



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the Name of God

Title:

**The Cultural Influence on
Artistic Styles: The Muraqqas of
the Bukhara School in the Malek
Museum of Tehran in
Comparison with the Muraqqas
of the Safavid Isfahan School**

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The Cultural Artistic Features of Bukhara during the Reigns of the Uzbeks

- ▶ The Uzbeks, the largest Turkic-speaking ethnic group in the Central Asian region, came under Iranian rule for the first time and were considered as part of Iran's territory.
- ▶ Timur in his capital, Samarkand, with the support of artists, imbued its empire with a very rich Islamic culture.
- ▶ After the death of Timur under the leadership of Mohammad Shibani, the Uzbeks established the Khanate of Bukhara. At first, Shibani competed with Iran's Safavid dynasty for several years.
- ▶ The struggle of the Uzbeks with Iran led to the cultural isolation of Central Asia from the Islamic world, hence, they were strongly influenced by Iranian culture and art.

Artistic and Cultural Traits of the Safavid Era

- ▶ The art of the Safavid period is, in many ways, a continuation of the golden age of art of the Timurid court.
- ▶ Safavid culture is strongly influenced by Turkmen culture and art due to presence of Chinese, Ottoman, and Western and Islamic influences.
- ▶ In addition to the impact of the European sphere on the culture and civilization of the Safavid era, the religious turn of the society during the Safavid period was very effective in the Iranian civilizational life.
- ▶ This influence triggered the Safavid capitals to become the center of Iranian culture and civilization.

What are Muraqqas?

- ▶ Muraqqa is a connected collection of different pieces of art, including all kinds of calligraphy and paintings. In other words, the term means "that which is patched together" in Farsi.
- ▶ This form of book ornamentation principally replaced the large-scale illustrated manuscripts of Persian poetry classics, which were a kind of tool for the best painters of the time.
- ▶ Muraqqa is considered an Iranian art that was popularized in Iran and later in Asia Minor and the Indian subcontinent. In Central Asia, this art flourished in Herat, the capital of the Timurids, at the end of the 9th century AH.
- ▶ Completed Muraqqa albums were bound with luxurious Islamic book covers that may have been decorated with lacquer paint, gold stamping on leather, or other techniques.
- ▶ Following Shah Tahmasb's turning away from supporting artists and as a result of the destruction of art workshops, single-page Muraqqas with the subjects of Iranian paintings became popular.

The Malek Museum; Tehran, Iran

- ▶ The Malek National Museum is the first private endowment museum of Iran and one of the six largest national libraries focusing particularly on the art of manuscripts.
- ▶ The museum was founded by Hossein Agha Malek in 1316 and was dedicated to Astan Quds Razavi and beholds more than 19,000 titles of exquisite manuscripts.

The Metropolitan Museum, New York.

- ▶ The Metropolitan Museum of Arts has one of the largest collections of works of art in the Islamic world.
- ▶ The collection of Islamic works of the museum dates from the 7th century to the 21st century. It has more than 15,000 items reflecting the diversity and wide range of cultural traditions of Islam, from the Spain and Morocco and to Central Asia and Indonesia.
- ▶ The miniature paintings of Islamic art of this museum belong to Iran and Mughal India, which are among the most prominent collections in this museum.

The Single-Paged Muraqqas under study from the Bukhara School from the Malek Museum

- ▶ Muraqqa of two beloveds
- ▶ Muraqqa of a lady and two plates
- ▶ Muraqqa of a painting and [two] Nastaliq lines;
- ▶ Muraqqa of black pen image
- ▶ Muraqqa of a part of black pen painting

Two Beloveds

Single-sheet Muraqqa 1. Two Beloveds, an album of exquisite paintings of the Bukhara School, Qamari (11th century), Malek Library and Museum, Tehran, Iran.

Description of the Muraqqa: In this artwork, two lovers are seen in each other's arms, with a glass of wine and a plate full of pomegranates placed in front of them.



Symbolic Associations of the Visual Elements of the Two Beloveds Muraqqa

- ▶ By depicting a glass of wine and a plate full of pomegranates next to two figures and a willow tree, depicts the symbolic aspect of the mystical-Islamic culture and art of Iran.
- ▶ Pomegranate in Persian literature is a symbol of love, which is related to the two lovers, which is, of course, an allusion to reaching divine and transcendental love.
- ▶ The wine cup is a kind of encryption of poets and mystics.
- ▶ In Persian literature, the lover's face or the lover's first contact with the beloved, which causes excitement and intoxication, is likened to a cup.
- ▶ Majnoon willow tree in Persian literature is a symbol and a sign of emigration from love and distance from his lover.

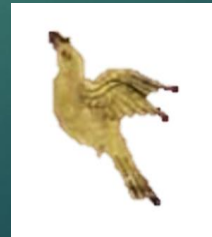
Visual Characteristics and Decorative Motifs of the Muraqqa of the Two Beloveds



- ▶ The use of exclusively pure colors and the presence of one or two large human figures and the use of decorative motifs on clothes can be seen in this painting. Also, the image borders are decorated with calligraphy.
- ▶ The decorative motifs of this Muraqqa include the plant motifs of the bush, in the combination of the image of the flower bud and the motifs of Khatai, along with the motifs of rabbit and fox, which are drawn on the cloth of the figures' clothes and the back, which is drawn as a support. The border of the picture frame is also covered with a strip of flowers and bushes in the form of poetry.



Animal and herbal motifs in the two beloved paintings of the Bukhara school.



Next to this Muraqqa, there is a page of plant motifs in the combination of an image of a flower bud and Khatai motifs with motifs of a rabbit and a fox. The border of the picture frame is also covered with line of flowers and bushes in the form of poetry.



The border of the Muraqqa with flower and plant motifs



Flower and
plant motifs



Animal Motifs

The Image of a Woman and Two Inscriptions

A single-sheet Muraqqa 2. An illustration and two inscriptions, an exquisite calligraphy and painting of the Bukhara School, Qamary (11th century), Malek Library and Museum, Tehran, Iran.

Description: In the center of this image, a single figure of a woman is drawn, and at the top and bottom of the image, there are two calligraphic inscriptions in the Nastaliq script.



Symbolic Associations of the Muraqqa of the Woman and two Inscriptions

Depicting a glass of wine and a plate full of pomegranates next to the image of a woman pouring wine into a cup and the willow tree in this scene also shows the symbolic aspect of the mystical-Islamic culture and art of Iran.

"Wind and wine" in mystic poetry is a sign of true lover and eternal love. Majnoon willow tree is a symbol and sign of love in Persian literature, which means divine love in this passage.

The text of the calligraphic inscription at the top of the image is: "And the artifices are artificial, but of hope" and the text of the calligraphic inscription at the bottom of the image is: "The line that is from Shaiba Hasan Tahest" which refers to an excerpt from the poem "Aqd Si And eighth, in the will of the honorable son of Zia al-Din Yusuf, may God protect him, he has a cup that contains mystical and moral teachings.

The theme of most of the Bukhara school paintings in the Malek Museum includes one or two sitting or standing figures in the center of the image and the use of decorative motifs on the clothes. The presence of mystical behavior in the Safavid culture and art in the Safavid regions and the type of selection of the motifs, which has a symbolic aspect of mystical behavior, the use of the symbolic motifs of Safavid mysticism, such as a container of wine and a cup in the hand along with a plate full of pomegranates in Bukhara school Muraqqa preserved in Malek Museum.

Visual Characteristics and Decorative Motifs of the Muraqqa of the Woman and Two Inscriptions



Animal and plant motifs in the Muraqqa of the Woman and Two Inscriptions of the exquisite paintings of the Bukhara school.



- ▶ This painting also has the same feature and style of decoration as "the Two Beloveds". The presence of a large human figure along with the smallness of the foreground image of a single figure, the use of intricate and balanced decorative motifs on the clothes and the use of image borders with shading can also be seen in this picture. In this picture, a woman is pouring wine into a small bowl, and in front of this woman, the same pomegranate plate is drawn in this picture.
- ▶ The decoration of the woman's dress is made of vegetable and animal motifs (rabbits and birds). Accurate details in the drawing of animal motifs are also evident in this picture. The text of the calligraphic inscription at the top of the picture is: "And the artifice is a myth, but with hope" and the text of the calligraphic inscription at the bottom of the picture is: "The line is from Shaiba Hasan Tahest."

A Piece of Painting and 2 [two] Nastaliq Lines

Single-sheet Muraqqa 3. One piece of painting and 2 [two] lines of Nastaliq, exquisite calligraphy and painting plaque of Bukhara, (11th century AH.), of the Malek Library and Museum, Tehran, Iran.

Description: In the center of this image, a single figure of a man is drawn, and two calligraphic inscriptions in Nastaliq script can be seen at the top and bottom of the image. At the bottom of the picture, there are two containers of wine, pomegranate and apple.



Symbolic Associations of the Visual Elements of the Single Painting and Two Nastaliq Lines

- ▶ Depicting a glass of wine and a plate full of pomegranates next to a young figure and a vine (grapes) in a thick background shows the symbolic aspect of Iran's mystical-Islamic art and culture.
- ▶ The text of the calligraphic inscription at the top of the image and the text of the calligraphic inscription at the bottom of the image refer to an excerpt from a poem from the poet “Jami”.
- ▶ Vine tree or grape is a plant that has a mythological background and ritual, medical and edible use in the culture of Iranian people.
- ▶ Pomegranate is a symbol of abundance, blessing and immortality in different cultures, and it is considered sacred and divine in the myths of most peoples of the world and religions.
- ▶ Apple has a special place in Persian literature. Sometimes we see the apple in the chin of the beloved, sometimes in the hand of the poet in love, and sometimes in the stature of the beloved.
- ▶ Drawing a cup or eating a cup (drinking wine) is a code for breaking hypocrisy and preferring honesty and truth over asceticism. Also, the wine cup is a sign of a healthy heart.

Visual Characteristics and Decorative Motifs of the Muraqqa

- ▶ The large human figure is decorated with a dress of plant and animal motifs (rabbit and bird). Two lines of poetry in the Nastaliq script is seen in the top and lower areas of the painting.



Herbal and animal motifs applied in the Muraqqa

The Black Pen Image

Single-sheet Muraqqa 4. Black pen image, exquisite Muraqqa of Bukhara school (11th century AH.), Malik Library and Museum.

Description of the Muraqqa:
This painting shows a young man who is holding a cup of wine in his right hand and a pomegranate seed in his left hand while his left hand is wrapped around a vine branch.



Symbolic Associations of the Black Pen

Muraqqa

- ▶ Depicting a glass of wine and a plate full of pomegranates next to the figure of a young man and a vine wrapped around it by his hand also shows the symbolic aspect of Iran's mystical-Islamic art and culture.
- ▶ The vine tree that the young man leans on is a symbol of spiritual life and the manifestation of truth. In Islamic mysticism, the tree is used to explain the manifestation of God.
- ▶ In general, in mysticism, the tree has a symbolic relationship with man and is a symbol of the perfect man.
- ▶ In this context, pomegranate is a symbol of divine love.

Visual Characteristics and Decorative Motifs of the Muraqqa



Animal and plant motifs in the black pen image patch, album of exquisite Muraqqas of the Bukhara school of painting.

- ▶ At this point, the picture is out of the painting state and the coloring is less visible.
- ▶ The emphasis of the artist in this picture is the type of writing.
- ▶ The writing lines used in this painting are in five forms: 1. Uniform lines. 2. Fast lines 3. Slow lines 4. Combined lines 5. Fast lines.
- ▶ Few decorative motifs have been used and more emphasis is placed on the lines.
- ▶ In the background of the picture, a plane tree is drawn along with willow branches, rubble and grass bushes. Only one animal pattern is drawn on the jar in the right corner of the plate.

A Piece of Black Pen Painting

A single-sheet Muraqqa 5. A piece of black pen painting, an exquisite Muraqqa of Bukhara painting, (11th century AH.), Malek Library and Museum.

Description of the Muraqqa: It depicts a young man sitting with one of his hands in his sleeve, which indicates a kind of mystical state and contemplation of solitude and seclusion, which is considered one of the monastic customs.



Symbolic Associations of the Black Pen Muraqqa

- ▶ The depiction of a cup of wine and a willow tree next to a young figure while he has his hand in his cloak shows the symbolic aspect of the mystical-Islamic culture and art of Iran.
- ▶ In this place, the willow tree is a symbol of spiritual life and the manifestation of the truth (Lordship) that the young man relied on and shows the connection to the path and mystical behavior.
- ▶ In this context, the wine cup is a symbol of divine love and affection.

Visual Characteristics and Decorative Motifs of the Muraqqa



Herbal motifs in the Muraqqa of a piece of black pen painting, the album of exquisite Muraqqa of Bukhara school of painting.

- ▶ In the background of the picture, a short willow tree and bushes and a container of wine and a cup can be seen.
- ▶ In this picture, a brief coloring is used and the emphasis is on drawing lines. The figure in the middle of the picture is decorated with a three-faced face in a frame of poetry. Vegetal motifs are drawn in the form of hanging willow branches and grass bushes and rubble in the background.
- ▶ There are no plant and animal motifs in this place. Twisted clouds like waves are painted on the top of the picture. At the same time, a frame of poetry with flowers and bushes surrounds the picture.

Characteristics and Artistic style of Bukhara school paintings in the Malek Museum

- ▶ The presence of one or two large human figures in the pictures and often a stereotypical background.
- ▶ Generally there is horizontal line that is faded and shows the whole background as a sheet of fabric.
- ▶ Pigments are applied thinner.
- ▶ Drawing the specific words of Sufis is in the majority of symbolic images in mystical literature.
- ▶ The use of symbolic elements such as a container of wine and a plate full of pomegranates, which are often drawn at the bottom of most of the Muraqqas which is a symbol of unity and divine nature. In Muslim culture, pomegranate is a heavenly fruit. Also, pomegranate is a symbol of love in Persian literature.
- ▶ The use of the tree in these places also shows the spiritual life and the manifestation of truth (Lordship).

Single-page Muraqqas in the Metropolitan Museum

- ▶ A lady with a muscial instrument leaning on a mountain.
- ▶ A man in a Portuguese dress.
- ▶ A man in a fur coat.
- ▶ Young and Dervish.
- ▶ Portrait of a man.

A Lady with a Tambour- like Instrument Leaning on a Mountain.

Single-sheet Muraqqa 6. A lady with a musical instrument leaning on a mountain, exquisite Muraqqa of Safavid painting, (11th century AH.), Malek Library and Museum. Description of the scene: In this scene, a woman is playing an instrument similar to a tambourine while leaning on a mountain.



Symbolic Associations of the Muraqqa of the Leaning Lady with Musical Instrument

- ▶ Depicting the mountain next to the figure of a young woman playing the music shows the symbolic aspect of the mystical art and culture of the Safavid period.
- ▶ According to the ancient Iranians, the mountain had a special importance and prestige, and most of their rituals and religious ceremonies were held in the mountains.
- ▶ For them, the mountain was the source of light, and the most basic mythological function of the mountains was the platform for man to approach God or gods. Is.
- ▶ Playing the tambourine instrument is one of the most common musical instruments of old Iran, which refers to richness and mystical music.
- ▶ In Iranian culture and art, the instrument is considered a symbol of the word of truth, and its sanctity is based on the fact that it is known as the call of truth. The sanctity of this instrument is due to its spiritual value.
- ▶ Birds such as wagtails, tits and nightingale, which are native birds of Isfahan, are in the works of Reza Abbasi and the Muraqqas of Bukhara School preserved at Malek Museum.

Visual Characteristics and Decorative Motifs of the Muraqqa



Vegetal and animal motifs in the Muraqqa of a lady with an instrument leaning on a mountain, album of exquisite Muraqqa of the Bukhara school

- ▶ The type of writing, drawing technique and slight coloring of this picture is similar to the "Black Pen" picture. Also, the drawing of the background and plant motifs are completely similar to this picture.
- ▶ The details of the drawing of the musician's face, the attention to the details and the folds of the clothes show the painter's imitation of realistic elements, which is more common in the painting of the Safavid period.
- ▶ This lady's hat is drawn in the style of European painting. Also, he has used small brushes to accurately display the pattern of this lady's hair.
- ▶ Herbal and animal motifs in the form of a bird are drawn in this lady's dress. In the embossed background, most of the game of lines is shown in the drawing of designs such as mountains and boulders and hanging branches of willow trees and scattered five-leaf clovers.

Young Man in Portuguese Outfit

Single-page Muraqqa 7. A man in a Portuguese dress, painting by Reza Abbasi, an exquisite Muraqqa of Safavid painting, 1039 AH (11th century)/half of the 17th century AD, Metropolitan Museum.

Description of the Muraqqa: In this painting, a man is standing in a Portuguese dress holding a hat in one hand and the other on his waist.



Symbolic Associations of the Muraqqa of the man in the Portuguese Outfit

- ▶ Depicting a man in a Portuguese dress while holding a fringed hat shows a symbolic aspect of the popularization of European culture during the Safavid period.
- ▶ The type of covering of this figure shows the type of covering style common during the Safavid period.
- ▶ The use of European clothing in this figure shows the gradual trend of Iranian culture in the Safavid period towards Western culture.
- ▶ In this place, there are no other signs of mystical symbols.

Visual Characteristics and Decorative Motifs of the Muraqqa



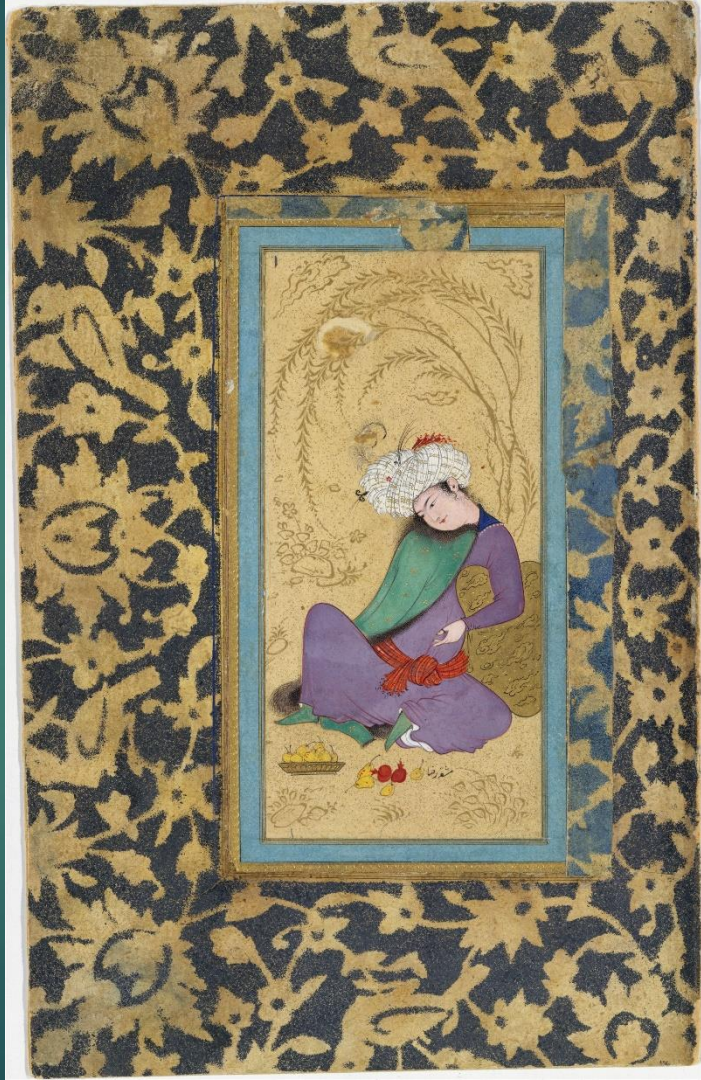
Plant and animal motifs in the Muraqqa of a man in Portuguese dress, album of the exquisite Muraqqa of the Bukhara school of painting.

- ▶ During the Safavid period, with the arrival of European merchants, Iranian art was influenced. In this section, while trying to preserve the characteristics of Iranian clothing, the clothing is drawn from the European clothing style.
- ▶ Pen lines and curves, which are the style of Reza Abbasi, can be seen in the portrait as well.
- ▶ In this Muraqqa, more marble patterns are used to decorate the clothes of the figures, plant and animal motifs of birds are used in the clothes of this figure.
- ▶ The background of the picture is decorated with twisted clouds in the style of Mongolian clouds and willow tree branches and bushes in a matte and pale color that seems to have disappeared in the background.
- ▶ In general, gilding has been used for the role of decorative elements.

Man in a Fur-Lined Coat

Single-page Muraqqa 8. A man in fur clothes, painting by Reza Abbasi, an exquisite relief of Safavid painting, (11th century) / 1600 AD, Metropolitan Museum.

Description of the painting: In this painting, a young man is leaning on his back while wearing a fur coat. A plate of peaches and pomegranates is also drawn at the bottom of the picture.



Symbolic Associations of the Muraqqa of the man in Fur Coat

- ▶ Depicting a man in a fur dress while leaning on his back shows the symbolic aspect of the Safavid era's mystical-Islamic Iranian culture and art.
- ▶ The illustration of a fur cover is an allusion to seclusion, meditation and worship, and it refers to the manners and methods that the Sufis choose in seclusion and solitude.
- ▶ In this image, pomegranate expresses a concept of divine love and attention to divine holiness.
- ▶ The drawing of peaches also has an allusion to clarity and purity of intention. The use of backrest as a support in the paintings of both schools refers to the Iranian culture of using this item as a common household object.
- ▶ The presence of the Khatai drawing with the Shah Abbasi flower, which is customary in the Safavid period, earlier in the Timurid period (before the Safavid period) is also evident.

Visual Characteristics and Decorative Motifs of the Muraqqa



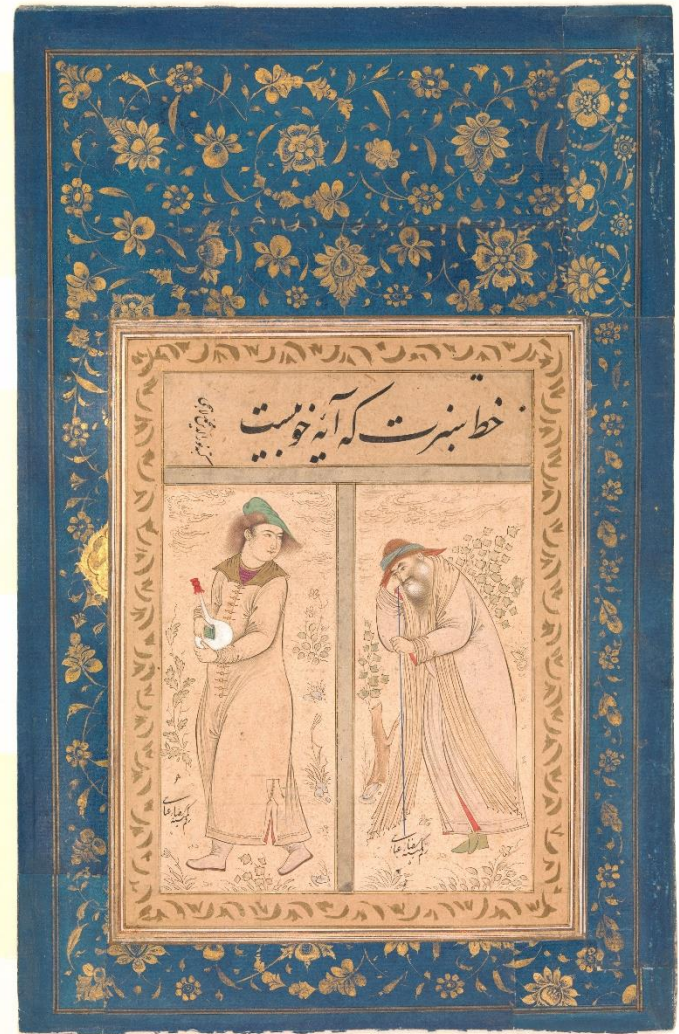
Herbal and marble motifs in the Muraqqa of a man in a fur coat, album of exquisite of the Bukhara school

- ▶ The curved body of the young man, the delicately colored curly hair and the garden atmosphere are all typical of Reza Abbasi's painting style in the early 11th century AH.
- ▶ In this place, a few decorative motifs can be seen on the body. The figure's dress is without a pattern, but the shawl around his waist and his hat are patterned with lines.
- ▶ Flowers and bushes, rubble, wispy clouds and hanging willow tree branches drawn as shadows can be seen in the background of this painting.
- ▶ The decorative designs on the body's back or support are similar to the swirling clouds of Mongolian painting.
- ▶ There are no drawings of birds and leaves of the five-leaved tree in this image.

The Old Man and the Youth

Single-page Muraqqa 9. The Youth and the Darvish, painting by Reza Abbasi, exquisite Muraqqa of Safavid painting, (11th century AH.) / 1600 AD, Metropolitan Museum.

Description of the Muraqqa: This image shows the figure of an old man on the right side, dressed as a Sufi dervish, who is following a young man with a cup of wine.



Symbolic Associations of the Muraqqa of the Youth and Old Man

- ▶ Depicting young men and dervish shows the symbolic aspect of Iran's mystical-Islamic culture and art of the Safavid period.
- ▶ In this place, the text of the calligraphic inscription above the image reads: "Your green line is a good mirror". The stanza of the poem above the painting of these two figures refers to the chastity of youth in the context of puberty.
- ▶ But then again it may be an ironic reference to the image of the young man in the painting.
- ▶ In the mystical interpretation of the green line, this phrase refers to the lines and moles on Beloved's beautiful face, which here means the Lord.
- ▶ The example of an old man in longing for youth can be found in Persian mystical poems.
- ▶ A cup of wine and a cup of wine in a young man's hand are a sign of connection with the young man's divine love and affection.
- ▶ The dervish leaning on the cane is watching in longing for this divine love.
- ▶ The range of inscriptions around the panels is part of the ancient culture and traditions of the Timurid Herat school, transferred to the artistic culture in the Bukhara school panels in the Malek Museum.

Visual Characteristics and Decorative Motifs of the Muraqqa



Herbal and marble motifs in the Muraqqa of the Youth and Old Man, album of exquisite of the Bukhara school

- ▶ Although this painting is attributed to Reza Abbasi, the quality of the lines is fuller and more complete than his lines.
- ▶ This passage shows the example of an old man longing for youth, which can be found in Persian mystical poems.
- ▶ The covering of the figure of the dervish and young man is simply drawn, and the decorative motifs behind the picture include simple lines of five leaves of plantain and acacia.
- ▶ Simple scattered stones and lines representing clouds are shown on the top of the painting.

Portrait of a Man

Single-page Muraqqa 10. Portrait of a man, painting by Reza Abbasi, exquisite Safavid painting patch, (11th century AH.) / 1600 AD, Metropolitan Museum.

Description of the Muraqqa: This image shows the image of a man with a shawl around his shoulders.



Symbolic Associations of the Muraqqa of the Man

- ▶ Round cheeks, small lips and slightly divided chins can be seen in many of Reza Abbasi's paintings of young people.
- ▶ The elegance of the artist's brushstrokes is evident in the soft fur of the fur hat and the man's delicate eyebrows.
- ▶ The golden dagger of this figure belongs to the same period of Reza Abbasi and reflects the style of clothing of that time.
- ▶ Around the body, calligraphic inscriptions are placed on the four sides of the image. Colors have been sprinkled on the back of the patched background using a brush.
- ▶ The dress of the figure is decorated with a small cross-shaped design.
- ▶ The main emphasis in this Muraqqa is the lines and the way of moving the brush and the splashing of paint, which Reza Abbasi probably adapted from the western style.
- ▶ In this picture, there is no mention of complex decorations and the use of plant and animal motifs.

Visual Characteristics and Decorative Motifs of the Muraqqa

- ▶ Depicting a portrait of a man while pulling a shawl around his shoulders shows a symbolic aspect of the prevalence of European culture in the Safavid period.
- ▶ The type of covering of this body shows a combination of the style of Safavid and European clothing.
- ▶ The use of the combined Safavid-European cover in this figure shows the gradual trend of Iranian culture towards Western culture during the Safavid period.
- ▶ There is no sign of mystical symbols in this place.

Characteristics and Artistic Styles of the Safavid Era Muraqqas of Isfahan

- ▶ The fit young people are dressed in beautiful clothes and painted with their own pictures.
- ▶ The drawing of trees and animals with gold and silver colors is one of the characteristics of the painting of this period, especially Reza Abbasi.
- ▶ Sometimes hanging objects are seen on clothes, dervish capes, shawls around the neck and sometimes scarves.
- ▶ Lines like tree and clouds are used to fill the empty spaces.
- ▶ In the paintings of this period, the details are reduced and only the decorations of clothes and fabric motifs are emphasized.
- ▶ The colors of the clothes were usually light green, light blue, garlic blue, brown, and navy, and the color of the golden wreath was used less.
- ▶ In all the faces, the common feature is a round and oval face shape with almond-shaped eyes and drawn eyebrows, small lips, sharp noses and full cheeks.
- ▶ Reza Abbasi's special method was to try to spread and promote Eastern mysticism, especially Iranian mysticism, in mystical environments, rather than dealing with lavish gatherings.

Conclusion

- ▶ The study of the stylistic features of two groups of Bukhara and Isfahan Safavid school paintings shows that both the composition and the style of the paintings and calligraphy are derived from the monograms of the Behzad period in the Timurid painting style, but in the drawings, the features of the Safavid painting style are also seen.
- ▶ Researches show that these paintings should definitely be considered related to the second wave of painting of this period, which is related to the end of the Uzbek period, when a kind of metamorphosis occurred in the characteristics of the paintings of the Bukhara school and was integrated into the style of Safavid painting.
- ▶ In the study of the style and decoration of these paintings, a kind of degradation can be seen in the features and characteristics of Iranian painting of the Safavid period.
- ▶ In a way, at the end of the Uzbek period, a type of Iranization took place in the Bukhara school of painting.
- ▶ In this way, the difference between the Bukhara and Safavid Muraqqas cannot be understood in terms of independent evolution in the history of the Muraqqas, and this difference is more a part of a detailed story of changes in books and the art of bookmaking, changes that are related to the bookmaking method.
- ▶ Therefore, Safavid Muraqqas may be related to the appearance of Safavid single-page Muraqqas with Timurid style or Bukhara school.

Conclusion

- ▶ The Muraqqas of the Bukhara school preserved in the Malek Museum are a combination of the use of two Bukhara and Safavid styles with the difference that one tends to physical characteristics and the other is a representative of divine and spiritual style.
- ▶ The religious conditions and the type of culture prevailing in the Safavid era caused the artist apply a mystical and Seleucid mood in his works, but the works of the Uzbeks are of the Bukhara school are not spiritual and of this world. There was influence of Safavid schools, but probably the works of Bukhara were influenced by the non-spiritual dimensions of Safavids.



Thank you

for your attention