military officers, musicians, butlers and equerries¹⁶. He received a salary as well as occasional bonuses. If a particularly exciting miniature was offered to the Shah when his mood was generous, the artist might have been favored with a richly embroidered coat of honor, a jeweled dagger, or even a village and the surrounding farmland. If the artist earned the royal masters disfavor, as did one unhappy painter who ran off with Shah Tahmasp's favorite pageboy, he could apprehend terrible punishment¹⁷.

¹³ Welch, S.C. 1976. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. G. Braziller, New York, Page 11.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

Chapter 4 : **KAMALUDDIN BIHZAD AND HIS CONTRIBUTION TO SAFAVID PAINTINGS**

Bihzad was born in 1440 A.D. and died probably 1524 A.D. not likely exact on this year¹⁸. This was not clear but may be some years later. Bihzad was the pioneer of the Safavids painter. After defeating Uzbegs Shah Ismail carried back with him Bihzad, the master painter who brought the high refinement of Herat school. Shah Ismail was the first leader of the Safavid dynasty to promote painting. Safavids established their capital at Tabriz. Bihzad went to Tabriz and he was the founder of Safavid painting that was started from 1510 A.D. In 1522, Shah Ismail appointed him as the director of the Royal Library. It was not so much a library only as it would understand the term as a workshop where all the arts of making a book was practiced.

His life can be divided into three phases.

1.1464 to 1506:

He was appointed as the director of Herat Academy on the supervision of Husayn Baykara. Under his glorious work Timurids painting reached at the golden peak. He was an example, an expert, custom maker, and an ideal for his followers.

2.1507 to 1510:

After the defeat of Timurids, Uzbek sultan Saybani Khan captured Herat. He (Bihzad) then continued his artwork under Saybani Khan.

3.1510 to 1524:

Shah Ismail defeated Turkish and Uzbegs and captured Tabriz and Herat.

Bihzad's fame rested on his revolutionary artistic accomplishments. The preparations of the miniaturist's materials were specially oriented by Bihzad¹⁹.

¹⁸ Hasan, Dr. Sayeed Mahmudul. Muslim Painting. Chatra Bandhu Publications, Dhaka 1994. Page 251.

¹⁹ Pope, A.U, editor and Phyllis Ackerman, assistant editor. A Survey of Persian Art. Vol III, Page 1921.

1.The hair brush:

The brush for fine work in former times was quite different from any modern brush. It was made from haircut from the throat of white kittens, two months old: it's far was specially long. The hairs were separated by floating on water, when dried were bound with a silken thread. A skilled man could make two or three such brushes in a day.

2.Colors:

Only mineral colors could be used in miniature painting because it was necessary for its durable characteristics. This color was not transparent. The mineral color was grounded to a very soft powder on a hard stone. This powder was sifted through a very fine cloth, and then mixed with an adhesive medium. The beauty of the color depended first on the perfection of the fine powder, and second on the quality of the medium. Three kinds of binding materials were used; Albumin, glue and gum arabic.

3.Gold:

The gold was the most important ingredient for color as it was the most beautiful pigment used in the old miniatures. Two kinds of golden colors were found, yellow with gold and green with gold. Each could be employed in either raw or cooked. The former being dull, the later was bright and lustrous. Sometimes gold were laid in a plate free from any grease. Honey was added to it but no wax or dry glue added. The mixture was rubbed with the fingers for about an hour and a half until it was completely blended and soft.

According to Khandamir, "Bihzad was the miracle of the age"²⁰. Bihzadian lists of miniature painting of Timurids period were²¹:

1. Sadi's Bustan, 1488-89, Royal Egyptian Library, Cairo [Five important miniatures].
2. Nizami's Khamsa, 1492-93, British Museum, London [Three miniature paintings].
3. Miniature, Later 15th century Kevorkian collection.
4. Sultan Husayn Mirza's portrait, later 15th century.
5. Nizami's Khamsa's miniature, later 15th century, Gulbenkian collection.
6. Sarfuddin Ali Yazdir's 'Zafarnama', Later 15th century, Robert Garratae collection [Six miniatures were painted on both the pages].
7. Bustan, 1478-79, Chester Betty collection.
8. Amir Khasraw's Khamsa, 1485, Chester Betty collection.
9. Saybani Khan's portrait, 1507-10, Sakician collection.

²⁰ Pope, A.U, editor and Phyllis Ackerman, assistant editor. A Survey of Persian Art. Vol III, Page 253.

²¹ Ibid, Page 255-72.

10. Sultan Husayn Mirza's portrait, middle of the 16th century, Carteir collection.
11. Sultan Husayn Mirza's feast on the garden, 1490, Gulistan Palace.
12. 'Garden Scene', Later 15th century, Philip Hofner collection.
13. 'Camel and camel rider', Later 15th century, Frieer Gallery, Washington.
14. 'Fighting between two camels', early 16th century, Gulistan Palace collection.
15. 'Garden Scene', 1500 A.D.
16. 'Kidnapping of the Princess', later 16th century, Frieer Gallery, Washington.
17. Portrait of a youth painter, later 15th century, Frieer Gallery, Washington.
18. Sadi's 'Gulistan', 1486, Rothchild collection.
19. Jami's 'Dewan', later 15th century, Metropolitan Museum, New York.
20. Khamsa, 1494 A.D. British Museum. 22 miniatures were prepared.
21. 'Prisoner of Turkey', previous Duche collection.

Here on this chart the 17th number picture of 'a portrait painter of an youth' was the milestone of the portrait painting. Later the similar type of portrait painting was attuned. All these pictures were the dynamic collection of Bihzadian School. Most of these pictures were signed and was Bihzad's work. Very few of them were his student's works, specially the 20th number Khamsa, 1494 of British Museum. There were twenty-two miniatures were painted under Bihzadian school. According to Jahangir, sixteen paintings were his work no doubt²².

In the Persian cultural point of view Safavids achievement reached the highest peak. The Safavids maintained earlier traditional book illustrations and started individual portrait painting. They enlarged their idea of thinking and searched other avenues to depict various subjects such like landscape, realities of life along with book illustrations.

By this time, a new thinking on religion grew up, though it was not different from basic Islam. But it contained some different ideas other than Sunni Muslims. Due to different of thinking, new ideas and a little-bit different culture grew up.

Iranians were the shiite followers; Shah Ismail also declared Safavids as the followers of Shiite. For these reasons perhaps Safavids painting flourished on the basis of different backgrounds.

²² Hasan, Dr Sayeed Mahmudul. Muslim Paintings, Chatra Bandhu Publications, Dhaka, 1994. Page 272.

Bihzadian Characteristics²³:

- 1.** In painting Bihzad can express himself by attuning the long and complex subjects with extreme beauty or delicacy.
- 2.** As a great colorist he can work miracle with different hues. Clear internal conception of applying color combination and application of new color such as golden, green, blue, white, chocolate, yellow, black, etc was exceptional. Bihzadian painting based on less use of red color, shaded color combination brought mild atmosphere of the natural conception.
- 3.** An expert hand of attuning small portrait, miniatures, facts, figures were mutually present in his painting.
- 4.** The subject matter was correlated with the background of the picture.
- 5.** Lively expression, movements were realistic.
- 6.** New plans were adorned with nicely as rounded sceneries.
- 7.** Excellent expression of portrait painting.
- 8.** Minutely clear conception of all pros and cons of picture.
- 9.** Bihzad was free from Mongolian stiffness like unrealistic appearance. His work looked lively something through the touch of his expert brush that creates always attractive and realistic sights.
- 10.** Carpet, architecture, tents were decorated with arabesque, geometric pattern and calligraphy also.
- 11.** The natural sceneries were realistic appearance, for example, trees; leaves, flowers, fruits, animals, hillocks, etc appeared nicely and attractively.
- 12.** Realistic appearance of animals, especially horses and camels were painted with eternal filling for the living being. Sometimes the calf was sucking milk from the mother horse. This was the special expression of realistic environment.
- 13.** Sometimes the three-dimension pattern was to be painted and he was the pioneer of the portrait painting.

Bihzad flourished the renaissance of Persian painting through his immortal work. He delivered a special new path for the Persian painting through which Persian paintings were gets free from Mongolian activities. He was the pioneer of the realistic painting of that age. His versatile quality reached him at the peak of painting.

Ustad Kamaluddin Bihzad was a great painter of the age. He was identified as a marvel of painting of his age and was forged by others because of his finest and renowned works. Bihzad had some special technique for applying signature in a conspicuous place of the miniature. His famous miniature Sadi's Bustan (1488-89)

²³ Hasan, Dr Sayeed Mahmudul. Muslim Paintings, Chatra Bandhu Publications, Dhaka, 1994. Page 272-5.

was signed by him. Here, out of five miniatures four were signed as 'Amal-i-abd-Bihzad' that means it was worked by the poor Bihzad .

Miniature painting showed:

- (1) Sultan Husayn Baykara's darbar with two pages.
- (2) Sultan Dara and his herdsmen.
- (3) The scenery of a mosque.
- (4) The preachers meeting in the mosque.
- (5) Yusuf's relief from the magical attraction of Zulaykha.

From this illustrated manuscript Tabriz painters got inspiration and followed with great desire. In Baykaras darbar scene the Bihzad's signature was on the left lower side of the gate. But this signature was partially damaged though the renowned three writers granted this work as Bihzadian work.

In the picture 'Dara and his herdsmen' signature was in the black arrowhead, which was thrown by the Sultan.

In 'The preachers meeting in the mosque' signature was on the left side of the bottom. 'Amal-i-abd-Bihzad' (hizri 894/1498-99).

'The signature in the mosque scene' was written in a white page shown by a man. It was signed minutely and carefully.

'The last miniature painting was Yusuf's relief from Zulaykha. Bihzad's signature was painted on the left side of two windows gap, on a parallel position 'Amal-i-abd-Bihzad' was appeared as Bihzadian exceptional style.²⁴

In Nizami's Khamseh (1492-93) British Museum, used as signature of Bihzad in three paintings.

Miniature, the later half of the 15th century, Kavorkian collection.

One old man standing on pressing a walking stick. According to three writers it was Bihzads best miniature painting. They also identified that this painting was attributed at his old age and this was in the Safavid period.

Portrait of Sultan Husayn Mirza : (The later half of the 15th century). Here in this miniature signature was 'Al-Fakir-Bihzad' or poor Bihzad was signed on the shield of a horseman.

²⁴ Hasan, Dr. Sayeed Mahmudul. Muslim Painting. Chatra Bandhu Publications, Dhaka 1994. Page 255-258.

Bustan (1478-79, Chester Betty Collection). Eleven memorable miniatures were signed by Bihzad. 'Sarwarahu-al-abd-al-Munzir-Bihzad' or poor sinner Bihzad.²⁵

Bihzad was the director, teacher, guide, and overall supervisor of the first phase of the Safavi period of painting. His students followed him blindly, sometimes they forged his signature. Bihzad's signature was forged at that time not only in Persia but also in Indian painting this forbidden thing continued because of his extra ordinary quality. Bihzad was the miracle of that age, his signature forged not only in his living period but also after his death it continued²⁶. His works spread from Persia to India, Bukhara through his disciples for his outstanding contribution to Muslim art world called 'Raphael of the East'.

²⁵ Hasan, Dr Sayeed Mahmudul, *Muslim Painting*, Chatra Bandhu Publications, Dhaka 1994. Page 265.

²⁶ *Ibid*, Page 274.

Chapter 5 : BIHZAD'S STUDENTS AND HIS FOLLOWERS

Muslim painting was reached on the golden peak point due to the matured work of Bihzad and his students. They are given as follows:²⁷

Sheikh Zadeh:

Sheikh Zadeh was the most talented painter of Safavid age. The manuscript of Hafiz's Diwan was painted and illustrated during the first half of 16th century. Sultan Muhammad and Sheikh Zadeh worked in this manuscript. One miniature of Zadeh was 'The lively religious conference within a mosque.' Zadeh followed his Ustad Bihzad especially in portrait painting. Three steps were attributed in this miniature, at the last steps were Imam delivered one 'gazal' and criticized the fault of the religious propagandist. In this miniature stick turban was used for the first time. These miniatures were drawn in 1517 to 1540 A.D. and the Bihzadian motifs were in vogue.

Khawza Abdul Aziz:

One Safavi prince was painted by Bihzad's student Khawza Abdul Aziz, this miniature was now in Tupkapu Sarai Museum. He was from Isfahan and he trained Tahmasp. Once Shah was ambiguous about Abd-al-Aziz because he fled with Shah's pageboy and was punished by the Shah. His work was little bit different from Sheikh Zadeh. His paintings were not minute but static. Costume, architecture, portrait were adorned like Bihzadian style. Shahnama was painted by this painter, which is now in Bibliotheque National Museum, Paris.

Aqa Mirak:

Aqa Mirak and Sultan Muhammad were the most influential and talented painter, expressed themselves distinctly. Aqa Mirak was the teacher of renowned painter Sultan Muhammad. He worked up to 1550 A.D. in the favour of Tahmasp. The 'Khamsa's' miniatures painted in 1539-43 were the best painting example of the period and of the entire painting history, now in British Museum. The special fourteen miniatures of these manuscripts carried the Persian painting in a peak point. These were the rare collection of paintings. These fourteen were painted by Aqa Mirak, Sultan Muhammad, Mir Sayeed Ali, Mirza Ali, Muzaffar Ali and later Muhammad Zaman.

²⁷ Hasan, Dr Sayeed Mahmudul. Muslim Painting. Chatra Bandhu Publications, Dhaka 1994. Page 278-91.

According to Kuhnelt, Mirak used pure and bright color but he could not express the accurate realistic appearance like Bihzad²⁸. Aqa Mirak painted 'Majnun in the desert'; in this painting he expressed himself as a nature lover. Another painting was 'Shahpur's entrance in the tent of Khasraw,' Bihzadian style prevailed in it but at the same time Mirak reflected his own style in the miniature.

Sultan Muhammad:

According to Iskandar Munshi, 'Shah Tahmasp was a student of the famous painter Ustad Sultan Muhammad'²⁹. Bihzad and Sultan Muhammad were the two unrivaled painter of Shah Tahmasp .

Shah Muhammad:

Shah Muhammad followed the Safavi painter Sultan Muhammad. There were some miniatures in Istanbul, Boston and Cartier collections. In Boston Museum there is a painting on Safavi prince standing with flowers in his hand. It was painted by Shah Muhammad.

Mir Nakkash:

Mir Nakkash was also a portrait painter like Shah Muhammad.

Sheikh Muhammad:

Another portrait painter was Sheikh Muhammad. There were some painting of Sheikh Muhammad in Koachilin and Sakician collections.

Muzaffar Ali:

In the Khamsa of British Museums collections (1539-43) Sayeed Ali, Muzaffar Ali and Mirza Ali's painting were also available with the collection of Aqa Mirak and Sultan Muhammad. According to Iskandar Munshi Muzaffar Ali started his painting under Bihzad's supervision. He was a famous painter and linear sketcher. The Royal palace and Chehel Sutun were built by his plan and the 'golden painting' was his creation. "The physicians duel" was Muzaffar Ali's special attribution where the expression of the physician was real.

Mirza Ali:

"Shirin observing Khasraw's portrait" was painted by Mirza Ali. Safavi style is observable in this miniature. Mirza Ali's signature was clear. A painting was "Khasraw enjoying the flutes tuning". Another painting of double page miniature on "Zulaykha and Egyptian women" was also Mirza Ali's contribution.

²⁸ Hasan, Dr Sayeed Mahmudul. Muslim Painting. Chatra Bandhu Publications, Dhaka 1994. Page 280.

²⁹ Ibid . Page 281.

Mir Sayeed Ali:

Mir Sayeed Ali was trained under Bihzad when he was at the stage of his promising youth. Others opinion was that he was not in touch with Bihzad though he followed Bihzad in painting especially in natural sceneries. "Majnun in chain brought by a beggar woman to Layla's tent" was one of his important work. Village scenery attributed by Mir Sayeed Ali with his own technique. His famous painting of Khamsa (picture no.7) 'Majnun in chain brought by a beggar woman to Layla's tent' was a special approach of Persian Sufism. Here in this picture Majnun representing the person and Layla the eternal power. This magestic love was attributed through Mir Sayeed Ali's brush with marvelously.'One Safavid prince came in nomadic village' was an example of Mir Sayeed Ali's depicting special village scenery³⁰.

In 1544, Humayun came in touch with Mir Sayeed Ali and Humayun picked him up to Delhi. His contribution was entangled with Indian paintings, too.

Khawza Abdus Samad:

Like Sayeed Ali, Khawza Abdus Samad was the famous painter whose contribution was enlightened the Mughal court through his constructive work. He was born in Tabriz and later he was brought to India and he selected as the Ustad of Mughal emperor Akbar. Akbar appointed him as the director of treasury. His painting was:

- 1) 'A group of camel rider' now in Gulistan Palace Museum. In this picture Bihzad's background was joined with Mir Ali's natural beauty.
- 2) 'Akbar presenting a painting to his father Humayun', it was painted before Humayun's death.
- 3) 'Majnun in the desert' now in Gulistan palace Museum. The upper portion was that of two people enjoying with joy in the garden and the lower portion was Majnun's expression. Truly speaking he applied Persian style but he expressed the style through the realistic Indian format.

Ustad Muhammadi:

He was the son and student of Sultan Muhammad. Perhaps he continued his painting more than fifty years. He followed Mir Sayeed Ali's style. His main style was the rounded face and the thin body of the youth. Light use of color, linear sketching was his special approach. Later his style was followed by Aga Riza and Riza-i-Abbasi in the seventeenth century. He also painted humorous painting.

³⁰ Hasan, Dr. Sayeed Mahmudul. Muslim Painting. Chatra Bandhu Publications, Dhaka 1994. Page no 287-8.

Bihzad and his students promoted the fragrance of painting during Safavi period. Especially they followed the creativity of Bihzad and sometimes they expressed themselves in their own way, too.

Safavid painter Shaykh Zadeh, Khawza Abdul Aziz, Aqa Mirak, Sultan Muhammad, Shah Muhammad, Mir Nakkash, Shaykh Muhammad, Muzaffar Ali, Mirza Ali, Mir Sayeed Ali, Khawza Abdus Samad, Ustad Muhammadi attributed greatly to the Safavid world of painting at the first phase.

Sultan Muhammad's "worldly and otherworldly drunkenness" was his last religious picture. The ethos of Safavid Iran was changing. Shah Ismail turned towards the orthodoxy that continued to Tahmasp's reign. In 1533 Shah Tahmasp renounced all forbidden things from sexual corruption and hashish to wine. In 1536, he closed down the wine shops and brothels pleasures were equated with sin³¹.

Fortunately, Shah Tahmasp's painting survived long enough in the manuscript, named Khamisa of Nizami. It contained dates from 1539 to 1543 with fourteen contemporary miniatures; those were the rare collection of the whole Persian painting history³². Other three painting of late seventeenth century with new borders were in the volume was refurnished due to excessive wear and tear. Most of the major court artists painted the manuscript; Sultan Muhammad, Aqa Mirak, Mir Sayeed Ali, Mirza Ali and Muzaffar Ali. By the time it was finished and the Timurid works was complete³³.

The earthly yet heavenly Turkmen spirits were still appeared in Safavid paintings through the naturalistic fineness and psychological portraiture derived from Bihzad³⁴.

Sultan Muhammad's brushes created extra-ordinary contributions, his miraculous works were for example : (a) Khasraw observing Shirin's bathing (b) Bahram's hunting lion. In these pictures he expressed his attuning capacity of the related background of costumes, the jean of horses, cloud, hillock, golden sky, realistic appearance of animals, specially Khasraw's expression, everything was decorated realistically. He was more expert than Aqa Mirak. "Shirin's bathing" was a unique presentation of Sultan Muhammad. 'Old woman complaint against his solders to Sultan Sanzar' was also another important presentation of Sultan Muhammad³⁵.

³¹ Welch, S.C. 1976. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. G. Braziller, New York. Page 21.

³² Hasan, Dr Sayeed Mahmudul. *Muslim Painting*. Chatra Bandhu Publications, Dhaka 1994. Page 280.

³³ Welch, S.C. 1976. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. G. Braziller, New York. Page 22.

³⁴ Ibid.

³⁵ Hasan, Dr Sayeed Mahmudul. *Muslim Painting*. Chatra Bandhu Publications, Dhaka 1994.

Sultan Muhammad, the saint sufi painter could no longer worked as he did in earlier times. Wisely and brilliantly he had adjusted to the Shah's orthodox mood. In painting more naturalistic forms of his miniatures, mystical spirit lived on increasingly. A close look at any of his pictures of Khamsa reveals that his secret feelings of earth spirits continued to peep out from rocks and trees. These spirits were shown especially in 'Shirin bathing', 'The ascent of the Prophet to heaven'--- the angel in front of the Prophet and Burraq³⁶ was painted in the later picture. Muhammad (sm) rides the human headed Burraq through the skies. Angels and viewers of the miniature can gage down through heavenly flames and still dragonish clouds at the sky of earth. It was an artist's realization of a true vision³⁷.

Different opinions arose about the painter of Hazrat Muhammad (sm)'s 'Miraz'. There was no signature. Kuhnel believed that it was Sultan Muhammad's contribution. Perhaps this miniature is now in Istambul. It was one of the best paintings of Sultan Muhammad. On the religious subject 'Miraz' was the favorite of the painter. Of all the paintings of 'Miraznama', these painting represent Persian themes along with Chinese clouds; the flaming rays of 'hello' on behind the Rasul (sm)'s portrait that expanded its beauty. The angel's decorative wings created special environment. Two more attractive works was (a) Safavi prince Shah Mirza's court, and (b) Drunkard's meeting. These were painted with full of humor. His student Ustad Muhammadi followed him in later humorous paintings³⁸.

No longer after the completion of the Khamsa (British Museum), Shah Tahmasp's inspiration of political responsibility caused Sultan Muhammad to turn away from painting. He put down his brushes and took up an ascetic life. No picture was painted later than his 'The ascent of the Prophet to heaven'.

Sultan Muhammad's son, Mirza Ali so far painted one humorous painting as a craggy faced wearing an old-fashioned thick battoned turban in his miniature of "Nushaba recognizing Iskandar from his portrait." In this picture he was whispering to a courtier near the fence at the right side of the picture.

By 1556, another major patron of painting inspired artists to create new wonders. He was Ibrahim Mirza, the sixteen years old and the nephew of Shah Tahmasp. His father Bahram Mirza, another connoisseur of pictures, was the Shah's favorite brother and was born of the same mother. Ibrahims grandfather Ismails dynamism

Page 282.

³⁶ Welch, S.C. 1976 Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century. G.Braziller, New York. Page 23.

³⁷ Ibid, Page 23.

³⁸ Hasan, Dr Sayeed Mahmudul. Muslim Painting. Chatra Bandhu Publications, Dhaka 1994. Page 285.

and his magnetism with his uncle Shah's aesthetic perfection was combined in his talent at a time³⁹.

In spite of his stern Puritanism Shah Tahmasp appointed Ibrahim as governor of Mashad in 1556 and he gave one of his daughters in marriage. Unlike his uncle, Ibrahim was a free spirit, innocently delighted in art, poetry music, polo and science. Once he earned his uncle's displeasure by giving shelter to a musician who had fled from the Shah's wrath. In 1556, Ibrahim's governorship was revoked and was dismissed as royal painter and calligrapher. Fortunately later, Shah relented and invited Ibrahim as an important official and illustrated several splendid manuscripts before his death at sixty-two in 1576⁴⁰.

A year later Ibrahim was murdered because of political background. The first phase of Safavid painting had ended.

A few artists such as Aqa Mirak, the Shah's friend, carried on at Tabriz and later Qazvin. Others found patronage with the princes; and at least four painters Mir Musavvir, Mir Sayeed Ali, Dust Muhammad and Abd-al-Samad left for the court of Humayun, the Mughal Emperor of India⁴¹.

The *Haft Awrang* of Jami, now in Freer Gallery of Art, was begun in 1556, when Ibrahim Mirza was appointed governor of Mashad. *Haft Awrang's* twenty-eight unsigned miniatures were attributed on stylistic grounds to many of the artists who worked on the *Houghton Shahnama*: Mirza Ali, Muzaffar Ali, Shaykh Muhammad, painter A⁴², painter Abd-al-Aziz (possibly painter D) and Aqa Mirak⁴³.

Aqa Mirak's two pictures for the *Haft awrang* seem tame and somewhat dull. His greatest works such as 'Nushirvan listening to the owls on the ruined palace' were inspired by his friend, the Shah. There were two pictures of 'Haft Awrang' seem tale and somewhat dull. (picture no 16 / 17)

Another artist, Shaykh Muhammad became the most dazzling painter of Haft Awrang. His most characteristic miniature, 'Majnun Eavesdrops on Layla's camp' (picture no.12), most accurately reflected the spirit of the artist, the patron and the court. Probably this painting was the most admired painting of this book. Here the

³⁹ Welch, S.C.1976. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. G. Braziller, New York. Page 24.

⁴⁰ Ibid.

⁴¹ Ibid, Page 23.

⁴² A follower of Sultan Muhammad, whose work can be identified as early as the first phase of Houghton Shahnama.

⁴³ Welch, S.C.1976. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. G.Braziller, New York. Page 24.

lovely Layla resembles with pale face and all the other figures and animals seem to have on a nightmare or a blue movie. The composition of these paintings was like a huge windmill breaking up in a hurricane⁴⁴. The color combination of brightness with stripes, arabesques, and tooled gold made this miniature as rich as a fruitcake⁴⁵. The heights of painting could be measured by the depth of its painting style, which was excellent.

Ahmed Musa's painting was the earliest painting of the Safavids. His illustrations "Bidpays' Fables" were preserved in the album at Istambul. At first he made the flowers and trees, the grasses, birds and beasts of Chinese influence into a complete Persian garden. The greatest figure of the painting of Safavids was Ahmed Musa who illustrated Bidpai's Fables are preserved in the album at Istambul. At first he made the flowers and trees, grasses, birds and beasts of Chinese influence into a complete Persian garden.

Next his pupil Shams-al-Din, the master of the greatest 'Demotte Shahnama' miniatures culminated Persian painting at the peak. Pir Ahmed Bagshimali and the genius of Bihzad who could unite a dynamic balance of composition with fascinating naturalism and variety, are even more wonderful.

Qasim Ali was Bihzad's contemporary painter. Mir Mussavvir whose 'Wasir and owls' in Tahmasp's Nizami is the most expressive harmonization of color which reflects in all Persian painting.

Sultan Muhammad was a genius representative of Bihzad. His unbelievable attribution (1539- 43) Nizamis Khamseh. British Museum, in these there were two miniature painting :

- (1) Khasraw observing Shirin when she taking bath.
- (2) Bahram hunting lion.

Though Sultan Muhammad followed Aqa Mirak's jeweled style but his expression and appearance were more realistic and lively than Aqa Mirak. 'An old woman complained to Sultan Sanzar against his army' (picture no 5) was the best example of his painting.

Aqa Mirak was mainly a linear sketcher.

Shaykh Muhammad and Aqa Riza who began to express roundity and three-dimensional movement in their painting.

⁴⁴ Welch, S.C. 1976. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. G. Braziller, New York. Page 27.

⁴⁵ Ibid, Page 27.

Siddiqi's calligraphic works was a perfectly primary force of calligraphy in miniature painting of Safavids. Riza Abbasi whose figures showed the ancient Sassanian forms reappear with a new and special approach. All these greatest talents appeared themselves on their painting distinctly.

In these renowned painters are the 'heroes'. One should remember with gratitude the king, the Ilkhanids, Jalairids of the fourteenth century, the Safavid of the sixteenth and above all the Timurids princes, too⁴⁶.

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⁴⁶ Welch, S.C. 1976. *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. G. Braziller, New York. Page 12.

Chapter 6 : ROYAL MANUSCRIPTS OF SAFAVID PERIOD

In the history of Safavid painting, the most important royal manuscripts⁴⁷ are collected from the following five royal manuscripts. These are:

1. The Shah-nama of Firdawsi.
2. Collected works of Mir Ali Shir Nawai.
3. Diwan of Hafiz.
4. Khamsa of Nizami.
5. Haft Awrang of Jami.

*The Shah-nama of Firdawsi*⁴⁸

The Court of Sultan Mahmud:

(Picture no 1)

Firdawsi proved his literary talents at the court of Sultan Mahmud of Gazni. Mir Musavvir, one of the senior artists attributed his artistic power to express the literary theme. His talented work was unique for gentle flowing line, rounded arabesques, attuning of color combination, costumes and settings represented the reconstruction of that period in Iranian painting style.

In painting one finds the expression of the member of the court in an enjoying mood. On the first floor and second floor viewers observed the court meeting in an easy mood. Almost all the members were white stick turban and the color of the stick was red. The wall paintings were in geometric pattern with floral decoration. The mosaic and tile works were attractive. In the entire illustration women wore white head coverings. The geometric pattern of the roof was the same as that of the courthouse. The hashiya decoration was with a numerous minute irregular spots. A lot of calligraphic works were drawn in the upper side, and in the lower side of the inner border. The hashiya border work was decorated artistically with a

⁴⁷ Welch, S.C. 1976. Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century. George Braziller, New York.

This book was collected from University of Tennessee Library, Knoxville, Tennessee, USA.

The colored pictures in this thesis work have been collected from this source mainly. All the plate numbers mentioned in this chapter are the same as the book mentioned. So unnecessary repetition of the same book in the footnote are avoided, only the plate numbers are mentioned respectively.

⁴⁸ Plate 1.

Picture no-1.

special appearance. The floral or animals or trees were absent there. It looked glorious, attractive, and looked something new. It was decorated with different style.

Here in this miniature painting the artistic designs of the courthouse were structurally painted and decorated marvelously with different colors. Tile works, mosaic works, rounded gate, entrance style were used in the construction of the building. Highly developed pattern and motifs were used in the same wall and in the pavillion. Their enriched architectural works looked as it was shown in highly decorative carpets. Their color combinations were rich, bright, attractive and minutely decorative.

*The Court of Gayumarth*⁴⁹

In Iranian history, Ahrimon was known as demon. Gayumarth was the legendary first Shah of Iran. He ruled the country gently and his reign was idyllic. The demon Ahrimon plotted against Shah, angel Shurush warned Gayumarth from a mountain. Shah's son Siyamak died in a battle against the Black Div, son of demon Ahrimon.

This miniature was painted by Sultan Muhammad, for Shah Ismail and his son, prince Tahmasp (this was an unsigned picture). The color setting was glorious and bright.

The Court of Gayumarth, detail, courtyards landscape and animals
(Picture no 2)⁵⁰

This is a detailed picture of the previous one—The Court of Gayumarth. A group of people was painted serially like a procession along with animals also roaming here and there. This picture was one of Sultan Muhammad's profound characteristics; of rocks, clouds and tree stumps with hidden personages and animals.

Courtyards were painted in a natural environment. The animals like deer, lions, and cheetahs were roaming as if it is their own place. The hillocks and the jungles nicely decorated with leaves and flowers like a garden scene. The hillocks were presented with a colorful appearance at a time where blue, violet, red, yellow,

⁴⁹ Plate 2.

⁵⁰ Plate 3. Some picture has been described two times under the same heading, later pictures are always the detail attributions of the former ones that are partially analyzed.
Picture no 2.

black and especially greenish colors preseted artistically. Male and female members were in the courtyard.

In this miniature waterfalls were flowing on the side of the hillocks valley. Different types of head covering, caps, and turbans were used by the member of the court shown in this miniature. Almost all members were with well-dressed long gown. Exceptionally only one member was with half pant like dress and half covered body. One member was sitting with a lion cub in his lap of the lower part of the painting. The color setting looked glorious and brilliant.

Hushang slays the Black Div⁵¹

Shah Gayumarth looked in with satisfaction (right side of this picture), Siyamak's son Hushang killed the Black Div who killed his father before.

It was Sultan Muhammad's most ambitious picture, took several years to complete. This picture delighted the eight-year old prince Tahmasp when it was painted for him. The appearance of killing was stylistically painted.

Hushang Slays the Black Div, detail, Div threatens a leopard⁵²

It was a detailed picture of the previous one (Miniature painting Hushang slays the Black Div).

Hushang was fought against the forces of evil by an army of angels and animals. It was cleared in this picture that the Div threatened a leopard also. This was an attribute of Sultan Muhammad's early periods work.

The death of Zahhak⁵³

Zahhak was one of the villains of Shahnama. He was a young man entangled with evil Ahrimon who promised to kill his father and he would be the king. In return Zahhak was afflicted with a pair of hungry snakes that arose from his shoulders. Human brain was his essential food. Zahhak somehow managed two youth for them daily. He was compelled and the people ultimately revolted against Zahhak. This revolution was laid by Faridun.

This dramatic scene was minutely finished and painted by Sultan Muhammad. It's color choice, decoration all are attractive and in a realistic appearance. It was

⁵¹ Plate 4.

⁵² Plate 5.

⁵³ Plate 6.

probably the last work of Shahnama and his next great contribution was Khamsa of Nizami.

*The death of Zahhak, detail, courtyards, musicians, a horse and a mule*⁵⁴

This was a detailed picture of the death of Zahhak. There were some courtyards, musicians, a horse and a mule entangled with this picture. The painful fate of king Zahhak ultimately resulted a royal picnic with its elegant figures and animals were painted attractively.

*Zal was sighted by a caravan*⁵⁵

Sam's son Zal was born as a bad omen with white hair looked as snows in this picture. From this event Sam was disappointed and made a decision to kill the infant near a distant mountain. But Zal did not die. He was adopted by a monstrous bird named Simurgh, which represent here as phoenix. This phoenix brought him up with her youngs in a mountain. Years later, a merchant's caravan saw the white haired youth in the great bird's nest. When some heard the news, he had a soft corner for this cruel decision and after hearing the news; he hastened for his son's rescue. A sad affectionate something took place between the frosty haired prince and his feathered foster mother. Symbolically she gave him some plums to burn as a signal if he needed her help in any time. Ultimately Zal returned to civilization. He became the Shah of Iran and Sired Rostom who was became the Shahnama's most renowned hero.

This brilliant miniature was the work of an unidentified member of the royal atelier. Possibly this painter is Abd-al-Aziz tentatively dubbed as painter D in the book from where it collected. On the upper side of this picture Zal was painted with white hair as snow in a nest.

*Gushtap slays the Dragon of Mount Saqila*⁵⁶

This picture was painted by Mirza Ali.

Gushtap was the ill appreciated son of Shah Luhrasp. He left Rome (Turkey) for searching bright future. While there, he fell in love with the Emperor's daughter. He earned the lover by facing a series of trials set by his father-in-law. He was one of the mightiest huntsman and warrior in the Shahnama. Later on he slew the terrible dragon Mount Saqila. He helped a friend by killing Saqila who wanted to marry another daughter of the Emperor.

⁵⁴ Plate 7.

⁵⁵ Plate 8.

⁵⁶ Plate 9.

This bright picture recognized as the early work of Sultan Muhammad's son Mirza Ali⁵⁷. He was one of the most famous and talented painter of the second generation of the Safavid artists.

*Barbad, the concealed musician*⁵⁸

Barbad was a talented musician, unknown at the court of Shah Khasraw Parvez. Sarkad was the Shah's leading singer successfully prevented to express the Barbad's extraordinary quality. After befriending with a royal gardener, Barbad arranged to hide in the branches of a tree where the Shah arranged for a picnic. When Khasraw and his company had arrived and passing a pleasurable period, Barbad burst into song. Shah astonished and delighted but the cunning promptly told that what he heard was not manmade music; it was tuning blows from the wind. The musical concert continued. The excited Shah ordered his attendants to beat the bushes for the singer so that he could reward him with precious stones and pearls. After hearing this news Barbad was declared and was appointed as court musician in place of nasty Sarkad. This miniature was painted by Mirza Ali when he was young.

Collected works of Mir Ali Shir Nawai:

*The crazed old Shaykh of Sanan*⁵⁹

Attributable to Shaykh Zadeh.

Shaykh Sanan involved his fellow holy man to travel to Rum to search for a girl whom he observed in his dream, a beautiful Christian girl. Obviously he succeeded and he renouncing Islam and declared this in his colleagues to win her affection.

This picture was ascribed by the artist Shaykh Zadeh. He pictured the dramatized subject especially on color areas, of geometric and arabesque ornaments and symbolized the girl and her lover as a pair of trees. This was a delicate mature work.

⁵⁷ Mirza Ali reproduced the miniature plate nos. 10, 24, 26, 27, 34, 35, 36, 37, 42, 44.

⁵⁸ Plate 10.

⁵⁹ Plate 11. Shaykh Zadeh also attributed plate nos. 12, 14 and 16.

Shirin discovers the corpse of Farhad⁶⁰

(Picture no 3)

Attributable to Shaikh Zadeh.

The Armenian princess Shirin's lover was Shah Khasraw. She was also loved by Farhad. Farhad was a genius young sculptor who befriended her by building a conduit. On the occasion of building that conduit when she thanked him in person for his help, he fell in love with her. This aroused Khasraw's jealousy. The Shah threatened the young man. When this failed, he promised him for Shirin's hand if Farhad would cut a road through Mount Bisitcen, which was quite impossible. Farhad began his work and reached almost the endless tunnel. She never returned Farhad's love. Shirin was moved and was visited him as he labored. At the sight of her the sculptor fainted. After hearing this Shah's jealousy inflamed. Khasraw made a plot and send news to Farhad that Shirin was dead. When he heard 'the news' Farhad was horrified and jumped from a cliff and was killed. Shirin came at once and mourned over his corpse. Later she ordered to build monument over his grave, a symbol for true lovers.

In this picture, Shirin is in her horses back and a mate of her in another horse. A person with grief taking the dead body of Farhad in his lap. The person is sitting with a white turban and a black stick. Farhad is wearing a normal colorful turban. In this miniature the instrument and tools of Farhad were shown near the dead body. Two shaded picture were shown on the wall view. The roots and the branches of a tree looked mourning as a witness of this pathetic death of Farhad. The scenery of this manuscript looked gloomy and desert like. The natural scenery is desert like, very small grasses and the wall showing five portraits of human being. The painter expressed the pathetic scene minutely and in detail. Lots of calligraphic works has shown in this picture. About one half of the miniature was adorned with calligraphy in the upper side. In the lower side calligraphy also occupied an important space. The actual picture was drawn from the middle of the lower level.

Bahramgur hunting before Azada⁶¹

(Picture no 4)

Khamsa of Nizami.

Bahram Gur exhibiting his hunting talents, painted by Sultan Muhammad, Tabriz. 1539-1543.

⁶⁰ Plate no 12.

Picture no 3.

⁶¹ Plate 13.

Picture no 4.

When Bahramgur, son of Shah Yazdigird the sinner, was born. Father decided to send Bahramgur to Yemen in Arabia to be educated under the tutelage of wise Monzer. There he trained and learned the art of letters, polo hunting, horsemanship and warfare. At eighteen, the prince completed his training, presenting the instructors with generous gifts and dismissed them. Now he decided to fulfill his life through women. Monzer arranged a slave dealer who brought forty Greek slave girls for him. Bahram selected two; one was Azada, who played the lyre, the other a tulip-cheeked girl.

In this miniature hunting scenes were clear in this painting. Bahram Gur attacking a wild horse and besides this a deer jumped on the other side and perhaps trying to save himself. Artist Sultan Muhammad's excellent expression capacity appeared this complex environment, as it was a perfect hunting scene.

On the lower left side of this miniature a horse is shown escaping and running through. This event occurred in a hilly area where his companies were observing from horseback. On the left side Azada is observing hunting styles of Bahram Gur.

Here in this picture the two girls look on to Bahram, one is Azada, while Bahram glories in his horsemanship and dispatching a wild ass. Painter Sultan Muhammad expresses Bahram's pleasuring mood in the natural environment. This was the only signed picture in 'Diwan of Hafiz'.

*Iskandar (Alexander the Great) in battle against Darius*⁶²

Attributable to Shaikh Zadeh.

In Iranian literature, Alexander the great (Iskandar) was seen as a noble sympathetic conqueror well versed in philosophy. Here is a picture of the defeat of the achaemenid emperor, Darius (or Dara). Here Darius was mortally stabbed by two of his own men who carried favor with Alexander. Sadly speaking, Darius expired anyway. Shaikh Zadeh illustrated the glorious battle as a formal ballet on horseback.

Diwan of Hafiz

*Lovers picnicking*⁶³

Attributable to Sultan Muhammad.

"How can the rose be beautiful with out the cheeks of the beloved?
And with out wine of what use is spring?"

⁶² Plate 14.

⁶³ Plate 15.

Without lovemaking, the garden, roses and wine are joyless.

But your two bit life, Hafiz, is an unworthy love offering!”

It was one of the most lyrical and interesting in Iranian pictures. Here the painter expressed the lovers face as round as full moon. Sultan Muhammad expressed their passion and enthusiasm symbolically in the lightning like arabesques of the canopy.

Scandal in a mosque⁶⁴

This picture was signed by Shaikh Zadeh.

This was the largest picture in the Diwan brilliantly designed and finished. Artist Shaykh Zadeh actually crossed the great Sultan Muhammad to out match the artistic quality. But these efforts ultimately failed because he soon left the Safavi court and went to Bukhara.

The feast I'd begins⁶⁵

Signed on the throne by Sultan Muhammad. Two verses were written on both the side of the picture.

“Roses and friends eagerly await, for it is the time of I'd.

Saki behold the refulgent moon in the king's resplendent face and bring wine!”⁶⁶

“He is fortunate, a noble ruler, oh God, spare him from the evil eye.”⁶⁷

I'd was the feast, an occasion that was celebrated at the end of Ramadan. It deepens to begin at the moment when the new moon is sighted.

Here the artist's sense of humor, the celebration particularly in the portrayal of the moon watches on the rooftop. One was grimly serious and lovers were otherwise preoccupied. In the lower part of the picture, probably prince Sam Mirza, who's name and title were inscribed above the archway to the right side. A gathering of courtyards, some were encircled with roses in a botanical arabesque, while porcine waiters began to distribute wine and sweetmeats.

Wordly and otherworldly Drunkenness⁶⁸

The work of Sultan Muhammad Iraqi.

Signifying his adherence to the western tradition of Iranian painting.

Hafiz's line--- painting theme is:

⁶⁴ Plate 16.

⁶⁵ Plate 17.

⁶⁶ Verses written on the right side of the architectural frieze.

⁶⁷ Verses written on the left side of the architectural frieze.

⁶⁸ Plate 18.

“The angel of Mercy took the cup of reveling”. In this picture, Sultan Muhammad’s and Hafiz’s Sufism joined in a perfect union of spirituality and it reflected some comedy also. Here the two themes joined wordy and worldly and heavenly.

Khamsa of Nizami:

Nushirvan listening to the owl on the Ruined palace⁶⁹

Attributable to Aqa Mirak.

Nushirvan was a great king who sometimes forgot the duty and the responsibility. One day while riding with his vizier, he came upon a ruined town where two owls were shouting and laughing at one another from a crumbling palace wall. Nushirvan asked, “What secret were they telling one another?” “Pardon me” for repeating their work of remarks replied the vizier. “One of them gave his daughter in marriage to the other and is demanding a suitable dowry.” “Give her”, he says this ruined village and one or two others thrown in.” “By all means” replied the other. “If our noble ruler continued in his present course, leaving his people to perish in misery and with negligence .I will gladly give not two or three but hundred, thousand ruined homes!”

This was one of the most romantic of Iranian picture. Here the ruins had seldom been expressed. It belonged represents the most classical moment in Safavid painting. It was logically and technically approached with emotional elements combine in perfect balance.

The signature of this picture was partly damaged .Mir Musavvir’s son Mir Sayeed Ali probably worked long and hard for finishing this magnificent miniature that was designed and largely executed by Aqa Mirak, and older master who got all the credit for it.

An old woman complained to Sultan Sanzar against his army⁷⁰
(Picture no 5)

One old woman complained to Sultan Sanzar against one of his solder. Sultan replied that he did not have any time. The old women asked about the unexpected behavior of his solder and discouraged him as a ruler.

According to Kuhnel, this was painted by Sultan Muhammad. But Rice declared that it was attributed by the Tabriz painters combindly⁷¹. The painter uses the

⁶⁹ Plate 19.

⁷⁰ Picture no 5.

⁷¹ Hasan, Dr Sayeed Mahmudul. Muslim Paintings. Chatra Bandhu Publications,1994.P282.

colors freely and the expression of the old woman was very attractive. The overall natural scenery, sky, clouds, horses, birds and the entire picture look glorious and the appearance is realistic and clear. The calligraphics works were also in the upper and lower side near the inner border. This picture was enriched with trees, leaves and flowers. Here in this miniature every male member was with black or red stick turbans. Some wear stick turbans with feather. Sultan Sanjar and his companions were well dressed. A hand stick was in the right hand of the old woman who complained to Sultan. Her realistic expression looked the painting marvelous. She was so aged that it cleared on the painting. She was hunch-backed, so she bowed her head to the Sultan and complained with a realistic appearance.

The animals and peacocks were roaming on the natural background of the border of hashiya. The expression of every item was of realistic attitude and looked glorious. The left side of that miniature extended up to the half area of hashiya border. This was also another speciality of that picture.

*The Physicians Duel*⁷²
(Picture no 6)

Attributable to Aqa Mirak .Two rival physician assembled and demonstrated their powers at the court. One prepared a terrible pill which was sufficient for killing a man .His opponent swallowed it with a smile, along with his own capacity and he take it as his turn .He walked over a flowerbed, plucked a rose, breathed a spell into it and handed to the first one .The other had watched the progress nervously, as he popped it into his mouth and was dead.

Aqa Mirak typically illustrated the story with elegance, drama and extra-ordinary refinement. In this picture the physicians expression at first draw the attention .The flowers, vessels of fruit or the wound turban everything was attractive .one physician who was the victim, his turban and the smelling rose resembled the actual facts of this event. This event was placed in a garden house where birds and peacocks were present. Mosaic, tileworks cloud, horse, hilly area everything was painted with realistic appearance. Hashiya works were decorated with trees and animals in this picture. Here also red and black sticks were used mainly with white turbans.

In this miniature the garden house was standing on one side of the garden, fencing the garden with iron like grill work and an entrance gate cleared the outside and inside of the garden space. One sweeper or gardener was working on outside. Trees, leaves and grasses of the garden looked fine and fantastic. One floral carpet

⁷² Plate 22.
Picture no 6.

was shown in the garden house. In the upper and lower portion, there also some calligraphic works had done. The picture was also representing as an accurate description of the customers, noblemen and setting at Shah Tahmasp's court.

*Nushaba recognizing Iskandar from his portrait*⁷³

This painting attributed to Mirza Ali. The text from where the story was collected it was the story of Shirin and Khasraw, but the picture did not mean so. Princess Shirin had fallen in love with Khasraw from a portrait of him hanged on a tree in a garden by his friend Shapur.

This miniature, however was a court scene and must represent Nushaba recognizing Alexander the great from his portrait. When the Khamsa was refurbished in the late 17th century, several miniatures were removed from the volume. This picture also was moved to its present position from the section of the book that tells the tale of Alexander.

Mirza Ali described the theme of the Safavid centuries more fully and observantly than any other artists of Shah Tahmasp. His portrait characterization showed the actual members of the Shah's circle.

*Shirin Bathing*⁷⁴

Attributed to Sultan Muhammad.

The lengthy frustrating love affair between prince Khasraw of Iran and Shirin, an Armenian princess, began with his falling in love with a description of her beauty by his friend Shapur. He was then sent to Armenia where he showed her the portraits of Khasraw that inspired the prince's love. By then they were so eager to meet one another that he rushed to Iran for Armenia. On the contrary Shirin rode her night black horse Shadiz, for seven days and nights. At last, dusty from travel, she bathed in a pool. While she was doing so, Khasraw on the way, for a moment, each sighted the other. And each sensed the other's identity they both were to overcome to speak, they rode on.

Sultan Muhammad painted the scenery attractively. Shirin's horse was standing and the Khasraw's appearance was attuned minutely.

⁷³ Plate 24.

⁷⁴ Plate 25.

Barbad playing music to Khasraw⁷⁵

Attributable to Mirza Ali.

After many misunderstandings, Khasraw and Shirin met with one another and ultimately they spend many blissful months together. Shirin's singer voiced for prince's love for Khasraw or Barbad, his favorite musician sang songs to Shirin. Here the Iranian prince and his friends including Shapur at the extreme right, listen to Barbad, who is perhaps rehearsing a love song for Shirin.

Perfect to a future tragedy, Khasraw's wife Miriam bore a son who grew up, fall in love with Shirin and had his father murdered. Shirin entered Khasraw's tomb and stabbing herself to death. The story ends and at last they were united. This and several other miniatures in the Khamsa bear reliable facts written either in the margins or on the pictures themselves.

Barbad playing Music to Khasraw: detail, musicians and two figures seated below them⁷⁶

Attributable to Mirza Ali.

Shah Tahmap's artists' works could be identified with many elements and clues. One could easily separate the different hands. Mirza Ali could be singled out the pictorial sight of man and nature but also his compositional devices, his ornament, neatly typed turbans that was mostly looked tortoise-like curves. Everything was different and special.

Majnun in chains brought by a beggar woman to Layla's tent⁷⁷
(Picture no 7)

Attributed to Mir Sayeed Ali.

The story of Layla and Majnun were similar like Romeo and Juliet. The Iranian lovers meet while very young, came from families traditionally unfriendly to one another, and died tragically at an early age. His actual name was Qays ultimately it was changed to Majnun (the mad man) after fallen crazily in love with Layla. He encountered her at school. Her family detested him so they could seldom meet. Here in this picture he was shown disguised as a mad beggar boy chained to his keeper a beggar woman. Unfortunately, this was well planned, his artificial madness turned into true madness when he neared Layla's tent. He became so excited that he broke his chain and the plot was discovered.

⁷⁵ Plate 26.

⁷⁶ Plate 27.

⁷⁷ Plate 28.
Picture no 7

Mir Sayeed Ali, son of Mir Musavvir, was one of the most inventive designers and expert craftsman of the Safavid school. His textile patterns and life objects observed and painted. Majnun appeared as mad man pale and poor condition with uncovered thin body seems to a beggar who was chained his cheek handled with the beggar woman. Three boys get ready to hit the mad Majnun with stone. Women were busy with their work, some in the tent some were outside of the tent. Animals, goats, calves were painted, the milkman was busy with his job and the musician were busy with his flute. In the upper side calligraphic works were attributed. Carpets were to be shown which was placed in the floor of the tent. These carpets also had floral motifs. At the same time decorative tents with floral and arabesque pattern were painted in this miniature.

Women were always with headscarves and men with turbans or caps. Only the pretending mad Majnun was without head covering or body covering, simply a half pant was his dress. In this picture the realistic appearance was nicely attributed. The dog is barking that cleared the expression of dog's behavior to see the newcomer Majnun.

*Majnun in chain brought by a beggar woman to Layla's tent: detail, four women and tents*⁷⁸

Attributable to Mir sayeed Ali.

In Mir Sayeed Ali's pictures, it was a detailed presentation of the previous picture. Broken firewood was harmonized by underlying arabesques rhythms. Attractive shaped girl blowing on the flames, a virtual human bellows it was an instrument made for pressing air. It is a clear appreciation of a small part of the previous picture. As in this picture only four women and their activities in near tents were decorated. It was a special hashiya presentation of the Safavid painter. In hashiya, birds were shown flying on trees, singing or dancing in a natural environment. On the right corner of the illustration shows peak of a tree covered the hashiya area, the leaves and branches were decorated in the hashiya border.

*Majnun in the desert*⁷⁹
(Picture no 8)

Attributable to Aqa Mirak .

The lover mad Majnun fled to the wilds where animals were his sole companions. Majnun the Iranian lover seems to have been further refined by the experience as gently graceful as the antelope he strokes, he looked pale, poor even not a shirt in his body.

⁷⁸ Plate 29.

⁷⁹ Plate 30.

In this desert picture plenty of animals like kitten, deer, bear, lion and cheetahs pleasing arrangement of birds and beasts everything is brilliantly presented. Majnun is attractively familiar with the animals. They accept him as being their friend. In this miniature painting, the appearance of Majnun and animals were really attractive. The greenish valley was shown on the gap between hills. Besides this, the hilly area looked desert-like. Flying birds, trees, chitahs, deer, hare were Majnuns companions in this desert. Bright flowers, trees and grasses are as it is a desert scene. On the upper and lower side of this painting calligraphic works has been shown. A bright and attractive hashiya work decorated with birds, animals and small grasses.

*Majnun in the desert: detail, snowleopard, tiger and mountain goat*⁸⁰

Attributable to Aqa Mirak. This picture was also a detailed conception of the former one. Detail picture is a special presentation of the previous one. Some pictures which were detail means a clear description of an important portion of the former picture. This is an example. Aqa Mirak's refinement and human qualities that led to reach at the success of the Safavid court that were present in the picture. The mountain goat, the appearances of steep rocks while the snow leopard and tiger maintaining sound with one another with unexpected behavior.

*The Ascent of the Prophet to Heaven*⁸¹.

Attributable to Sultan Muhammad.

On a starry night, the prophet Muhammad freed himself to this world and rode upwards accompanied by angels into heaven on human headed Burraq. This was an important miracle analyzed event of the Holy Quran in brief. This was a special reward from God through which Muhammad (sm) visited through Burraq. Here the painter made it a natural forma of Burraq with wings, which was a combined combination of animal and human being.

Its spiritual ascending forms, dragon-like cloud, flapping angel wings and specially electrifying bursts of flame were the Prophet's flight. It maintained contact with Shah Tahmasp's court, the Prophet himself wore the Safavi turban, and the angels and Burraq were dressed like court.

⁸⁰ Plate 31.
Picture no 8.
⁸¹ Plate 32.

*The Ascent of the Prophet to Heaven, detail, the angel in front of the Prophet and the head and forequarters of Burraq*⁸²

It was a detailed analysis of the previous picture. Prophet was too sacred to be painted, so he was shown veiled, Burraq's face combines angelic innocence and the rest appearance was aristocratic elegance. The heavenly flame, angel's wings were visible, the most marvelous of dazzling sunrises in their coloring and the mountain looked terrible in their shapes.

*Haft Awrang of Jami*⁸³

*Donkey for sale!*⁸⁴

Attributable to Mirza Ali.

In this picture the actual subject was a peasant who brought to market a broken down old donkey. He was describing its strength beauty and qualities to the prospective purchasers. Mirza Ali has painted a proudly young nobleman, almost certainly a portrait of Ibrahim Mirza, who would have been about sixteen years old when this miniature was made.

*Donkey for sale!, detail, Sultan Ibrahim Mirza and emaciated donkey*⁸⁵

Attributable to Mirza Ali.

Mirza Ali's power of painting enabled him to paint one of the loveliest and most accurate portraits of Safavid arts. Despite the unhappy note of the old donkey, this picture was joyous. This miniature was one of the first fruits of a new and intensely productive phase of Safavid patronage.

*A father's discourse on love*⁸⁶

Attributable to Mirza Ali.

The artist painted a splendid garden, with flowers, a plane tree, and a tiled platform, complete with ponds, fountain and playful ducks. A large cast of courtyards and attendants enjoys the sitting. Some were playing chess, others listen to music or read, and some were climbing the tree. There was a conversation

⁸² Plate 33. This picture is a good example of detailed painting. Here the angel in front of the Prophet (sm) and the head and the fore quarters of Burraq were painted. That means this was partially painted all over its frame. It is a clear description of the small portion of the previous one.

⁸³ Freer Gallery of Art, Washington D.C, 1556.

⁸⁴ Plate 34.

⁸⁵ Plate 35.

⁸⁶ Plate 36.

between a father and his eager son, who asked for and was given a discourse on love.

*A father's discourse on love, detail, chess players and surrounding area*⁸⁷

Attributable to Mirza Ali.

In this picture a fat belly man watching the chess game. The designed elements were the dazzling patterns of polygons, rectangles and curves.

*Why is that Sufi in the Hammam?*⁸⁸

Attributable to painter A., perhaps Qadimi Abul Ali Rudbasi. A sufi, was headed for the latrine of the Hammam (public bath). When he sighted and observed that one ragged frock of another man of God whose cloth was hanging in the changing room. Sufi had fallen in love with a certain youth and gone there to pay him. Unhappily the youth ignored him. Abul Ali followed the pair when they left the hammam and he overheard the sufi asking the young man why he treated him so badly. "I will notice you if you will do me one favor" the youth replied. "What?" said the sufi. "Die" (he did).

Later Abul Ali met the same young man who was dressed as a sufi, asked for an explanation after the sufi's death. The youth told him, "I went to his house and had a vision in which the dead man scolded me vigorously for worldliness. I repented and became a sufi".

Painter A was a follower of Sultan Muhammad whose work can be identified as early as the first phase of Houghton Shahnama.

*The murder of Guayna and Raiya*⁸⁹

Attributable to Shaikh Muhammad.

It was a sad story based on a painful subject. An Arab nobleman visited the Kaba and Mecca. He overheard the wailing of a young man who had been denied his beloved. The kind and powerful nobleman managed the trouble and arranged for their marriage. On the road that was followed by a wedding trip, the bride and groom attacked and killed by brigands. On that place people planted a memorial tree as the symbol of their love.

⁸⁷ Plate 37.

⁸⁸ Plate 38

⁸⁹ Plate 39.

Shaykh Muhammad's most creative work about flowering occurred at Mashad, which was illustrated in this manuscript. The bloom was off the rose perhaps due to Shah Tahmasp's ambiguous attitude towards Sultan Ibrahim.

Yusuf's escape from the well⁹⁰

(Picture no 9)

Attributable to Muzaffar Ali.

The story of Yusuf and Zulaykha was one of the most popular in Iranian literature like the story of Layla and Majnun, Khasraw and Shirin. Yusuf's history was a detail story of Holy Quran and Bible also. Yusuf earned the bitter jealousy of his stepbrothers who tried to murder him by dropping on a well. Luckily, he was then escaped by slave dealers who carried him to Egypt and sold him to the head of the Egyptian town. His beauty was caught by the eye of Zulaykha (wife of the Egyptian head) who bought him. The love affair was largely one sided as Yusuf was a prophet and his chastity and protection by the angel interfered.

Muzaffar Ali, a contemporary of Mirza Ali and Mir Sayeed Ali, placed the main subject of this miniature in the foreground. In this picture, hillocks were painted with rounded blocks. The boy Yusuf is sleeping under a tree and the entire members are busy with their works. Some were cooking, reading books, feeding food to animals, sleeping, sitting after all every body is busy and the painters presentation of trees, leaves and birds are attractive. The rest of the painting in the mountain is an unrealistic approach because of too much rounded blocks. A garden paradise and the saintly hero look tired and taking rest is a realistic idea. Muzaffar Ali's style is very close to Mirza Ali and his composition is less attractive and figures are also less impressive. His brushwork especially calligraphic works are not highly developed. Tents with floral and peacocks were also painted in this picture. The left side of hashiya border covered about one thirds of the picture and a large portion of this picture was painted on the hashiya border.

This miniature painting represented a scene from a hilly area where trees were grown. Yusuf was lying under a tree. Birds and yellow green leaves were in this tree. One man was still collecting water from the well, where Yusuf was sleeping nearby. All were well dressed in this miniature; only Yusuf was with a simple half pant like majnun. Everybody was busy with his or her own job. Here in this painting painter tried his level best to create the hilly environment through the pieces of stone like appearance. Animals and floral designs were painted in their

⁹⁰ Plate 40.
Picture no 9.

decorative tents. At that time Safavid carpets, tents, canopies were produced and these are reflected on their paintings.

Trees, mountains, horse, tents, men and women figures were also painted on that border. Besides, the upper and lower picture also crossed the inner border on the hashiya area.

Yusuf entertained at court before his marriage to Zulaykha⁹¹
(Picture no 10)

Attributable to Shaykh Muhammad.

Zulaykha's attempts to overcome the Yusuf's iron bound chastity roused her anger that led him to go to the prison. After a long period Yusuf earned the pharaoh's gratitude by interpreting a dream. Zulaykha had greatly aged. By miraculous means she restored her youthful beauty and God ordered (perhaps this was from Bible) him to marry her, he agreed to do so. In this miniature the young saint was being admired and celebrated by the Egyptian pharaoh and his court.

This miniature painting depicting the idea of carpets, canopies with decorative designs and styles, which were parallel to their wall paintings. Manuscript painting (picture number 1) represented the best wall decorative example which looked like carpet work. Here in this painting carpets and mats were essembled here. Wall decoration was mainly geometric pattern but floral motifs also shown. Shahanama court looked a court decorated with carpet like artistic works, its wall decorative designs were more attractive than decorative carpets.

This picture was a presentation of Shaykh Muhammad .The beautiful Yusuf, the setting with its sail-like canopies and the courtiers must had been gathered at the Mashad palace of Ibrahim Mirza.Tents were the special pattern like flat cover was attributed. Calligraphic works were shown on one side of the upper level. The tile works are in the geometric pattern. The entire member of the courtier are with stick turbans well dressed with Safavid costumes and their appearance is nice and realistic after all.

Another Inadequate Gift⁹²

Attributable to Mirza Ali.

A king visited a hermit and was determined for heaven. Ultimately the king was the disciple of the hermit. He went to the holy man and presented a valuable gift but the hermit rejected this with disdain. The king was annoyed and went for

⁹¹ Plate 41.

Picture no 10.

⁹² Plate 42.

hunting and after killing a brace of ducks and he presented them to the holy man but he responded as before. At last the king understood; meaningful gift come from a life long devotion and this was the only certain road of reaching heaven.

The painter wants to clear the mental development of the people through this picture. This is the only road of finding truth.

*A city dweller despoils a garden*⁹³

Attributable to Abd-al- Āziz referred as "Painter D"

A city dweller wandered into the countryside. When he came upon a marvelous garden, a paradise of fruit, trees and flowers, he rushed in the blossoms, branches were under his leg and he greedily plucked the apples and pomegranates. The owner who was disturbed by the dwellers activities showed this. He violates the rules in such peaceful surroundings. The owner of the garden approached his uninvited guest. Later he turned to him and asked, "Am I doing something wrong?" "Wrong?" replied the country dweller. "You have destroyed in a moment that took years to create! How could I tell you what you have done wrong?"

This miniature was an advisable story for the greedy. Its personal sense of rhythm was very high, it identified some unmistakable habits through the work of painter D (possibly Abd-al-Aziz was the painter D, because tentatively he was dubbed as 'painter D'). His earliest known pictures were in the Houghton Shahnama.

*Salaman and Absal on the Heavenly Isle*⁹⁵

Attributable to Mirza Ali.

The king of ancient Greece was advised by his vizier that it would be an heir by a mare woman. The vizier created an ideal young couple to produce the king's son, who will be the future heir of the country. The creation was by magic, fortunately or unfortunately this couple fall in love with one another. Young man Salaman and the young woman Absal created a circumstance that made the king jealous of both. Luckily Salaman escaped the royal wrath. He made a boat in which they escaped to a heavenly island.

Mirza Ali painted the human figure with special format. The necks became cone-like; bodies were unreasonably long, especially lean and thin. Absal's figure is flat chested.

⁹³ Plate 43.

⁹⁴ Possibly Abd-Al-Aziz.

⁹⁵ Plate 44.

Qays's first glimpse of the fair Layla⁹⁶

(Picture no 11)

In Jami's mystical version of the story of Layla and Majnun, the boy Qays, who was later known as Majnun. He did not meet her in school, but heard her rare beauty and fell in love with her description. He then sought her out, and the ill-fated love affairs began in earnest. Here is the picture of his first visit to her family encampment.

Muzaffar Ali's animals and dragons were the good-looking and charming in Safavid painting. Camel with decorative cover; tents with some angelic being entangled with wings, dragons and floral motifs were painted. Different types of tents produced and used during Safavid period, represented these animals and backgrounds on their painting tents.

The angry kitten stands behind Layla who emerges from her tent in the foreground. This is certainly a pleasure to anyone who looks closely to the composition of the picture. Calligraphy also take place in this picture on the cross corners. The main painting of this miniature covered the hashiya border. There was a big tree reached its peak on that area where the birds were singing. On the hashiya border, originally the painter decorated a light shaded decoration and on every side of this picture the inner picture crossed these inner border. The trees, flowers, birds, hollocks, resting camel were standing at one side. These approaches touched the hashiya border and were decorated on that area.

Majnun Eavesdrops on Layla's camp⁹⁷

(Picture no 12)

Attributable to Shaykh Muhammad.

Wildly in love with Layla, Majnun was Layla's family's traditional enemy. He could see only his beloved secretly. In this picture the dazzling scattered horses, camels, tents, awnings and some of the oldest human beings in Iranian art. Majnun was found at the upper sight, slyly peering at Layla who stands at the entrance of her tent. This was an earliest miniature of Haft Awrang. This picture was depicted in disturbed position; it was not usually accepted easy pattern. The design and treatment of space are not logically painted.

In this miniature almost the whole painting was covered with numerous tents and canopies with different patterns. Carpets, canopies, wall decoration, tile work and

⁹⁶ Plate 45.

Picture no 11.

⁹⁷ Plate 46.

Picture no 12.

mosaic work all these items were decorated with the weaving clothes, tents, carpets, the rich and glorious works were produced by the Safavids.

Lots of floral tents were accommodating at a time. In the middle of this picture one member looks odd because of unrealistic setting. Sometimes tents setting also defective though the decoration of tents is nice and attractive. The expression of the entire human being looks realistic appearance. Floral motives and some attractive geometric patterns were depicted with different sizes and styles.

*Majnun Eavesdrops on Layla's camp: detail, Layla pining for Majnun*⁹⁸

Attributable to Shaykh Muhammad.

This was a detail picture of Layla waiting for news of him. Shaykh Muhammad was one of the most original and inspired of Safavid artists. The artist often violated the laws of "good taste". He was a master craftsman who applied pigment thickly with delight. His burnished gold surfaces and arabesques are attractive presentation.

*Lamentation on the death of Alexander*⁹⁹

Attributable to Shaykh Muhammad .

This was the last miniature in Sultan Ibrahim Mirza's Haft Awrang. This was started with delight when he was appointed governor of Mashad in 1556. Appropriately it ended with the death of Alexander the great in 1556, the year Shah Tahmasp replaced Ibrahim with one of his own sons. The very son who later as Shah, ordered Ibrahim's execution. Shaykh Muhammad's upsetting miniature with its vast tree symbolically shouting and ablazing under the circumstances.

Though it's a picture of lamenting facts for Alexander's fate, it was similar to the Sultan Ibrahim. His courageous paintings were highly appreciated as a royal artist who would no longer allowed for work. This miniature was one of the greatest one under the Safavid dynasty.

Some other manuscript paintings of the Safavid period:

There are some other manuscript paintings of the Safavid period. Some of them are:

1. A miniature from Sadi's Bostan: A bagger denied alms (Picture no 13)¹⁰⁰, 1540-1549.H.13 inch. Possession Late Kirkor Minassian. In this picture the carpet design as if the carpet was hanged on wall. This is an example of the

⁹⁸ Plate 47.

⁹⁹ Plate 48.

¹⁰⁰ Picture 13.

Safavid carpets that were painted with brush in the miniature painting. The famous carpet represents the Safavid high cultural background through their attractive designs and its enriched woven quality. Persian carpets are the most famous and attractive till today.

In this miniature the decorative wall works were so marvelous that the whole pavilion looked a unique example of their brilliant work. Through painting their architectural motifs, designs, patterns, pillar works mainly the inner structure of a dome arch or vault all were depicting their artistic beauty and representing their refined taste.

2. Miniature from a masnari, School of Bihzad (Picture no 14)¹⁰¹, early 16th century. Possession Late Kirkor Minassian.

This is a miniature picture from a Masnavi, school of Bihzad, painted in early 16th century. In this picture the attendants all were busy with their works. The geometric mosaic works and wall paintings were really attractive. Calligraphic works also decorated at the every side of the entrance pavillion and also in the lower side of the palace. The floral motifs, leaves were stylistically presented on the upper and lower side of this picture. Men with turbans and women with head covering expressing themselves with realistic appearance.

In this picture two corners of the upper side and on the door gates on the entrance pavillion calligraphy were shown, which was adorned with very artistically.

3. Dervish in Meditaion (Picture no 15)¹⁰², early 16th century. H. 11inch. Collection Mrs. Cora Timken Burnett.
4. Khasraw and Shirin's meeting (Picture no 16)¹⁰³, Nizami's Khamsa, British Museum, Aqa Mirak, 1539-43.
5. Jami: Haft Awrang (The Seven Thrones). A sheikh meditating in a pavilion (Picture no 17)¹⁰⁴. Iran, Qazvin or Herat, 1556-65, Freer Gallery of Art. Washington D.C.

Picture no 14, 16 and 17, these three miniatures painting were the best example for architectonic structure of Safavid style. Triumphal arch, delicacies of constructing structure of a dome, the decorative lace work with wall painting were present in these miniatures. Their decorative pavilions of their court

¹⁰¹ Picture 14.

¹⁰² Picture 15.

¹⁰³ Picture 16.

¹⁰⁴ Picture 17.

house, wall decoration, and pillar works, tower works, vault works were reflected on these paintings

Besides this, these painting referred their well-organised courtiers behavior, activities, the school of Behzad's student were busy with their personal job and meditation scene also depicted.

Meditation was a source of spiritual highlighting thought occupied a space in miniature painting (Picture no 15). Prophet Muhammad (sm) performed this technique before receiving the news from Allah that means 'Ohi'.

Safavid painter took these themes in their miniature painting because a lot of sufis grew from the Iranians. Ultimately Sufism touched and reflected on their miniature paintings, too.

Comparative study with Timurid Paintings:

It was clear that the Timurid's painting was not free from Mongolian stiffness. As for example, from the twenty-two miniatures of Nizami's *Khamasa*, 1494, British Museum, London. Ruhul Allah Mirak Nakkash the renowned painter presented elegant natural scenery on the fact that the painter presented one painted miniature to Sultan Ali Mirza Barlus. The entire courtier and their behavior of expression based on Mongolian activities. According to Kuhnel, this two pages miniature painting was attributed on 1480, if it was not done in this period, Behzad could not depicted his painting on the later part of the 14th century to follow Ruhul-Allah Mirak Nakkash.¹⁰⁵

Timurid paintings look lack of realism than Safavids though it is true that the renaissance of painting started from this period. *Kalila-wa-Dimna*: "The bull Sanzaba in a flowery mellow". Timurid School, 1410-1420, Folio 18 recto Gulistan Palace Library, Tehran. In this picture some artificial background was painted, leaves and flowers were painted not in the form of bunches but singly decorated.

Another picture *Kalila-wa-Dimna* of Baysunghur: Lion killed a Bull, Heart, 1430, Topkapu Sarayi Library, Istanbul. Lion attacked two jackals. The mountains were painted too much rounded pattern, unrealistic appearance and the spreaded flowers and leaves were in the background.

¹⁰⁵ Hasan, Dr Sayeed Mahmudul. *Muslim Painting*. Chatra Bandhu Publications, Dhaka 1994. Page 249.

Now it was a miniature painting of later 15th century, Kuvorkian collection. In this miniature, one old man standing on his walking stick and a young man talking by the side of a small river in an attractive natural environment. According to the three renowned writer, it was the best painting of Safavid's age.

There are some Safavid paintings of Nizami's *Khamasa*, 1501, Bodlin Library.

1. Sleeping Rustom.
2. Jesus Christ and the dead dog.
3. Majnun in Kaba.
4. Alexander observes the Sirens while bathing.

The expression of these pictures was attractive and realistic. The relative of Majnun bring him to Kaba but the house of Allah could not divert his mind. It was clear in his expression¹⁰⁶.

Safavid decoration of fine sketching, leaves and flowers, arabesque were more realistic than those of the Timurid period. Safavid painting could easily be distinguished from Timurids work for their rich color combination and artistic improvement. All the figures were with middle line hair cutting style, bearded having rounded face. Round turban was the Timurid style but the stick turban was introduced from the Safavid period. The color of the body was always white or light rosy while the body was slim always. The woman chin was a little bit flat; Safavid artists painted joint eyebrow. Three dimension painting style was started from this period. The living beings or animals too were painted in the border side.

¹⁰⁶ Hasan, Dr Sayeed Mahmudul. *Muslim painting*. Chatra Bandhu Publications, Dhaka 1994, Page 248.

Chapter 7 : **INFLUENCE OF SAFAVID PAINTING OUTSIDE PERSIA: MUGHAL, INDIA AND CENTRAL ASIA.**

Humayun re-established his power in Delhi (India), the year 1555 A.D. when he was in Persia he was in touch with the delicacy of the golden age of Safavi painting. This inspired him to encourage the Persian customs and style of painting. Ultimately that adjoined with Mughal painting. Humayun returned from Persia to India with two renowned painters Khawza Abdus Samad and Mir Sayeed Ali. They were the main source of technique through which the idea was fulfilled.

In Isfahan, there was a wall painting of Chehil Sutun where Humayun and Shah Tahmasp were in a court scene. Dastan-I-Amir Hamza was Mir Sayeed Ali's first attribution in India. Hazrat Muhammad's (sm) uncle Amir Hamza's adventurous historical events were the facts of Dastan-I-Amir Hamza. It was ended in 1575. Sayeed Ali's sixty-five paintings of Dastan-I-Amir Hamza are in Vienna Art Gallery and twenty-five in Victoria and Albert Museum in London. There were three important steps in Mughal painting¹⁰⁷.

One. Indo-Persian painting

Two. Golden age of Mughal painting

Three. The downfall of the Mughal painting.

Humayun had started first the Persian influence in Mughal painting. But actually Akbar was the main pioneer to establish painting. Legally the Persian elements reflect on Mughal painting, so it was called Indo-Persian school. After Akbar, Jahangir also developed and modified this school specifically. So Jahangir's period was the golden age of Mughal painting. It continued up to Shahjahan. Awrangzeb was against portrait painting and he protested it vehemently. Besides that, there were so many factors worked behind the downfall of Mughal painting.

Mughal painting based on two branches. One was manuscript painting and the other was portrait painting. In Mughal painting Bihzad was the main source of the flourishing of painting. Bihzadian activities flourished here through his disciples.

¹⁰⁷ Hasan, Dr Sayeed Mahmudul. Muslim Painting. Chatra Bandhu Publications, Dhaka, 1994. Page 303.

The important painting that was attributed in Mughal period was Dastan-I-Amir Hamza, Chengisnama, Zafarnama, Razamnama, Baburnama, Darbarnama, Shahnama, Akbarnama, Ayardanish, Bahristan, Nizami's Khamsa, Taymurnama, Nol-Daimonti, Kalila-wa-Dimna, Anwar-I-Suhaili, Ramayan, Mohabharat, Roshik-Priyo. At first they choose Bihzadian color shade, later they used mild color.

In Indo-Persian painting the Chinese style also enters through Persian elements. According to Busagli, miniature painting flourished in India through Muslims.¹⁰⁸

Bihzadian painting style also flourished in Bukhara through his deciples. It was impossible for Bukhara painting school to establish a strong base without Bihzadian style. 1535AD the painters of Herat went to Bukhara and there they establish the Bihzadian school. The best painter Mahmud Muzahib was started his painting life under the supervision of Bihzad¹⁰⁹.

Bihzads activities flourished tremendously not only on Timurids and Safavids painting but in Mughal and Bukhara also should respect Bihzad for his talented work and this renowned painter was the roots of special painting style of those areas. His talented works spread through his reliable students. According to Binyon, Wilkinson, and Gray the color, feeling, and movement reflects the Bihzadian theme. The single portrait painting and unrelated paintings were entangled with the albums. Later this idea spread upto Persia, India and Bukhara also¹¹⁰. The special margin work hashiya also accepted with highly appreciation in the painting of Bukhara and on Mughal painting. Central Asia and India was enlightened with Bihzadian talent.

¹⁰⁸ Hasan, Dr Sayeed Mahmudul, Muslim Painting , Chatra Bandhu Publications, Dhaka, 1994. Page 100.

¹⁰⁹ Ibid. Page 255.

¹¹⁰ Ibid. Page 298.

Chapter 8 : **CONCLUSION**

In the Iranian history Safavid rulers were a group of ruling power that ruled from 1500 A. D. to 1734 A. D. During 1500 A.D to 1575AD, the miniature painting reached its highest development. Earlier Iranian rulers such as Ilkhanids, Jalairids, Timurids had been the patrons of the art of the book, i.e. the miniature painting that illustrated manuscripts on poems, history, science, and other themes. The Safavids are the most cultured nation of their time because during this period the country reached its peak through their cultural, political and intellectual developments that were so bright and magnificent.

Shah Ismail, the Safavid founder, was powerful, brave, energetic and a charismatic leader. It was clear that the flourishing of Safavid Persia had brought perfection from the Timurids period. And this was also true that the Safavid rulers were praised for their exceptional realistic idea of helping and encouraging the talents of miniature painting.

Miniature painting based on different subjects like literature, religion, story, history, epic, poem, medicine, were developed from the very beginning.

Safavids were the most fortunate because of receiving the Behzadian quality from the Timurids. Shah Ismail, the Safavid ruler carried Behzad from Herat to Tabriz. At Tabriz, a studio was established where Behzadian students learnt brilliant art of miniature painting along with calligraphy.

The renowned painter Aqa Mirak and Sultan Muhammad were the extraordinary painters of the age. Shah Ismail was a poet and Shah Tahmasp was a painter; but most important factor was that they fostered the talented men and developed close relationship with them. Under the expert patronage of Shah Tahmasp, Safavid painting was brought to its peak in a jewel style. Their artists rank was honored same as ambassadors and art was the most worthy expression of the state power. Their work represented the most permanent expression of the pre-Islamic Iranian cultural legacy.

Safavids enlightened the rest of the Muslim world through their bright and brilliant miniatures. Till today their talented works were the energetic source of the entire world of art.

Safavid painters had a lot of collective qualities that how could they express themselves so nicely in their painting and writing. At every stage their expression was so realistic that one could never imagine. They did not get so much scientific environment like us but they were not less talented people than today.

The painter's eye was as like a modern movie camera that collected all the ins and outs, pros and cons of every scenario, which a painter could depict in his page. Like all other painters, Safavid painters also were regarded as a permanent / reservoir of art of that age.

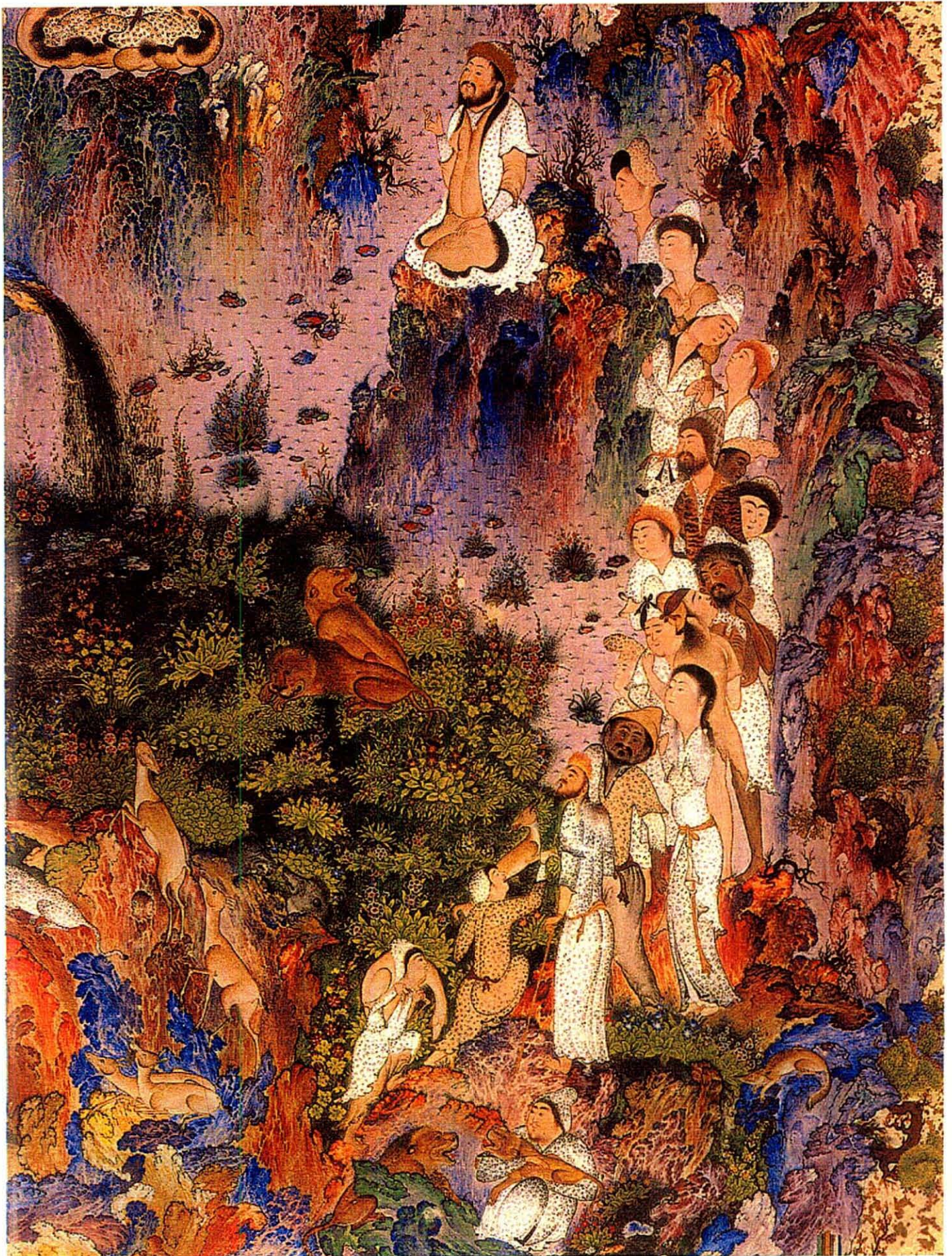
From the study of the miniature painting of the period one could easily identify their clothing style, their jewelry, style of living in a clear and lively form. If the painters, poets, artists were not born in that period and patronised by rulers, then the legacy could not be ascertained.

Safavi miniatre paintings depicted Iranian landscape, sufi life of the age, in a manner that was never done in Iranian history. The cloudy sky, bluish sky, bright suns-ray in the sky was attining and reflected in Safavids painting. To express natural gardens environment, their greenish, yellowish and golden color combination was used minutely.

Safavids painters expressed their refined taste through the color matching capacity, which created different shades of colors within the same color. It approached their attuning capacity of color combination. During this period development from every sector got a dynamic spead whether it may be carpet, tent, clothes, canopies, ornaments, potteries, utensils, and construction materials especially their tile works and mosaic delivered reflection of their developed refined taste.

The Safavid artists painted the decorative pavilions of their palace, garden house, their wall decoration, pillar work, tower works, arch or vault work, triumphal arch, tiles and mosaics beautifully. Their developed refined works touched the entire sectors and mediums differently. In these miniature painting their attuning brightness reflected on their paintings.

They were always well dressed. One could identify men or women through their headscarfs and turban. Men were always with turbans and women always covered the heads with headscarves. Safavids were shias. They were always a bit different in their thoughts and ideas from the orthodox sunni community. They were influenced by Sassanian thoughts of Persia. Later on, during Ilkhanid period, Iranian painters used Chinese motifs in painting. Seljuk characteristics together with the Chinese and the Iranian qualities made Safavi painting successful.



Picture no 2

The Court of Gayumarth, detail, courtyards, landscapes and animals.
Collected from the manuscript of *Shahnameh* of Firdausi

بولوب ایردوک حصولی پیره عابسر
ایشیک عذرید یوز پیردیک اوانغا
قولوب عذر اول طبق باشینی حتی
یتیب پسینی انغاسی شتالی
ویدی جان پرور انغاسیکدن اولدم
مین غبت ارا سچاره ایجان
اینگدیک آه طوفان چقاردی
ممول ایردی که مفتون بولیش ایردی
پراویم بولسامی نیک دکر دست

منیر ایر پس تو لکم کوروزدی مجر
فی نزدین نیکریدن الینگه یانغای
جواسرانی نیک باشینه ساحتی
یتیب کونینی کونخلی اضطرابی
اونونکدن عمر نرسیدن تو تولدم
ویازولک دین آواره ایجان
که موش نیک نقالی یلکامادی
کوروب کوزکوداجون لیش ایردی
فی ناکم ایچکانه بولسیر اوز بشت

اگر یوز قرن عذر آیین بولالی
تیلاتی پر طبق پسرله جواسر
پری وشن بوضاحت پرکفتون
تسی تیرتا دین آرام تاپای
فی انخلای کیم قایوده روایکین سین
چقبت خانیم اونونکدن بولعاجگاه
کوروشکاج اول حال عالم آرا
پراویم عکس کورکاج موشی کتب

یتیب پیرکونخی لیک عذر و نیک لالی
ویدی فردونک ایمکس ای شتالام
اوزیدن چنبر فرما و حنون
بولی آرام لیتی انجام تاپای
ایچم قان ایلاکان سین بولکین سین
یوزونک فی کورمای اولدم آه دیوز
اینگدیک مطلوبی بولدی آشکارا
اوزین کورکاج فی ناکم جان کتیا
چورفا د اول پری ایرکانی پلدی
چکب اولونق فنان اندانی یقلدی



کیم اول حالت دایشیرن کورکاج آنی
چراول شمع وفادار عالمادی نور

کمان قسدی مکریم چمتی جانی
یتیب پروانه دیک باشینه شاپور

اینگدیک چکتی آتیش آلود
باشیرقونی غالدی یغلابان زار

که آینی ابرار یا شور دی اول دو د
که ای یوق قیتیک جرزنج و آزار

Picture no 3

Shirin Discovers the Corpse of Farhad.
Collected works of Mir Ali Shirnawai



Picture no 4

Bahramgur Hunting before Azada.
Collected from Khamsa of Nizami



Picture no 5

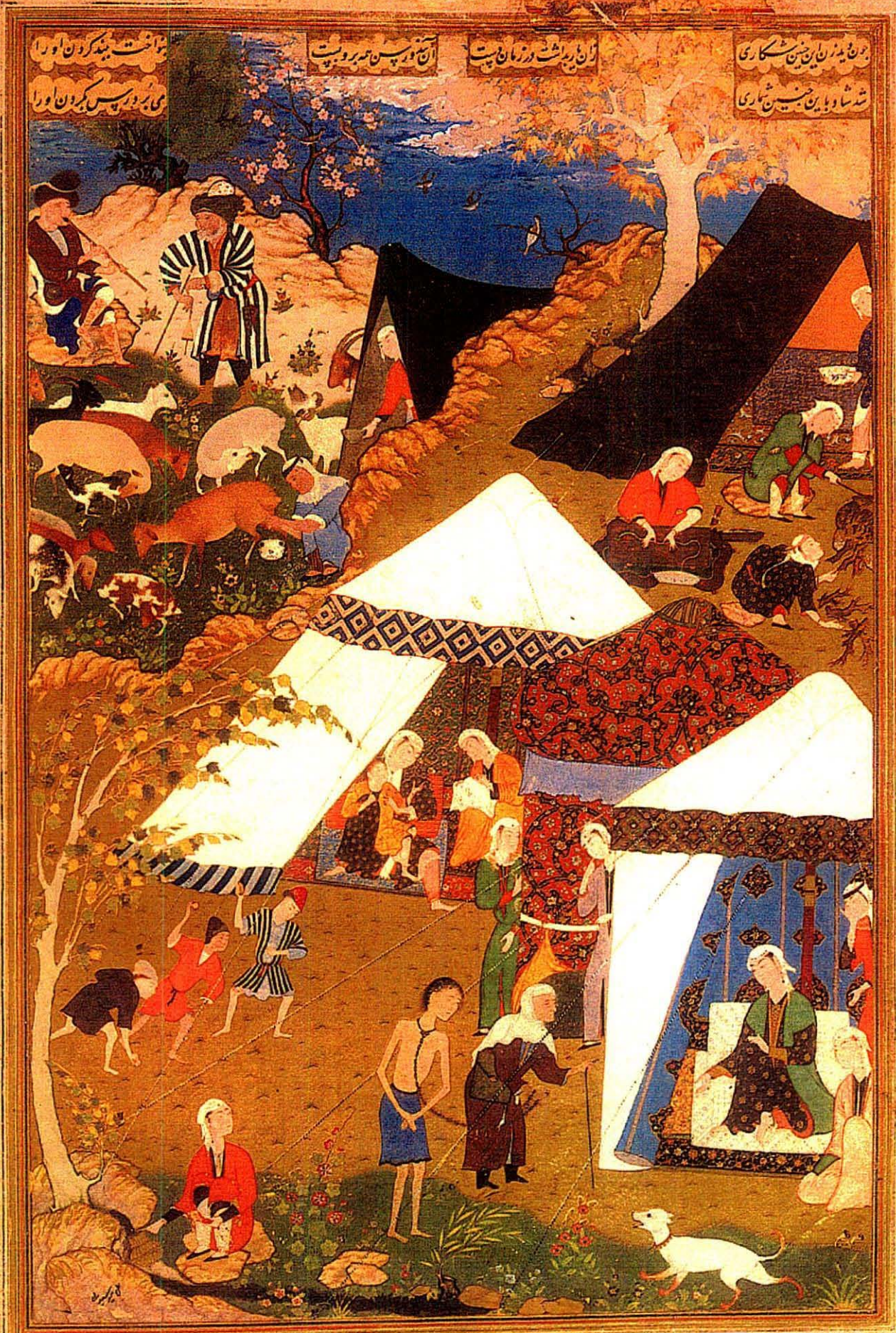
An Old Woman Complained to Sultan Sanzar against his Army.
Collected from Khamsa of Nizami



Picture no 6

The Physicians Duel.

Collected from Khamsa of Nizami



Picture no 7

Majnun in Chains brought by a Beggar Woman to Layla's Tent.

Collected from Khamsa of Nizami

Digitized by the National Library of the Islamic Republic of Iran



Picture no 8

Majnun in the Desert; detail, snowleopard, tiger and mountain goat.
Collected from Khamsa of Nizami



Picture no 9
Yusuf's Escape from the Well.
Collected from Haft Awrang of Jami



Picture no 10

Yusuf Entertained at Court before his Marriage to Zulaykha.
Collected from Haft Awrang of Jami



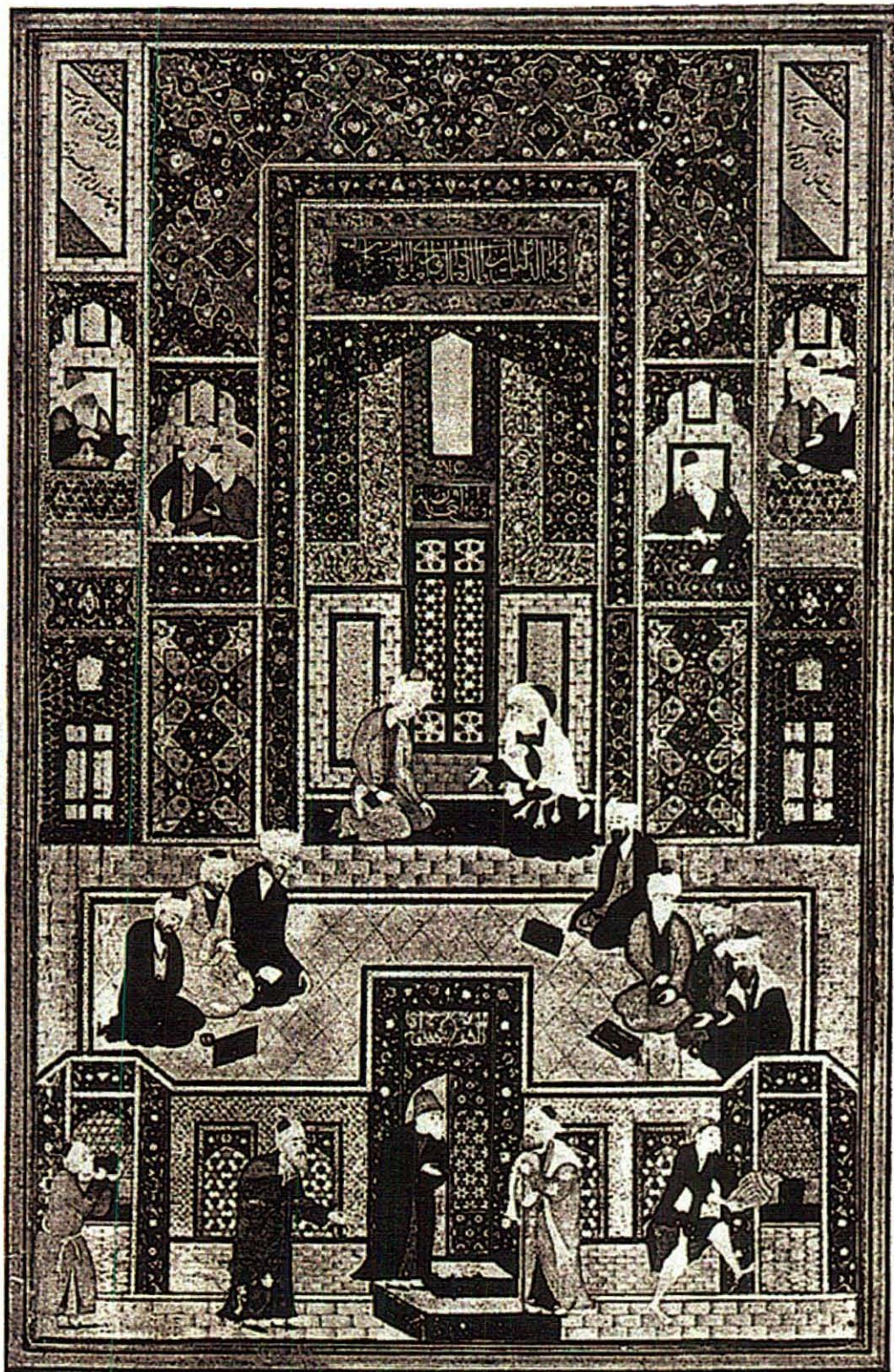
Picture no 11

Qays's First Glimps of the Fair Layla.
Collected from Haft Awrang of Jami



Picture no 12

Majnun Eavesdrops on Layla's Tent.
Collected from Haft Awrang of Jami



Picture no 13

Miniature from Sadi's Bustan: A Beggar Denied Alms.
1540 to 1549, H. 13 inch, Possession Late Kirkor Minassian.

Possession Late Kirkor Minassian.



Picture no 14.

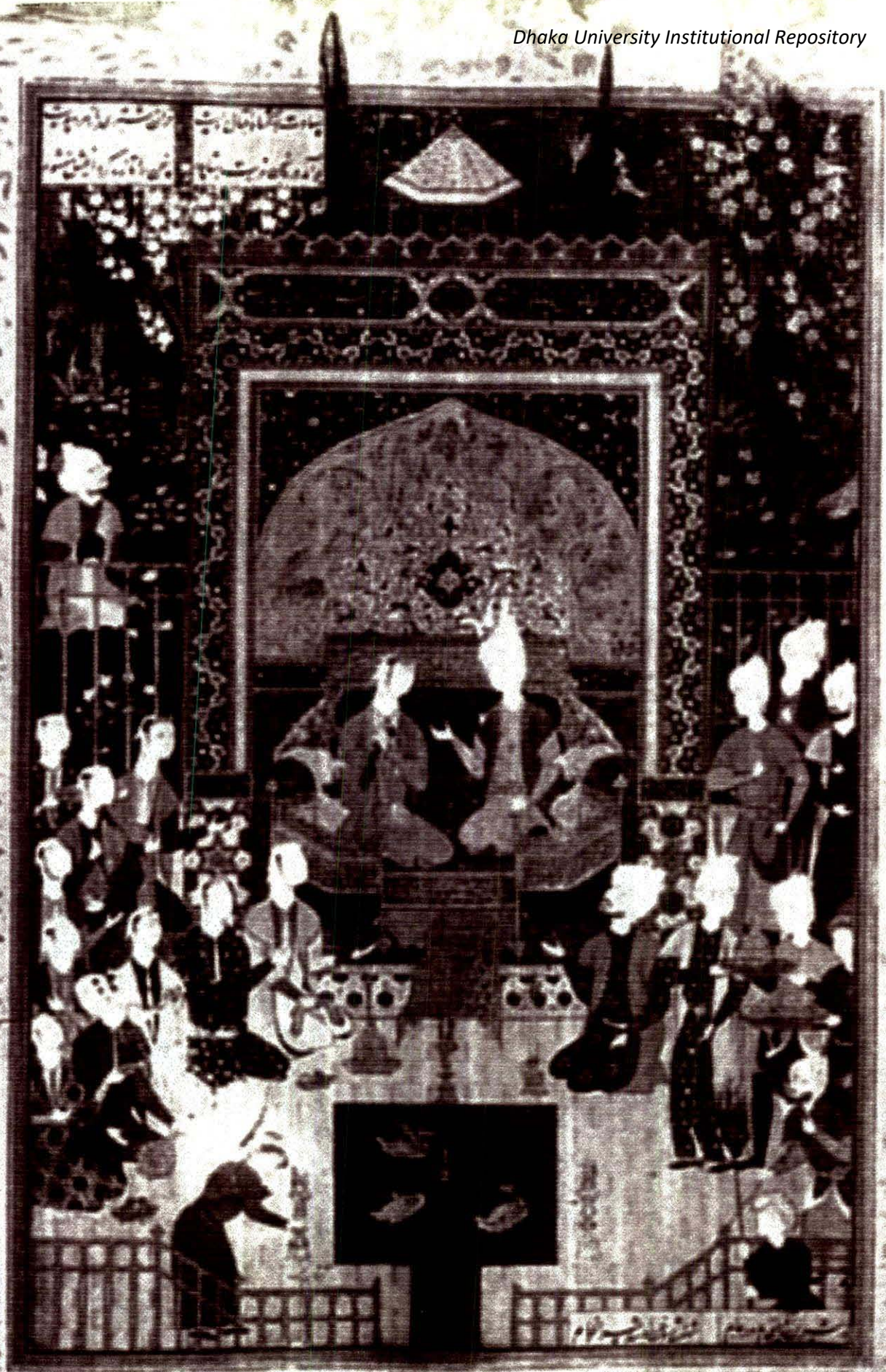
Miniature from a Masnawi. School of Bizhad, early 16th century.
Possession Late Kirkor Minassian.



Left, miniature: Musician playing lute. Mid-16th century. H. 7½ in. (enlarged).
Collection John Warrington.

Picture no 15

Painting: Dervish in Meditation. Early 16th century. H. 11¼ in.
Collection Mrs. Cora Timken Burnett.



Picture no 16

Khasraw and Shirin's meeting.

Collected from Khamsa of Nizami, British Museum, Painted by Aqa Mirak,
1539-43.

Freer Gallery of Art, Washington, D.C.



Picture no 17

A Sheikh Meditating in a Pavilion.

Jami: *Haft Awrang* (The Seven Thrones) Iran, Qazvin or Herat, 1556-1565,
Freer Gallery of Art, Washington. D.C.



Picture no 19

A painting by Aqa Mirak from Haft Awrang.
1556-1565, Freer Gallery of Art, Washington, D.C.

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