



Ideological Comparison between the Split-Angled Perspective of Safavid and Cubist Paintings

Sidra Liaqat

Institute of Visual Arts & Design,
Lahore College for Women University, Jail Road, Lahore, Pakistan.
sidraliaqat48@gmail.com

Abstract

Split-angled perspective, i.e. depiction of various angles simultaneously on a same picture plane, is adopted by two variant schools of art i.e. Safavid School of Persia and twentieth century avant-garde art movement, Cubism. The research traces the reasons for the execution of same kind of imagery and finds the ideological differences between the two.

Safavid paintings, are the illustrations which accord with the manuscript and thus fulfil the demand for the depiction of multiple viewpoints. Persian miniature is actually the representation of the intermediary world i.e. *malakūt* (second of the five states of being declared by Persian Sufis) which is beyond the physical world, and is an access to the further three states of being i.e. *jabarūt*, *lāhūt* and *Dhāt*. The depiction of intermediary world in Persian painting is evident in portrayal of the earthly sentiments with the space, forms and colors of the paradisiacal nature; thus giving a heavenly dimension beyond the two-dimensional surface of the physical world, yet not allowing penetration into this third dimension.

Cubism, on the other hand, provides an access to the third dimension on a two-dimensional surface, thus being replica of the first state of being i.e. *mulk* (the physical world). Cubism creates visual dynamism, aiming to let the viewer experience the palpability of an object on a two-dimensional surface. Whereas, there is divinity in the depiction of split-angled perspective of Safavid paintings, which not only allow the viewer to have a mystic experience but also symbolize the spiritual existence of paradise on earth.

Key words: Split-angled perspective, states of being, intermediary world, physical world, heavenly dimension, visual dynamism, mystic experience, paradise on earth.

It is an interesting fact that there are similarities between Persian paintings and Cubism, as they both employ the element of split-angled perspective i.e. depiction of various angles simultaneously on a same picture plane. This unique style of representation of the Persian manuscript painting culminated in the Safavid period (1501-1722) (Rogers, 1983). The depiction of panoramic views gave a chance to the Persian painters to split the eye levels and to depict various angles simultaneously. Such representation gave several dimensions to miniature painting, which is actually a two dimensional art.

The twentieth century avant-garde art movement, Cubism is also based on the similar style. This device which was new in the modern art had already been used by the

Safavid masters. The oriental influences are not new in the western society. As Dr. Sadia Arshad mentioned that many of the avant-garde artists are inspired by the fantasized ideas about the oriental land. The evidence of such influences can be traced back to the works of Post-Impressionist artists Gauguin and Matisse. The titles and arabesque patterns of many of their paintings are inspired from the orient (personal communication, September 23, 2017). Likewise, the cubical and angular forms of the Cubists Georges Braque's and Pablo Picasso's paintings are very much like the miniature painting by Shaykh Muhammad, 'Majnun Eavesdrops on Layla's Camp,' which is the most developed phase of the Safavid manuscript *Haft Awrang of Jami* (1556-1565) (figures 1, 2 and 3) (Welch, 1976). This similarity questions the ideologies and concepts of both the schools.

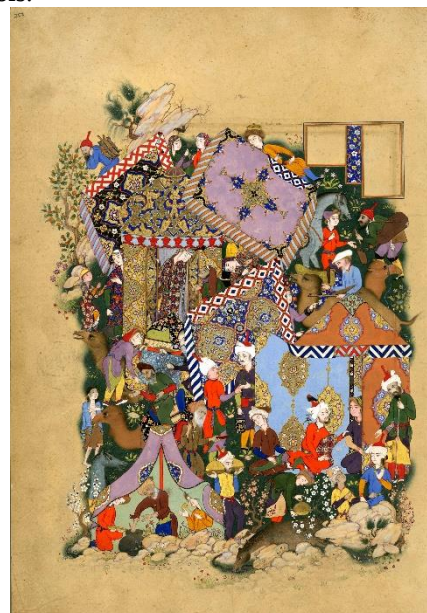


Figure 1. Muhammad, Shaykh. (1556-1565). *Majnun Eavesdrops on Layla's Camp* [Miniature Painting] from the Safavid Manuscript *Haft Awrang of Jami*.



Source: Stuart Cary Welch (1976), *Royal Persian Manuscripts* (p. 122). London: Thames and Hudson.



Figure 2. Braque, Georges. (1908). *Viaduct at L'Estaque* [Oil on Canvas].

Source:

http://www.artfactory.com/art_appreciation/art_movements/cubism.htm

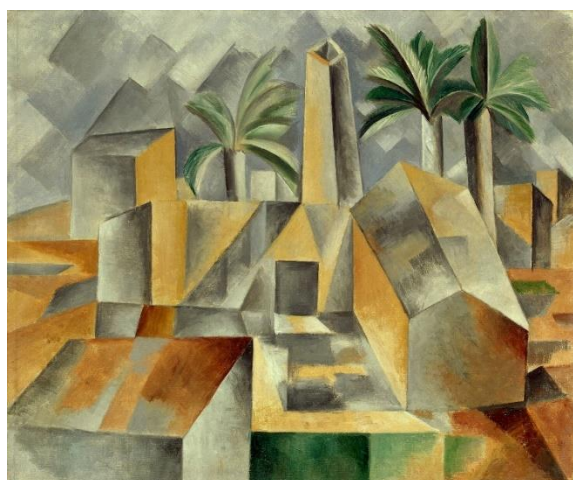


Figure 3. Picasso, Pablo. (1909). *Factory at Horta de Ebro* [Oil on Canvas].

Source: Pierre Cabanne (2001), *Cubism* (p. 32, 33). Paris: Terrail.

The research aims to trace the reasons for the execution of same kind of imagery and to find the ideological differences between the two. Furthermore, the Safavid bindings employed paper-cuts; and in the depiction of split eye level the angular forms seem to have been pasted; which raises a question whether this technique of paper-cuts influenced the formation of split-angled perspective in Safavid miniatures.

To understand the ideology of the split-angled perspective in Safavid paintings, it is crucial to trace its origin in the light of history. The origin of split-angled perspective dates back to Abbasid dynasty. In *Maqamat-e-Hariri* (Baghdad) various panoramic scenes are composed in this manner. 'The Encampment' (1225-1235) and 'Discussion near a Village' (1237) are notable examples (figures 4 and 5). Perspective with high horizon is derived from the imagination of the artist, which makes them a quality group composition. The individual depiction of the center of interest would not have created such an impressive and dynamic composition (Ettinghausen, 1962).



Figure 4. *The Encampment* [Miniature Painting] from the Abbasid Manuscript *Maqamat-e-Hariri* (1225-1235).

Source: Richard Ettinghausen (1962), *Arab Painting* (p. 112), Vol. 4 of *Treasures of Asia*. Cleveland: Albert Skira.

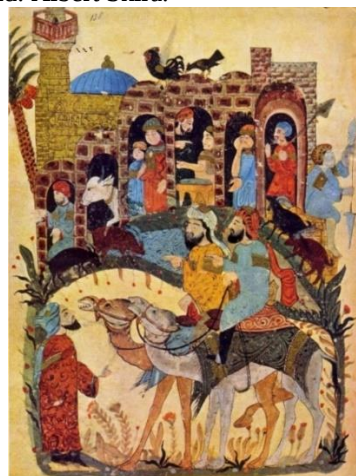


Figure 5. *Discussion near a Village* [Miniature Painting] from the Abbasid Manuscript *Schefer Hariri* (1237).



Source: Richard Ettinghausen (1962), *Arab Painting* (p. 116), Vol. 4 of *Treasures of Asia*. Cleveland: Albert Skira.

Basil Gray (1961) states, "In the third quarter of the fourteenth century mastery of perspective and of foreshortening has gone far enough for the best artists to do without this kind of aid" (p. 37). 'An Attempted Murder Frustrated' and 'The Thief Discovered in the Bedchamber,' from the Mongol *Kalila-wa-Dimna* (Tabriz, 1360-1374) demonstrates the neglecting of perspective in a skillful way (figures 6 and 7) (Gray, 1961). Both the illustrations show different levels and varied planes painted in partitions on a plane surface. Views of the upper story are depicted within the pictures, while the outdoor scenes are depicted in the margins, thus combining various levels to form a distorted perspective.

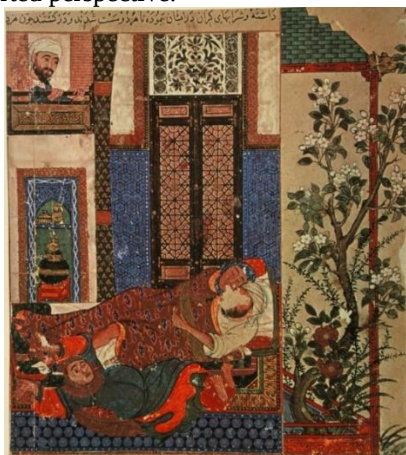


Figure 6. *An Attempted Murder Frustrated* [Miniature Painting] from the Mongol Manuscript *Kalila-wa-Dimna* (1360-1374).

Source: Basil Gray (1961), *Persian Painting* (p. 38), Vol. 2 of *Treasures of Asia*. Cleveland: Albert Skira.

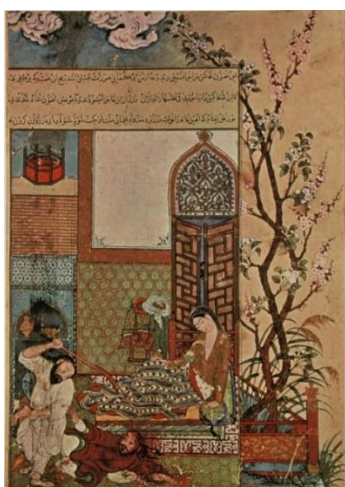


Figure 7. *The Thief Discovered in the Bedchamber* [Miniature Painting] from the Mongol Manuscript *Kalila-wa-Dimna* (1360-1374).

Source: Basil Gray (1961), *Persian Painting* (p. 39), Vol. 2 of *Treasures of Asia*. Cleveland: Albert Skira.

This device travelled through Mongol to the Timurid dynasty. In the 'View of Mecca with the Holy Place and the Ka'ba' from the Anthology of Iskandar Sultan (Shiraz, 1410-1411), the panoramic view of the city is depicted with various viewpoints in a schematized composition (figure 8) (Gray, 1961). The linear perspective has been distorted by broadening the architecture as it moves towards the back, hence inverting the western law of perspective.

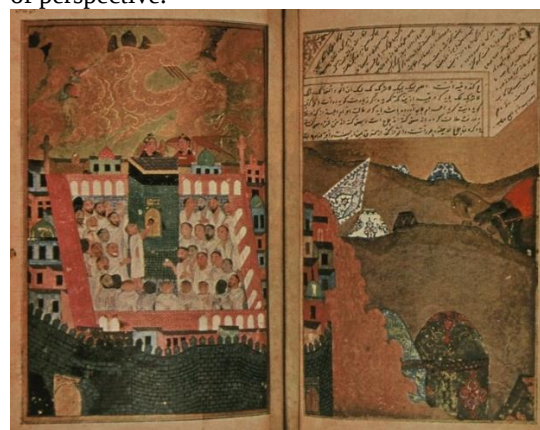


Figure 8. *View of Mecca with the Holy Place and the Ka'ba* [Miniature Painting] from the Timurid Manuscript *Anthology of Iskandar Sultan* (1410-1411).

Source: Basil Gray (1961), *Persian Painting* (p. 73), Vol. 2 of *Treasures of Asia*. Cleveland: Albert Skira.

A double frontispiece, 'Banquet Scene,' from *Shah-nama* (Shiraz, 1444) is a noteworthy example of a tapestry-like effect created by the formation of patterns (figure 9). This along with floating carpets and canopy are the motifs which the Safavids were later to borrow (Gray, 1961).



Figure 9. *Banquet Scene* [Miniature Painting] from the Timurid Manuscript *Shah-nama* (1444).



Source: Eleanor Sims (2002), *Peerless Images: Persian Painting and Its Sources* (p. 115). London: Yale University Press.

Bihzad's 'Zulaykha Attempts to Seduce Yusuf,' from Sa'di's *Bustan* (Herat, 1488), illustrates the architectural perspective in such a way that all the rooms of the three stories are visible on a single plane surface which shows the artist's intention to depict the whole setting at once (figure 10) (Sims, 2002; Gray, 1961).

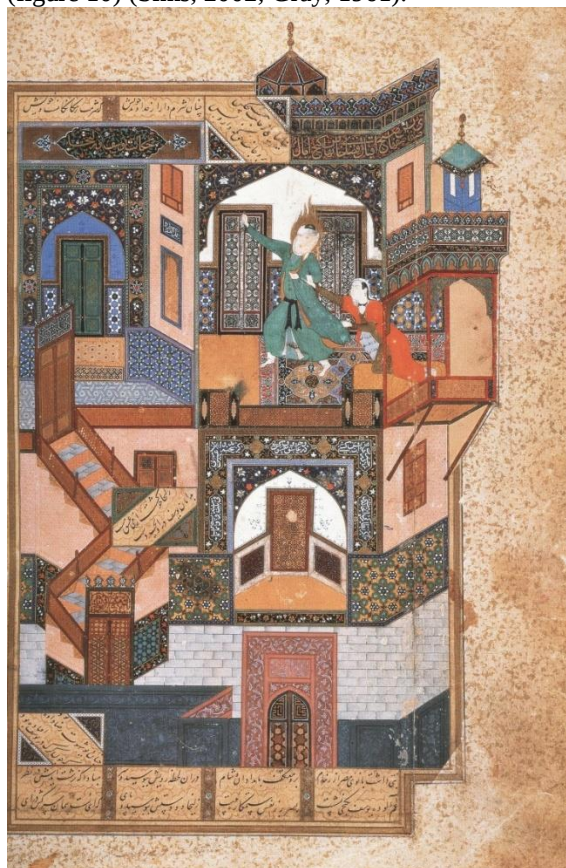


Figure 10. Bihzad. (1488). *Zulaykha Attempts to Seduce Yusuf* [Miniature Painting] from the Timurid Manuscript *Sa'di's Bustan*.

Source: Eleanor Sims (2002), *Peerless Images: Persian Painting and Its Sources* (p. 327). London: Yale University Press.

This intention was to anticipate the many compositions of the Safavid School which succeeded the Timurid School in the beginning of sixteenth century. Safavid paintings are characterized by mysticism, idealism, romanticism and poetic atmosphere. To achieve these qualities, patterns are formed within the richly colored compositions, making the miniature look like a design.

Split-angled perspective reached its climax in the Safavid period forming the characteristic feature of its paintings. In the painting 'The European Envoys Present the Son of

the Ottoman Sultan Murad I' from the *Zafar-nama* of Sharaf al-Din Ali Yazdi (Tabriz, 1529), belonging to the early Safavid period, the tents and canopies are depicted in a decorative manner forming the patterns, and showing views from different angles (figure 11) (Gray, 1961).

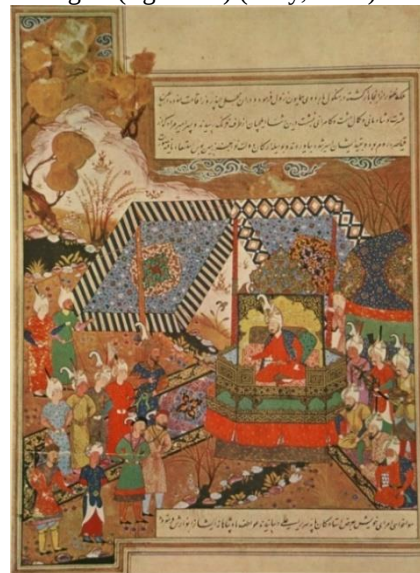


Figure 11. *The European Envoys present the Son of the Ottoman Sultan Murad I* [Miniature Painting] from the Safavid Manuscript *Zafar-nama* of Sharaf al-Din Ali Yazdi (1529).

Source: Basil Gray (1961), *Persian Painting* (p. 132), Vol. 2 of *Treasures of Asia*. Cleveland: Albert Skira.

In the 'Lovers entertained by Musicians and Dancers' from *Diwan* of Hafiz (1533) and 'Nushaba shows Iskandar his own Portrait' from Nizami's *Khamsa* (Tabriz, 1539-4), the frontal view of the setting is painted, but the tents are depicted with their inner side visible, thus showing varied angles (Gray, 1961; Sims, 2002).

Such kind of tents with varied angles reappears in Shaykh Muhammad's 'Majnun Eavesdrops on Layla's Camp' in a more sophisticated composition (figure 1). Shaykh Muhammad, one of the dominant artists at the *kitab-khana* of Shah Tahmasp in the mid-sixteenth century, was a skilled painter, draughtsman, outliner, illuminator and calligrapher, and was known as one of the most versatile and innovative artists of the Safavid period. The great master piece of the Safavid art, *Haft Awrang of Jami* (Mashhad, 1556-1565), commissioned by Ibrahim Mirza, contains some of the splendidly decorative paintings of Shaykh Muhammad (Canby, 1990; Sims 2002). 'Majnun Eavesdrops on Layla's Camp' is one of the paintings of this manuscript whose style of representation is exceptionally unsurpassed in terms of the command achieved on



the distorted yet well-executed perspective with respect to the Persian ideology.

Though miniature is a two dimensional art, but the split-angled perspective has given it several dimensions. For the sake of the portrayal of the whole dramatic setting, Persian painter stretched the ground to the top of the picture to contain all the activities taking place; moreover several viewpoints are painted simultaneously (figure 1).

Other than functioning as a decorative element, this aspect of splitting the angles, as all the forms of Islamic art, has some symbolic representation concealed in it. The advancement and propagation of Persian art is greatly related to Sufism. Persian Sufis and Islamic philosophers have stated the 'five states of being', called the 'Divine Presences', which are acknowledged as the basic pattern of reality. These states of being consist of *mulk* (the physical world), *malakūt* (the intermediate world), *jabarūt* (the archangelic world), *lāhūt* (the world of the Divine Names and Qualities), and *Dhāt* (the Divine Essence or selfhood) (Nasr, 1997). Persian miniature is actually the representation of the intermediary world, the *malakūt*, which is beyond the physical world, and is an access to the other three states of being. The depiction of such world is symbolic of paradisiacal setting in which there are portrayed the earthly sentiments with the space, forms and colors of the paradisiacal nature. The bliss and splendor of the paradise is reflected and symbolized in the fresh and unique colors, more particularly the gold and lapis lazuli (Nasr, 1997).

'Majnun Eavesdrops on Layla's Camp' presents a panoramic view of various activities in and outside the overlapping elegant canopies and tents (figure 1). As the images were the illustrations to the text, the pictures were composed in a way that they demonstrated the content of the text. Despite of having strong observation and skillful draughtsmanship, the artist distorted the picture and presented many different angular views for decorative as well as symbolic purpose, which depicts the height of creativity and more particularly the mystic approach. The center of interest is not focused; rather the painting involves the viewer in the intricate composition forming a riddle, so that the viewer probes the purpose and theme of the picture.

The laws of perspective of the Persian miniature, before the renaissance influences, follow the geometric laws of the natural perspective, which were formulated by Euclid, Muslim geometers and opticians. In the later periods of the Persian art, in accordance with these very laws, the two-dimensional surface of miniature painting was

presented with various divisions, depicting the intermediate world. These divisions in some of the miniatures, as that of Shaykh Muhammad, are composed in such a way that it gives the illusion of the dimension beyond the two-dimensional surface. The eye revolves between the two-dimensional and the three-dimensional forms, but it does not go into the depth of the third dimension in Persian miniature, thus being the *malakūt*. The penetration into the third dimension would have replicated the *mulk* (Nasr, 1997). This penetration is rather found in the Cubism, thus being the replica of the *mulk*. The viewer has an access beyond the two-dimensional surface in Cubism, whose purpose was to depict the third dimension on the two-dimensional surface, e.g. Pablo Picasso's 'Landscape with Bridge' (1909) portrays the depth on a plane surface (figure 12).



Figure 12. Picasso, Pablo. (1909). *Landscape with Bridge* [Oil on Canvas].

Source: Pierre Cabanne (2001), *Cubism* (p. 34). Paris: Terrail.

However, appearing after a long time in the art scene, Cubism employs the similar kind of geometrical forms as the work of Shaykh Muhammad. Cubists suggest that an object is known not just from one angle. After analyzing an object they depicted on canvas its vocabulary by breaking it down into its various components and created three-dimensional forms on a plane surface in Analytical Cubism (Barnes, 2002; Cabanne, 2001).

According to Braque, Cubism's interest was to examine the space and to sense the multi-dimensionality of the object portrayed. He was not satisfied by the traditional perspective; rather he was fascinated by the 'materialization' of space. The Cubist pictures allow the viewer to walk into the compositions, and the objects in them have the tendency to be touched and seen from all the sides (Cabanne, 2001; Myers, 1959).



The comparison between the 'Majnun Eavesdrops on Layla's Camp' and Georges Braque's 'Viaduct at L'Estaque' (1908) provides a beneficial information about the concepts and styles of the two schools (figures 1 and 2). The vertical panel of the former picture contains a crowd of human figures along with horses and camels. The scene takes place in a garden which is barely visible; only the rocks, floral plants and fruit bearing tree, in the foreground and on the horizon at the top, suggest the garden setting. Most of the picture area is covered by the tents and camps in such a way that each depicts a different view point. In the foreground left is a camp depicted frontally, whose fabric have been turned up to show the activity in the interior. A conical camp in the middle-ground at the right has been cut off as if it is pasted onto the figure to overlap it. On its left i.e. in the middle of the painting is a tent which is actually providing shelter to the two figures beneath it. But its frontal representation provides distortion and gives a view of the design executed on the inner side of the fabric. Seen in the interior of the conical camp and behind the figures is a flat plane surface of light blue color with gold ornamentation, which also overlaps the tent in the middle in a decorative way. On the top left side is a dome shaped camp shown frontally. While on its right, the upper view of the tent is painted, which contrasts strongly with the tent in the middle of the picture and with the one, shown with its inner view, behind the dome shaped tent. On the top right corner are placed three adjacent panels of differing sizes as the space fillers. The overall scene with the human and animal figures is of the frontal view, while the tents and camps are the ones that create the angles to split; forming the characteristic feature of the Safavid painting.

Such kinds of tents and camps had also appeared in the paintings of Muzaffar Ali i.e. 'Yusuf's Escape from the Well' and 'Qay's First Glimpse of the Fair Layla,' the earlier illustrations of the same manuscript (Welch, 1976).

Taking in consideration the outlines of the tents and canopies of the 'Majnun Eavesdrops on Layla's Camp,' one can see the similar angular and overlapping forms in the huts of Braque's 'Viaduct at L'Estaque' which are seen from the bird's eye view (figures 1 and 2). Visually the angular forms of both the paintings are to a great extent alike. Only the difference is created by the decorative motifs of the former work, and the additional depth in the latter. Similar panorama exists in both the paintings. Moreover, the forms of Braque's trees are quiet similar to the tree at the top left corner of the Safavid painting, though the latter is executed in detail as the miniature demanded.

Braque's each hut is seen from a varied angle as if the earth on which they are built consists of uneven planes and the huts are placed haphazardly on it (figure 2). The way the huts overlap each other and distort the perspective, is quiet similar to the arrangement as in the Shaykh Muhammad's miniature painting. Braque's 'La Roche-Guyon, The Castle' (1909) is also a panorama of the same forms (figure 13). And Pablo Picasso's 'Factory at Horta de Ebro' (1909) and 'Houses at Horta de Ebro' (1909) also depict such conflicting angles which are seen in the work of the Safavid artist (plates 3 and 14).

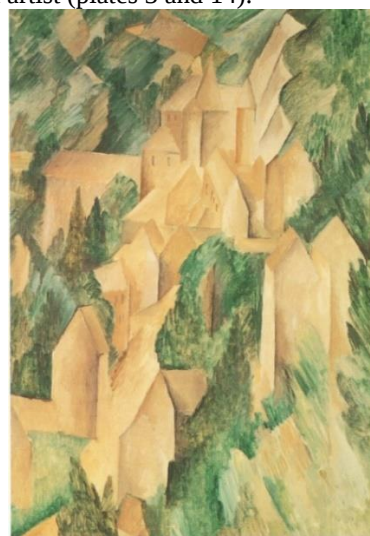


Figure 13. Braque, Georges. (1909). *La Roche-Guyon, The Castle* [Oil on Canvas].

Source: Pierre Cabanne (2001), *Cubism* (p. 34). Paris: Terrail.



Figure 14. Picasso, Pablo. (1909). *Houses at Horta de Ebro* [Oil on Canvas].

Source: Pierre Cabanne (2001), *Cubism* (p. 34, 35). Paris: Terrail.

If decorative motifs and illumination are added to these Cubist paintings, they will still not imitate the Safavid illustrations which are exceptional in their character to provide a heavenly



dimension beyond the two-dimensional surface of the physical world.

Another of the Shaykh Muhammad's works is 'Yusuf Entertained at Court before His Marriage to Zulaykha,' from the same manuscript (figure 15) (Welch, 1976). In this frontal composition the tents are again opposing the perspective. The tiles of the floor are depicted in parallel lines as that of the wall with frontal view with no linear perspective. The carpets have no weight and seem to be floating or hanging on the wall-like floor.

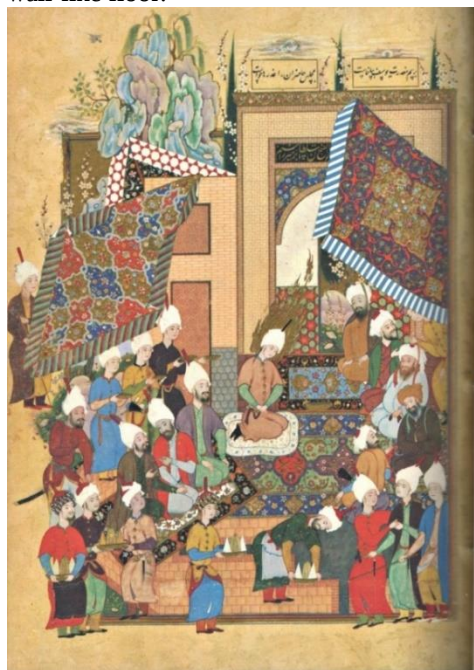


Figure 15. Muhammad, Shaykh. (1556-1565). *Yusuf Entertained at Court before His Marriage to Zulaykha* [Miniature Painting] from the Safavid Manuscript *Haft Awrang of Jami*.

Source: Stuart Cary Welch (1976), *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century* (p. 112). New York: George Braziller.

This execution of an unusual perspective, combined with the decorative motifs, the colors obtained from natural pigments and gold, is suggestive of the divinity and spiritual existence of paradise on earth. The technique involved in miniature painting, from paper making, burnishing and drawing to *pardakht*, *tapai* and the delicate detailing, itself causes the artist to experience the mysticism. Every stage of the process takes the artist to a peaceful existence furthering towards a link with the divine.

Conversely, there is no such divine experience in the practice of Cubist paintings. Analytical Cubism only involved the fragmented objects in the form of painted geometries. In

Synthetic Cubism, however, different materials like paper, wood, plaster etc. were incorporated to build up the composition, as in Pablo Picasso's 'Still Life with Chair-Caning' (1912) oil, oilcloth and rope frame have been employed on the canvas (figure 16) (Cabanne, 2001; Myers, 1959). This combination of painted geometries with real objects creates functional relationship between the two. Cubists created the melodious and harmonious compositions, which were based on both the perceived and the dreamed world. Cutting and pasting of different materials in Synthetic Cubism represented mechanical dynamism (Cabanne, 2001).



Figure 16. Picasso, Pablo. (1912). *Still Life with Chair-Caning* [Oil and Oilcloth on Canvas, with Rope Frame].

Source:

http://abstractart.20m.com/Still_Life_with_Chair-Caning.html

Synthetic Cubism recalls to mind the overlapping tents in Shaykh Muhammad's painting, which are painted in such a way that it seems as if decorated pieces of paper have been pasted, a device used in synthetic Cubism. The tapestry-like effect produced in the 'Majnun Eavesdrops on Layla's Camp' suggests that it might be possible that Shaykh Muhammad was impressed and fascinated by certain "Flemish or French illuminated manuscript" (Gray, 1961, p.145). Cut leather bindings, famous in fourteenth and fifteenth century, were originated in Mamluk Syria and Egypt. This was later replaced by paper-cuts in the Safavid bindings. Their contemporary Ottomans used these paper-cuts for decorative purpose in the album leaves (Rogers, 1983). So the impression of pasting in the Safavid manuscripts might be influenced from these paper-cuts. Paper-cut style of Ottoman Turkey and painted patches in the border of Shaykh Muhammad's 'Camal and Keeper' show the Safavid's possible inspiration



from the paper-cuts (figures 17 and 18) (Rogers, 1983; Canby, 1990).



Figure 17. Paper-cut style of Fahri, Ottoman Turkey.

Source: J.M. Rogers (1983), *Islamic Art and Design, 1500-1700* (p. 19). London: British Museum Publications.



Figure 18. Muhammad, Shaykh. (1556-57). *Camel and Keeper* [Miniature Painting].

Source: Sheila R. Canby (1990), *Persian Masters: Five Centuries of Painting* (p. 100). Bombay: Marg Publications.

Whereas Cubists were mainly inspired by the theory of the Post-Impressionist painter Cezanne i.e., “Treat nature in terms of the cylinder, the sphere and the cone, everything in proper perspective ...” (Protter, 1997, p. 136). Thus there is boldness in the simplification of forms and violence in the geometrization of volumes in the Cubist paintings (Cabanne, 2001). Their flat colors and expressive lines also reflect the Fauvist’s inspiration. The Post-Impressionists, Gauguin and Seurat also left their impression on them (Myers, 1959). Moreover, they were also influenced from the African art and Iberian sculptures (Kleiner, 2016).

REFERENCES

- Barnes, Rob. (2002). *The Question Dictionary of Art*. Birmingham: The Question Publishing Company.
Cabanne, Pierre. (2001). *Cubism*. Paris: Terrail.
Canby, Sheila R. (1990). *Persian Masters: Five Centuries of Painting*. Bombay: Marg Publications.

The Cubist’s objects are harmonized in scattered forms, but still they are identifiable. According to the painter Jean Bazaine, “The profound truth of cubism is not ... that it decomposed and analyzed the object, but that it recaptured its creative rhythm, its vital impulse, from the human element, from the human creative art ...” (Cabanne, 2001, p. 204).

In the Safavid’s depiction of split eye levels and overlapping forms, movements and harmony can be observed within the composition. All the compositional elements reveal close study of the real world, which are arranged in such a way to achieve the paradisiacal effect. The high landscape with juxtaposing objects i.e. scattered tents, canopies, architecture, rocks, trees, animals and human figures, and elaborate decorative details form the characteristic feature of Safavid miniature paintings. Shaykh Muhammad’s style has been characterized as exceptional and remarkable because of the splitting of the angles in a decorative manner and perception of the objects beyond the reality. He has given dimensions to the near-abstract flat patterns and seems concerned with the formation of a pictorial ingenuity rather than a narrative illustration (Canby, 1990).

CONCLUSION

The ideological comparison of the style of representation of split-angled perspective by the Safavid masters and Cubist painters brings into account the valuable information. The symbolic perception of Safavid School signifies the paradisiacal nature of the intermediary world which allows the viewer to have a mystic experience and an access to the three successive states of being, here on earth. Moreover, the technique of miniature painting takes the artist himself to a peaceful existence which ultimately links with the divine.

The Cubism, on the other hand, is based on sculptural constitution of composition, providing an access to the third dimension on a two-dimensional surface, thus creating visual dynamism. In Cubism, multi-viewpoint creates balance between naturalism and abstraction (Düchting, 2004). While in Safavid paintings, it creates balance between naturalism and mysticism. The access to the heavenly dimension and the mystic experience that Safavid paintings offer is far beyond the dynamism offered by Cubist paintings.



- Düchting, Hajo. (2004). *Picasso*. Munich: Prestel.
- Ettinghausen, Richard. (1962). *Arab Painting*. Vol. 4 of *Treasures of Asia*. Cleveland: Albert Skira.
- Gray, Basil. (1961). *Persian Painting*. Vol. 2 of *Treasures of Asia*. Cleveland: Albert Skira.
- Kleiner, Fred S. (2016). *Gardner's Art through the Ages: A Global History*. (15th ed.). Boston: Cengage Learning.
- Myers, Bernard S. (1959). *Modern Art in the Making*. (2nd ed.). New York: Mc Graw-Hill Book Company.
- Nasr, Seyyed Hossein. (1997). *Islamic Art and Spirituality*. Lahore: Suhail Academy.
- Protter, Eric. (1997). *Painters on Painting*. New York: Dover Publications.
- Rogers, J.M. (1983). *Islamic Art and Design, 1500-1700*. London: British Museum Publications.
- Sims, Eleanor. (2002). *Peerless Images: Persian Painting and Its Sources*. London: Yale University Press.
- Welch, Stuart Cary. (1976a). *Royal Persian Manuscripts*. London: Thames and Hudson.
- Welch, Stuart Cary. (1976b). *Persian Painting: Five Royal Safavid Manuscripts of the Sixteenth Century*. New York: George Braziller.