

# Islamic books and Illuminated manuscripts



# Earliest known Islamic book: Great Umayyad Qur'an

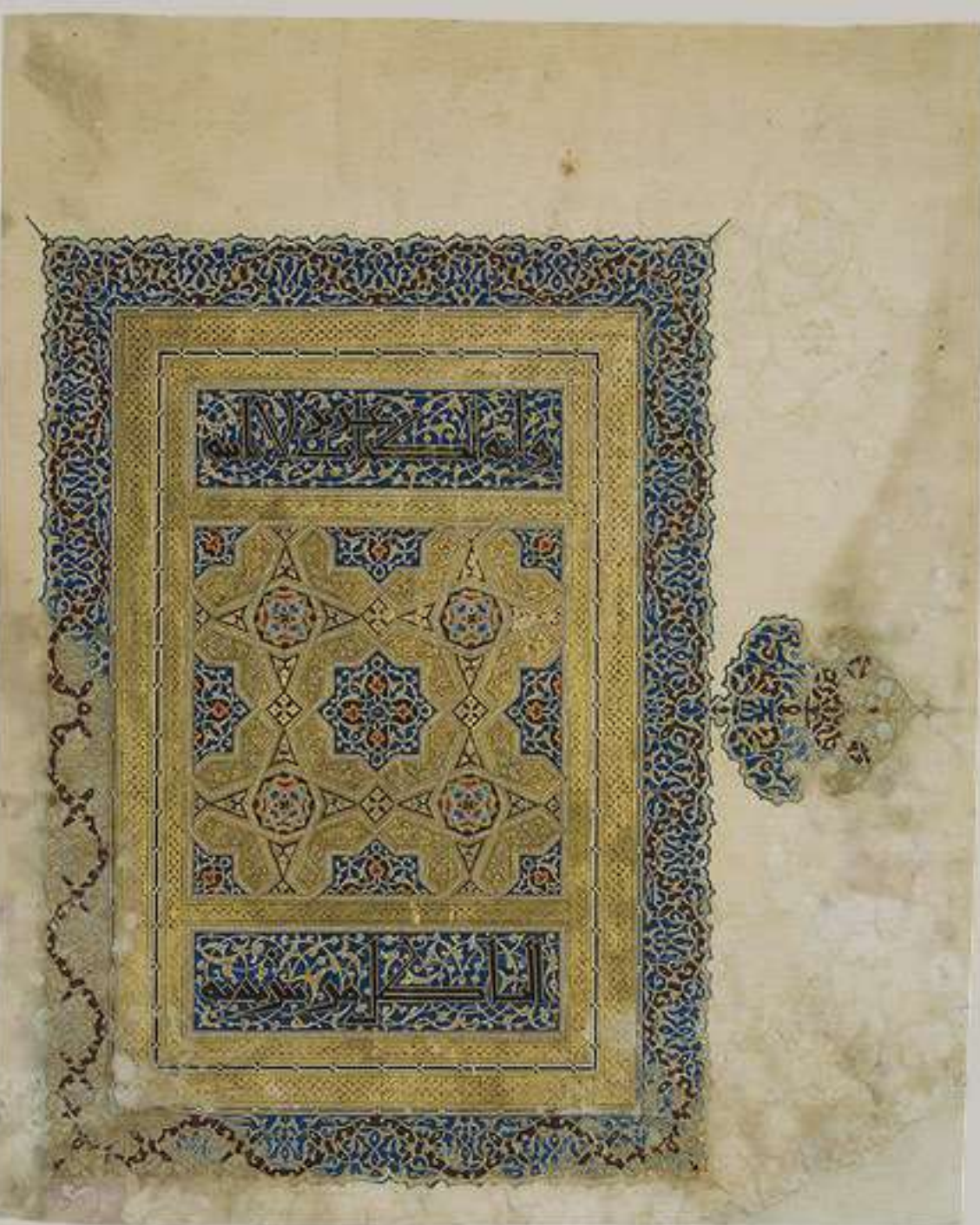
- Ca. 670 - 710 AD, found in ruins of Sanaa mosque, Yemen, but probably created in Syria





Early  
illumination  
(frontispiece):  
“Anonymous  
Baghdad  
Qur’an”,  
Ilkhanid  
period, 1306-7

Note the 3 types of decoration/  
What are they?



# Major centers of Islamic book arts:

Safavid Dynasty, Iran (1501 – 1722)

Mughal Dynasty, India (1526 – 1858)

Ottoman Empire, Turkey (1516 – 1918)

These sites excelled at all the book arts: binding, calligraphy and illumination. Royal workshops were main sources of book production because of expense involved, and investment of patrons. Books were seen as financial investments, status symbols and gifts between heads of state.

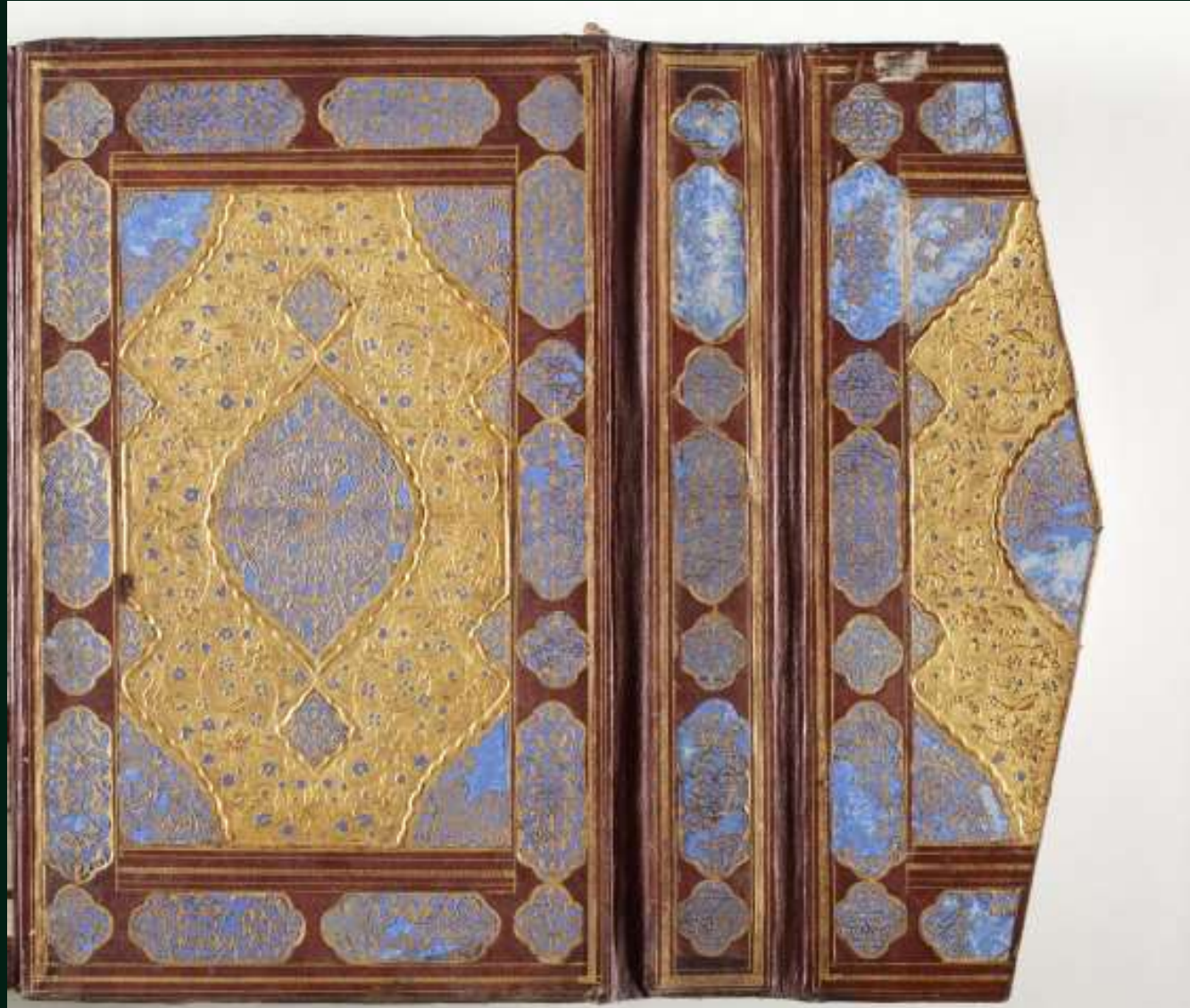


# Process of bookmaking in a royal workshop:

- Workshop director made aesthetic decisions (layout, etc.) and provided direction.
- Paper was made from rags of linen and hemp, sometimes decorated with gold sprinkles, tinting, or marbling, then sized.
- Scribe prepared ink (ash boiled with gallnuts), made pens and pressed guidelines into paper. Then he copied text in indicated areas.
- Painters laid out composition with very fine brush, then created pigments from ground minerals such as malachite, lapis lazuli, cinnabar, or lead mixed with albumen (egg yolk) or gum arabic.
- Following the completion of the illustrations, illuminators and gilders added flourishes to the text, such as colored frames, along with frontispieces and end pages. Each sheet was burnished with a hard stone, glass or shell.
- Pages were sewn and bound together, then attached to tooled and/or gilded leather covers.

<http://collections.lacma.org/node/239900>

- Qur'an, Shiraz, 16<sup>th</sup> century
- Collection,  
LACMA



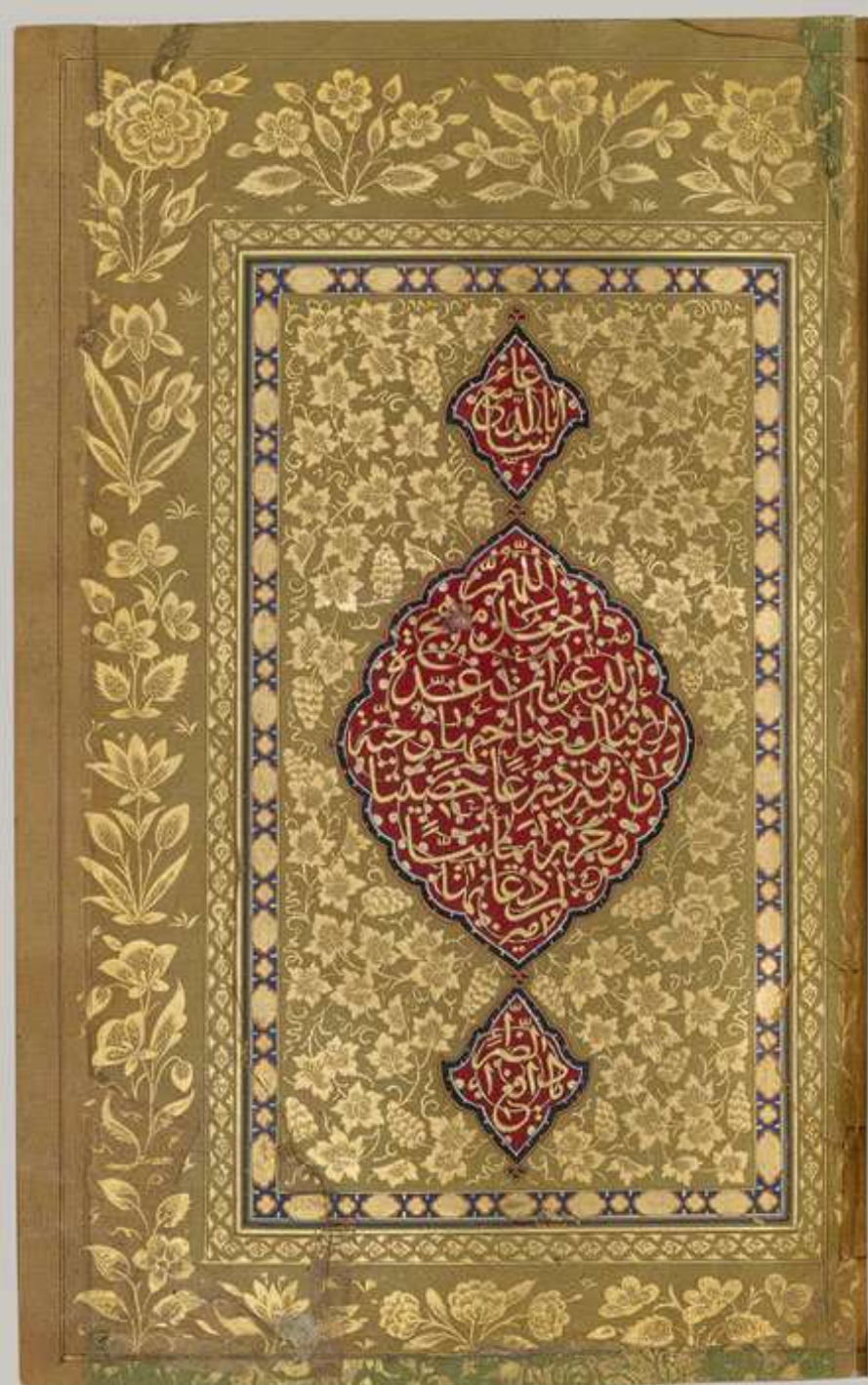


# Parts of a book:

- Covers
- Shamsa (first page) – a medallion
- Chapter headings (sarlowh – full page, unwan – upper half decoration)
- Colophon (last page)

# Shamsa, Safavid

- Medallion with cartouches (ornamental frame/form) top and bottom



# Medallions carried into text, early Spanish illumination



# Shamsa (double)

- Ca. 1300, Southern Spain or Morocco



# Chapter heading

- Safavid Qur'an
- Thuluth and Naskh scripts
- 1571



قَالَ الْمَلَأُ الَّذِينَ اسْتَكْبَرُوا مِنْ قَوْمِهِ لَمَّا جَاءَهُمْ  
بِاشْعَثِيبٍ وَالَّذِينَ اسْتَوَامَعَكَ مِنْ قَوْمِهَا أَوْ

لَعُودَةٍ فِي مِلَّتِنَا قَالَ أُولَئِكَ كَلِمَةٌ

قَدِ افْتَرَيْنَاهَا عَلَى اللَّهِ كِبْرًا لِمَا نَدَّبْنَا فِي مِلَّتِكُمْ سَاءَ  
رِذْوَانًا أَن تَكْفُرُوا بِمَا كُفِرْتُمْ أَن تَقُولُوا فِيهَا لَا

أَن يَشَاءَ اللَّهُ رَبُّنَا وَسِعَ رَبُّنَا كُلَّ شَيْءٍ عِلْمًا عَلَى اللَّهِ  
تَوَكَّلْنَا رَبُّنَا أَفَرِحَ بِنِسَاءِ قَوْمِنَا بِالْحَقِّ وَرَأَى

حُرِّ الْقَائِمِ وَقَالَ الْمَلَأُ الَّذِينَ كَفَرُوا

# Colophon

- Turkish, Ottoman Empire, 1813
- Name of artist listed along with a prayer



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
وَصَلَّى اللَّهُ عَلَى سَيِّدِنَا مُحَمَّدٍ وَعَلَى آلِهِ  
وَصَحْبِهِ وَسَلَّمَ ﴿١﴾ أَمَّا اللَّهُ الَّذِي  
هَدَانَا لِلْإِيمَانِ وَالْإِسْلَامِ ﴿٢﴾ وَالصَّلَاةِ  
عَلَى مُحَمَّدٍ نَبِيِّهِ الَّذِي اسْتَفْقَدْنَا بِهِ

عَلَى مُحَمَّدٍ نَبِيِّهِ  
الَّذِي اسْتَفْقَدْنَا بِهِ  
عَلَى مُحَمَّدٍ نَبِيِّهِ  
الَّذِي اسْتَفْقَدْنَا بِهِ  
عَلَى مُحَمَّدٍ نَبِيِّهِ  
الَّذِي اسْتَفْقَدْنَا بِهِ

# Safavid Dynasty



Allegory of Worldly and  
Otherworldly Drunkenness: Divan  
(collected poems) or Hafiz;  
ca. 1531-33, Safavid period, Sultan  
Muhammad, Taviz, Iran





# A Stallion, ca. 1601, Habiballah of Sava



# Iranian/Persian book: History of Shah Jahan, 1825

تمام تصویر مآبوت صاحب قرآن نایب حضرت شاه جهان علی را در این تصویر



شاه جهان در این تصویر در سوار بر اسب و در میان جمعیت

فصل در وصف جنگ



در این تصویر در جنگ و در میان جمعیت

شاه جهان در این تصویر در سوار بر اسب و در میان جمعیت

# Safavid secular books - science

“Marvels of Creation and Oddities of Existence



<http://collections.lacma.org/node/239>

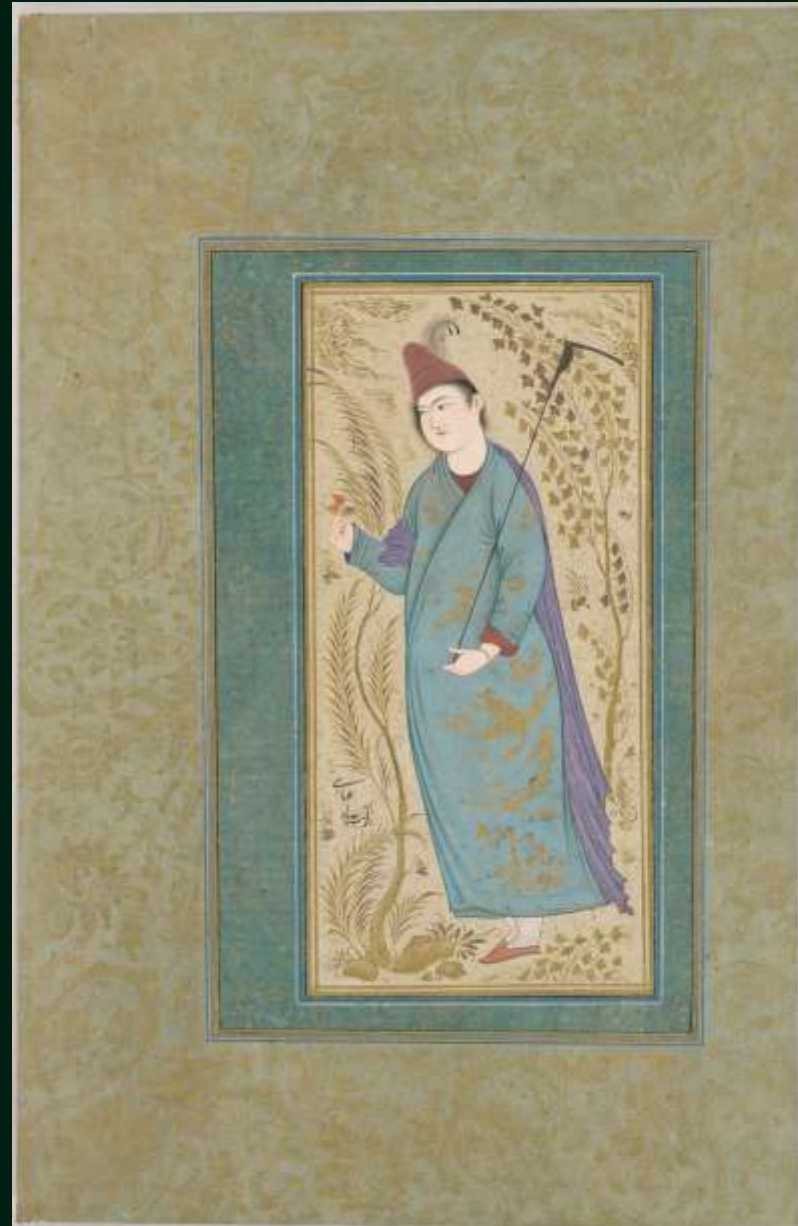
930



Manuscript of the Khamsa (Quintet) of Nizami

<https://vimeo.com/35276945>

How a Persian miniature  
painting is made,  
courtesy of  
Harvard's Art Museums.



# Ottoman Empire



Album of Hadith, ca. 1500, by Sheikh Hamdullah  
legendary Ottoman calligrapher who developed  
thuluth and naskh script styles



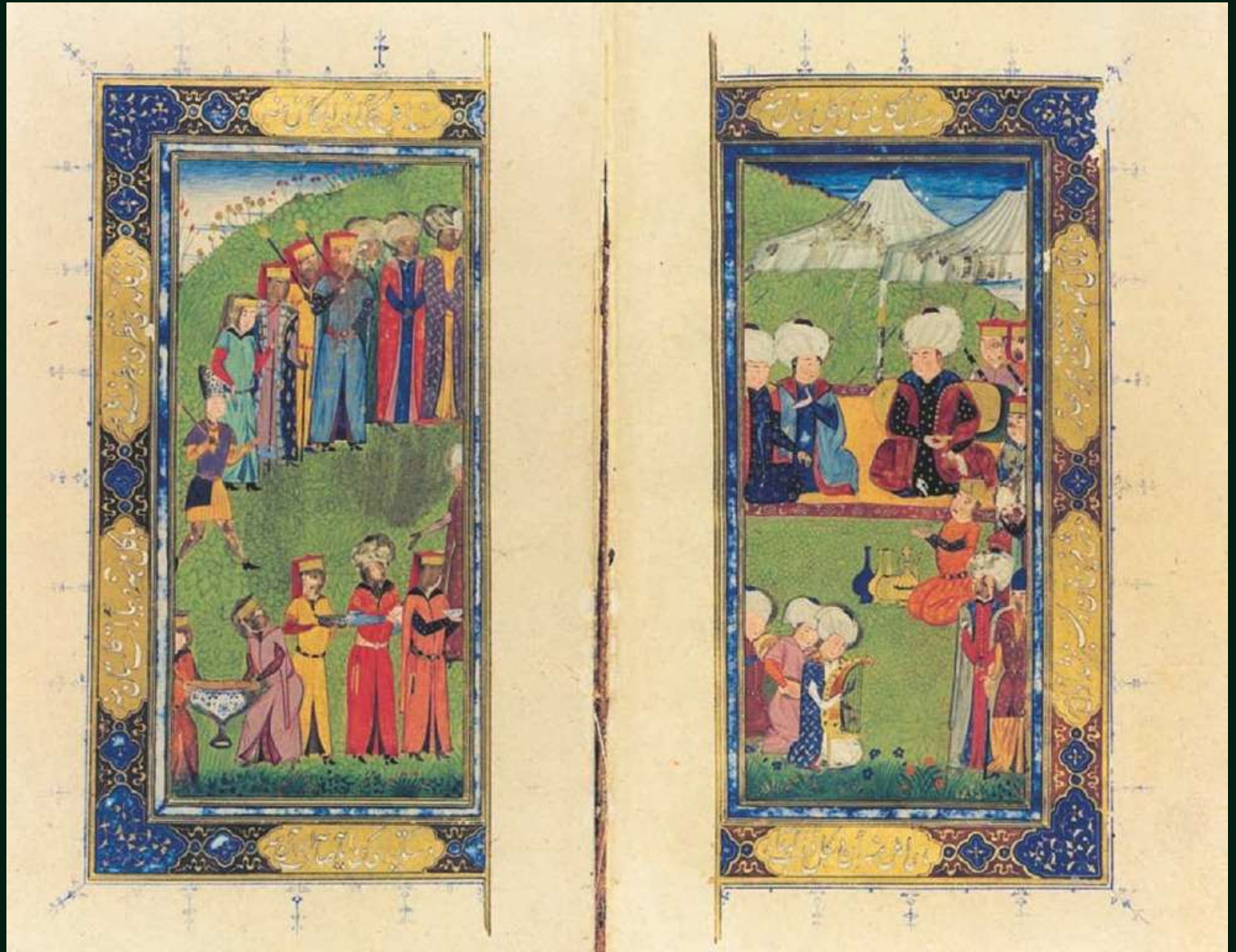
# Qur'an cover, Ottoman, 1500s



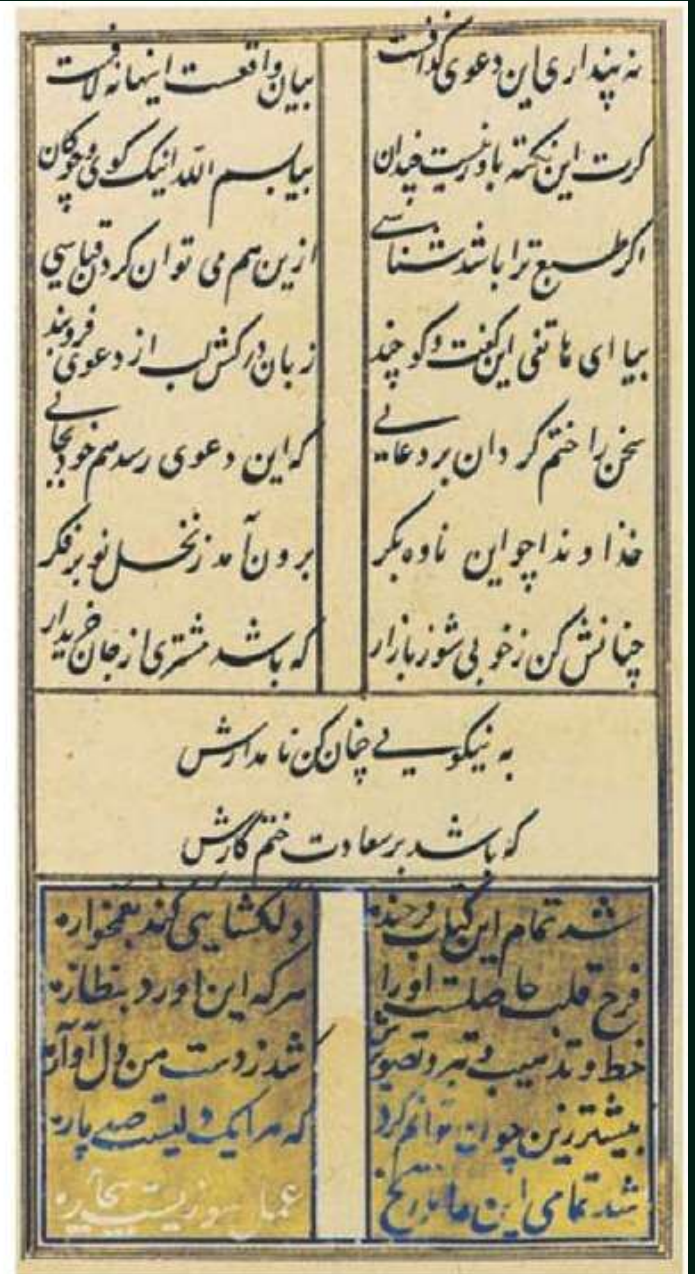
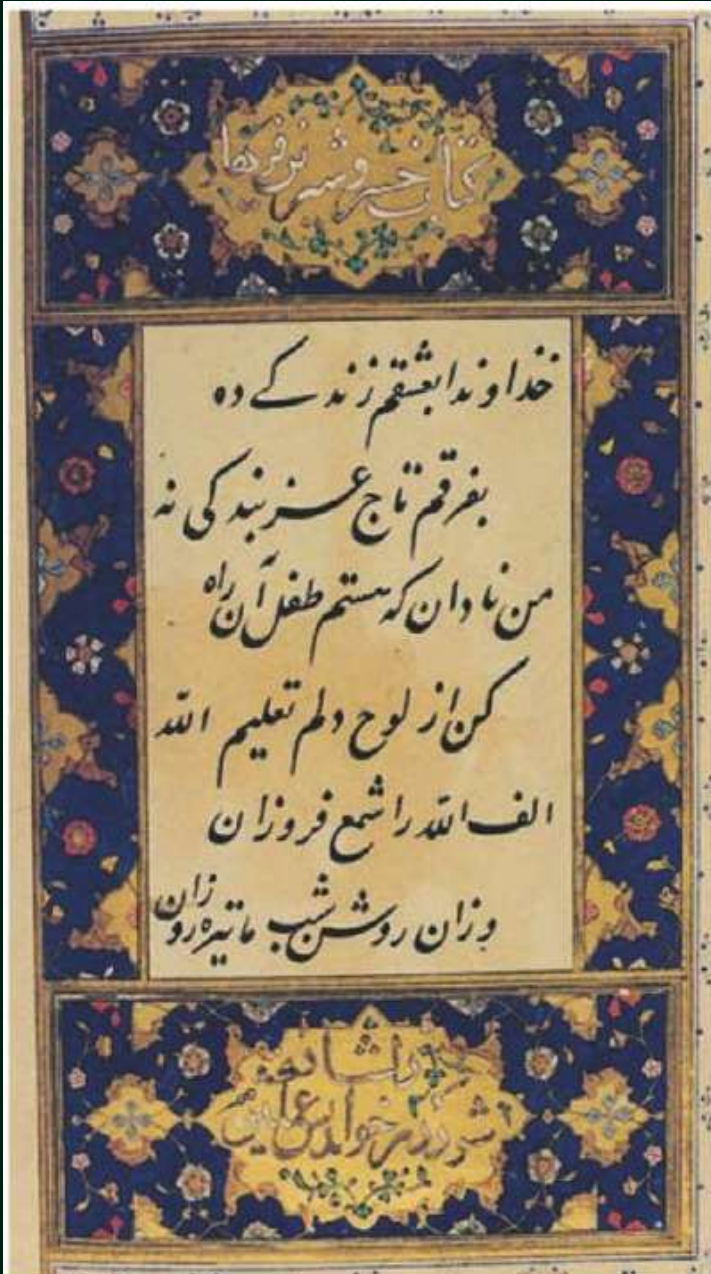


# Khusraw va Shirin of Hatifi, 1498-9

Double frontispiece



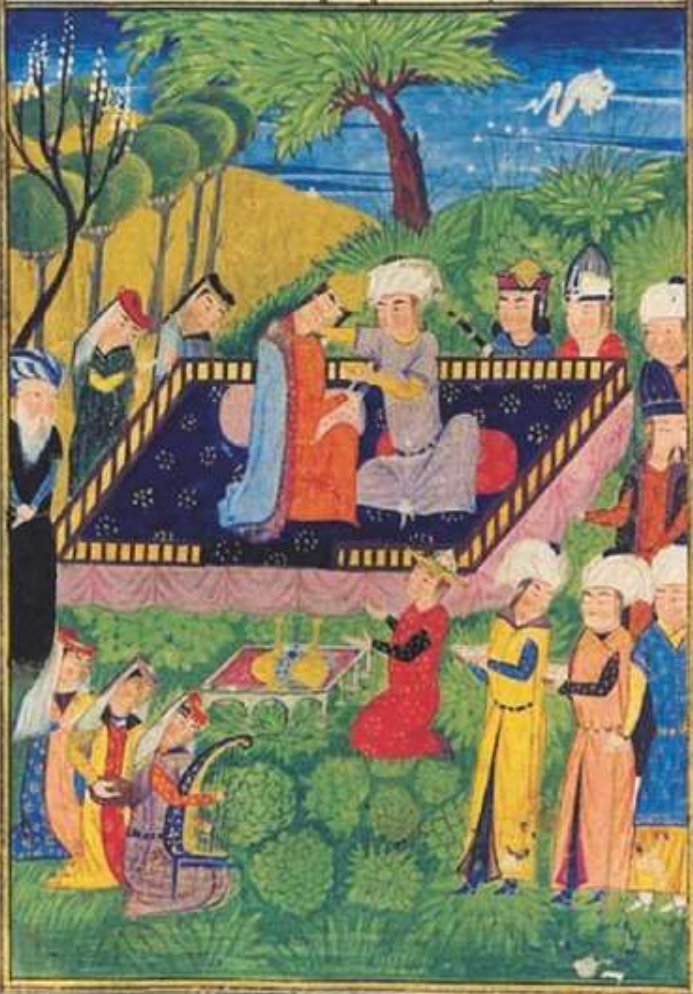
# Title page and colophon



کما نما از قوی زوران موش  
 کشته ی جنگ جو بیان سپهدار  
 فقا در کشا کشهای ناتوس  
 بروی آشتی از تیغ دیوار  
 شده دلمها بمرکز زمینهای کسب  
 ز چاکا چاک خنجر سینههای کسب

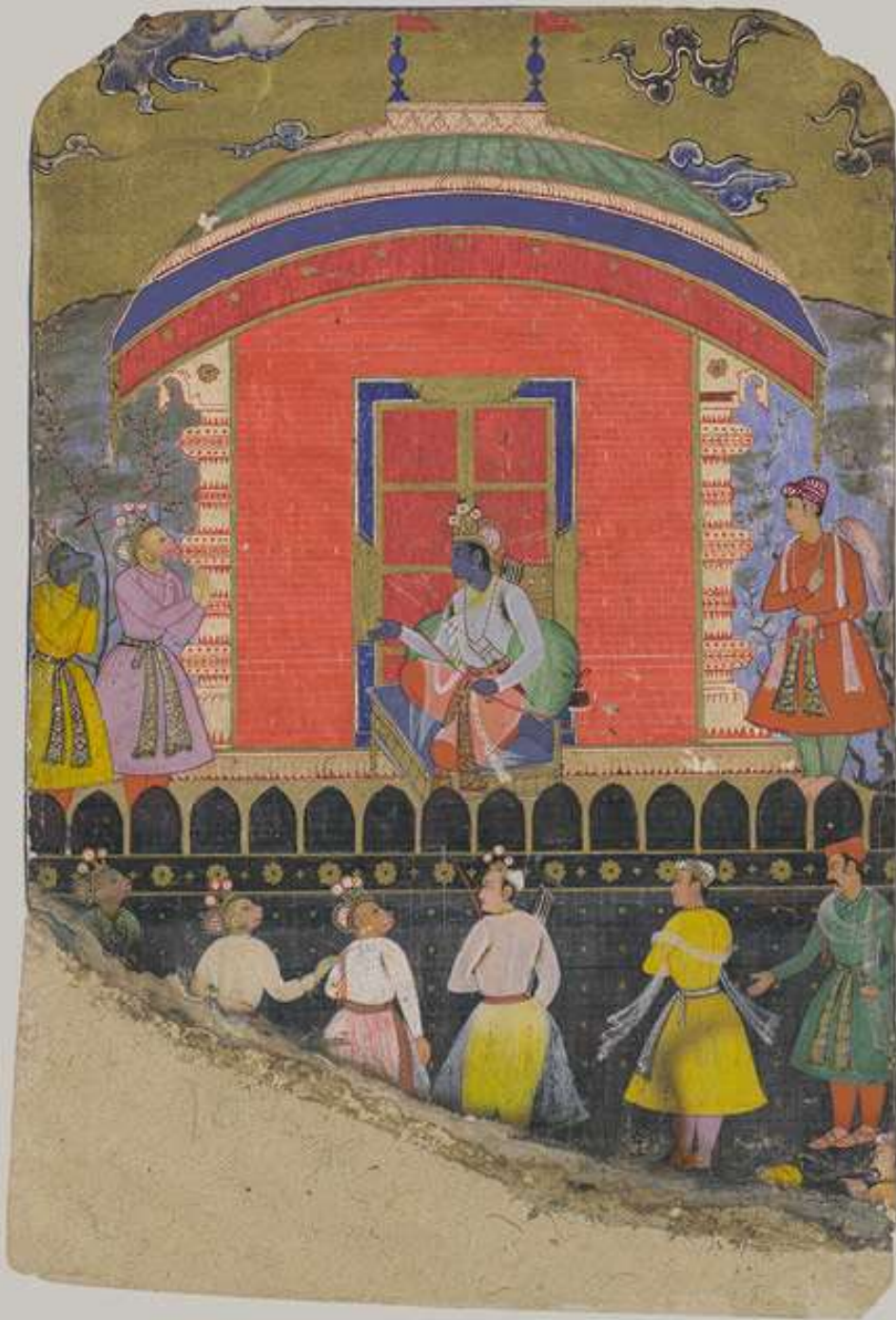


بشکر خنده شیرین شکر خند  
 بدین آیین کار نماز پرور  
 شکسته قدر شکر قیمت قند  
 نشسته بر تیان دهر دور  
 در آمد شهر یار از بادوست  
 بت طنناز را بنشد و نیت  
 بساط خمر و جام حبشید  
 در آن منزل قران ماه و خورشید



# Mughal Dynasaty

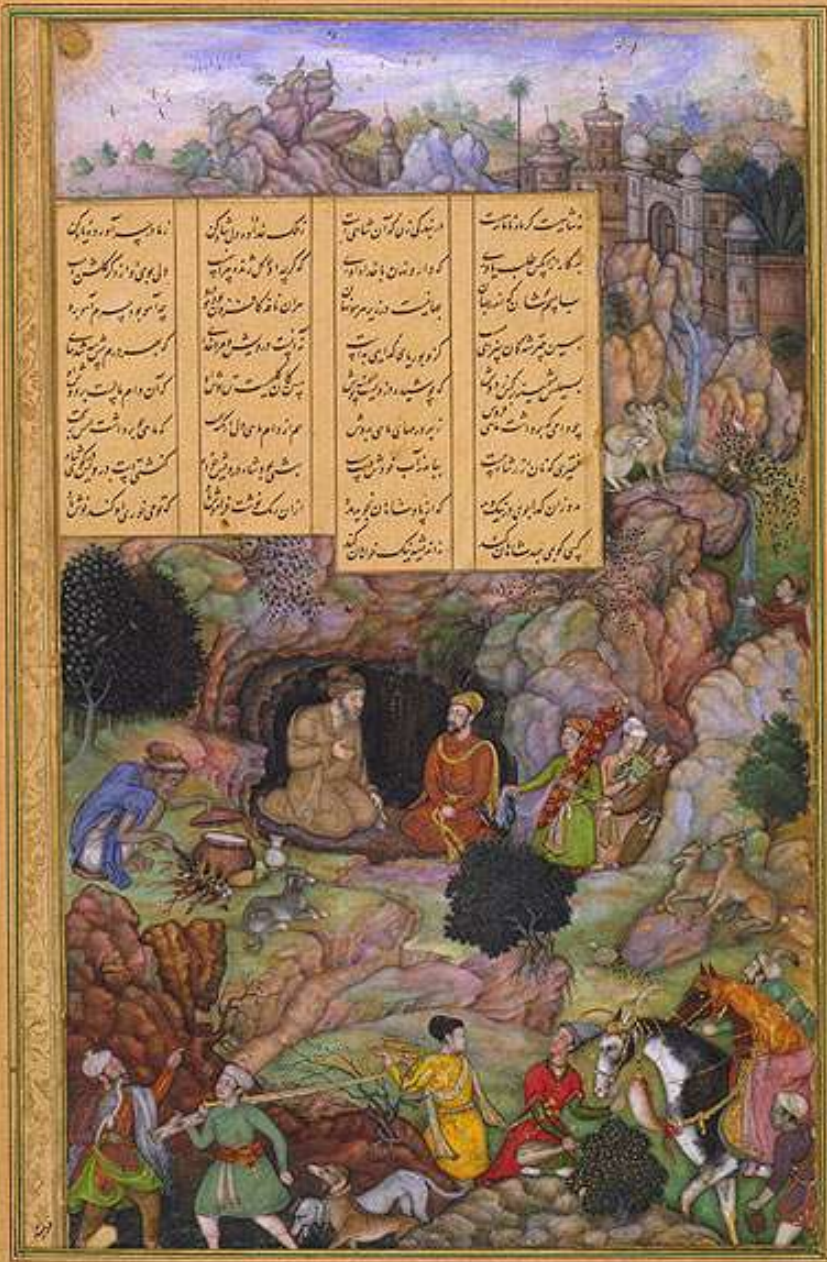
- Descended from a Timurid prince, the leaders of the Mughal dynasty were keen patrons of the arts, especially books and miniature painting.
- Akbar, his son Jahangir and grandson Shah Jahan brought together artists from every region they could: Indian Hindus and Muslims, Europeans, Chinese and especially Persians.
- The reign of Shah Jahan (1592 – 1666) is considered the golden age of Mughal art and architecture.



Akbar worked to unite Hindus and Muslims, partly through art. In this painting from a series depicting the Indian epic Ramayana, Mughal and Hindu artistic motifs unite.

- “Rama receives Surgriva and Jambavat, the Monkey and Bear Kings”, Ca. 1605, Mughal India

Alexander [the Great]  
visits the sage Plato in  
his Mountain Cave: folio  
from Khamsa of Amir  
Khusrau Kihlavi, 1597-8

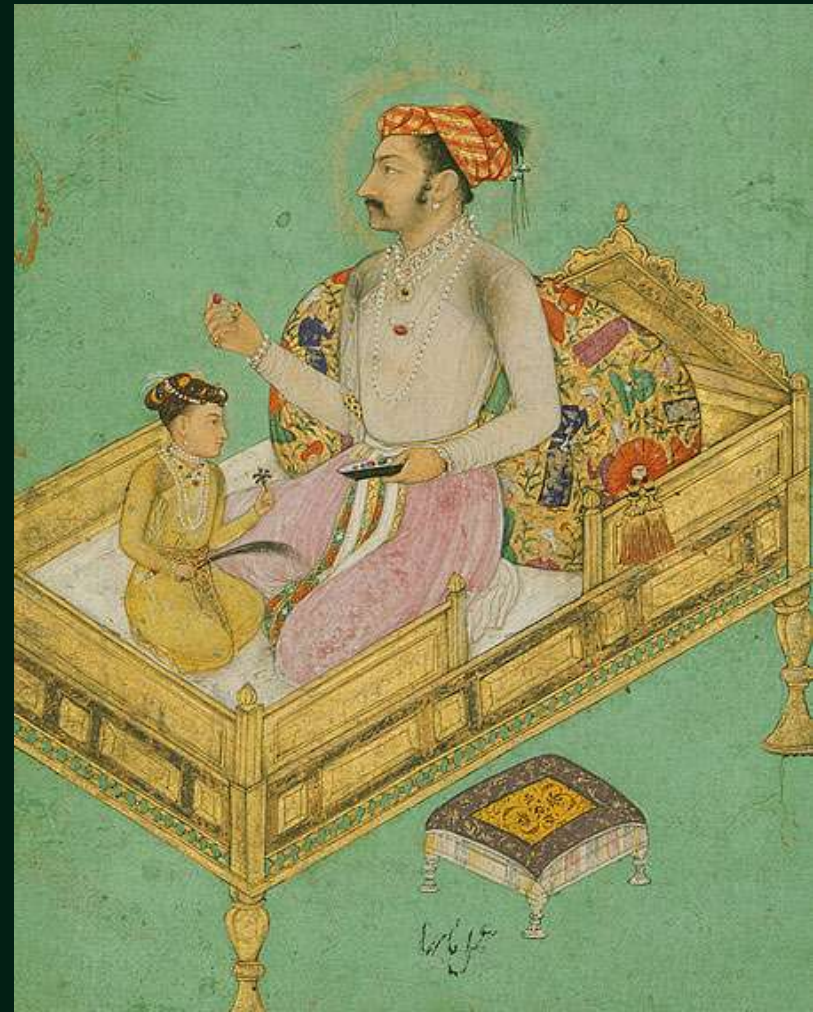


## Legend of Hari Krishna, ca. 1590 - 95

- Another Hindu classic translated into Persian language and illustrated by Akbar's court artists.
- Akbar had great interest in Hindu religion and literature.



The Shah Jahan  
Album  
ca. 1620  
Nanha, India





## Glorification of Akbar, attributed to Govardhan

- Notice the ATTRIBUTES
- How is Akbar portrayed?  
How is this different than,  
say, the portrayal of people  
in Safavid miniatures?
- What other cultural  
influences can we see?

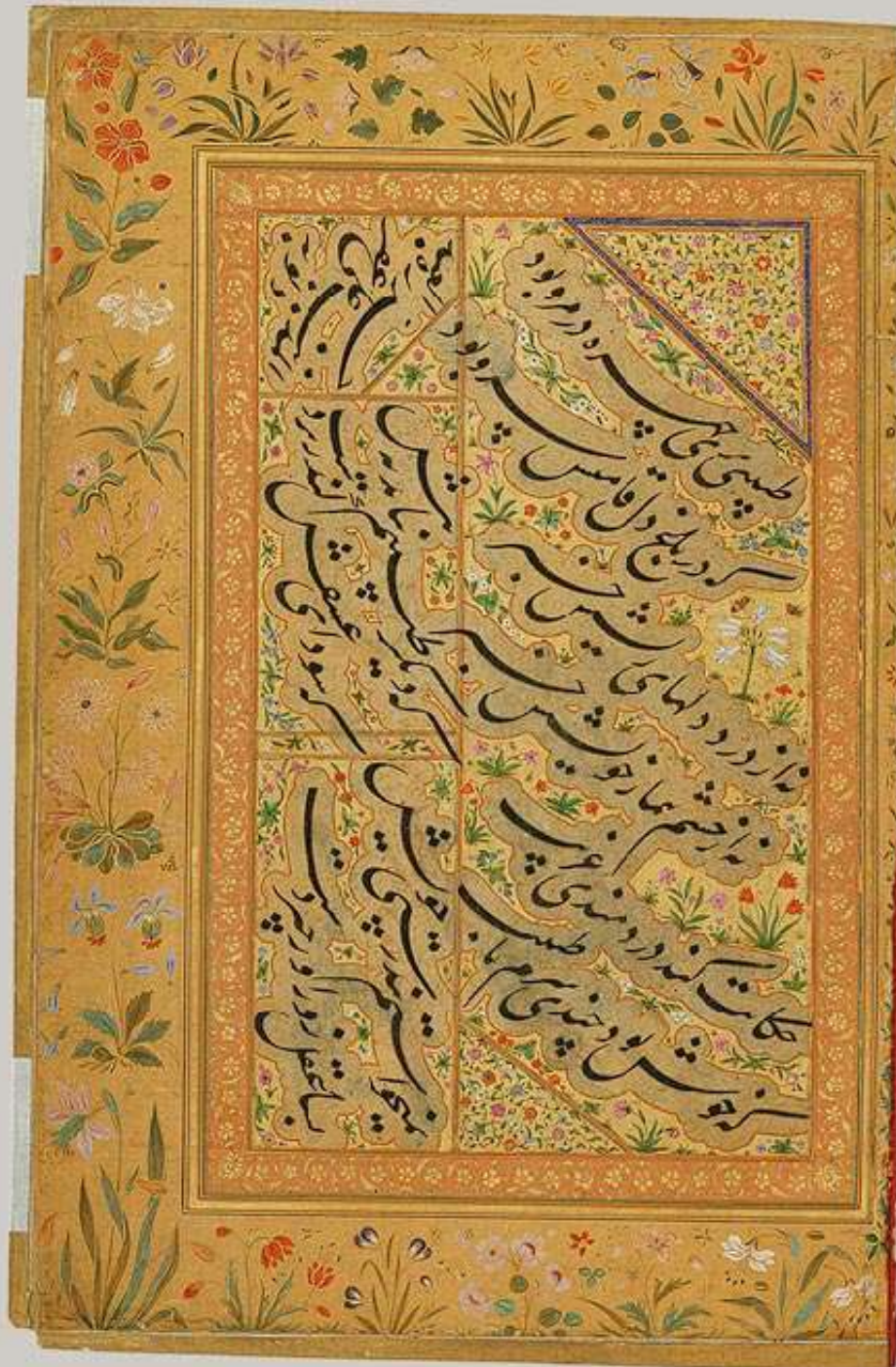


# The Shah Jahan Album

The Shamsa from the Shah  
Jahan Album

Nilgai (blue bull) by Mansur





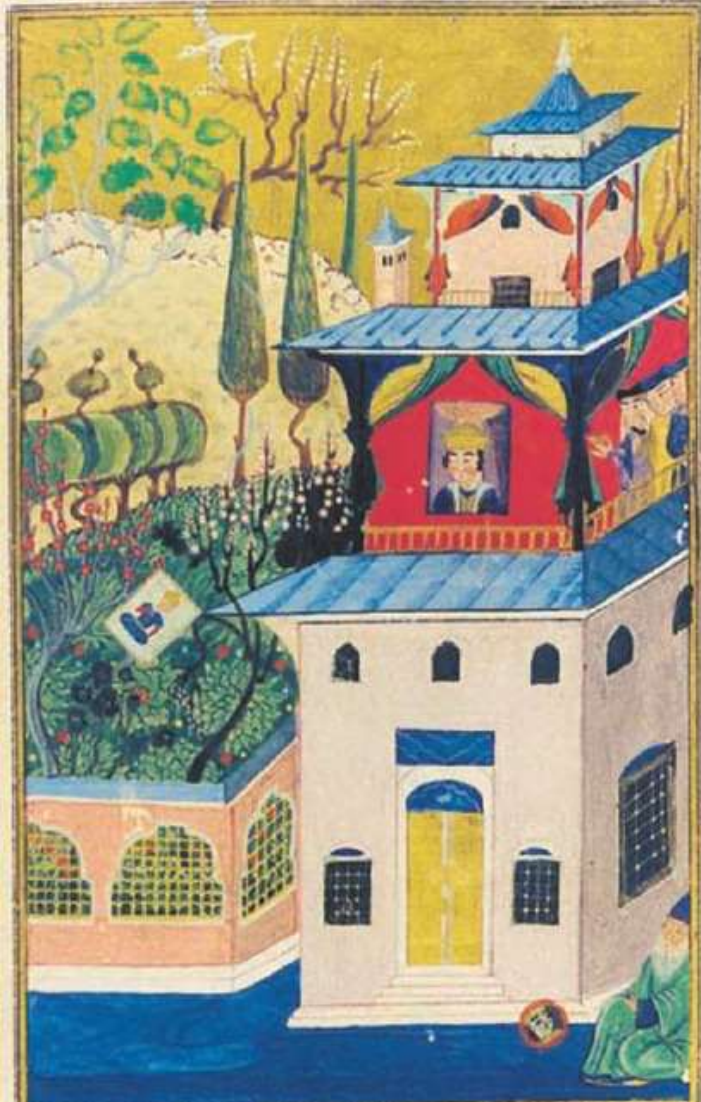
- Verso of Nilgai, showcasing Nasta'liq script.

- The Shah Jahan album was begun under Jahangir, father of Shah Jahan, and added to by Shah Jahan throughout his reign (r. 1627 – 1658). He was deposed by his son, who subsequently forbade art and music in his realm.
- Shah Jahan built the Taj Mahal for his wife Mumtaz Mahal (1631 – 48)
- Much other architecture and fine objects were commissioned by Shah Jahan.



- Compare and contrast the painting styles of the three main Islamic dynasties of this time period (16<sup>th</sup> – 18<sup>th</sup> centuries): Safavid, Ottoman and Mughal. (you will be able to find images of each on the Tumblr; choose one of each). What similarities and differences do you see? What do they tell us about each culture?





درون قصر آن گلچهره اقامت	ز دستش رفت آن تملان بر باد
بقصر آن آفت جان هم در شوم	چو آن کاغذ دست او برون
رقم زد از خیال آن نقش شیرین	بگشت استاد چاکرست عکین



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