



گفتای مرغان نمایی سب
همه بر حضرت و یک پ

همه از آن حضرت خبردار آمد
همه ز غیبت صاحب پر آمد



From the beginning of Islamic art in the early 8th century until it experienced a strong European influence in the late 18th and early 19th centuries, figural imagery in Islamic painting was severely limited by religious opposition. The glorious manuscript and album pictures that are one of the principal attractions of the Museum's Islamic galleries were undertaken despite the objections of theologians, mainly as the commissions of royal or wealthy patrons, who could enjoy them in the seclusion of their palaces or mansions. Thus, for hundreds of years, these works were not given proper public recognition in their own countries. The attitude of the West has been remarkably different. Since the 17th century, these paintings, abundant with figures and animals of all kinds, have been greatly appreciated by Westerners. Rembrandt so treasured his collection of Indian portraits that, when forced to sell them out of economic need, he first made copies of more than twenty, two of which are in the United States (at The Pierpont Morgan Library and The Cleveland Museum of Art). The British East India Company brought whole albums back to England, and by the late 18th century manuscripts and miniatures were to be found in The British Museum, where, in the summer of 1777, Sir Joshua Reynolds is known to have admired a fine Mughal drawing. Eugène Delacroix, who sought material for his art in the remote and exotic, was intrigued by Persian and Mughal paintings and made copies of several. Early in our own century Henri Matisse was inspired by the pictures in the great Islamic exhibition held in Munich in 1910, and outstanding collections of Persian miniatures were assembled by the novelist Claude Anet, the jeweler Louis Cartier, and the art historian Bernard Berenson.

The Metropolitan Museum has benefited from this continuing interest. As early as 1913 Alexander Smith Cochran gave twenty-four splendid manuscripts, most of them illustrated copies of the Persian classics, and George D. Pratt, V. Everit Macy, Theodore M. Davis, William Milne Grinnel, Cora Timken Burnett, Hagop Kevorkian, Kathlyn and Lester Wolfe, and others have added exceptional miniatures to the collection. In the last decade the Museum has received two particularly royal gifts: the first, from Arthur A. Houghton, Jr., former President and Chairman of the Board, was seventy-eight paintings from the magnificent *Shah-nameh* made in the first half of the 16th century for Shah Tahmasp; and the second, from the estate of Monroe C. Gutman, forty-one miniatures of an early 14th-century *Shah-nameh* and a 17th-century version of this text with twelve paintings by the leading Isfahan artist Mu'in. In spite of the increased competition in the art market, the Metropolitan has been lucky enough in the past ten years to acquire through gift or purchase over 200 Persian, Indian, and Turkish miniatures and Fatimid drawings.

While in many displays of Islamic art paintings and drawings are hung on the walls, isolated from the contemporary ceramics, carpets, glassware, and metalwork, in the Museum's new installation—financed largely through the generosity of Arthur A. Houghton, Jr., and completed in 1975—they are well integrated. So that they can be properly studied, a number of these pictures have been placed in areas where they can be viewed, sitting down, in a leisurely fashion, away from the activity of the main galleries. This presentation, which adds tremendously to the visual enjoyment and understanding of these enchanting and often intricate miniatures, has been especially welcomed by our visitors.

The text for this issue of the *Bulletin* was prepared by two members of the Metropolitan's Department of Islamic Art: Richard Ettinghausen, Consultative Chairman, wrote the Introduction and also on Arab, Indian, and Turkish painting; Marie Lukens Swietochowski, Associate Curator, discussed Persian painting.

Philippe de Montebello
Director

The illustration on the front and back covers is from the magnificent Shah-nameh made for the Safavid ruler Shah Tahmasp about 1530 (see also pages 26-29). Here, Prince Isfandiyar rides forth in a horse-drawn cart to slay a dragon, which, although based on Chinese prototypes, has been thoroughly assimilated into Persian art. The dragon's sinuous motion, the softly hued landscape, and the delicate drawing show the masterly combination of movement, color, and line that makes this manuscript one of the splendid achievements of Persian painting.

The frontispiece and page 2 present the Concourse of the Birds from the Mantiq at-Tayr ("Language of the Birds") by the 12th-century mystic poet Attar (see also pages 22, 23). The birds who set out on a journey to seek a spiritual leader symbolize mankind in search of God. This miniature, painted about 1600 by Habib Allah, has an almost magical quality in keeping with the nature of the theme.

Covers: 11 x 10-5/16 inches; Gift of Arthur A. Houghton, Jr., 1970.301.51, folio 434v. Frontispiece: 10 x 4 1/2 inches; Fletcher Fund, 63.210.11

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Any thoughtful person visiting an exhibition of Islamic art will be enchanted by the appealing things to be seen: colorful carpets, shiny pottery, exquisite carvings, and many other pieces of great refinement. But doubtless the objects that will prove the most fascinating will be the paintings. Not only do Westerners respond more readily to figural designs than to the abstract patterns found elsewhere in Islamic art, but their strong, well-balanced pigments, fairytale landscapes, and inner harmonies will all be enthralling. What the visitor may not know is that these pictures in their day could not be displayed publicly. The strictly monotheistic Islamic religion founded by the Prophet Muhammad in the early 7th century militated against the making of figures, and in the Islamic world there are therefore very few religious paintings, and, of course, no illustrations of the Koran, the holy book of the Muslims. It was only owing to the persistence of a native pictorial tradition in Iran and the impact of Central Asian, Byzantine, Chinese, and, eventually, European influences that this art developed, primarily to delight rulers and their courtiers in the privacy of their palaces.

Islamic art was created in the vast area between Morocco and Spain in the West, and Central Asia and India, and beyond, in the East. Chronologically it covers the period from about 700 to the 18th and 19th centuries, when European influences greatly changed it. Any overall view of Islamic painting such as this will underline the tremendous regional differences in the art of the major countries—Iraq, Egypt, Syria, Iran, India, and Turkey—and will bring out the changes in the successive styles in each. It will also present a great variety of subjects: there are the diagrammatic designs of the 12th to the 14th centuries, and, starting in the late 13th, an abundance of paintings of a more narrative character, illustrating epics, romances, and histories; from about 1450 on individual pictures of one or more figures were made for albums. It will also reveal that in spite of this variety there were certain constant stylistic features. The first recurring element was the two-dimensionality of the design, which generally precluded the representation of the corporeal quality of figures, strict architectural perspective, and an atmospheric rendering of landscape. Secondly, from about the mid-14th century scenes were created with a high viewpoint and high horizon: instead of receding in depth, the fore-, middle-, and backgrounds were turned vertically to coincide with the picture plane; high up in the picture meant a location far back. A third element was the use of pure opaque colors throughout the painting, with no toning down of pigments to indicate distance or lighting effects such as darkness or night. Only when Western pictorial conventions came to the East did these classical canons change: first in Turkey at the end of the 15th century; then in India in the late 16th; and finally in Iran, intermittently in the mid-17th and more decidedly by the late 18th, when oil painting on cloth and watercolors superseded the traditional tempera on paper.

Most Islamic paintings were book illustrations, and of concern to the artist were the coordination of miniature and text and occasionally the decoration of the margins. Sometimes the painter was also the scribe, but in many instances, particularly in the royal studios, manuscripts were the combined effort of calligraphers, painters, gilders, and margin decorators. Of the early pictures, few are signed; their numbers increased in Iran from the end of the 15th century and in India from the end of the 16th. The personalities of the artists remain obscure, however, and at best we know where they lived, for whom they worked, and sometimes their special qualities or foibles. With very few exceptions, they were regarded, due to religious and social prejudice, as mere artisans rather than creative artists in the Western sense. But we know more of them and about them than we do of the potters, carvers, carpet makers, and metalworkers of the Islamic world. Because of their ability to imitate nature, they must have gained greater recognition in society. However, calligraphers, who were often called upon to transcribe the Koran, were always more highly regarded than painters.

Although they are freely drawn, a few of the birds in this detail of the frontispiece can be identified. The crested bird at the far right, with a dove immediately behind it, is a hoopoe, which is known in Iran as the tajidar, or "crown wearer." The crest and "mystic mark" on its breast supposedly signified its special relationship with divinity. In Islamic tradition the hoopoe is known as King Solomon's messenger. In this poem it leads the other birds in their pilgrimage. The long-tailed bird below the hoopoe is apparently an Indian parakeet. Next to the peacock is a goshawk and, just above it, a stork

Introduction

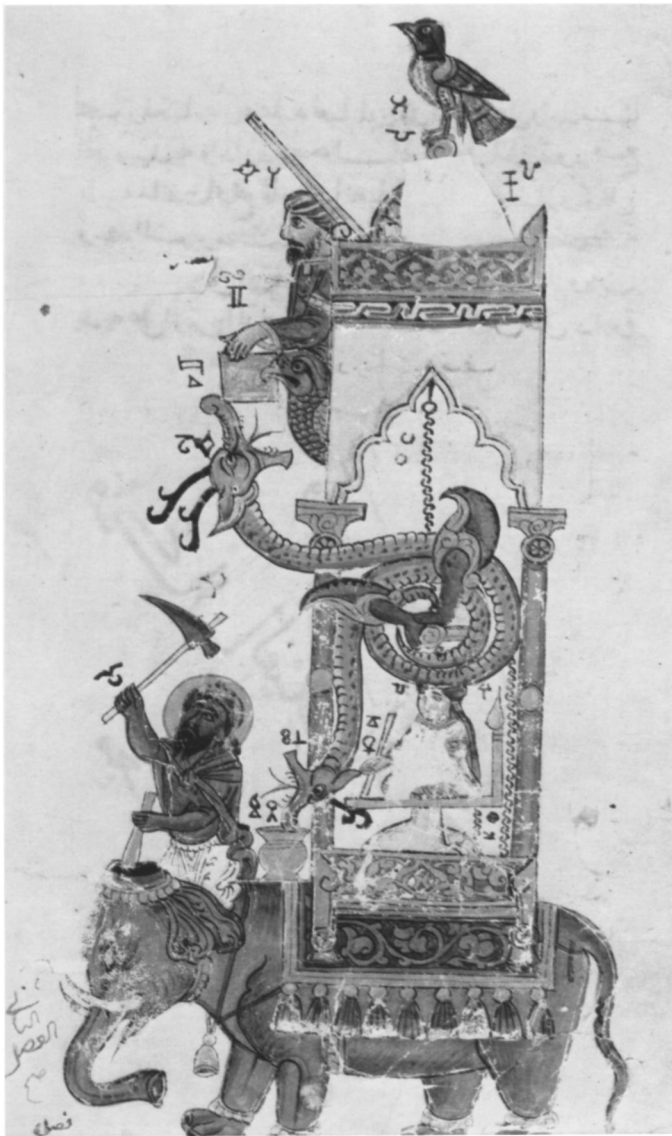




Arab Painting

Of all the paintings of the Islamic world those from Arabic-speaking countries are the earliest and least known in the West. Made only from about 1100 to 1380, their main center was Iraq, particularly Baghdad, the capital of the Abbasid caliphate (750-1258), but they were also produced in Syria and Egypt. Many Arab paintings were destroyed during the Mongol invasion in the mid-13th century, when the development of the art suffered greatly. Egypt, unaffected by the Mongol cataclysm, experienced a later, more formalized phase of this art in the first century of Mamluk rule (about 1270-1350).

Arab paintings fall into two groups, a literary one (illustrating fables and works of a picaresque type) and a scientific one, to which the few examples in the Metropolitan belong. There are many reasons for the sudden growth of book illumination from about 1200; for example, it was stimulated by the then widespread use of translations of illustrated Greek scientific texts and by the popularity of shadow plays. The pictorial sources were Byzantine manuscripts: scientific treatises provided the iconography and style, while Christian subjects served as models for pictures in literary works. As in other Near Eastern art there is a marked Iranian influence of a courtly and formal nature and to a much lesser degree appear Indian characteristics, which stemmed from the maritime trade with India from Iraqi and South Arabian ports.



The painting at the far left, of a plant called in Arabic "thamat," which is apparently wolfsbane, is from an Arabic translation of the herbal, generally known by its Latin title *De materia medica*, written by Dioscorides of Anazarbus (in Cilicia). The author, a physician in the Roman army, worked in Asia Minor and composed his book in Greek after the middle of the 1st century A.D. This leaf, from a dispersed manuscript of about 1200, and its prototype follow a scientific genre established in Athens during the 4th century B.C. that did not include illustrations until the 1st century B.C. In these herbals the characteristics of each plant were discussed, then its habitat (in this case mountains in Italy), and finally its use. Following the classical tradition, the plant is shown completely, from roots to flowers, but unlike the naturalistic rendering of the Greek originals, the design has been simplified by the Arab artist and given a more symmetrical aspect corresponding to the ornamentalizing tendencies of Islamic art.

In 9th-century Byzantine transcriptions of the herbal of Dioscorides, figures were occasionally added to demonstrate the use of plants or the way they were harvested. This idea was adopted during the late 11th century by Arab artists, who, wherever possible, introduced Arab clothing and an Oriental setting. The miniature above at the right, of 1224, from another manuscript of this herbal, carries this narrative elaboration even further, as it shows a pharmacist grinding a plant in a mortar and watching attentively as aromatic wine runs through a strainer before being poured into the storage jar at the left. The two schematically drawn trees and grassy groundline that frame the composition are typical of the style, which was developed in Baghdad in the early 13th century. This painting is from a well-known volume transcribed by Abd Allah ibn al-Fadl.

The illustrations for the very popular *Book of Knowledge of Mechanical Devices* written in 1206 by the engineer al-Jazari at the court of the Artuqids in

Diyabakir on the upper Tigris (now in Turkey) also follow Greek scientific tradition preserved in Byzantine manuscripts. The miniature at the left was detached from a version of this text dated 715 A.H. (1315) that was copied during the Mamluk sultanate, possibly in Syria. In the Rube Goldberg-like "elephant clock" the time is given in two ways: by the scale referred to by the pointer held by the figure in the howdah and openings (not shown) beneath the dome that change color or light up. Every half-hour the bird whistles, the Indian mabout strikes the elephant, and the Arab above the falcon causes it to drop a pellet into the mouth of the dragon, who ejects the pellet into a vase from where it travels to hit a gong inside the elephant.

Left: Iraq, Baghdad school; 6 x 5 3/8 inches; Gift of Mr. and Mrs. Lester Wolfe, 65.271.1r. Above left: 11 3/8 x 5 5/8 inches; Bequest of Cora Timken Burnett, 57.51.23. Above right: Iraq, probably Baghdad; 4 7/8 x 7 7/8 inches; Rogers Fund, 13.152.6



Persian Painting

In Iran book illustration reached supreme heights virtually unsurpassed in any other Islamic country. Persian artists and calligraphers found a wealth of material in a rich literary tradition, and under royal patronage, particularly of the 15th and 16th centuries, magnificent manuscripts were produced in court studios. The earliest known miniatures, dating from the early 13th century, show a strong decorative sense, two-dimensional patterning, and lively coloring. By the first decades of the 14th century—the greatest period of development for Persian painting—Chinese art, as a result of the Mongol invasion of the 13th century, became a major influence. Not only were Chinese motifs borrowed but there was a new concern for spatial relationships, quality of line, and more complex compositions, and wash colors were used for a short time. From the integration of these features with a native idiom, the classical canons of Persian painting evolved—a process virtually complete by the end of the 14th century. The basic aim of this art was the creation of an ideal world to provide visual relief from a harsh environment and the oppressive realities of political and economic instability caused by invasions and dynastic wars. Although there were differences in styles and schools, the idealizing principles remained constant and imbued Persian painting with an underlying harmony and lyricism. Of all the paintings of the Islamic world, these are the most decorative and poetic. Even when a new naturalism appeared, as it did in the late 15th century, ideal characteristics prevailed. Album pictures, which became popular by the second half of the 16th century, also retained this lyric quality. Strongly traditional, Persian painting did not change significantly until the late 18th and 19th centuries, when European influences were at their strongest.



The eagle is often shown in Islamic art in its fiercest aspect as a powerful bird of prey. However, the practical nature of the *Manafi-ye Hayavan* ("The Usefulness of Animals"), a 10th-century Arabic treatise compiled by the physician Ibn Bakhtishbu in Baghdad and translated into Persian, calls for a different approach. The painting at the left, made in the early 14th century, presents a pair of eagles much in the manner of a field guide, but with an underlying decorative quality that is characteristically Persian. The birds and large-scale plants are placed so that the eye is led around the picture, enjoying here the graceful curve of a leaf, there the stylized pattern of feathers, and finally coming to rest on the eagles' heads, turned as if in intimate dialogue. At the same time, the emphasis on their beaks and baleful eyes is a reminder of their savage potential. In later paintings the landscape becomes integrated into the composition, and the uncomplicated conceptual point of view, here demonstrated by the curtainlike sky, becomes more sophisticated. However,

the artist's basic aim, to create an appealing work rather than a realistic image, remains the same. By the end of the 13th century, as a result of the invasion of the Mongols, who conquered vast territories that included Central Asia, China, and Iran, Chinese influences appeared in Persian painting. In this miniature the pastel colors, small cloud bands, and lotus blossoms are Chinese innovations.

The *Shah-nameh* ("Book of the Kings"), the Iranian national epic, composed by the poet Ferdowsi from 975 to 1010, records the country's history from its legendary beginnings to the fall of the Sasanian dynasty at the hands of Arab invaders in the 7th century. Manuscripts of the *Shah-nameh* were continually illustrated, at least from the early 14th century on. The miniature above is from the largest and finest manuscript, made in Tabriz from 1330 to 1335, that has survived from that period, although it is now dispersed and incomplete. It shows the Sasanian king Nushirvan the Just, who, according to the epic, took all his meals at

the residence of his vizier, to the envy of his other courtiers. Finally, in a plot instigated by the jealous chamberlain and carried out with the help of a sorcerer, the vizier and his family were falsely accused of trying to poison the king. Only after their execution did Nushirvan learn of his unwitting injustice to his loyal servant and punish the perpetrators. Here, the king and possibly the vizier's wife are seated in an arched hall opening into a courtyard. The women looking out from the building have no part in the story, nor do the guards at the door. The varied brick and tile patterns are consistent with Mongol architecture of the period. The essentially flat, two-dimensional presentation adheres to the pre-Mongol painting tradition, while the placement of trees in the courtyard and behind the tower suggests a certain depth. Their gnarled bark and split trunks reflect the new influence from China.

Left: 5¾ x 6-3/16 inches; Rogers Fund, 18.26.2. Above: 8¼ x 9½ inches; Joseph Pulitzer Bequest, 52.20.2



Scenes from the lives of Rustam, the most popular legendary hero of the Shahnameh, and of his father, Zal, appear in these illustrations from a small early 14th-century manuscript of the epic.

Zal, the son of Sam, a great lord and warrior, was left as an infant to die in the wilderness because his white hair was considered a devilish aberration. He was rescued by a fabulous bird, the Simurgh, and raised with her nestlings. Meanwhile, Sam repented and searched for Zal. Here, at the top, under the protective gaze of the Simurgh, he is joyfully reunited with his only son, now a stalwart youth.

The mighty Rustam, immediately above and in the detail at the right, is easily identified by the tiger-skin cuirass he always wears. In this episode he is killing the White Div, the king of the

demons, in order to rescue the Iranian king whom they hold prisoner. (The figure tied to a tree is not this ruler but a captive of Rustam's.) The ferocious combat takes place in a deep cave, shown in cross-section to make the drama visible.

While the Simurgh, patterned on the Chinese phoenix, is the most striking Far Eastern borrowing in both these paintings, the calligraphic rhythm of the drawing, gentle colors, and flowers on the costumes and the horses' saddlecloths are also Chinese contributions. Rustam's pronounced Mongol appearance may have been intended as a compliment to a patron. Yet, despite all these influences, the paintings are fundamentally Persian in their pervasive sense of the decorative.

Above: 2-1/16 x 4-15/16 inches; 2 x 4-11/16 inches; Rogers Fund, 69.74.7,1





Two miniatures, above and at the upper right, from another small early 14th-century Shah-nameh are more robust than the preceding pair, with less delicate line, bolder patterns, and simpler spatial relations.

Above, the foolish king Kay Kavus has been lured by a div into attempting to fly to heaven. The king tied meat to poles attached to his throne and hungry eagles out of reach below. As the birds struggled toward the meat, Kay Kavus was borne aloft. Eventually the eagles tired and fell to earth; the king was unhurt. This painting is unique in showing the ignominious descent rather than the aspiring ascent. The central axis and bilateral symmetry focus attention on the event. The crescent of flowers indicates the earth and accentuates the king's head.

At the right, King Nushirvan has been promised a daughter in marriage by the ruler of China and has sent his envoy to choose her. Only one of the Chinese princesses was of pure royal blood, and not wishing to part with their favorite, the

parents dressed her plainly when the envoy arrived. However, he saw through the ruse and demanded the bride worthy of his king. Here, the chosen princess is identified by her lack of a crown and by her central position on the throne.

The miniature below, from a dispersed Shah-nameh made under the Inju rulers in Shiraz and dated 741 A.H. (1341), shows the Iranian prince Siyavush demonstrating his skill in the royal sport of polo before the king of Turan, Persia's enemy in the Shah-nameh. This picture relates stylistically to a school of paintings with characteristics suggesting the influence of wall painting. They are usually on red or yellow backgrounds, have monumental forms with a minimum of detail, sketchy drawing, and rather thin pigmentation.

Above: $2\frac{3}{4} \times 4\frac{3}{8}$ inches; Right, above: $2\text{-}3/16 \times 4\text{-}1/16$ inches; Bequest of Monroe C. Gutman, 1974.290.9,3. Right, below: Bequest of Cora Timken Burnett, 1956, Cora Timken Burnett Collection of Persian Miniatures and Other Persian Art Objects, 57.51.35





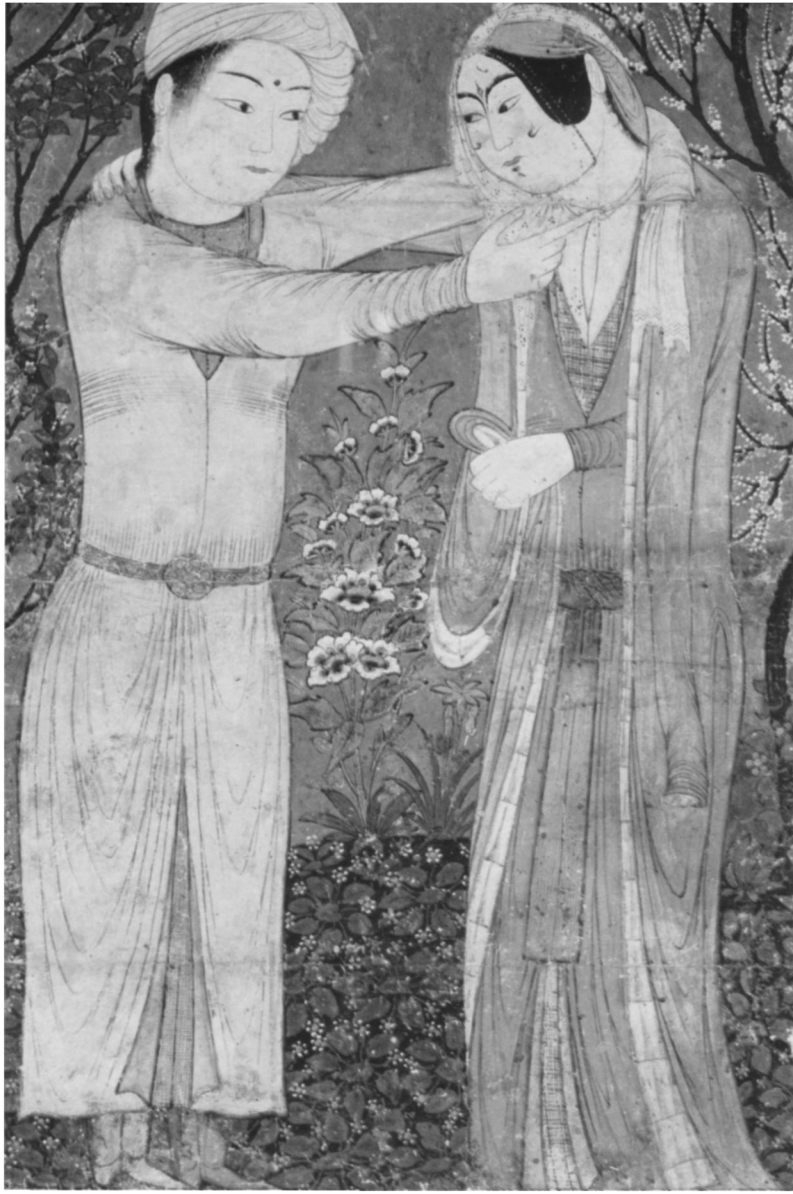
Most world histories by Muslim authors include an account of the lives of the prophets from Adam to Muhammad. One of the most popular prophets in Muslim tradition was Jonah. The painting above of *Jonah and the Whale*, of the late 14th or early 15th century, probably illustrates the *Universal History* by the scholar Rashid ad-Din, who was vizier to two of the Mongol rulers of Iran in the early 14th century. The whale, actually a carp, delivers Jonah to the shore, where a gourd vine, customarily depicted in Western medieval illustrations of the subject, curves out and over his head. The waves, made of neatly overlapping arcs, are like the fish, based on Chinese prototypes. The painting, however, is characteristically Persian, with its bright colors, strong outlines, striking patterning of the angel's wings, and decorative arrangement of the flowering plants. Jonah modestly reaching for the clothes proffered by the angel, who appears to run through the air, reinforces in a tangible manner the Muslim belief in man's dependence on the will of

God in every aspect of life.

The unusually large size of the other picture as well as stylistic similarities relate it to *Jonah and the Whale*, but since there is no text accompanying it, even the identity of the figures is problematical. The couple may be Prince Humay and Princess Humayun, one of several pairs of lovers in ancient Iranian sagas who later became subjects of romantic epics. Early 15th-century illustrations of the 14th-century poem *Humay and Humayun* show them in a garden setting similar to this one. Slender and tall like cypress trees, the couple, with their moonlike faces, delicate features, and eyebrows curved like hunting bows, conform to the descriptions of many Persian poets. Their lack of any outward emotion is a basic convention stemming partly from the idealizing intent of Persian painting and partly from the dictates of a chivalrous code. Humay expresses his yearning with his outspread arms, and Humayun, by the subtly compliant curve of her body. The blossoming fruit trees and flowering

plants proclaim the renewal and promise of spring, mirroring the aspirations of the lovers.

Above: 12-9/16 x 18-15/16 inches; Joseph Pulitzer Bequest, 33.113. Right: 19 1/4 x 12-9/16 inches; Bequest of Cora Timken Burnett, 1956, Cora Timken Burnett Collection of Persian Miniatures and Other Persian Art Objects, 57.51.20







These paintings illustrate two episodes from the story of the Sasanian king Bahram Gur, idealized as a great lover and hunter in the romantic epic *Haft Paykar* ("Seven Portraits") by the celebrated 12th-century Persian poet Nizami.

Bahram Gur, so the story goes, married seven beautiful princesses from the seven regions of the world, and visited each in her own pavilion on successive nights of the week. At the left, he is shown with the Indian princess in her black pavilion. Above, while still a prince, Bahram performs one of the spectacular feats of marksmanship—pinning, with a single arrow, the hoof of a wild ass to its ear—that earned him his reputation as a hunter and caused the word *gur*, Persian for "wild ass," the swiftest of all game, to be added to his name. His favorite companion (detail), plucking her harp, watches fixedly from her horse.

The miniatures, from a *Haft Paykar* of the late 1420s, exemplify the classic style of Persian painting that reached full development in the royal studios of the

capital, Herat, under the patronage of the Timurid prince Baysonghor, who probably commissioned the manuscript. The artists of the Timurid school excelled in the purity and harmony of their colors, the delicacy and finesse of their drawing, and the exquisite rendering of pattern and detail, particularly striking in the pavilion painting. Intrinsic to the Herat style are the subtle balance of the compositions, even when asymmetrical, and a prevailing lyricism, as in the scene of the hunt, which has its own internal rhythms.

In the hunt scene the artist has followed the classic convention of tilting up the ground plane so that the individual elements, here mainly figures, could be spread out and seen clearly yet undiminished in size. The painting pours over its frame into the margin. While within the frame the sky is gold, as befits an ideal concept, outside it is unpainted paper. This extension, often seen in miniatures of the Timurid school, enables the separate areas of the manuscript page to be used while their boundaries are still de-

fined. It will be noticed in this as in most Persian paintings that the light is evenly diffused over the rugged terrain rather than emanating from a particular source, and so casts no shadows nor permits obscuring atmospheric effects.

The pavilion is similarly bright; only the starry sky and the candles indicate that the scene takes place at night. This miniature clearly demonstrates the Persian practice of showing every object or element from its most characteristic or easily perceived viewpoint. The interior arch, the tiled step and dado with their star-and-hexagon design, and even the bolster pillow behind the couple are presented in a straight frontal view. The stone floor and pool (its once silver water has turned black) in the foreground, and the platform with the royal bed, are in bird's-eye view, while the couple, their attendants, the candles and trays are seen from above but at a lower angle.

Above: 8 x 6½ inches; Left: 8½ x 4¾ inches; Gift of Alexander Smith Cochran, 13.228.13, folios 17v and 23v



During the 15th century painting in western Iran, and principally in the schools associated with the southwestern city of Shiraz, developed somewhat differently than in the Timurid capital of Herat, in the northeast. The Shiraz style is exemplified by these three miniatures, which range in date from the first half to the end of the 15th century. Basically, the paintings share a quality of boldness and vigor: the figures are large within the overall picture space; the presentation is forthright, with little extraneous detail; the drawing is firm yet free; and there is a strong sense of pattern.

The earliest, above left, is a leaf from a life of Timur (Tamerlane) dated 839 A.H. (1436), made in Shiraz for his grandson, Prince Baysonghor's brother, Ibrahim Sultan, who had commissioned Sharif ad-Din Ali Yazdi to write this history. Timur, in the late 14th century, swept across Iran from Central Asia, causing vast destruction. However, his descendants, the Timurids, were great patrons of art for much of the 15th cen-

tury. In this miniature Timur, mounted and with the royal umbrella held over his head, directs an attack on the city of Baghdad. Clusters of his soldiers are partially visible behind a series of hills used like stage flats, in a manner typical of this school, to suggest greater space and larger forces not immediately in view.

The miniature, above right, from a late 15th-century Shah-nameh, illustrates the story of Iskandar (Alexander the Great), who in his world-wide quest for knowledge was informed that whoever drank from the Fountain of Life would never die. He chose the wise man Khizr as his guide in his search for the immortalizing water. Khizr, sent on ahead, came upon the fountain, but Iskandar and his retinue took a different turning and did not find it. This painting shows Khizr kneeling at the fountain with the prophet Ilyas (the Biblical Elijah), who is mentioned in other popular accounts but not in the text of the Shah-nameh; both have flame-shaped halos, the usual attribute of prophets in Muslim art. Just behind the

horizon Iskandar and his companions ride by without seeing them.

The painting at the far right, from another version of the story of Iskandar by the poet Nizami, was included in an anthology of verse of about 1470 made in Shiraz or Baghdad, which were both at the time under the rule of a Turkoman confederation, the White Sheep. Here, Iskandar, in India, is hiding with his guide behind some rocks and watching a group of water nymphs disporting themselves in a lake. The bold patterning of their light bodies and graceful arms against the dark water, in contrast to the figures of Iskandar and his mount silhouetted against the background, enhance the overall decorative effect.

Above left: 11 $\frac{3}{8}$ x 8 inches; Rogers Fund, 55.121.17. Above right: 5 $\frac{7}{8}$ x 6 $\frac{1}{8}$ inches; Bequest of Cora Timken Burnett, 1956, Cora Timken Burnett Collection of Persian Miniatures and Other Persian Art Objects, 57.51.28. Right: 7 $\frac{1}{2}$ x 4 $\frac{7}{8}$ inches; Gift of Alexander Smith Cochran, 13.228.19, folio 91v







While very different in subject and composition, these pictures are on silk rather than paper, in imitation of Chinese painting, and were at one time mounted in albums. They both probably date from the latter part of the 15th century.

The vignette of a princely couple with attendants in a garden setting shows Chinese influence generally in its conception and presentation and specifically in the flowering prunus tree. Nevertheless, the faces and costumes of the figures are unmistakably Persian. The maiden and the young man who offers her a cup of wine wear sumptuous robes with fur trim and gold embroidery that proclaim their aristocratic status. The maiden holds a long, narrow book of the shape frequently used during the 15th century for anthologies of Persian poetry.

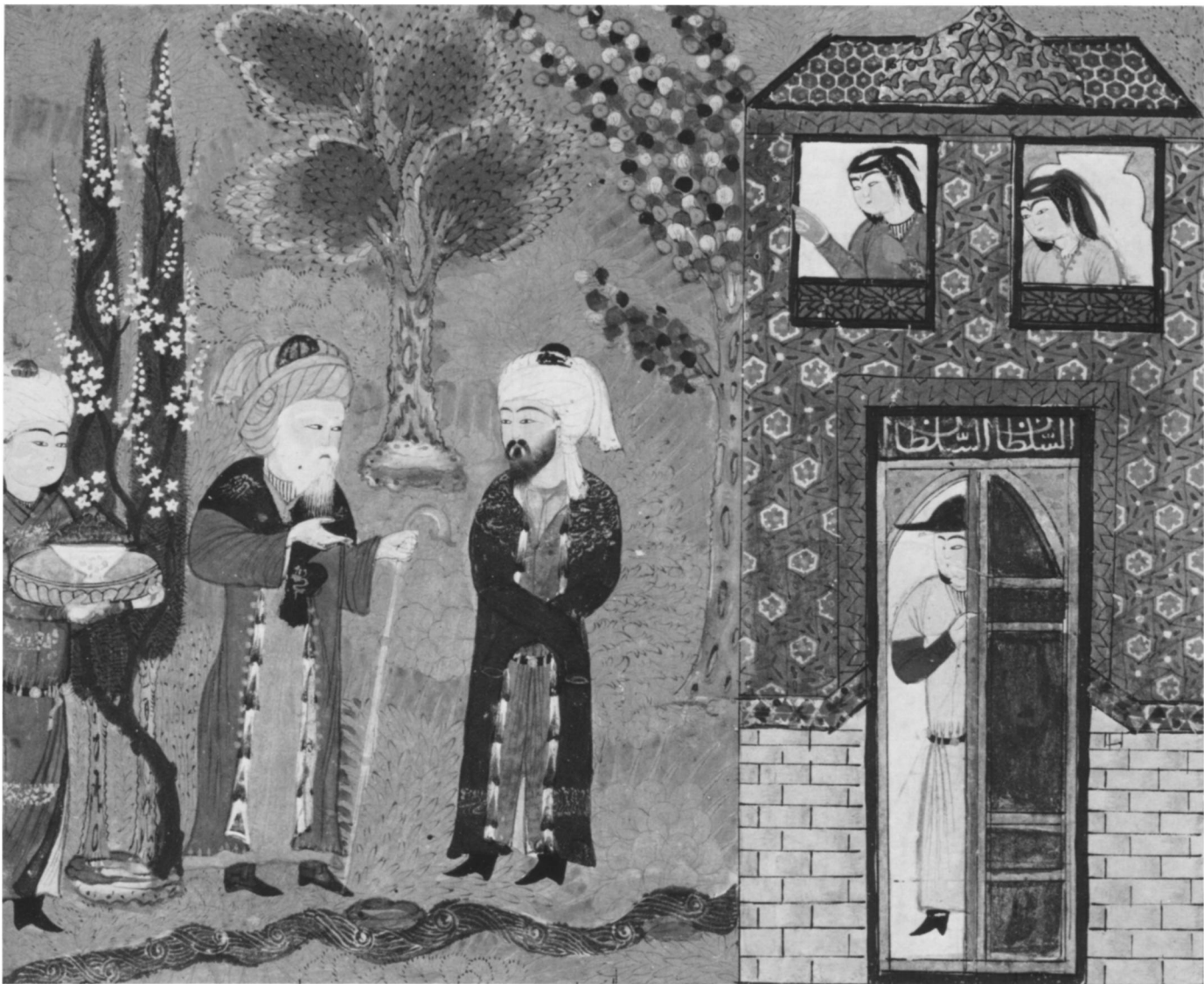
The pictorial source of the other painting is more complex, but must be sought in pre-Islamic tradition, in the Shamanist milieu of the Turkic nomadic tribes of the Central Asian steppe. A large dark demon in the center grasps the handle of

an object that rests on his foot. It may be some sort of implement related in its function to the millstone being worked by his counterpart at the right. Of the two demons to the left, one seems to be expounding to his companion on the properties of the vial or bottle in his hand. Perhaps it holds a magic potion that has been prepared by the other pair.

Beginning in the 15th century and widespread in the 16th was the custom of mounting miniatures and samples of calligraphy in albums. Two, now in Istanbul, contain a number of paintings of demons, demonic men, and nomads related to the one above, as well as similar courtly scenes. The frequent references in the calligraphy to Sultan Ya'qub, and the many signatures of calligraphers working in his royal studio, suggest that these albums were assembled under the patronage of Ya'qub, chief of the White Sheep Turkoman Confederation, who ruled in western and southern Iran, with his capital at Tabriz, from 1478 to 1490. Whether demon pictures like these were

produced in western Iran or in Central Asia, where they must have originated, or in an as yet unknown school with striking stylistic relationships to Turkoman art is undetermined. In any case there is a rare fascination about these pictures.

Left: 8½ x 11⅞ inches; Bequest of Cora Timken Burnett, 1956, Cora Timken Burnett Collection of Persian Miniatures and Other Persian Art Objects, 57.51.24. Above: 7-15/16 x 13⅞ inches; Harris Brisbane Dick Fund, 68.175



The Herat court school, during the reign of the Timurid ruler and patron of the arts Sultan Hosayn Mirza Bayqara (1470-1506), was headed by the great painter Behzad. It is Behzad who is credited with bringing to Persian painting a new naturalism, which resulted from looking for the first time at the real world as well as at art for inspiration and models, and with broadening subject matter to include scenes from everyday life.

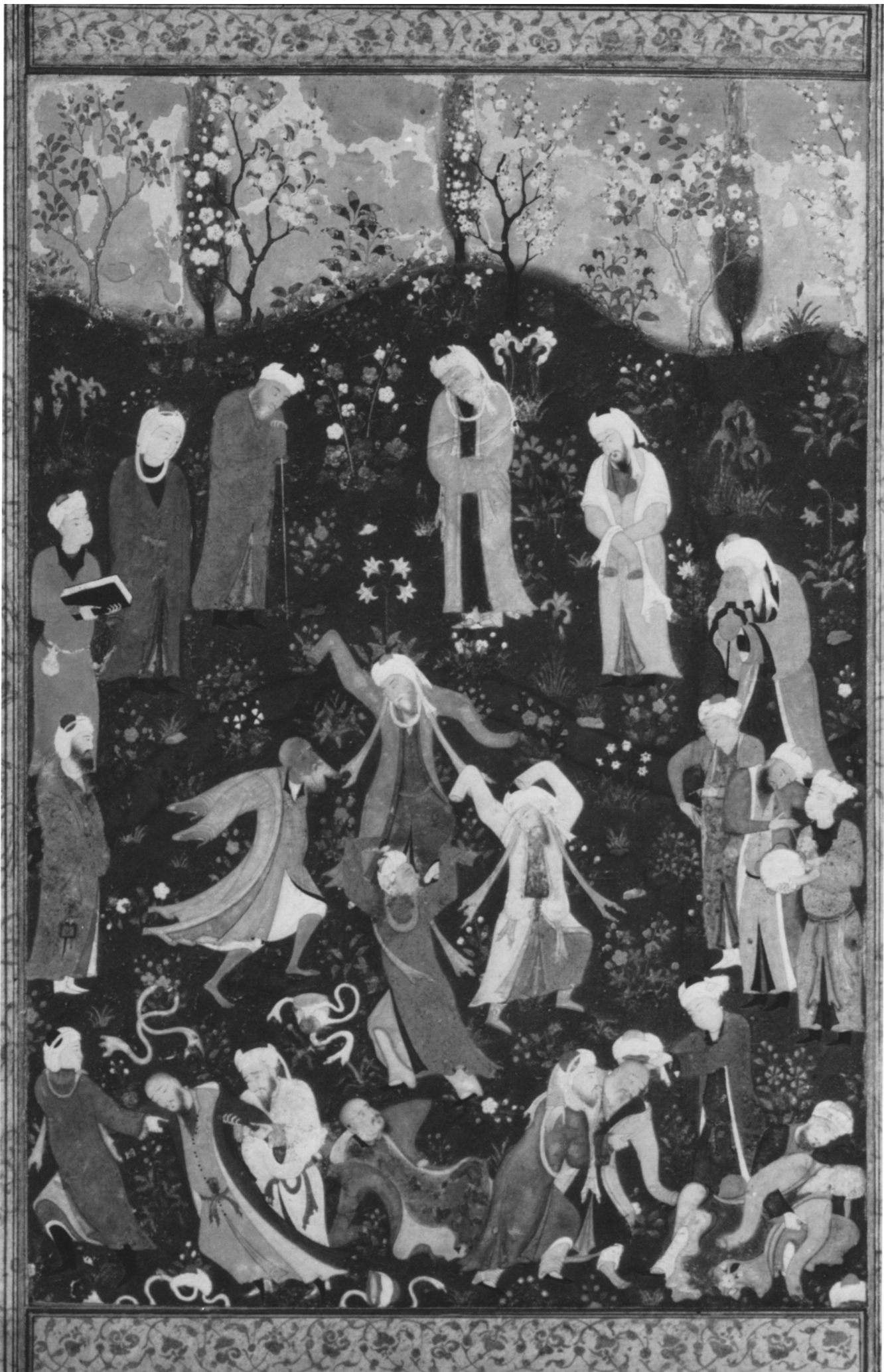
The painting at the right, of about 1480, from a manuscript of the *Divan* ("Collected Works") of the renowned 14th-century lyric poet Hafiz, exemplifies the exquisite care taken by Herat artists not only in the portrayal of figures but of trees and flowers as well. The composition, with its still ring of Sufis (mystics) meditating and playing music around the vortex of dancers, and the group in the foreground leading the eye from the center to the perimeter, is subtle yet balanced. The figural types are more varied, their faces more expressive, and their movements more natural than in earlier

Herat paintings. At the same time, the fineness of the drawing and delicacy of detail have not been sacrificed. The mystics in the foreground, who have reached, through the dance, the final state of self-abandonment and unity with God, are rendered with particular sensitivity.

Turkoman painting, under White Sheep rule during the latter part of the 15th century, tended to be more lively and dynamic, but less disciplined and complex, than that of Herat. The miniature above, in the Turkoman style, is from the *Khavaran-nameh* ("Book of East and West"), written by the 15th-century minor poet Muhammad ibn Husam in imitation of an epic, with Ali, a cousin and son-in-law of the Prophet Muhammad, as the hero. While the manuscript from which this miniature was detached is dated 881 A.H. (1477), it was probably a decade longer before the illustrations were completed. This painting imparts a sense of considerable power through the monumentality of the figures and the pronounced patterning of the pavilion tiles,

trees, stream, and even the luxuriant all-over ground foliage, which was much favored by this Turkoman school.

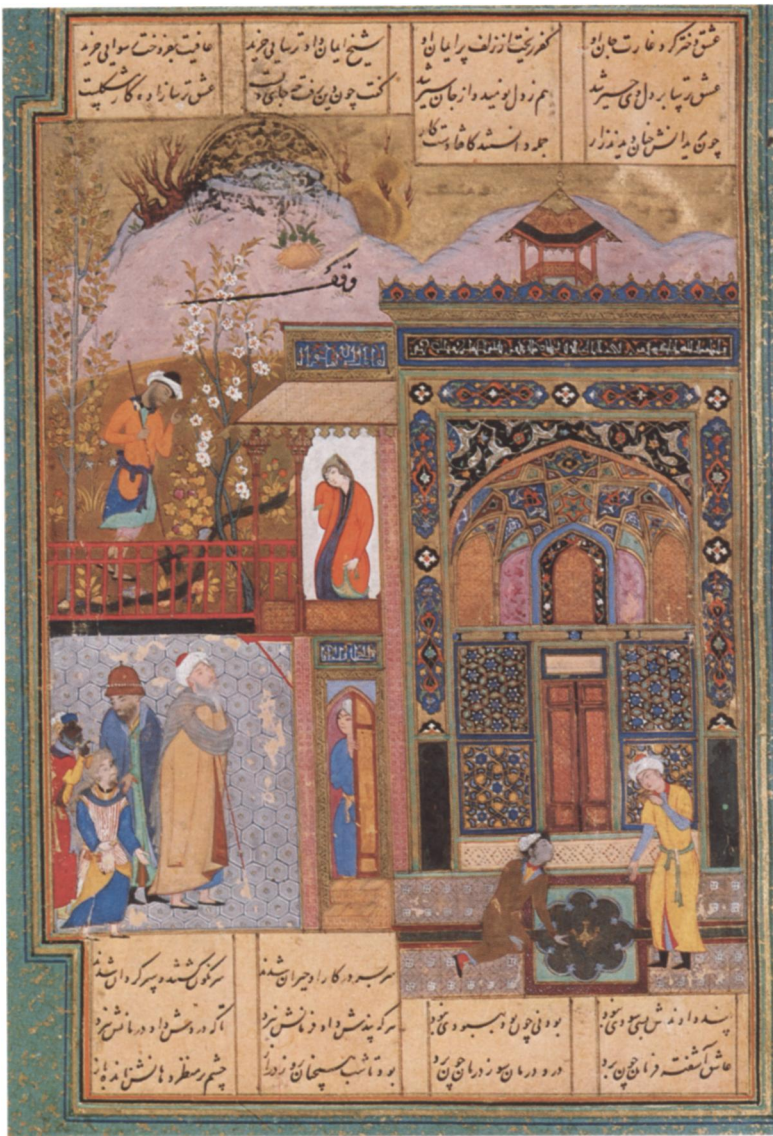
Right: 11 $\frac{3}{4}$ x 7 $\frac{7}{8}$ inches; Rogers Fund, 17.81.4. Above: 6 $\frac{3}{4}$ x 8 inches; Rogers Fund, 55.184.1





فخ الحمال که سنا اول در قیاسی است که چنان بودی ز او رخ

یا تو گفتم کار تو بچار کی
پسر زین خواه با او ار



The mystical poem *Mantiq at-Tayr* ("Language of the Birds"; see frontispiece) is interspersed with anecdotes and tales of a moralistic nature, although often lively and occasionally humorous. Two are illustrated by these miniatures from a manuscript copied, probably for Sultan Hosayn Mirza Bayqara, by the celebrated calligrapher Sultan Ali in Herat in 1483. In the production of an illustrated book miniatures were made after the text had been copied. The painting at the left is dated 892 A.H. (1487/88). The one above was added later, about 1600, by order of the Safavid Shah Abbas, in his royal studio at Isfahan.

The first scene shows a beggar who professed his love for a king. When brought before the king for such presumption, the beggar was offered exile or death, and chose exile. The king then ordered him executed on the grounds that the true lover would die rather than be separated from his beloved. Had the beggar chosen death, the king would have become his servant. In this painting the

garden pavilion and courtyard setting are traditional, but the projection of the second-story room beyond the building's façade is innovative. The pairs of courtiers involved in conversation, and their seemingly natural but carefully orchestrated arrangement, reflect the influence of Behzad.

The other painting is of the mystic *Shaykh San'an* at the window of the Christian maiden to whom he has lost his heart. For her sake he renounces Islam, but eventually he is redeemed and returns to the religious life of a Muslim. The *Shaykh* and his three disciples, who vainly implore him to come away, are modeled on figures in late 15th-century Herat painting, with their individualized features and natural poses. The maiden, however, calligraphically drawn with an S-curved stance, is a product of the early 17th-century Isfahan school, and the gardener with his hoe has by now become a stock figure in Safavid paintings. The right-hand side of the page, with the

youths on either side of an ornamental pool (detail), exemplifies the tendency in Persian painting to elaborate the setting of a story rather than its narrative details.

Left: 18 $\frac{3}{8}$ x 4 $\frac{1}{2}$ inches; Fletcher Fund, 63.210.28. Above: 7 $\frac{3}{8}$ x 4 $\frac{1}{2}$ inches; Fletcher Fund, 63.210.18



These paintings demonstrate the debt of the Bukhara school in the 16th century to the 15th-century Herat school. The two above are from separate manuscripts, both by distinguished Herat calligraphers, of the Bustan ("Fragrant Orchard") by the great 13th-century poet Sa'di. The manuscript to which the left-hand picture belongs was probably copied in 1522/23 (the date is smudged) by Mir Ali al-Hosayni, and the other in 1514 by Sultan Muhammad Nur. The portrait is of Shaybani Khan Uzbek.

Bukhara, today in Soviet Uzbekistan, was the capital of the Uzbeks, a Turkic Central Asian tribe led by Shaybani Khan, who conquered Herat in 1507 but was killed in 1510 by the first Safavid shah, Isma'il (1501-1524). Shaybani Khan's successors became staunch patrons of the arts, and many Timurid artists from Herat worked at the Uzbek court in the early decades of the 16th century. In this portrait the legend on either side of the figure identifies him (as "Shaybek Khan," a variant spelling) and states that the pic-

ture was painted by the "slave" Behzad. While the individuality of the face, the delicate line, and the naturalistic rendering of volume confirm the impact of Herat painting under Behzad, the portrait is more likely by a Herat-trained artist at the Uzbek court. The fierce and justly feared warrior is shown with the pen case and book of a scholar, as if to underscore the cultivated rather than barbaric aspect of his nature, although he still wears the archer's ring on his thumb.

The painting, above left, of King Dara (Darius) and the herdsman is closely patterned on an illustration of this theme painted by Behzad for a Bustan of 1488, now in Cairo. In the story, the royal herdsman is nearly shot by the king, who had not recognized him as he approached. Here, he chides Dara, saying that as the herdsman knows and cares for his horses, the king should know and care for his subjects. The flatness of the figures with their crisp silhouettes is a feature of the Bukharan style, as is the predilection for overlapping planes.

While Muhammad's Mi'raj, or flight to heaven, on his steed, surrounded by angels, is often depicted in Persian paintings, this one, above right, is unusual in showing three holy men in a mosque, deep in a trance, envisioning the miraculous event. A sacred light emanates from a Koran on a stand in the niche behind them. The very finely delineated holy men closely resemble figures in Herat paintings. Although the school of Behzad is also reflected in the harmonious grouping of the angels, the simplified interior of the building suggests that this may be an early product of the Bukhara studio.

Above left: 8 $\frac{7}{8}$ x 6 inches; Hewitt Fund, 11.134.2, folio 195. Above right: 7 $\frac{1}{2}$ x 5 inches; Bell Fund and Astor Foundation Gift, 1974.294.2. Right: 5 $\frac{1}{2}$ x 4 $\frac{3}{4}$ inches; Bequest of Cora Timken Burnett, 1956, Cora Timken Burnett Collection of Persian Miniatures and Other Persian Art Objects, 57.51.29

العبد المذنب

صورت شاه جهان





Shah Isma'il launched the project in the royal studios of his capital, Tabriz, that resulted in one of the most magnificent Persian manuscripts ever produced—a Shah-nameh containing 258 miniatures. It was, however, under his son, Tahmasp (1524-1576), to whom the manuscript was dedicated, that most of the paintings were made.

At the right, in a scene from this Shah-nameh, the white-haired Iranian hero Zal slays the leader of the invading Turanian army with his father's ox-headed mace. The bilateral symmetry of the armies and the equally balanced pair of battling warriors are based on early 15th-century compositions. However, here the armies have been relegated to the upper half of the picture and the main figures moved down to become its major focus. The exquisite landscape vignette in the foreground, of a mountain pool with its lush banks flanked by rock outcroppings, gives depth to the painting and adds an aura of poetic make-believe, which the delicate flowers strewn over

the battlefield do nothing to dispel. The miniature dates from about 1525.

In Persian miniatures action scenes almost always illustrate the climactic moment in a narrative. Above, the Sasanian prince Khosrow Parviz, heir to the throne of Iran, has been defeated in battle by the pretender Bahram Chubineh and is fleeing for his life. Closely pursued by Bahram, Khosrow finds himself trapped in a rocky gorge. At this desperate moment the angel Soroush appears, helps the prince onto his horse, and carries him to safety. In this painting, of about 1530-1535, the artist has sought a broader effect than that of the earlier picture. There is a feeling of air and space and a certain softness in the natural setting. The exceptional grace of the angel and his mount anticipates the single-figure album paintings soon to rival manuscript illustrations.

Above: 13½ x 11 inches; Right: 11-1/16 x 7-3/16 inches; Gift of Arthur A. Houghton, Jr., 1970.301.15, folio 104r, and 1970.301.73, folio 708v

سپاه اندر آمد پیش سپاه
عبودی بزد بر روشش
مکی کبر بوشید زال دیر
بدست اندرون داشت کبر
دمنده خان خوران رسید

شد از کرد مامون جو کرد سیاه
شکستید آن نامور جوشش
برافراشت آن کر ز را چون
بزد بر سرش کز ز کاکور

خزوران دمان بلجود و سپهر
جوشد تا مه ساه ز ابستان
کشته شدند خزوران
و کلسای بر دست نران

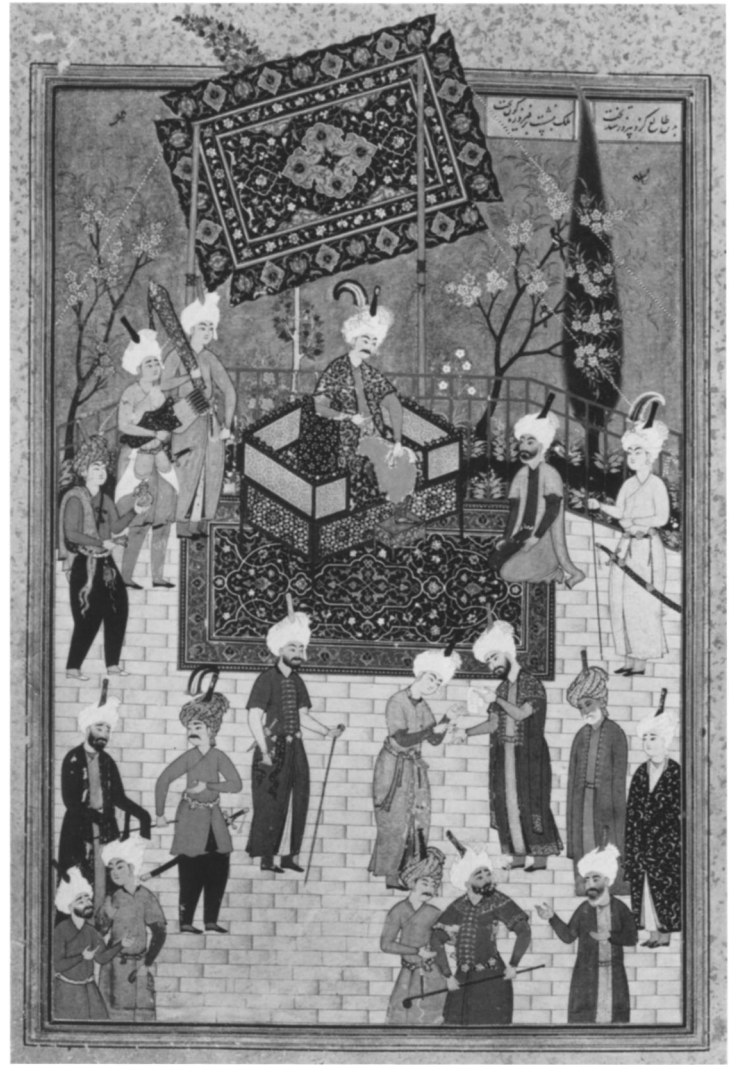
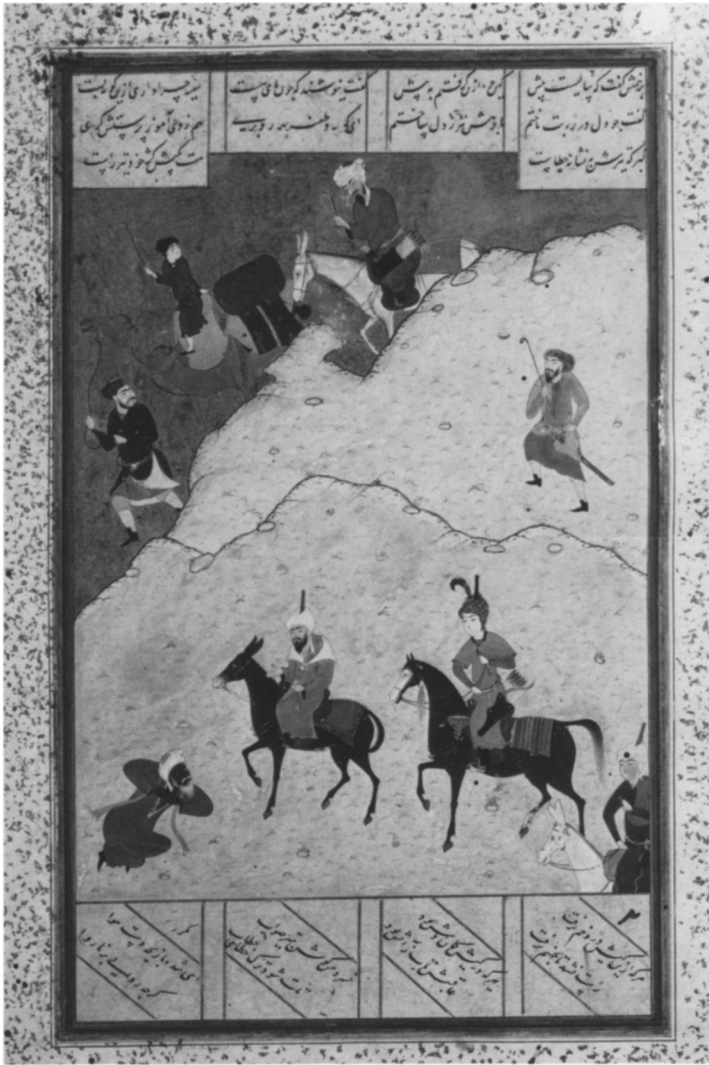
مکی تا ختن کرد بر زال زر
برفتند کردان کابلستان
بخک اندر آمد بگردار شیر
سرش کشته پر خشم و پر خون حکر
زمین شد ز خون همچو شبنم

کشته شدند خزوران
و کلسای بر دست نران



کز آبا و کرون جفا شاد کرد
جمانی بر نیکی از ویاد کرد





The Feast of Sadeh, at the far left, also from the great Tabmasp Shah-nameh, was painted by Sultan Muhammad, the first of several artists in charge of work on the manuscript, about 1520-1525. The feast celebrates the discovery of fire by one of the early kings, Hushang, who threw a stone at a div and instead hit a rock, causing sparks. The miniature exhibits the particularly vital force of a supremely creative artist and is in the exuberant style inherited from the Tabriz studio of the White Sheep Turkoman rulers of the late 15th century. A number of delightful beasts prowl or rest among the rocks, which upon close scrutiny, in some places, take the form of animal and human heads. Tree branches and stumps twist and bend in different directions; the picture seems to pulsate with the stirrings of an awakening world. Hushang, with his jeweled wine cup, and his courtiers, seated around the fire, would appear to be a gathering of sophisticated Safavids enjoying a picnic, were it not for the leopard- and tiger-skin coats that

some of them wear to represent a time when only animal skins were available as clothing.

The miniature above at the left, while dependent upon the Herat tradition, achieves its sparse effect through compositional clarity and an economy of decorative detail. The scene, of a Muslim pilgrim on the way to Mecca encountering a Hindu Brahman from whom he learns a lesson in piety, comes from a manuscript of a Khamseh ("Quintet"), five poems written by Amir Khosrow of Delhi from 1298 to 1301. According to the colophon, the calligrapher Ala ad-Din Muhammad of Herat copied the manuscript at Balkh (in present-day Afghanistan) in 909 A.H. (1503/04). However, the mounted pilgrim and his companions in the foreground wear the Safavid headgear, a tall baton around which a turban was wound, a fashion that would not have been adopted until after this area came under Safavid control in 1510. The miniatures were probably added several years after that date.

The painting showing Khosrow Parviz enthroned is an illustration of Nizami's Khamseh, from a manuscript dated 931 A.H. (1524/25). While the picture is largely dependent upon the Herat style as developed in the late 15th century, the medallion designs on the carpet and canopy and the formal, sophisticated air of the courtiers are characteristically Safavid. The realistic detail of the official reading a document must have actually been observed by the artist. Both the miniatures on this page resemble in style signed works by the painter Shaykhzadeh of Herat.

Left: 9½ x 9-1/16 inches; Gift of Arthur A. Houghton, Jr., 1970.301.2, folio 22v. Above left: 6-7/16 x 4 7/8 inches; Rogers Fund, 13.160.4. Above right: 8 5/8 x 5 5/8 inches; Gift of Alexander Smith Cochran, 13.228.7, folio 64r



هو
ششمین شمشاد
در روز ۳۱
با جمال ۱۰۳۹
رقم کمینه عبا



With changing tastes, in the 17th century single paintings, often expressly made for albums, outdistanced in popularity the more costly and time-consuming book illustrations. Only one of these three miniatures is from a manuscript.

Reza-ye Abbasi, working in the royal studio in Isfahan in the early decades of the 17th century (the latter part of his name indicates his employment by Shah Abbas [1588-1629]), was one of the great masters of Persian painting. The influence of Reza on artists of both his own and later periods was as great as Behzad's was before him. The painting of two lovers, signed and dated 1039 A.H. (1630), summarizes the stylistic trend set by this artist. The calligraphic line, varying in thickness with the flow of its own rhythms while defining form and texture, has been brought to its full potential. The interaction of bodies and of drapery to aesthetic and sensuous effect is one of Reza's prime accomplishments. The somber palette and a setting composed of decorative patterns of gold foli-

age and clouds with one or two objects, often a wine flask and cup, as here, are typical of Reza's paintings and were widely imitated.

The illustration, above left, from a Shah-nameh dated 1074 and 1079 A.H. (1663 and 1669), showing the Turanian king Arasiyab conferring with his brother, was painted, according to an inscription, by Muhammad Zaman in 1696. This artist seems to have been unusually receptive to European art as source material, and some of his paintings strongly suggest a sojourn in India—not uncommon for Persian artists of the period. Here, the trees with their abundant foliage, the avenue of receding poplars, the hills in purplish shades, and the bell pull hanging in the pavilion, all European in derivation, are characteristic of Muhammad Zaman's work. Mughal Indian painting has left its imprint on other parts of the picture—the terrace and openwork railing, the river and its bank beyond, as well as the poses and placement of the figures.

The long-lasting effects of Muhammad

Zaman's innovations can be seen in the 18th-century portrait of the woman seated on a terrace. Again, the landscape, particularly the foliage, is of European origin, as are the distant vistas sprinkled with towns and castles. However, the woman, dressed in a splendidly patterned tight-fitting costume, has an idealized beauty quite in keeping with the tradition of Persian art. The leaf, mounted in an album, is dated 1149 A.H. (1736/37) but is not signed. From the 17th century on dates and signatures on paintings became much more frequent, indicating the artist's awareness of his own worth.

Left: 7½ x 4-11/16 inches; Purchase, Francis M. Weld Gift, 50.164. Above left: 12⅞ x 6½ inches; Gift of Alexander Smith Cochran, 13.228.17, folio 110v. Above right: 7-3/16 x 4¼ inches; Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915, 30.95.174.31





The Raising of Lazarus, at the left, is from a late 16th-century Fal-nameh ("Book of Omens"). These manuscripts concerned with auguries also included religious subjects like this one. In Islamic belief Jesus is regarded as the last true prophet before Muhammad, who is considered the last. A desire to present the life of Muhammad in a historical context gave rise to an interest in the earlier prophets. In this painting Jesus brings Lazarus to life in a ruined mausoleum within an enclosure decorated with a combination of glazed tile and patterned brick that is typical of Persian grave sites. By the 16th century it had become customary in paintings to cover the face of a prophet with a cloth, as the face of Jesus is covered here. The crowned figure in the foreground represents the king of the Jews, who, with his attendants and other motley witnesses, looks on, amazed by the miracle.

The picture depicting youths on a hawking party in the mountains is half of a double-page composition that has been

attributed to Mirza Ali, one of the leading younger artists of the Tabmasp Shah-nameh, who was now, about 1570, in his mature years. The painting is in the court style associated with the new capital, Qazvin, Tabriz having proved too vulnerable to depredations and invasions by the Ottoman sultans of Turkey. Here, the lyricism underlying so much of Persian painting is at its height. In the idealized landscape, slim, elegant aristocrats take their ease in graceful, languid poses. There is a sensuality in the curves and countercurves of their forms that would barely escape a suggestion of decadence were it not so in keeping with the overall gentle poetic mood. Figures with long necks and small round heads are typical of the Qazvin school. Borders like this one, in delicate gold washes, with beasts real and imagined among foliage, were popular at this time.

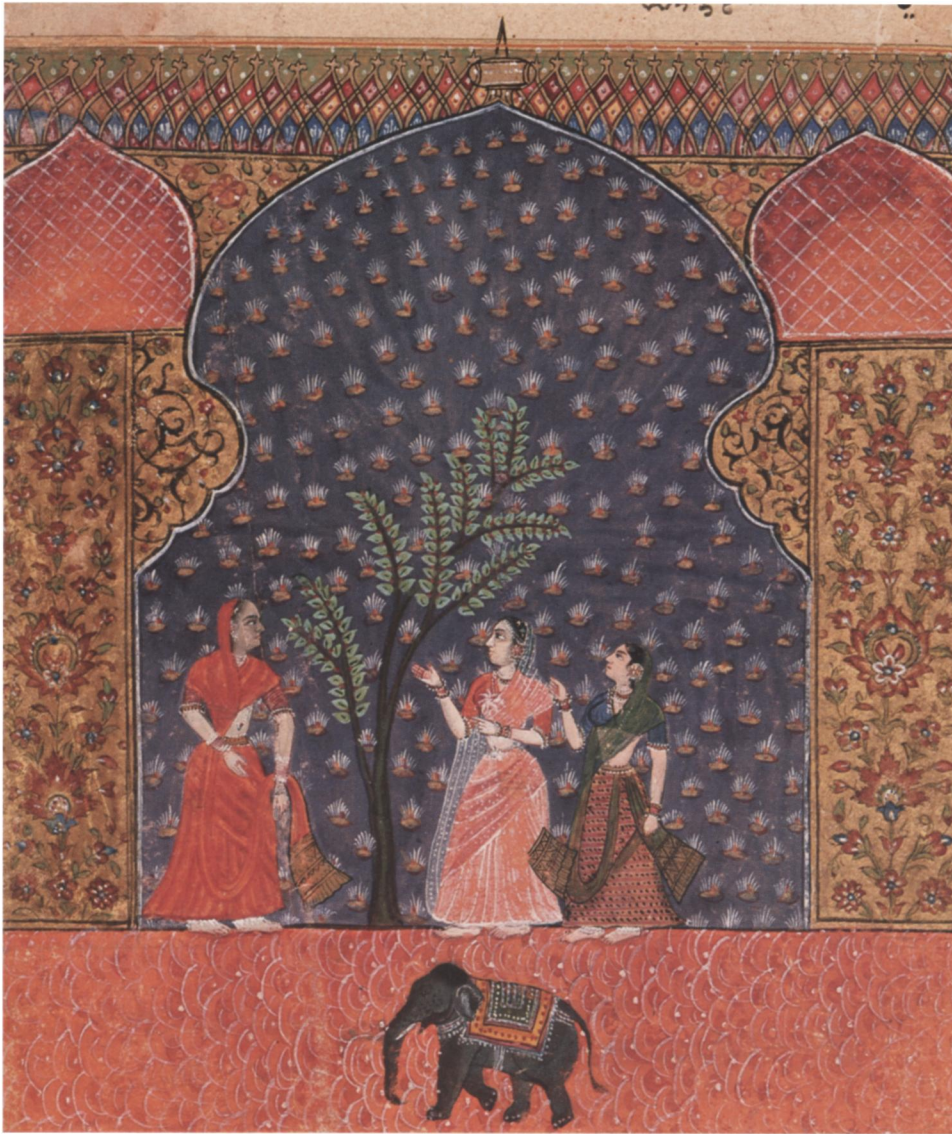
Left: 22-5/16 x 16 7/8 inches; Purchase, Francis M. Weld Gift, 50.23.1. Above: 18 5/8 x 12 3/4 inches; Rogers Fund, 12.223.1



Indian Painting

Of the four major regional varieties of Islamic painting that of the Muslim rulers in India, the Mughals (1526-1858), has been known longest in the West. This originally Central Asian dynasty was of Mongol and Turkish lineage—hence the name—but their cultural heritage was Persian. Their painting has greatly appealed to Westerners because of its fine execution, sumptuous Oriental flair, and striking realism. This art was dominated by the tastes of three emperors. Akbar (1556-1605) commissioned mainly manuscripts of Persian classics and dynastic histories as well as Persian translations of Hindu texts. These manuscripts abound with figures and are imbued with strong inner movement. Basically Persian in style, they sometimes employ European aerial perspective. The many Hindu court painters contributed little of their own artistic inheritance. Jahangir (1605-1627) encouraged portraits of the imperial family and of grandees, which were intended for albums, and, to a more limited extent, studies of rare animals and birds. Under Shah Jahan (1628-1658) portraits grew more lavish and often included European features such as aerial perspective and angels. Genre subjects and domestic scenes were also favored and often rendered in chiaroscuro. After the mid-17th century Mughal art declined, lacking the patronage of munificent emperors.

Less is known about the painting of the preceding sultanates (about 1400-1550) and of the Deccan (southern India) from the end of the 16th to the 18th century. While early sultanate art followed Persian models, that of the Deccan developed a more languid style and at times included Hindu themes, treating them in an ornamentalized Islamic manner.



The unidentified conversation scene at the left, illustrating the *Khamseh* by Amir Khosrow Dihlavi (1253-1325), India's most celebrated poet writing in Persian, is from a fragmentary manuscript, which, on the basis of its script, can be attributed to the mid-15th century or slightly later. The style of the miniature depends upon Near Eastern paintings of the mid-14th century: the bandlike format recalls those produced under the Inju rulers in Shiraz, in southwestern Iran, while the strong colors, large-scale plants, stylized folds, and almond-shaped eyes with black pupil-less irises derive from Mamluk Egypt, probably Cairo. The inclusion of the arabesque design in the center marks this as the work of a Muslim artist. Compositions of this type, with their horizontal arrangement of figures, emblematic landscapes and architectural elements, and particularly their powerful palette, exerted a decisive influence on the evolving schools of the Hindu Rajput states.

Hindu Indian music originated a set of six melody types, or modes, called ragas,

each of which has six subordinate raginis. Every raga or ragini is associated with a literary theme or scene, expressing a mood, and these have often been represented in Hindu painting. The picture above, entitled "Salangi Raga," probably from the state of Ahmadnagar in the Deccan and painted during the last decades of the 16th century, demonstrates that they were also popular in Muslim society. The regular rows of floral tufts on the purple background and the formality of the symmetrical architecture, which is profusely ornamented, are distinctly Islamic features from the Deccan. The imbricate-patterned band at the bottom with the elephant in the center underlines the fact that this type of painting is evocative and symbolic rather than realistic.

Left: $3\frac{3}{4} \times 8\frac{1}{16}$ inches; Gift of Mr. and Mrs. H. P. Kraus, 1976.283. Above: $10\frac{15}{16} \times 8\frac{3}{4}$ inches; Rogers Fund, 1972.285.1



Persian was the language of educated Muslims in India and of their literature. From the sultanate period of the 15th and 16th centuries on, manuscripts of the Persian classics were transcribed and illustrated. Foremost among these was the Iranian national epic, the *Shah-nameh*, which included paintings usually derived from Persian prototypes, primarily those of Shiraz. Two mid-15th-century Indian versions of very popular subjects from this poem are reproduced here. Above, the great hero Rustam catches a racy colt, which was to become his loyal companion Rakhsh. Although the scene is vigorously depicted, it is more awkwardly rendered than it would have been in Iran. The painting at the right, on the other hand, of the ascension of King Kay Kavus in a domed throne enclosure carried heavenward by four eagles lured by a lamb carcass (see also page 10), is masterfully drawn and has therefore until recently been attributed to Iran. However, the structural form of the dome, the extended cloud bands, the stylized sun, and the

isolated rock protrusions representing the earth below are Indian features.

Above: 10¼ x 6⅝ inches; Rogers Fund, 1972.285.2. Right: 6½ x 7½ inches; Bequest of William Milne Grinnel, 20.120.239









The first major work of the Mughal school, undertaken between 1567 and 1582, was an enormous one, narrating the exploits of the Prophet's uncle Hamza in fourteen volumes of unprecedented size (about 30 x 23 inches), each illustrated by various artists with 100 full-page paintings on cotton. Many are scenes of violence and horror, some including giants and monsters, but there are also quieter paintings, in which, in a genre-like manner, the artist portrayed his subject realistically in a peaceful setting. He did so in the picture at the left, which shows a spy, Zanbur, bringing a maid named Mahiyya to town on a donkey. The tiled and domed houses and pavilions are more varied and more truthfully rendered than in cityscapes in contemporary Iranian miniatures. The two vividly gesturing women, their donkeys, and the animal, guided by Zanbur, that carries fruit in panniers, and the trees along the arcaded street are all well observed. The high viewpoint and decorative quality stem from Persian models, but the increased realism and,

through it, our more personal involvement are indicative of a new and different attitude.

The dramatic scene at the far right is from the *Harivamsa*, a Hindu religious work (often combined with the great epic of India, the *Mahabharata*) that deals with the lineage and career of Lord Krishna. According to the *Harivamsa*, this popular deity induced the village of Braj to move to another locality and to worship Mount Govardhan instead of continuing its traditional cult of the god Indra, King of Heaven and Lord of the Rain. The wrathful Indra retaliated with a devastating storm. Krishna, however, came to the aid of the threatened villagers and raised the mountain as a protective umbrella. The miniature presents this striking episode with emphasis on the people and animals: the dark-skinned god Krishna (detail), who is traditionally shown with blue skin in Hindu art; the calmed villagers; the farmers and herdsmen with their stock; mothers and children; upper-class gentlemen; a holy

man—all sheltered by the rocky mountain abounding with animals. It was produced in the imperial studios of Akbar and can be dated to about 1590. Translations into Persian of Hindu texts such as this one were meant to create a better understanding between the Muslim and Hindu populations.

Left: Leaf from the *Dastan-i Amir Hamza*; 29 1/8 x 22 1/2 inches; Rogers Fund, 23.264.1. Above right: 11 1/2 x 8 1/4 inches; Purchase, Edward C. Moore, Jr., Gift Fund, 28.63.1



Under the emperor Akbar portraits of courtiers were occasionally made, but it was during the reign of his son Jahangir that this art reached its peak, in highly refined and penetrating studies of individuals as well as group pictures of the imperial family and of official audiences. The painting above, dating from about 1618, of King Ibrahim Adil Shah II (1580-1627) of Bijapur in the Deccan, is attributed to the Mughal artist Hashim. It is a typical example of the genre, although it may well be an adaptation of a Deccani original. As is usual in Jahangiri portraits, the “sitter,” with his body in near three-quarter view but his head in profile, is standing on a flowery ground and placed against a plain green background topped by a layer of clouds. Moreover, as in all of these portraits, the artist has endeavored to emphasize the physical and facial features: here the stocky figure, strong aquiline nose, full beard, and long narrow hands are the main characterizing elements. The conical turban with its pearl-studded jewel and the richly deco-

rated belt, bracelets, and rings, as well as the massive hilt of the long straight sword bring out the exoticism in the appearance of this independent ruler of southern India. Jahangir kept portraits of prominent personalities and of his generals and governors in albums, which he liked to review when he assessed their qualifications for special assignments. He often added comments, and in this case he noted near the left margin in Persian, “A good likeness of Ibrahim Adil Khan” (“Khan” being used in a deprecating manner as it is a lesser rank than Shah).

Jahangir was not only interested in human beings; as a hunter and naturalist he was concerned with environmental phenomena. He was particularly fascinated by unusual animals and had them depicted by artists who specialized in them and even accompanied him on his travels. The master in this field at the court of Jahangir was Mansur, who in his time enjoyed such fame that he received the title Nadir al-Asr, the “Rare One of the Age.” This study of a King vulture

and a Griffin vulture attributed to him testifies to his sensitive awareness of the character of these birds and his ability to render every fine detail down to the last feather. This painting and the preceding one were part of an album that belonged to Shah Jahan, Jahangir’s son and successor.

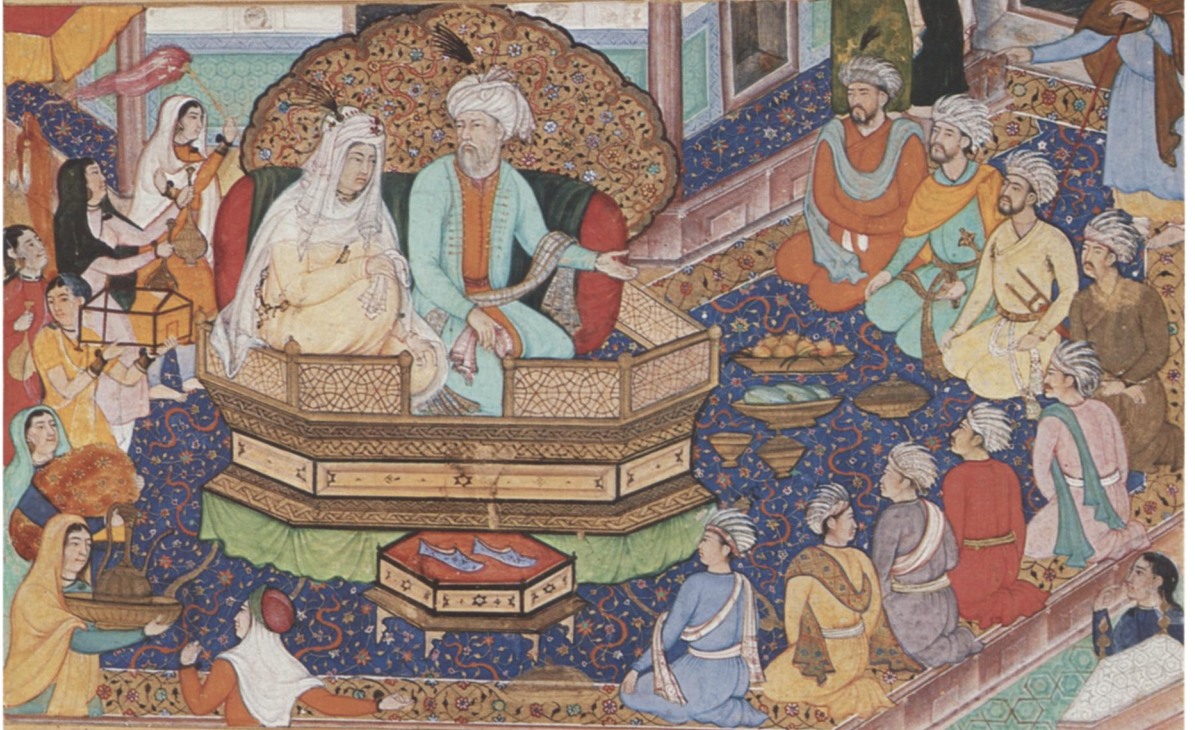
Above: 15-5/16 x 10 inches; Purchase, Rogers Fund and The Kevorkian Foundation Gift, 55.121.10.33. Right: 15 3/8 x 10-1/16 inches; Purchase, Rogers Fund and The Kevorkian Foundation Gift, 55.121.10.12

سوی شیر مرغ ارغمان قند / بازار شکر کش یافتند / بی خبر گنستی دران راه بود / همانا که خود حضرت پادشاه بود



یکی غار که بود نزدیک دست / که شکر سپرد و این خاک است / ازان جمع گان های سنجایی کرد / شد آن بوم ویران غارت

بهادرو معتبر بگنایک بزرگه وقایع عام بوده اند نام ایشان شسته شده و از آن بکیران معلوم نیست و نام فرزندان او کان بزرگ تو میرخان بریک قام
 مقام پر خود شته از جهت آن نوشته آمد تا معلوم کرد که بریک از ایشان نموده که ام فرزند نواده قبل خانست تا بطین غم او که فرزند آن چکنیک خان اند
 تا بنیم گمان برسد سالی ایشان فصل جدول نهاد و شیدین سیات قنات شایع شجب الوام مذکور بنده چکنیک خان شده اند و این زمان نیز از به بنی که از
 و بعضی از ایشان کو جا اسپندیده داده اند و بعضی از ایشان و دشمنان یکی گشته و عاقبت الامر سزای خود یافته بیشتر لگشته و باز مانده گان از جمله بندگان
 شده اند چنانکه در اسپستان چکنیک خان مشرق سپایه بعضی از حکایات ایشان در سر شیبه یاد کرده شده از انجام اطالیه باید که تا معلوم شود و اسپلام
 قسم دوم در صورت تو میرخان و خاتون و شوق فرزند آن و تو میرخان از بومی که در قسم سابق گفته اند نیز به سر بوده اند چنانچه سالی ایشان فصل ذکر فرزند
 زمان شعیب ایشان فرزند آن غیر فرزند آن خان که چون از اجداد است داستان علیجه خواهد که کشیده می آید برین میات است



داستان تو میرخان آن دو قسم است قسم اول برید با چو احوال او و فرزندانشان قبل خان جد سیوم چکنیک خان است و چو اول
 جد سیوم را الیخیک خوانند و از قبایل شعب بسیار متولد و شکت شده اند و فرزندانشان نوادگان و اقیات خوانند و بر سر همین او کین بوده و حتی او کین است
 و آن جهت که بغایت کمال خوب بهره و پاکیزه بوده است چنانکه خداوندان نظر در حسن نظر شما او و اولاد ایشان گشته و روی بر کشاده بغایت کرد و غوغایی
 داشته و کین بر فاق گفته اند و هم در جوانی مانده و سیری داشته سوز فاقه که نام نهیره او و چو یکی بود و تمامت قیات یور کین از نسل علی اند و حکایت لغت
 با ایشان در وضع خوشتر خواهد آمد و چون تو میرخان تار بنده و متابع با شاه خانی است آن خان بوده اند و بسبب آنکه قبل از این هم با او راکشته



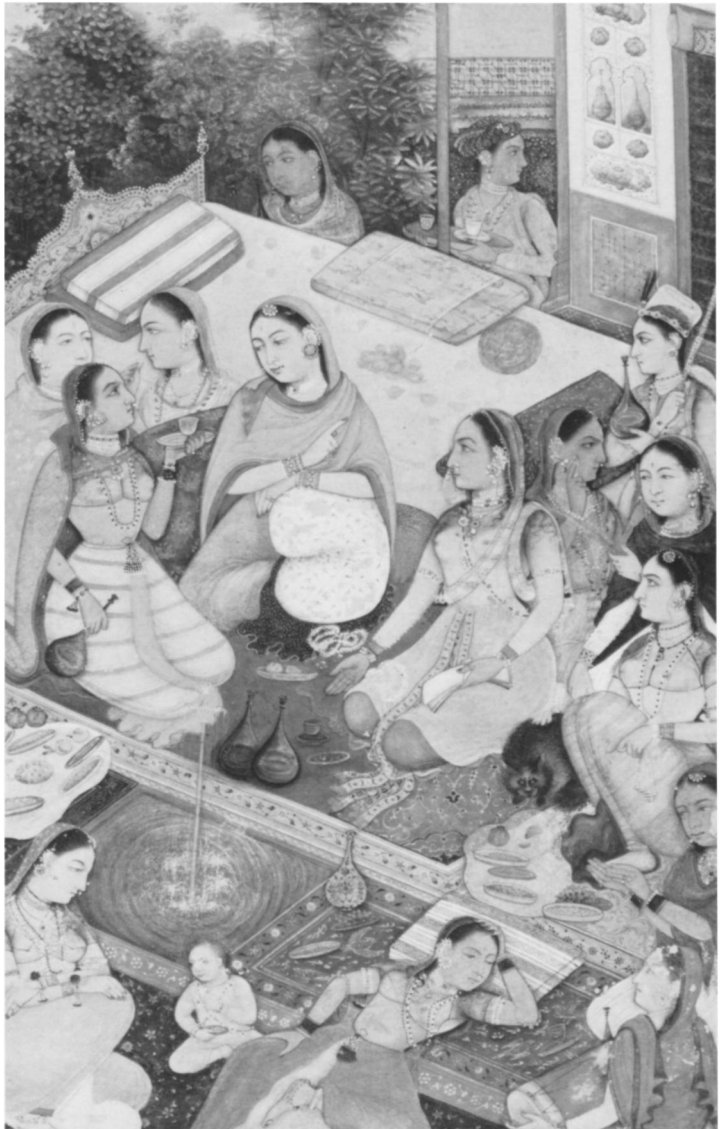


The illustration, left, of Genghis Khan dividing his empire among his sons, apparently from a manuscript in Persian of a history of this Mongol ruler written at the end of the 16th century, represents a subject that must have been especially dear to the heart of Akbar, for his dynasty claimed to be descended from Genghis Khan. As was usual then, the painting was a collaboration, and, according to a contemporary attribution, was the work of two leading Hindu artists in the imperial studios. The renowned Basawan sketched in the general composition and painted the faces, with particular attention to the magnificent features of the enthroned couple. Then Bhim Gujarati completed the picture and its numerous details. In the style of the court of Akbar, there are many figures in a lively setting, and the high viewpoint enables us to see both the main scene in the carpeted courtyard and the servants and horses waiting outside the surrounding wall. The feathered

caps worn by many of the princes and courtiers are typical of the Mongol period during the 13th century.

Above is an album picture of the late Akbar period, about 1600. It is a far less complex subject, but has been painted in a more monumental manner by the artist Khem Karan. Here, a nobleman, or possibly a prince, rides a richly caparisoned elephant. He is attended by a distinctly Indian figure, a servant holding a fly whisk. Ahead of them runs another servant with his long coattails tucked into his belt. The animal is imbued with energy, and one can imagine that its brisk trot must have been accompanied by the clanging of the many different bells on its trappings. This work reflects the dynamic style of the period, which dealt vividly with everyday events.

Left: $13\frac{1}{2} \times 8\frac{1}{2}$ inches; Purchase, Francis M. Weld Gift, 48.144. Above: $12\frac{1}{4} \times 18\frac{1}{2}$ inches; Rogers Fund, 25.68.4



The great luxury at the court of the fifth Mughal emperor, Shah Jahan, is exemplified by his own portrait painted by Chitarman during the first year of his reign (1628). Shah Jahan, standing on a low dais on a river terrace, is presented in a manner that still follows the formula evolved in the time of Akbar and Jahangir (see page 40), but it has become more glamorous and refined. The emperor is exquisitely garbed in delicately decorated garments of light fabric, encircled by a gold-brocaded sash, and is armed with a dagger and a long straight sword. As befitting his enormous wealth, he is richly adorned with gems and holds in his left hand a jeweled pendant portrait of himself. The multicolored halo, glorifying his imperial rank, is composed of radiating strokes. His august position is further emphasized by four angels hovering in the cloudy sky, who offer him divine fire and the appurtenances of his office, a scroll and a necklace. This group of angels and the perspective rendering of the river scene reflect Western influences, which

were often found in Mughal paintings of this era. This portrait is from one of the emperor's own albums, in which examples of fine calligraphy usually alternated with pictures.

In general Mughal painting was realistic and based on close observation, but there was one exception: the portraits of women, especially of those of the imperial household. Since the zenaneh, or ladies' quarters, were accessible only to members of the immediate families, artists were unable to accurately depict the inhabitants, particularly the empress. All likenesses of noblewomen were based therefore upon idealized concepts of female beauty. The informal gathering at the right, of imperial ladies, their servants, and a prince (in the background) relaxing on a garden terrace, has the genre quality of many paintings done during Shah Jahan's reign. Food, glassware, furniture, and even a long-haired cat add realism to this scene. The central figure, with a shawl around her shoulders, may well be Mumtaz Mahal, Shah Jahan's favorite wife, for whom he

built the mausoleum Taj Mahal at Agra. Left: 15-5/16 x 10 1/8 inches; Purchase, Rogers Fund and The Keveorkian Foundation Gift, 55.121.10.24. Above right: 7 7/8 x 5 inches; Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915, 30.95.174.26



Turkish Painting

Architecture, ceramics, weaving, carpet making, and weaponry are the most celebrated of all the arts of the classical Ottoman period of Turkey (about 1400-1800). Less well known is Ottoman painting, even its outstanding examples. Remarkable for their realism and vigorous design, a comparatively limited number were produced, being sponsored primarily by the sultan's court at Constantinople. For Westerners this art was for a long time overshadowed by the more decorative and often more romantic painting of Iran.

The Museum's holdings clearly show that early Turkish paintings were inspired by 15th-century Persian sources. But about 1500 a marked change took place. At first certain European conventions were introduced, mainly in portraiture and the rendering of architectural perspective; they, however, were soon discarded. In the second quarter of the 16th century, there was a persistently growing interest in realism, particularly in the depiction of military operations and court spectacles. This new interest led to an increase in portraits, especially of sultans, and to closely observed individual figures. From the early 17th century on artists occasionally exaggerated features, producing caricaturelike studies. Turkish painters, unlike their Persian counterparts, preferred stark effects, avoiding finely patterned textiles or wall decorations in their scenes. Realistic details of distinctive costumes and military outfits also set Ottoman painting apart from that of Iran.



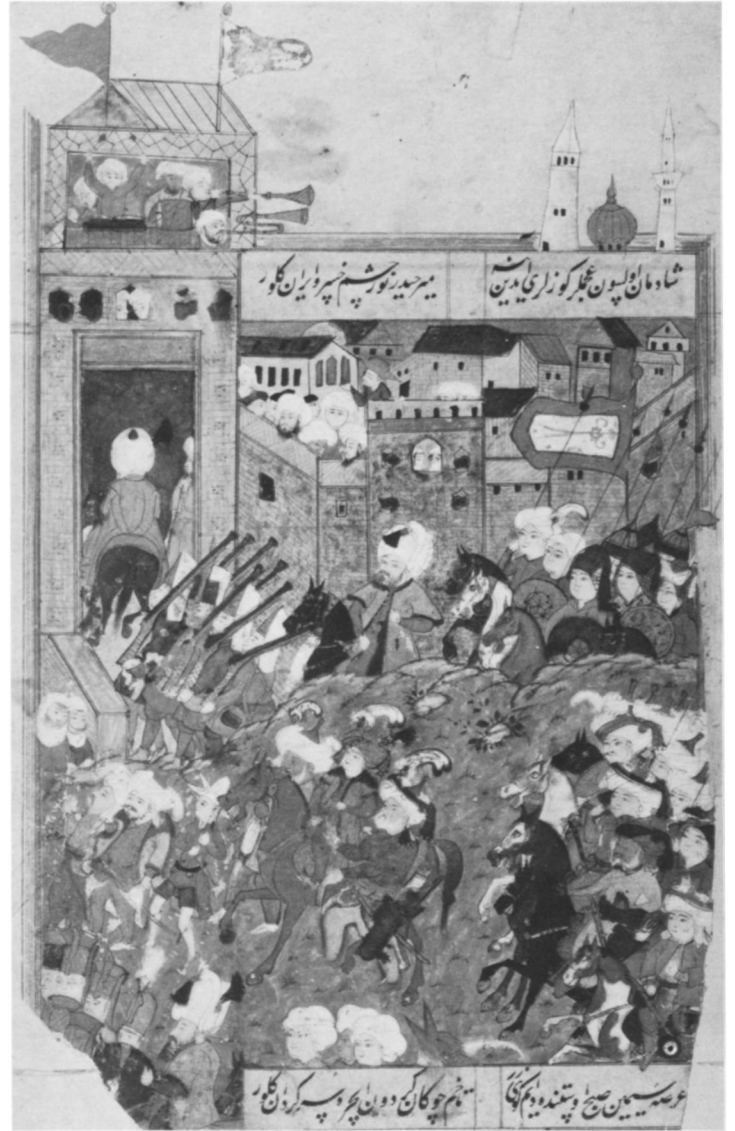
These miniatures are from a manuscript of the romantic poem *Khosrow and Shirin* by Hatifi, transcribed in 1498/99 during the Persian poet's lifetime. Although the text is in Persian, certain stylistic conventions indicate that the illustrations are by a Turkish artist. The picture above of the Iranian prince Khosrow (also in the detail opposite) hunting with his companions reveals in the organization of planes—marked with dense vegetation in the foreground area and evenly placed small tufts of grass in the next—that it derives basically from the Turkoman style of southern Iran. This style is also the source for the presentation of a hunting scene in the foreground and the placement of a group, in this case falconers, in the plane immediately behind it. However, the liveliness of the figures, the telling detail of a hunter being mauled by a lion, and the variety of flying birds point to the budding realism of Turkish painting, which was to become more evident in the 16th century. The unusual elongated

white hat worn by a member of the bird-hunting party testifies to the interest shown by Turkish artists in items of everyday dress.

At the right Shirin spies the portrait of Khosrow, placed in the garden by his friend to entice her, in a composition that displays the discrete influence of Italian quattrocento painting and its predilection for perspective. Although the principles were not fully understood, the receding lines and the shaded side of the building show that the artist was familiar with Western representations of space. Purely Turkish, on the other hand, are the more schematic serial grouping of the three figures on the balcony and the row of trees on the left, demonstrating a preference for strict alignment. A realistic Turkish touch is provided by the comfortably seated doorkeeper. Like the other painting, this one reflects its Persian lineage in the compactly patterned vegetation within the walled garden, the isolated small plants in the background, and the

rocky landscape on the horizon.

Probably Constantinople; both $4\frac{3}{4} \times 2\text{--}15/16$ inches; Harris Brisbane Dick Fund, 69.27, folios 15r and 22r



While the meeting of scholars takes place in a Persian-style interior, with carpet and tiled dado, this picture's direct, vigorous quality is clearly representative of Turkish painting of the third quarter of the 16th century. Characteristically Turkish also are the voluminous turbans, especially that worn by the Shaykh al-Islam, or chief theologian. This central figure is engaged in a lively discussion with four teachers of lesser rank, while two others in the foreground are involved in an exchange of their own. The different postures and facial expressions are an effort on the part of the artist to add a degree of naturalism to a standard scene in Ottoman court art. These individualized figures are contrasted with the pages, slightly bored and standing rigidly, who are portrayed more as youthful stereotypes. Though the scene has a casual air, the janissary guarding the doorway would suggest that this is an official gathering. The gold-painted margin includes various animals in a delicately drawn landscape.

Another illustration from the same text

by Mahmud Abd al-Baki, in praise of a renowned contemporary Shaykh al-Islam, is of a secular subject, a Turkish army entering a city. The serried rows of troops, arranged according to rank, and the many realistic details are typical of Ottoman art of this period, as is the battle flag decorated with the double-pointed sword, Dhu'l-Faqar, of the Prophet Muhammad. (A similar flag [1976.312] is in the collection of the Metropolitan.) On top of the city gate a military band plays in a pavilion, a common feature of traditional Near Eastern city and palace architecture.

The crouching man, dating from the early 17th century, can be identified as a dervish because of the primitive fur that he wears, his begging bowl, flute, and particularly his deep, meditative pose. In its delineation the subject reveals other characteristics of Turkish painting: it is rendered as an isolated, large-scale figure, whose caricaturelike quality is heightened by the exaggerated size of the head, with its bulbous nose, a wandering eye,

and wrinkled skin. The broad face and slanting eyes indicate that the source for the figure is to be found in Turkestan, in Central Asia, the homeland of the Turks. However, the invocation at the lower left, "Oh Prophet of the House of Hashim from thee comes help," is in Persian, demonstrating the cultural complexity of imperial Ottoman art.

Above left: 7 $\frac{5}{8}$ x 4 $\frac{5}{8}$ inches; Gift of George D. Pratt, 25.83.9. Above right: 7 $\frac{5}{8}$ x 4 $\frac{5}{8}$ inches; Bequest of George D. Pratt, 45.174.5. Right: 8 $\frac{5}{8}$ x 4-3/16 inches; Bequest of Cora Timken Burnett, 57.51.30



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