

Azerbaijan and Iran`s Battle genre in the classical period Turkic dynasties rule of miniature painting in XIV-XVI centuries.

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Abstract- The present article is devoted to the problems of Persian miniatures painting. Research is a traditional sense considering its specific chronological segment in its style evolution a genre approach is applied in this case. The main purpose is to examine the material of battle scenes in miniatures, covering the history of the Persian and Azerbaijani schools as well as their mutual influence due to a change in the rule of the Turkic dynasties in Iran in the era of the XIV and XVI centuries. In tandem, each of the stages in the evolution of the battle genre is given a comparative parallel to the existing other styles of miniature painting.

Index Terms- Tabriz school, miniatures, battle genre, Persian miniatures, Azerbaijan, Iran, painting art, Turkic dynasty

I. INTRODUCTION

The art of Azerbaijan and Iran has passed through a difficult century's way of development and the history of medieval rule by Turkic dynasty that developed architecture, arts and crafts,

fine arts, and music were the brightest pages of world culture. It expressed itself in the wealth of carpet schools, jeweler metal artists, identity and beauty of clothes, etc., but the most precise and perfection is embodied in miniature painting of the Tabriz school, which, throughout in the three centuries of development, it was a leading school, a school of law, and was never confined to a narrow national framework.¹ In spite of all these advanced art expressions the most accurate and perfect embodiment in miniature painting by the Tabriz school, which throughout the entire three-century period was the leading school of legislator.² It is necessary to say about the general picture of the evolution of style in its main stages is outlined in the works of the scientists as foreign and domestic researchers. At the same time, considerably enriched by facts and new samples, miniature painting allows applying a thematic approach to the study of its history based on such manuscripts as "Varga and Gulshah", "Jami al-Tawarikh"(Compendium of chronicles) (the Edinburgh, London, Istanbul, Berlin, and Paris copies)"³(F.1).

¹ Abbasli M. Bir elyazmanin miniaturleri /Qobustan 1988, №1, p 74-79

² Aslanov E. Azerbayjan Miniaturleri/Qobustan, 1988, № 4, p.8

³ Akimushkin O. F. Persidskaya rukopisnaya kniga//Rukopisnaya kniga v kulture narodov Vostoka M. 1987, p. 330



F.1. Illustration from manuscript of the Romance of Varqa and Gulshah, c1250
Source: http://warfare.ga/Turk/40-Varka_wa_Gulshah.htm?i=1

The division of the pictorial it's not new, it's broad has been applied in both foreign and Azerbaijani art history; several works on the theory of genres, their mutual influence, merging of two or more genres in the art of painting were published. However, at the same time, the Oriental art in particular, miniature live painting, in such schools as Geyrat, Tabriz, Shiraz, there is possible discover clear differentiation of genres, as legendary-mythological, lyric-epic, animalistic, historical and battle. The latter of the art of the East since ancient times occupies one of the first places along with hunts, which were military exercises. For several centuries since Caliphate the existence of a miniature painting battle genre has come to a difficult way development, first adhering to the most ancient, and enough schematic compositions that came in rock art from the Middle Ages frescoes, toreutics and ceramics. Each of these compositions, as the style evolved, acquired a completely different interpretation outgrew the narrow framework of the canon and following the requirements of the time and introduced a new understanding of art, revealed more and more new possibilities.⁴

The numerous corps of Tabriz illustrated manuscripts makes it possible to isolate the code of battle plots. Their high artistic qualities make it possible to trace the evolution of the battle genre alone, which is our immediate task, and in its entirety, the development of the very style of Tabriz miniature. The battle genre, one of the most stable and widespread, takes its roots in the art of the Pre-Islamic times.

Alongside with the scenes of investors, feasts, genre scenes, there was, moreover, occupied the dominant the place in terms of importance and the battle genre, namely: war, hunting, which were essentially military exercises, scenes of the siege of cities, fortresses, a battle of armies, fights of legendary and historical heroes. The prevailing stereotypes, known to us from paintings, reliefs, images of Achaemenid, Sassanid on objects of decorative and applied art, testify to the canonicity and their inviolability for

many centuries. In the Muslim East, and in particular, in the earliest phase of the development of book miniature art, in the works of the Arab Mesopotamian School, the battle genre was absent.

II. THE EVOLUTION OF THE BATTLE GENRE AND ANALYSIS OF TURKIC INFLUENCE IN THE XIV CENTURY

The evolution of the battle genre in the XIV century it is long life was traced in the art of the style of miniature illustrations for "Jami'al-tawarikh" for such a long period (from the beginning of the XIV to the middle of the XVI century), early compositional schemes undergo significant changes, sometimes becoming difficult to recognize. But the original concept, the principle of selection plots, the scenes of the assault on the fortress walls of cities, the scenes of fights of the knights of the warring armies, as well as the battles of the armies following the series of fights, remain unchanged, although the early horizontally elongated compositions become square, and later vertically directed. A completely different picture of the development of the battle genre was given by the Great Tabriz Shahnameh or Shahnameh of Demotte (Great Ilkhanid Shahnameh). They testify to the appearance and development in the genre, along with the aforementioned, and another line, revealing new opportunities that cross narrowly genre boundaries.

In the scenes of fights, especially in the so-called "Pathetic" manuscript miniatures, a complex range of feelings, the fierce intensity of the struggle, the tragedy of a hero dying in the color of years, the triumph of the winner and humility to fate, the doom of the vanquished - such is the wide range of feelings of the characters in Demott's Shahnameh. Among the miniatures, there are also typical battle genre scenes of battles of armies, fights, the pursuit of the retreating enemy, the hero-a serpent, defeating either

⁴ Gasanzade J. Zarojdenia i razvitiye Tebrizskoi miniaturnoi jivopisi v kontse XIII- nachale XV vekov, B, 1999, p.328

a dragon or some other some kind of monster, but there are as rare as the scene executions of Ardavan or Navdar capturing a moment before the execution⁵ (F.2).



F.2. Demotte Shahnameh ARDASHIR CAPTURES ARDAVAN

Source: <https://asia.si.edu/learn/shahnama/s1986-103/>

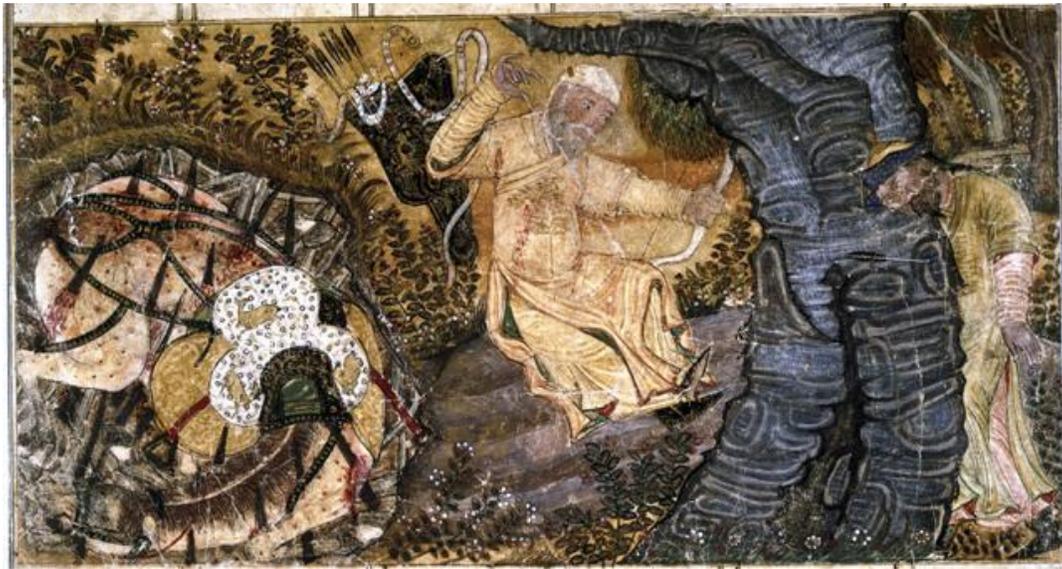
These changes took place based on the old familiar patterns, but how far the illustrators Shahnameh Demotte went from them, leaving only the old skeleton of the composition. No wonder Dust Muhammad in his message (which, according to the general opinion of researchers, is the most faithful and capacious essay of miniature painting) figuratively says that "Ahmed Musa opened the curtain from the face of the painting".

The most bright example of how far the masters of Shahnameh Demotte have gone from painting the previous stage is a comparative analysis of the miniatures "Rustam slaying Shagad" (F.3), from the Edinburgh "Jami al-Tavarikh" and "Shahnameh" of Demotte. The style gives out the influence of fresco painting, withstanding multiple increases. Due to the horizontal tension of the format, the rapid the diagonal flow of

power takes on a powerful scope. Notwithstanding in such a framework it is much more difficult to create an interconnected, integral composition, the artist brilliantly copes with the task of uniting individual parts of work into a single whole⁶. In the lower-left corner of the composition is the agonizing Rakhsh, the faithful horse of Rustam, his constant companion in feats of arms. According to the plot, he falls into a wolf pit dotted with spears and swords. His anguish is expressively conveyed by his upturned head and convulsive movements of the croup and legs. This horse directly goes back to its genetic prototypes of wall paintings of Bezeklik (East Turkestan, Uyghuria), which are distinguished by realism and expression. Above it, on the hillside, a quiver, bow cases, a belt painted in Chinese fashion with a gold pattern are scattered.

⁵ Brian D.A. Reconstruction of the Miniature Cycle in the Demotte Shah-nameh. / *Ars Islamica*, v. VI, 1939, pp. 97-112.

⁶ Grabar O. Notes on iconography of the Demotte Shahnameh/Paiting from Islamic lands. Ed by Pinder-Wilson Ralph . Oxford, 1969, pp. 32-47



F.3. Rustam slaying Shaghad

Source: https://www.britishmuseum.org/collection/object/W_1948-1211-0-25

Extremely successfully, the artist expands the space, alternating plans with tubercles, overgrown with grass, executed in the technique of washing. Also graphic, in the Far East, a powerful tree trunk is made to the right, behind which Shaghad is trying to hide from revenge, whose intrigues led to the death of the epic hero Rustam. Other goals are pursued by the author of a one-story miniatures “Rustam slaying Shaghad” of the Greater Tabriz Shahnameh: he “collects” all the figurative elements into a single unit, moving away from horizontal. Powerful spring spiral cut from above and from below, it incorporates into itself a wolf hole, with a dying Rustam Rakhsh horse, the artist collapses in a ring of horse’s croup pierced with spears and swords, and his bent neck. This ring closes the edge of the pit, below, and branches of an overhanging tree above. The figure of Rustam swaying in the centre, exploding the composition with his tension, as if presses outward, forming the epicenter of explosive force.

From this wave, the killer Shaghad arches as well, stitched with an arrow of agonizing Rustam, and a tree, with which the arrow tightly connected to Shaghad. All elements of the landscape are bent as if from impact fired arrows. There is one gets the impression that a certain force emanates from Rustam’s outstretched hand, pressing on the periphery of the composition and forcing everything to spin in a whirlpool of centrifugal forces. The color scheme is limited but expressive: its earth ocher, a dark grey trunk, olive green foliage and crimson dots of flowers and drops of blood. It is noteworthy that here the tree is equivalent artistic element⁷.

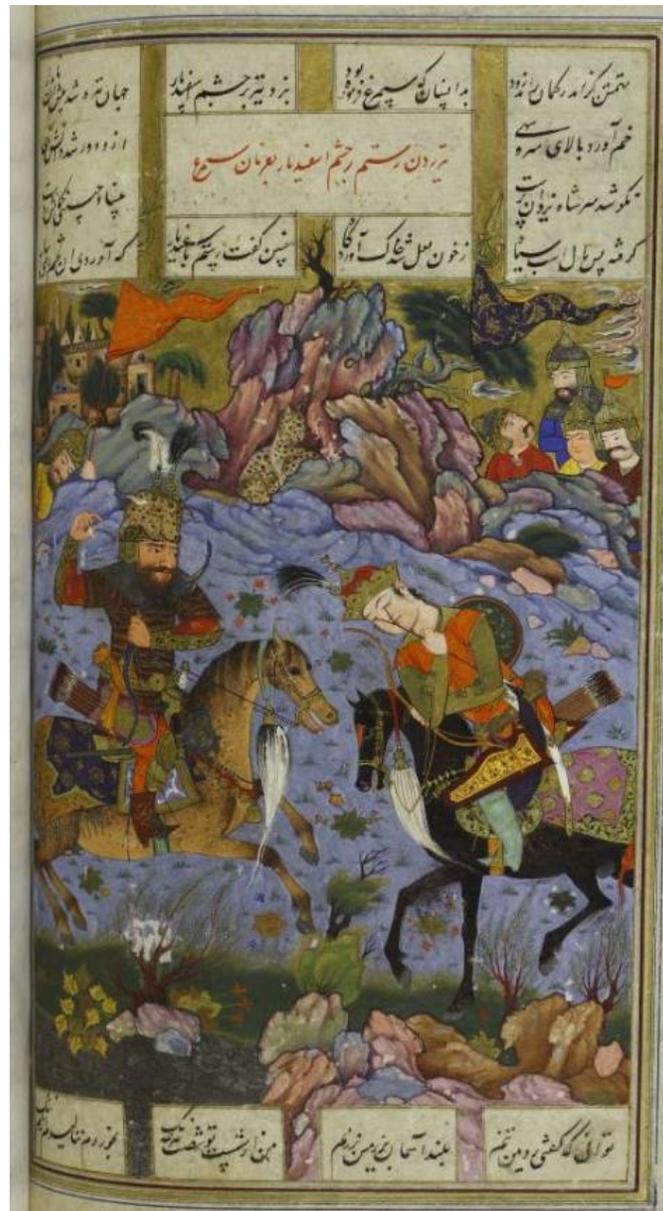
“In the miniature “Rustam slaying Shaghad,” the English researcher R. Hillenbrand, note that one of the most expressive

techniques is the masterful use of curves, namely: the death convulsions of Rakhsh, the horse of Rustam, the bend of a tree whose recess accommodates Rustam; on the opposite side, a tree trunk bent outward, pushing against Shaghad and pushing him to the edge of the composition, as well as rhythmic wave-like circles of the saddle and quiver. In the application of tinting robes - echo manuscripts of Rashid-Al-Din. Large hem folds the garments, as well as the folds of the sleeves, small and numerous, are emphasized in red or dark brown. But the most significant change is the rising role of a landscape. The central role of the tree in the composition is explained not only by its massiveness, power but also by its shape, its size, and bark pattern, reminiscent of an ornament on Chinese bronze.”

The miniature “Rustam shoots Esfandiyar”, also one of the best in the manuscript of “Shah-name” by Demotte, uses one of the most ancient types of composition - heraldic, that is, sample mirror symmetry. A sloping hill is divided in two by a tree in the center of the composition and a withered stump. On both sides of standing opposite the heroes of the scene. Rustam, insidiously hit Esfandiyar with a shot two stung arrows in the eye and the dying Esfandiyar. The scene of their duel preceding this miniature also based on the heraldic principle, but it only dutifully copied mediocre an artist. In the next scene, Esfandiyar’s death, the hero’s bent figure in the saddle upsets the balance, and the image of a broken, dried tree echoing with him takes us to another dimension, where the language of pictorially and literary metaphor reinforces the epic grandeur of the scene, its tragedy (F.4)⁸.

⁷ Hillenbrand R. Imperial Images in Persian Painting. A Scottish Arts Council Exhibition. Edinburg, 1977, 177 p.

⁸ Stchoukine I. Les peintures de Shahnameh Demotte / Arts Asiatiques, V.5, 1958. Pp. 83-96



F.4. Rostam shoots Esfandiyar in the eyes with a double-pointed arrow
http://orient-digital.staatsbibliothekberlin.de/receive/SBBMSIllustration_illustration_00001313

In the composition, the author through silhouettes opposing riders and their horses with bowed heads, as well as the sloping silhouette echoing by them a hill as if building two large volumes (or spirals) converging in the center, which emphasizes clash of heroes, their struggle and inevitable death one of them. Resolving in the center, these oncoming volts intensify the allegorical load of the stump, focusing attention on it. The color of the miniature is built on a discreet range of colors. Equestrians stand out against a neutral gray hill background, brisk speckled flowers. The muffled colors of red head, armor, as well as the rich shades of ocher, blue and sepia, the play of cold and warm colors, free brushwork - all this, as in the previous miniature, creates the

monumentality and fresco of the work. Artifacts such as clouds swirling at the top and decorative swirls of dust in a synthesizing style under the feet of the riders we are also familiar with battles from the Rashid-Al-Din chronicles. Having the armies flanking the central stage of the duel with plans, one above the other, the artist thereby approaches the solution of the problem, the solution that later became canonical (see similar compositions in Istanbul and Berlin albums, and the Herat "Shahnameh" of 1430, "Khamse" 1481 and many others). In the future, the composition grows so much that it is often built in the form of a diptych - the turn of the manuscript⁹.

⁹ Stchoukine I. Les peintures turcomanes et Safavides d'une Khamse de Nizami achevée à Tabriz en 886/1481. /Arts Asiatiques, v. XIV, 1966, pp. 123-154

“The duel of Ardashir with the son of Ardavan” is one of the miniatures of the illustrative cycle of the history of Ardashir. Here are again, as, in the case of Rustam and Esfandiyar, this scene of the duel precedes the scene of the death (or execution, as in the present case) of one of the heroes. Here is the ancient subject matter of the confrontation duel is again used as the original material, but at a different level. The tree (for the umpteenth time already!) transforms the whole work: its curved trunk, framing the composition to the left, violates the symmetry, and its hanging over the upper border of the miniature crown is a living frame of

the scene. The faces of the fighting equestrians cannot be distinguished, but by the onslaught of the character on the right, by his victorious posture and the mace carried over his head, one can identify Ardashir, the future founder of the Sassanid dynasty. The streaks of earth running towards the center limit the composition from the sides and close it by focusing attention on the duel. Here we find the very balance, the ideal ratio of details, the equivalence of figures and elements of the landscape, when neither the figures nor the lush landscape obscure each other (**F.5**).



F.5. Figures Ardashir Battles Bahman, Son of Ardavan

http://warfare.ga/Persia/14/Great_Mongol_Shahnama-Ardashir_defeats_BahmanDetroit_35-54.htm?i=1

We feel the same profound difference in another typical plot about the victorious army pursues the enemy. So, one of the best examples is the miniature “Iron Warriors of Iskander”. The miniature “Iron Warriors of Iskander” describes the battle of the Indian army with the army of Iskander, where the latter inventively uses the effect of burning oil embedded in iron chariots with iron figures of warriors. Grinding of metal, the flame that engulfed everything around, so terrified soldiers of the Indian king Fur, which ultimately lead to their stampede. As in previous miniatures of the same type from the London “Jami al-tawarikh” (“The Battle of the Heroes of the Mahabharata”) and “Shah-name” Demotte (“Duel of Fur and Iskander”), the effect of swirling

clouds and dust is already turning into the main expressive means. The composition, divided into unequal parts by three dark gray steel figures, is rapidly developing diagonally. Curls of swirling clouds and huge golden flames of fire cover the entire space of the miniature. Mixed, they merge into a single unit, unusually strongly affecting the viewer. The atmosphere of horror declared by the Indian army is emphasized by several looking back Indian warriors, whose white pupils stand out on their dark faces. Oriental miniaturists rarely reached such a power of expression with the help of the element of fire, which pushed aside even the main heroes of the action - characters, operating only with landscape elements (**6.F.**)¹⁰.

¹⁰ Stchoukine I. Les peintures de Shahnameh Demotte. / Arts Asiatiques, v.5, 1958, pp. 83-96.



6.F. Figure Iskandar's Iron Cavalry Battles King Fur of Hind

Source: <https://www.harvardartmuseums.org/collections/object/216944?position=6>

This exceptional in artistic quality the miniature opens the way to numerous further techniques of playing out the effect of clouds and flame, which gives us the subsequent history of the development of the genre. In these scenes of fights of two armies, the artist discovers a sense of time, the length of the action, which varies depending on the nature of what is happening. So, the battle scenes of large armies or the siege scenes depict an episode stretched over time. Such are the scenes of persecution, quite frequent in both “Varg and Gulshah”, and in the manuscripts “Jami at-Tavarih”, and in the Shahnameh of Demotte, and the long string of battles of the Seljuks and Ghaznavids, and many others, the tradition is stable until the end the classical period of the history of miniature painting¹¹.

At the same time, in many miniatures, a parallel theme is traced, where only one moment of action is captured. And in this sense, the scenes of murder and execution stand apart. In contrast to the scenes of separation and death when it comes it is about death in battle or at the hands of the enemy, or when to the captured prince (captured) his opponent cuts the throat or orders execution, or if the adversary tortures him is a common stereotype of behavior when the hero in the face of death does not detect obvious manifestations of suffering, despair, not screaming and not calls for help. Be it a legendary hero or a shah, he must show

himself at the height of his position, to which he is obliged by his high origin. In such cases, the socio-cultural model of behavior requires, on the contrary, as much self-mastery as possible. Turks and Mongols, born warriors, not prone to external manifestations of their feelings, accustomed to face death face to face, converted to Islam and ready for any trial obedient to the will of Allah, never resorted to lamentations, cries of despair and pleas for mercy. Moreover, this would not have changed their fate in any way but would have covered them with shame in the eyes of posterity and the face of history, not to mention the fact that it would have brought great pleasure to the winners.

Look at their faces: in them, even in already cut off heads, determination and determination reign in the expression on their faces, and a fraction of shock, as if they exclaim: “Well, that's all over!”¹²

Winners according to the ancient Eastern tradition rest against the back of a kneeling enemy and cut the throat, throwing his head to the beard. Some substitute an overturned shield to collect into it and drink the blood of the enemy. Among them: “Execution of Navdar”(F.7.) from Shah-name of Demotte, “Execution Siyavush ” (F.8.) from the Injun Shah-name of 1333 (GPB, Petersburg), or “ Execution of Afrasiyab” (F.9) from the so-called “Small Shah-name” (1341; Baltimore, Hood. Walters Gallery).

¹¹ Kerimov K.J. Role Tebrizskoi shkoli v razvitii miniatyurnoi jivopisi v Kazvini //Iskustvo I Arxeologiya Irana . M. 1971 pp. 163-171

¹² Gasanzade J. Tebrizskaya miniatyurnaya jivopisi. Baku. Oscar, 2000, p 592



F.7. Figure Afrasiyab kills Navdar

Source: <https://www.wikiart.org/en/ahmad-musa/afrasyab-kills-navdar-1336>



F.8. Guruy executing Siyavush, Cambridge University Library

Source: <https://cudl.lib.cam.ac.uk/view/MS-ADD-00269/213>

In these miniatures, as well as in subsequent murders and executions of similar scenes, the artist shows us the very moment the fate is ordered. They often depict body parts scattered on the ground, weapons, etc., fountains of blood striking from a dissected throat, or the moment when a head is split in two when a decapitated or spear-struck soldier falls out of a saddle, or a rider is cut in two to the saddle, etc. Among of all the related stories on this topic stands out “Ardashir and the captive Ardavan” from Shah-name Demotte. In the scene of the execution of Ardavan, pathetic and tragedy reach a culmination. With the external static character of the heroes, the passions are created by the tragedy of the situation itself. In the defeated Parthian army, the soldiers of Ardashir recognize Ardavan wounded by arrows. Ardashir orders to cut him in two. As O. Grabar note, “the transformation of an ordinary episode when the soldiers amid the army recognize Ardavan, in a heroic scene, elevates the miniature to the drama of confrontation and makes it one of the most striking in the manuscript”. The location of the two kings in the corners of the triangle underlying the compositional scheme exacerbates the situation, contrasting the victor on a white horse and the wounded Ardavan, the last king of the Parthian dynasty, surrounded by grotesquely expressive executioners with red faces. And here also the tree, large, sprawling, plays a crucial role in creating the image. Among the pathetic miniatures can also include the above-mentioned “Rustam and Shagad” and “Rustam and Isfendiyar” from the same manuscript.

The second half of the XIVth century marks as the period the final addition of iconography of all kinds of battle scenes and related compositional stereotypes. There is no need to talk about virtues miniatures of “Shah-name” by Demotte. Their meaning

outgrows the scope of the genre of epic illustration. For the first time in history, a miniature, having overcome a secondary role in the manuscript, becomes independent, regardless of the text, an existing work of art. Only a few decades later, after a long pause, during the reign of Shaikh Awais Jelayir, this tradition will rise again to a new, even greater height, which will be connected with the name of Shamseddin Ustad.

As we mentioned above, among the huge material that is randomly compiled and stitched into albums, at the moment we are only interested in the part that illustrates “Shah-name”. Let us turn to the contents of the famous Istanbul albums. In the Istanbul albums of I. 2153 and N. 2160 there are a lot of examples of illustrations for the “Shah-name”: over fifty miniatures and about forty (56 and 38) drawings, all from the second half of the XIV century. One of the most striking - “Manuchehr with the head of Salm” (H.2153, l.35a) tells of tribal revenge, which became the outline of the whole epic. Let us recall how treacherously killed the youngest son of Feridun, the father of Manuchehr, Shahzadeh Iraj. His assassins, older brother Salm, the Arab king, and middle brother Tur, owning lands of Central Asia sent the head of Iraj to his father, saying that he was torn to pieces by wild animals on a hunt. Having grown up, Manouchehr fights with the Arab army and in the fight defeats the Arabian hero Kakui, the grandson of Zohhak. After a fierce attack by Manuchehr, the Byzantine emperor, Salma's ally, retreats. At the time of the persecution, Manouchehr catches his uncle Salma and with one blow cuts off his head. Then he orders to plant it on the tip of the spear and triumphs, after which he sends it to his grandfather Faridun (F.9).

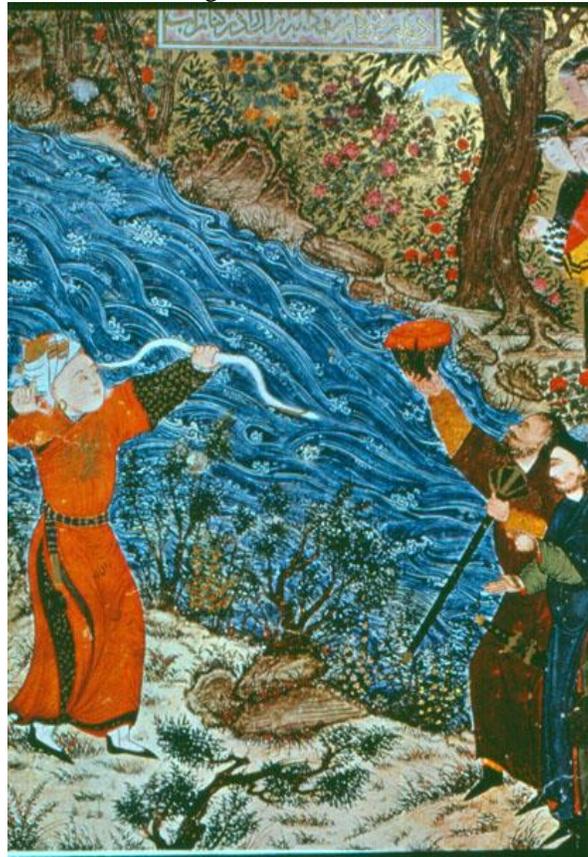


F.9. Figure Manuchihr kills Salm

Source: http://warfare.ga/Persia/14/Jalayrid-Haz_2153_f35a.htm?i=1

The miniature “Zal shoots fowl” is made in the best traditions of the Big Tabriz Shah-name and could be one of them. Here the episode of the poem is narrated when Sam himself sends his son to Manouchehr with a letter of recommendation. Manouchehr, having tested his mind, remains satisfied with the answers. The next day a tournament is scheduled for strength and

skill in military art. The hall shoots at the powerful trunk of an old tree. An arrow, fired with extraordinary power, pierces the barrel through and through, which delights all those present¹³ (F.10).



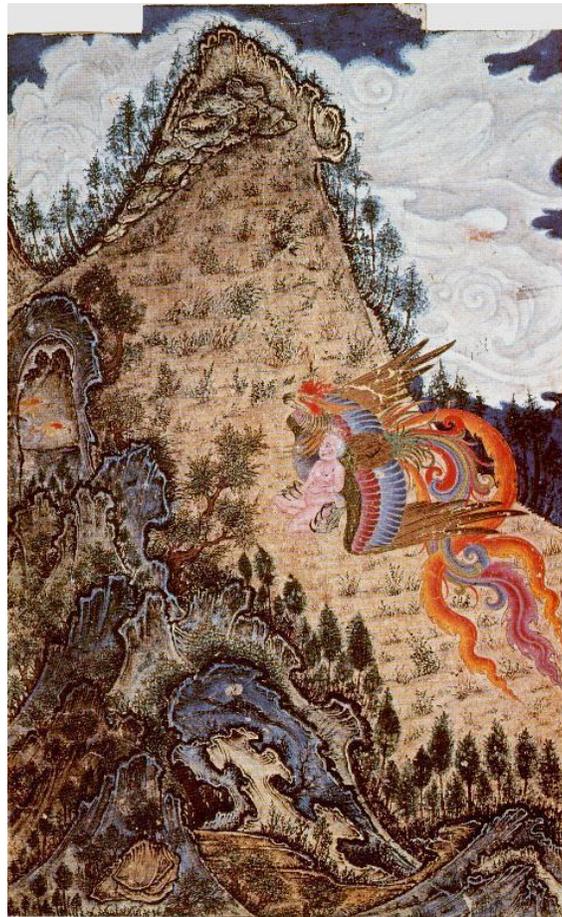
F.10. Zal shoot fowl

Source: http://warfare.ga/Persia/14/Jalayrid-Haz_2153_f65b.htm

The miniature background is golden. In the upper right corner, the rectangle is cut out and a fragment of the painting is inserted on silk with a picture of a flower. On the left side, a tree rises to the full height of the leaf. In the center, a shooting hall is shown all over the place, and behind - viewers. The Zal is shown at the moment when the arrow is released from the bow, with the left arm extended forward. He is shown with his back to us and his head profile. Ahead him on a field the inscription: “Zal, Kar-e Ahmed Lachin” - “Zal, work of Ahmed Lachin”. The compositional solution of the miniature, the style of writing, the

color, the decision of figures of people and horses, the development of soil running away deep into the plans - all testify to the best traditions of Demotte, but perhaps the most indisputable proof is the image of a powerful old tree playing here the same role as Mount Elburz in miniature "Simurg takes Zal to the nest"(F.11).

¹³ Grabar O., Blair Sh. Epic images and contemporary History. The illustration of the Mongol Shahnameh. Chicago, 1980, p.203



F.11. Figure The Simurgh taking Zal

Source: <https://www.pinterest.pt/pin/345158758927668865/>

The development of the battle genre of Tabriz school and Safavid schools in the XV-XVI centuries.

The only one battle miniature of the entire XV century from the Khamsa of Yagub-bek in 1481 “Khosrow’s battle with Bahram Chubine” presents a grandiose battle scene, seen as if from a bird’s eye view. Large sloping hills, wave-like rhythms as if laying on top of each other, for greater expressiveness, the artist scaled up the size of the central figure groups. Many times repeated elements like helmets, spears, shields, banners, legs, and heads of horses as if pressed into a single color spot, stand out against the light

background of the hill. The miniature drawing, exquisite and delicate, delicately depicts every smallest detail, and the composition is built on a dynamic follow of undulating plans that are echoed by groups of soldiers. In the color against the background of a grayish-pink hill, accents of purplish-red, chestnut-brown and muted orange in the image of the figures stand out. This battle, like all other miniatures of the manuscript, testifies to the original, own path of development of the Tabriz school, which already portends the imminent flowering of style at the beginning of the XVI century (F.12).



F.12. Figure Khusraw and Bahram Chubin in battle

Source: http://warfare.ga/Persia/Timurid/Khusraw_and_Bahram_Chubin_in_battle-1475.htm

The Tabriz masters, being well acquainted with the images of the Behzadi school, nevertheless did not get captured by its artistic influence and in this genre, like in the rest, managed to express a rather old, seemingly conservative theme in a language unlike any other, bright and unique¹⁴.

Unfortunately, magnificent frescoes with battle scenes from the Uzun-Hasan palace have not been preserved. "November 6, - writes the Venetian diplomat Ambrogio Contarini adopted Uzun Hasan in 1474 - we were invited to check, and he showed us most of his residence amid meadows, crossed by a stream, in a charming place. The square-shaped hall was decorated with a depiction of the scene of the beheading of Timurid Abu Saeed videlicet at the moment when he was brought to the place of execution by Ugurlu Muhammad with a rope around his neck. This latter also ordered to decorate the walls of his palace scenes of his exploits. Note also that Abu Said he was extradited by Uzun-Hasan, whose captive he was, Yadigar Muhammad, also Timurid, who executed him in 873

H. / 1468-69, to avenge the murder of his grandmother, wife of Shahrukh, Goukhar Shad-Khatyn . The fresco depicted the moment of the issue of the captive at the mercy of the enemy¹⁵.

Thus, having found out in comparison the characteristic features of the battle genre in the XV century, we can turn to the next, XVI century, which marks the highest phase of development not only of Tabriz but of the entire miniature painting of the Muslim East.

The most characteristic of Tabriz miniature I quarter of the XVI century is pathos beating over the edge energy, the power of self-affirmation that was the whole era of the creation of a new dynasty is permeated, conquests, in a short time made Safavid power one of the strongest in the world.

"Some Orientalists," writes T. Bayramov, "seen and still see in the power of the Safavids Iranian national state, as if succeeding a long period of dominance of Arabs, Turkic and Mongolian nomads in Iran. The position of these authors (Hinda

¹⁴ Stchoukine I. Les peintures turcomanes et Safavides d'une Khamse de Nizami achevée à Tabriz en 886/1481. /Arts Asiatiques, v.XIV, 1966, p. 123

¹⁵ Aga-Oglu M. Preliminary Notes on some Persian Illustrated MSS in the Topkapi Sarayi Miizesi, part I/Ars Islamica, I, 1934, 00. 183-99

and others) is opposed by the position N.D. Miklukho-Maklay, B.N. Zakhoder, I.P. Petrushevsky, O.A. Efendiyev, A.S. Sumbatzade, who believed that "the leading political role in the Safavid state at least before the reforms of Shah Abbas I belonged to Azerbaijanis - Kyzylbash tribes". Is the culture of the Safavid state Azerbaijani or Iranian? Tabriz miniature - Azerbaijani or Persian art? Shiism - the "national religion" of the Persians?¹⁶.

Firstly, here we should talk about the interaction of Azerbaijani and Persian traditions, which in the most perfect examples of artistic culture reaches synthesis. Secondly, we need to talk about the supremacy of "energy" over "Aesthetics": Persian culture in Safavid the period was fed by the energy of Kyzylbash-Azerbaijanis.

No energy supports there are only possible conservation of tradition in the frozen, deadening forms. In this regard, it is very significant that divorced from the native roots of the Azerbaijani land, the tradition of Tabriz transferred to Iranian land schools gradually faded away in the XVII century. Thirdly, the principle of historicism should be adhered to. Persian culture, especially Persian and Khorasan The school of poetry had a tremendous impact on Azerbaijani Persian literature in the XI-XII centuries, during the Muslim Renaissance. But in the Khatai era, the impact of Azerbaijani culture on Iranian, perhaps, was more powerful than Persian influence on Azerbaijani".

In the beginning of the palace style of Ak-Koyunlu was dominant at the court of Shah Ismail, as can be seen from the miniatures of Hamsa Yagub-bek. Another example of this style is

two at the same time created miniatures for the incomplete list of "Shah-name" of the XVI century. The first of them, one of the most beautiful Tabriz miniatures of all time, is the famous "Sleeping Rustam" from the British Museum. Another moved from Schultz's private collection to the Leipzig Museum and was lost during the II World war. "Rustam lasso Camus" with his impressive circular composition, and dynamic central the group is perhaps one of the brightest images of an epic hero in miniature painting. To the same group belong "Dastan about Jalal and Jamal" and Asafi from Uppsala. Like the Khamsa by Nizami Yagub-bek, the manuscript was begun under Ak-Koyunlu, but most of the miniatures, although in the same style, were added in the era of Shah Ismail. The text dates from 908 A.H. / 1502, but in two miniatures there are dates: 909 A.H. / 1503-4 g. and 910g. H. / 1504-5, and also most of the characters are in kyzylbash turban"¹⁷.

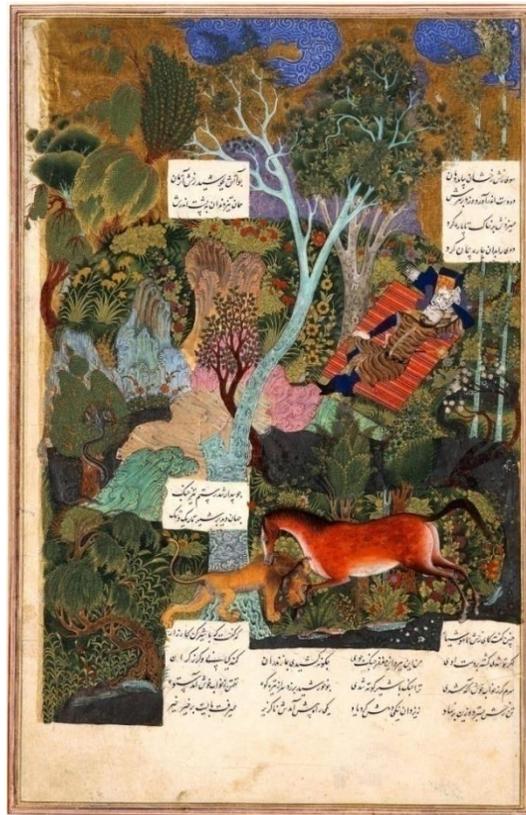
The culmination of these idioms is evident in the unfinished miniature of the Shah-name from the British Museum Sleeping Rustam (F.13). This miniature is the accurate equivalent of the visionary nature of Shah Ismail, aspects of his personality, expressed in his ecstatic poetry. It could also be the highest stage in the early work of the leading artist of this school, Sultan Muhammad, who could be the head of works in Kitabkhan-Library at the time of illustrating "Dastan" and "Khamsa" of Yagub-bek after the transfer of these manuscripts to the properties of Shah Ismail¹⁸.

¹⁶ Bayramov T. R. Etnokulturnaya dinamika I razvitiye iskusstva v sefevidskiy period.//Prioritetniye napravleniya azerbajjanskogo iskusstvovznaniya. Baku, 1998, s. 73-78

¹⁷ Binyon L., Wilkinson J.V., Gray S. B. Persian Miniature painting. A critical and descriptive catalogue of the miniatures

exhibited art Burlington House, 1931. Oxford, 1933. II edition 1971, 233 p.

¹⁸ Welch S.C. Wonders of the Age: Masterpieces of Early Safavid Painting (1501-1576). Harvard, 1979, p.176



F.13. Figure Rostam sleeping while Rakhsh fights a lion

Source: https://www.britishmuseum.org/collection/object/W_1948-1211-0-23

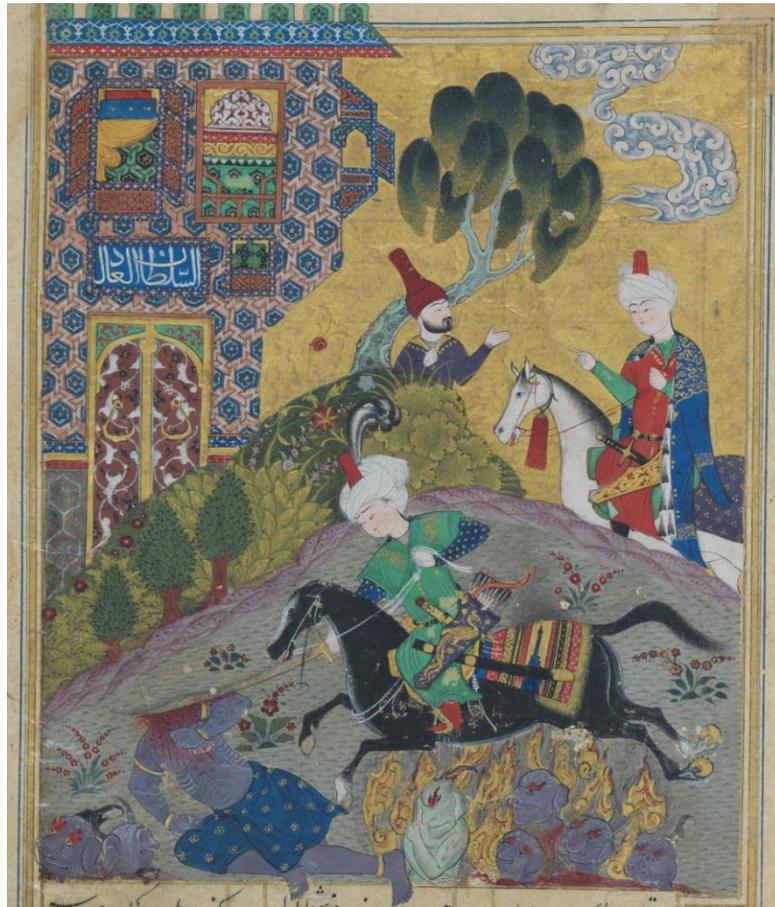
All miniatures of the manuscript “Dastan about Jalal and Jamal” are made in the same style and presumably by the hand of the one master. However, even in this mass of stylistically homogeneous works we can distinguish those that differ in great external similarities between themselves and represent a separate group.

As already noted, in them, in the same way, the text is placed – below the illustration itself in three columns. Great similarities are also found in types of heroes, and their gestures, and raiment; the further stylistic analysis also reveals the identity of many elements of the landscape, and since the action in all miniatures takes place against the background of the landscape, it is the main attribute that unites them. Moreover, it necessary to say what exactly landscape gives to these works imagery and poetry, special charm. Their refined beauty, the splendor of a blossoming spring garden with many different shades green, vivid robes of characters, blooming bushes, and trees, dazzling gold of heaven

literary subject upstage though in some cases, the latter takes quite complex and dramatic, for example, in miniature “Jalal kills Shamtal”.

In the miniature “Jalal kills Shamtal”, on the contrary, with all the drama of what is happening the artist’s actions only absorb decorative artistic beginning: on the left side of the building depicts the ornate castle of the diva Shamtala; behind a hill in the dense thickets of flowering shrubs watching a duel the vizier sitting on the white horse. In the foreground is Jalal, jumping on his bay stallion through the flame, which covers seven heads of Shamtal, cut off by the hero. The headless body of a diva, covered in blood, lies nearby. Multicolor palette works give it decorativeness and thereby weakens the dramatic content of the episode. This impression is also compounded by careful the development of landscape elements, its important role in work (F.14)¹⁹.

¹⁹ Robinson B. W. Persian miniature painting from the collections in the British Isles. London, 1967, 198 p.



F.14. Figure Jalāl and Jamāl
Source: <https://azerhistory.com/?p=23736>

Miniatures of the manuscript, although executed in painting traditions of the Tabriz school, in many ways prepare us for the future flowering of style shortly. So the master who created these wonderful works come close to resolving those art problems that so brilliantly developed in subsequent works and Tabriz miniatures mid of the XVI century.

Crucially important all these works must make it possible to refute the erroneous opinion that the heyday of the Tabriz miniature was due to the relocation to Tabriz in 1522 of Kemaleddin Behzad and his appointment as the head of the shah's workshops. In conclusion, there is a need to emphasize, the most characteristic features of this brilliant pictorial tradition of the beginning of the century crossed and were fundamental in the classical period of its development. This is the dynamism of both the compositional solution and individual images, the deeply spiritualized, pantheistic perception of nature, in color - this is the tendency to sharp, sometimes contrasting color combinations, and the large role of color in the image of a work. These qualities, which distinguish Tabriz miniature from other schools at all stages of its existence, suggest that the so-called "baroque" is a common property of the style in general and not just a certain period of its development.

Extreme interest from both an art historian and a historical point of view is the manuscript of the history of the acts of Shah Ismail - "Shahnameh and Shah Ismail" Gasimi, written in poetic form, created in 948 / 1541-2. (London, British Library, Add. 7784). The artist chose to illustrate exclusively the theme of wars, hunts and palace techniques. The leitmotif of the poem, of course, is the military exploits of Shah Ismail, his valor and courage. A characteristic feature of the manuscript miniatures is their vivid emotional attitude. Artists especially succeed horses with their frantic energy, unusually expressive and in each case distinguished by some memorable features, each time avoiding the stereotypes in this battered theme²⁰.

The images of trumpeters and drummers, as well as standard-bearers with standards, which are often found in miniatures, are very expressive.

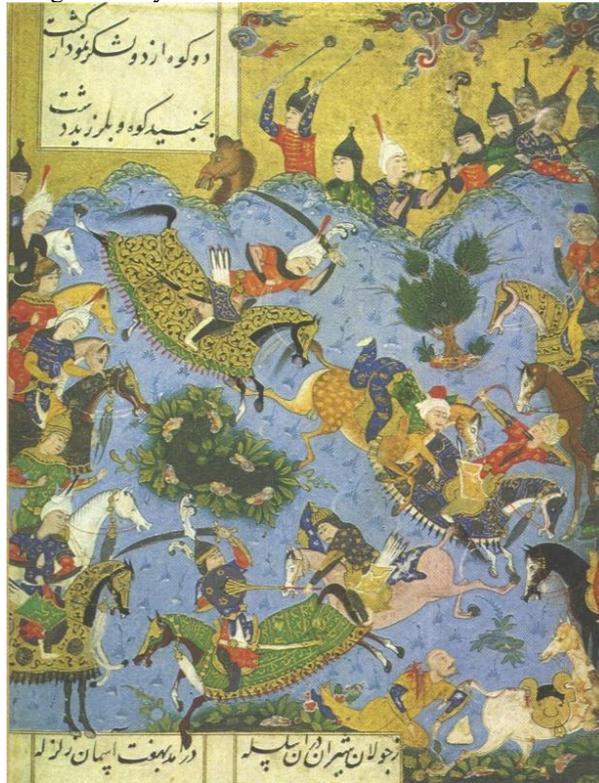
In general, by minimal means, the artist creates the maximum effect, individualizing every image as much as possible. So, in the battle scene of the manuscript "Shahnameh-i Shah Ismail" from page 107b, in the heat of battle, Shah Ismail seems to be "pushing" the enemy firing back from the miniature fields. The figures are large, there are not many of them, each plays a significant role in the composition, the rhythm of the banners piercing the frame of the miniature, the randomly scattered bodies

²⁰ Roemer R. The Safavid period.// CHI,VI, 1986, chapter V, p. 345

of the riders killed and wounded under their feet indicate a brutal battle. So, in the battle scene of the manuscript “Shahnameh-i Shah Ismail” from page 107b, in the heat of battle, Shah Ismail seems to be “pushing” the enemy firing back from the miniature fields. The figures are large, there are not many of them, each plays a significant role in the composition, the rhythm of the banners piercing the frame of the miniature, the randomly scattered bodies of the riders killed and wounded under their feet indicate a cruel battle²¹.

In miniature “The Battle of Shah Ismail with Farrukh Yassar” the artist chooses bright, sonorous colors: golden sky with swirls

of clouds, blue hill background, battlefields and bright, red, blue, yellow colors clothes and armor. Framed by rows of warriors central figures far exceed them the dimensions. A clear diagonal of Shah Ismail, racing behind the Shirvanshah Farrukh Yassar, at full gallop with a saber, the horseman galloping hard, barely holding himself in the saddle, two below in the heat of battle with a mace and a sword, all this makes a battle bright, memorable work in a series of contemporary images of the genre (F.15).



F.15. Figure Battle in the war between Shah Isma'il and the King of Shirvan.
Source: <http://warfare.tk/Persia/Shahnama-i-Isma'il.htm>

Beautiful examples of the battle genre adorn the two best manuscripts of the Tabriz school of prosperity, the famous “Khamsa” Nizami 1539-1543 years and “Shah-name” Haughton 1520-530 years.

About the miniatures of the magnificent London Khamsa was written much for Tahmasib as abroad and also in Azerbaijan. We only note that by the 14 miniatures of this “Khamsa” of 1539-43. Muhammad Zaman added three more in the XVII century. 14 miniatures suffered less from time than Shah-name of Houghton, but Muhammad Zaman “restored” many female faces in his contemporary aesthetic taste and a Europeanizing style. He resized miniature, frames made much ruder. It is possible that it was his fault that part of the miniatures was removed from the manuscript. So, one of them, “The Battle of Khosrov Parviz with Bahram

Chubin”, attributed to Mir Seyid Ali, is now in the Royal Scotland Museum in Edinburgh²².

This “Battle of Bahram Chubine with Khosrov” from the collection of the Royal Scottish Museum in Edinburgh is considered by many researchers to be removed from the manuscript (B.V. Robinson, E. Hillebrand). It is distinguished by a wealth of coloristic sounding, extraordinary oversaturation of figures. The artist, in essence, turns the monumental panorama of the battle into a series of fights. The movement goes from the monolithic row of Khosrov’s army on the left and grows as you move to the Bahram warriors galloping away.

Khosrov, who is seated on a rich throne-palanquin, carries a huge white elephant, and next to him the venerable gray-bearded old man, holding up an astrological instrument, turns to the overlord. The elder is most likely the main court astrologer,

²¹ Robinson B. W. Persian miniature painting from the collections in the British Isles. London, 1967, 200 p

²² Robinson B.W. A survey of Persian Painting. 1350-1896.//L`Art et societe dans le monde Iranian. Paris. 1982. pp 13-82.

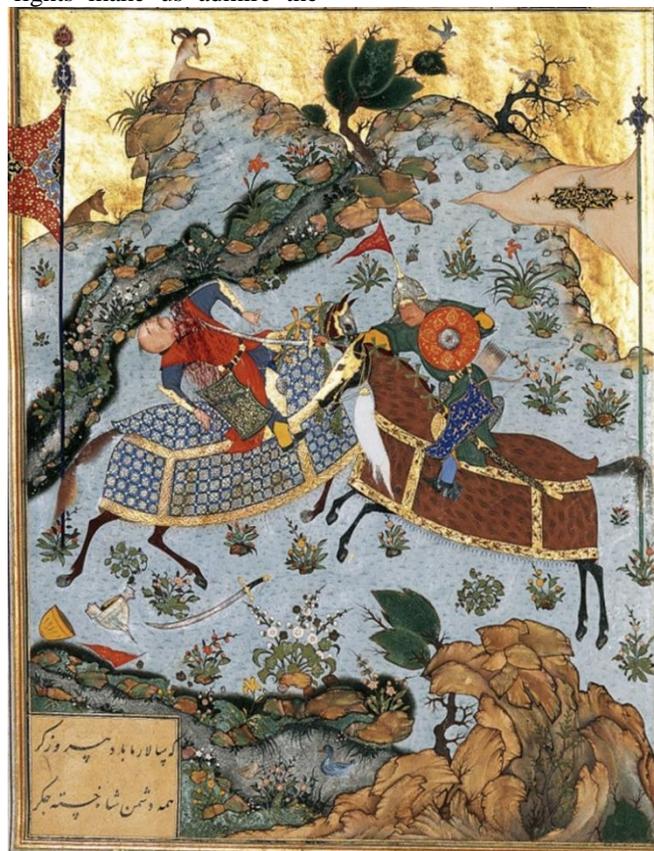
munejim-bashi. Flickering, of swords, horse hooves, rain of streaming arrows create a visible picture of a fierce battle for the throne. The artist masterfully solves the problem of color; the ratio of cold and warm colors creates the perfect harmony and balance of masses in miniature.

“Although officially the list of “Shah-name” is known named owners: Edmond Rothschild and Arthur Houghton, in the minds of lovers of oriental miniatures, he is inseverable linked with the name of S.C. Welch from the Fogg Museum at Harvard. It was he who played a decisive role in extracting the manuscript from the Rothschild collection, i.e. essentially out of oblivion; it is he spent a decade of dedicated work on the study, attribution, and publication of miniatures, all 258. There are no words worthy of describing the splendor of this manuscript. It was created from approximately 1522 to the 1550s, is the highest achievement of the Safavid miniature and is fundamentally important, since it was here, as if in a giant laboratory, that they mixed interacted and various styles, talents, and personalities crystallized”²³.

The manuscript is decorated with many battle scenes, some of which are variations on the theme of fights, others are large paintings of battles, and, finally, several miniatures indirectly related to the theme of military victories. Refined beauty and perfection of miniatures obscure the plot itself, the details of the bloody events. So, the scenes of fights make us admire the

amazing skill of the artist, his ability to revive screen design, avoid repetition. Traditional sloping hill with a tree on top, a stream at the bottom parts of the composition (or side to top), rocky protrusions that close the miniature from the bottom and top, two figures of fighting warriors in the center, sometimes rows warriors flanking the main characters - here, perhaps, the entire arsenal of the artist’s visual aids in this case.

However, comparing three fights: Fariburza with Kalbad, Rostam with Shangul and Bijan with Farud, we find the uniqueness of each of them. In miniature “Duel of Fariburz and Kalbad”, the first from 11 miniatures of fights of knights of Iran and Turan, riders, one of whom has cut off his head and blood pouring in streams, look part serene beautiful landscape with exquisitely delicate grass by the shore of a silver stream, a gentle blue hill, and golden sky. The same extravaganza draws a picture of the duel Rostam with Shangul, where graceful, graceful Rostam on the fire horse of Rakhsh, it’s easy, like a feather, spears the spears of his opponent. In miniature “Bijan takes flight” blow Bijana, cutting the croup of a horse, crouched from animal severity, blood spatter - all these brutal details of the fight go to the back plan obscured by the beauty of the landscape, graceful palace, blue and pink cliffs, elegant robes characters (F.16)²⁴.



F.16.Figure *Fariburz And Kalbad*

Source: <https://www.pinterest.com/pin/152418768616717083/>

²³ Robinson B. W. A survey of Persian Painting. 1350-1896.// L'Art et societe dans le monde Iranian. Paris, 1982.

²⁴ Welch S. C. King's Book of Kings. London, 1972, p.199

The miniature “Attack on the Iranian camp” illustrates the episode when the Turanians learn about the drunken revelry in the enemy’s camp and, under the leadership of the old commander Piran, attack the enemy, destroying almost two-thirds of the troops. The next morning, the picture of the night battle clears up - the whole field is covered in blood and littered with corpses of

Iranians. White Tent Covers break the composition into micro spaces, each of which represents an independent battle scene. In color, as if reflecting all the horror and tragedy of the situation, red, crimson, violet colors prevail, rhythmically disturbed by white accents (F17.).



F17. Figure The Besotted Iranian Camp Attacked by Night
Source: <https://www.metmuseum.org/art/collection/search/452145>

In general, summing up the achievements of the Tabriz school of prosperity in the I half of the XVI century, we note an ever-increasing mastery. Once found, these techniques were more and more refined, brought to the highest possible degree of perfection, followed by their canonization. This process has already been outlined in some miniatures from Shah-Name Haughton. Let us take one of the most preferred, the plot of the struggle between Rakhsh and the lion at the time of Rustam's rest. So, “Sleeping Rustam” of the late 14th century (N. 2153) does not yet portend such a frantic, explosive glow that is inherent in the famous “Sleeping Rustam” from the lost Tabriz list of the beginning of the XVI th century. Haughton's “Sleeping Rustam” is a riot of feelings gives way to a serene beautiful picture of nature. Also the thumbnail “Rustam Caracas Camara” from Houghtonian instance with all virtuoso mastery inferior in strength to emotional exposure to its early counterpart from the same lost manuscript. This miniature, stored in the Museum of Art in Leipzig, was destroyed during the Second World War. But even her black and white the reproduction conveys a complex view of

the central figures and the dynamically unwinding spiral of the composition²⁵.

After the capital was transferred to Qazvin in 1555, the Tabriz masters retained the classical traditions of the Tabriz school for a long time, as evidenced by the illustrations for another royal copy of the Shah-name of Firdousi - “Shahnameh” of 1576 for Shah Ismail II. The best masters were involved in the work of time, Sadik-bek Afshar, Siyavush-bek Kurchi, Mir Zeynalabdin Tabrizi, grandson of the mouth of Sultan Muhammad²⁶.

The battle genre in the XVII century develops as part of the work of the Shah Kitabhana in Isfahan, as well as monumental painting (murals of the Chehel Soutun palace). Of particular interest us is a richly illustrated manuscript: the biography of Shah Ismail “Alam-arai-i Shah Ismail Safavi” of the beginning of the 17th century. The manuscript of the beginning of the XVII century contains one diptych and 19 miniatures, authored by artist Muin Musavvir. He was a close friend and student Isfahan's largest artist, Tabriz by origin, Rezai-i Abbasi. In almost all the miniatures of “Alam-arai-i Shah Ismail Safavi”, the background is

²⁵ Gasanzade J. Tebrizskaya miniatyurnaya jivopisi. Baku:Oscar, 2000, p. 591

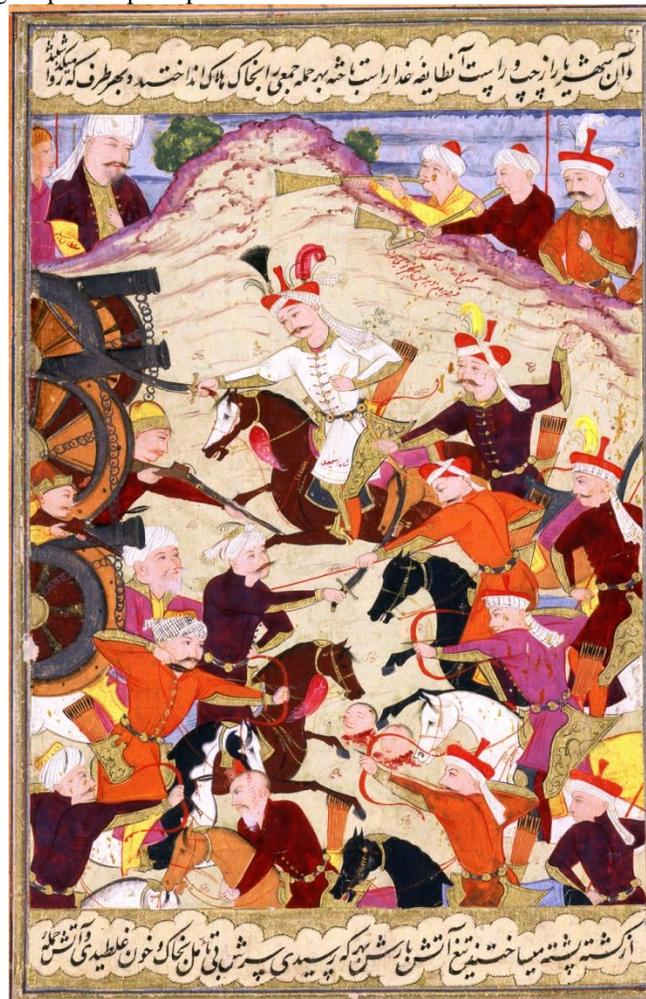
²⁶ Abbasli M. Sah Ismayilin heyat yolu miniaturlerde, Baki, isiq, 1981, p.25

a pale pinkish hill with lilac hollows in silhouette. The color is dominated by contrasting colors: white and black horses, purple and purple clothes of warriors, black contours of weapons, armor. The image of Shah Ismail in all miniatures is unified: he is a handsome young man, surpassing the others in size, in sparkling white robes (a sign of his religious leadership, holiness), in the wealth of gold jewelry in the picture, in the royal head a dress - typical of the Isfahan fashion of that time, a large white-red turban with a red Kyzylbash column, as well as a warm and plume.

These miniatures represent both historical and artistic value. Extremely curious is one of the miniatures depicting the battle of Shah Ismail with the son of Yagub-bek Ak-koyunlu, Sultan Murad, who owns both Iraqi: Iragi-Adzhemi and Iragi Arab. The battle took place near Hamadan in 1502. The miniature depicts the turning point of the battle, when the army takes to flight, and Shah Ismail cuts the Sultan Murad for gallop. But perhaps the most

interesting episode of the manuscript is illustrated by the miniature "Battle of Chaldyran": at the height of the battle, Shah Ismail bursts into the thick of the enemy army strikes at the enemy and, finally, cuts down the barrel of the gun in the heat (it's known that he despised firearms as inappropriate for a real man). Sultan Selim learning about his feat asks to send him this saber. But he doesn't manage to repeat it. He rebukes the Shah, saying that he changed weapons, to which Shah Ismail replied:

"The saber is the same, but the hand is not that!" One of the most spectacular, she draws a group of warriors that crowns in the upper half the figure of Shah Ismail on a horse striking a gun barrel. The central personality of the entire Safavid period, the image of Shah Ismail is captured in the wall paintings of the Chehel-Soutun palace in Isfahan, and in particular in the battle scene, the decisive battle with Sheybani Khan in 1502 (F.18.).



F.18. Figure Shah Ismail at the Battle of Chaldyran

Source: <https://www.flickr.com/photos/persianpainting/15090985738>

III. CONCLUSION

In the art of the Ancient East, along with feast scenes, with genre themes, there was dominant place of importance and a battle genre. In the Muslim east, and in particular in the earliest phase of the book art miniatures, in works by the Arab-Mesopotamian the school, the battlefield genre was absent. The real story of a battle

plot, like one of the most important medieval the fine arts of Islam begin with the only complete manuscript of the early XIII the century - miniatures for Aiuki's poem "Varga and Gulshakh". Remaining in subjugation of the most ancient stereotypes, the artist in some of the miniatures makes an effort to overcome frozenness, develops and enriches the action, introducing additional characters into the composition. Remaining in the

subjugation of the most ancient stereotypes, the artist in some of the miniatures makes an effort to overcome frozenness, develops and enriches the action, introducing additional characters into the composition. Creating with the participation and editing of Rashidaddin was the first General History in the history of mankind, ordered by Gazan Khan and expanded at the time of Oljayt, preserved in two fragments, modern author.

Despite the fact that the illustration cycle of Arabic copy of Jami al-Tawarih and remains unfinished, its study is significant enriches our understanding of the art that has been in Tabriz 700 years ago.

The second half of the XIV century marks a period of final addition of all kinds of iconography battle scenes and related compositions of stereotypes. Having clarified in comparing the characteristics of the battle theme in the XV century, we can turn to the following, XVI the century that marks the highest phase not only Tabriz but also the entire miniature painting of the Muslim East. Since the XVII century the battalion genre, as well as art in general, has been experiencing a difficult process of long-term degradation in the region.

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