

# Seeing Isfahan:

## Perspectives on the Safavid Image Conference Programme

Trinity Long Room Hub Arts  
& Humanities Research Institute  
Trinity College Dublin  
27-28 May 2022



Supported by: Trinity  
Long Room Hub Arts &  
Humanities Research  
Institute and the  
Chester Beatty

Held in association with the  
Chester Beatty exhibition  
*Meeting in Isfahan: Vision  
and Exchange in Safavid Iran*

We are delighted to welcome you to the Trinity Long Room Hub Arts & Humanities Research Institute. Our conference **Seeing Isfahan: Perspectives on the Safavid Image** will examine a cross-section of visual and intellectual culture in Isfahan, from the Safavid city's inaugural horoscope in 1591 to the siege and fall to Afghan forces in 1722. Our programme of twelve international speakers will present new research that asks how Safavid identity was visualised in early modern Iran.

The conference draws from the current exhibition at the nearby Chester Beatty, **Meeting in Isfahan: Vision and Exchange in Safavid Iran** (4 February – 28 August 2022). Curated by Dr Moya Carey, the exhibition presents the internationally celebrated collections of the Chester Beatty, together with generous loans from the National Museum of Ireland.

We are very grateful to acknowledge financial support from the Trinity Long Room Hub Arts & Humanities Research Institute, the Chester Beatty, and the Faculty of Arts, Humanities and Social Sciences, Trinity College Dublin.

For us, this conference introduces an important new longterm collaboration of research and teaching in Islamic art history in Dublin, between Trinity and the Chester Beatty.

**Dr Anna McSweeney**  
Assistant Professor, Department  
of History of Art and Architecture,  
Trinity College Dublin

**Dr Moya Carey**  
Curator of Islamic Collections,  
Chester Beatty



**Trinity College Dublin**  
Coláiste na Tríonóide, Baile Átha Cliath  
The University of Dublin

**Trinity Long Room Hub**  
Arts & Humanities Research Institute



**Chester  
Beatty**

## Friday 27 May

**09:45-10:00** Welcome: Anna McSweeney and Moya Carey

**10:00-11:00** Keynote: Massumeh Farhad

Towards a New Pictorial Language: Painting and Patronage in Seventeenth-Century Iran

**11:00-11:20** Coffee

### Session 1: New Sensations: Taste and Vision

**11:20-12:00** Sussan Babaie

Art, Food, and the Emergence of a Cuisine

**12:00-12:40** Farshid Emami

Space, Time, and Vision in Late Safavid Paintings

**12:40-13:40** Break for lunch (not provided)

### Session 2: Translations: Occult Science, Antiquity, and Language

**13:40-14:20** Matthew Melvin-Koushki

Philosophy, Amuletry, and Talismanic Cities: Isfahan as Timurid-Safavid Occult Capital

**14:20-15:00** Lindsay Allen

The Dimensions of Antiquity in Safavid Iran

**15:00-15:40** Ladan Niayesh

The Lives and Times of Thomas Herbert's Persian Glossary (1634, 1638, 1664)

**15:40-16:00** Tea

### Session 3: Burning and Melting: Binding, Imitation, and Gender

**16:00-16:40** Kristine Rose-Beers

Pressure Tooled and Soft Textile: Diverse Bindings from a Cosmopolitan City

**16:40-17:20** Michael Chagnon

CBL T 433: A Treasury of Innovation

**17:20-18:00** Negar Habibi

Fifty Shades of Womanhood: Female representations in Safavid Isfahan

## Saturday 28 May

**09:45-10:00** Coffee

### Session 4: City Careers: Painters and Patronage Options in Isfahan

**10:00-10:40** Moya Carey

Reza `Abbasi's narrative work in the Book of Kings (Per 277)

**10:40-11:20** Quentin Arnoux

Searching for patrons and inspiration: Mu`in Musavvir and his artistic journey in the streets of Isfahan

**11:20-12:00** Amy Landau

Muhammad Zaman and Technologies of the Image

**12:00-12:30** Round Table

## Massumeh Farhad

National Museum of Asian Art, Smithsonian Institution, Washington, D.C.

**Keynote Lecture,  
Friday 27 May,  
10:00-11:00**

### **Towards a New Pictorial Language: Painting and Patronage in Seventeenth-Century Iran**

The establishment of Isfahan as the new political, economic, and cultural centre of the Safavid world in the seventeenth century played a critical role in the transformation of the arts of the book. No longer hidden within the pages of literary texts, paintings and drawings became autonomous, both physically and conceptually, from the written word and were now gathered into a new format—the album (*muraqqa'*). Artists began to experiment with Western and Indian visual sources to create compositions that would satisfy a diverse class of Safavid patrons as well as their Ottoman and Mughal counterparts, thus disseminating the Safavid pictorial language beyond the empire's borders. Together with the large-scale paintings that adorned both private and public spaces or the elaborate figurative silks and velvets, fashioned into costly garments, the Safavid pictorial language acquired a pronounced public identity as the empire competed on the world stage.

**Massumeh Farhad** is Chief Curator, The Ebrahimi Family Curator of Persian, Arab, and Turkish Art, and Senior

Associate Director for Research, at the Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian's National Museum of Asian Art. She is a specialist in the arts of the book from sixteenth-century and seventeenth-century Iran. Dr Farhad has curated numerous exhibitions on the arts of the Islamic world at the Freer and Sackler, including *Art of the Persian Courts* (1996), *Fountains of Light: The Nuhad Es-Said Collection of Metalwork* (2000), *Style and Status: Imperial Costumes from Ottoman Turkey* (2005-6), *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin* (2009), *Falnama: The Book of Omens* (2009-10), *Roads of Arabia: History and Archaeology of the Kingdom of Saudi Arabia* (2012), and *The Art of the Qur'an: Treasures from the Museum of Turkish and Islamic Arts* (2016).

## Sussan Babaie

The Courtauld Institute of Art,  
University of London

**Friday 27 May,  
11:20-12:00**

### **Art, Food, and the Emergence of a Cuisine**

The emergence in the Persian language of manuals for garden design, cooking, art, and calligraphy in sixteenth-seventeenth century Safavid Iran coincides with the formation of the literature of tasteful encounter with the delights of urban life. There is precedence for some of these forms of writing in the fifteenth century and elsewhere in the Persianate world but never do we find

such richly clustered and purposeful production of what amounts to theories of taste in Persian: how to design a beautiful *chaharbagh* garden, what to plant in it; what are the rules for choosing the best delicacies, the most delicious wine, the most fragrant flowers; what is good handwriting or the rule for making a painting of a face come alive; how to serve a colourfully assembled rice dish; how to enjoy the beauty of a bridge; what to wear to a reception. Safavid society was well known to be obsessed with their 'look' and the elegance of their feasts and foodways. These forms of writing further speak to a tendency to acquire a degree of sophistication which is more broadly accessible even though the surviving evidence might be from an elite level of consumption and display. This talk draws from a cluster of sources related to culinary arts which range from glazed ceramic dishes to painting, and from the ceremonies of feasting and protocols of eating to a chef's treatise, to suggest that a sense of good 'taste', *zauq* or *saliqa*, coalesced around the socialising habits of the urban elite and that they were made especially tangible in Isfahan. Such fixations with good taste in looks and manners, and with food, add up to a self-assured sense of culinary distinction, and I argue to the emergence of a cuisine.

**Sussan Babaie** is Professor of Islamic and Iranian Arts at The Courtauld Institute of Art. She has curated exhibitions on Persian drawings, on Isfahan, and, with her students, on Islamic arts. A Safavid and Isfahan specialist, her research is transdisciplinary and favours transcultural over national models of art history.

## Farshid Emami

Rice University, Houston

Friday 27 May,  
12:00-12:40

### Space, Time, and Vision in Late Safavid Paintings

The construction of Isfahan in the early seventeenth century gave rise to new ways of sensing and viewing the urban environment. This paper explores the ways in which the city's multifaceted visuality was manifested in the illustrated manuscripts produced in later Safavid times. I will specifically focus on the *Shahnama* of 1590–1600 in the Chester Beatty, considering the original paintings as well as the 1675–76 additions by Muhammad Zaman (CBL Per 277). The inclusion of perspectival vistas, the exchange of the gaze between figures and the beholder, and the instantaneous quality of several of these paintings paralleled or reflected the visual experience of early modern Isfahan.

**Farshid Emami** is Assistant Professor of Art History (Art and Architecture of the Islamic World) at Rice University in Houston, Texas. His focus is on the early modern period, and Safavid Iran in particular. Trained as an architect and urban designer, he completed his Ph.D. in History of Art and Architecture at Harvard University in 2017. Based on his dissertation, Dr Emami's current book manuscript offers a new narrative of the architecture and urbanism of seventeenth-century Isfahan, through the analytical lens of urban experience. Drawing on unstudied primary sources,

the book takes the reader on journeys through Isfahan's markets, gardens, and coffeehouses, analyzing how the city fostered new human experiences and became a setting for fashioning selves. He has also published on a range of topics in art and architectural history, including lithography in nineteenth-century Iran and modernist architecture and urbanism in the Middle East.

## Matthew Melvin-Koushki

University of South Carolina

Friday 27 May,  
13:40-14:20

### **Philosophy, Amuletry, and Talismanic Cities: Isfahan as Timurid-Safavid Occult Capital**

In the early Timurid era, Isfahan began to reclaim its status as one of the world's great centres of philosophy and technology—a process that culminated two centuries later in its transformation into the Safavid imperial capital. And much of that philosophy and technology was explicitly *occult*. While modern Islamicist historians have tended to divorce theory from practice, and ignore occult science altogether, the eminent thinkers and doers of early modern Isfahan certainly did not. This continuity is embodied in the Chester Beatty exhibition Meeting in Isfahan, which rightly remarries the genre of philosophical anthology to talismanry and amuletry, seen by their users as the obvious practical

application of the same. Even European visitors to the Safavid realm like Sir Thomas Herbert (d. 1682), though ignorant of Islamic philosophy, could not but celebrate Fars as the world capital of magic. My paper will make this occultist continuity obvious to us too by linking the displayed amulets and Herbert's travelogue to CBL Per 375, a gorgeous philosophical anthology featuring works by the occult philosophers Ibn Turka (d. 1432), Jalāl al-Dīn Davānī (d. 1502) and Mīr Dāmād (d. 1631), as well as to the philosophical-technological project of the latter's colleague Shaykh Bahā'ī (d. 1621), Safavid *shaykh al-islām* and renaissance man extraordinaire, who as a Pythagorean architect was largely responsible for transforming Isfahan into the first modern city—one expressly *talismanic*.

**Matthew Melvin-Koushki** (PhD Yale) is Associate Professor and McCausland Fellow of History at the University of South Carolina. He specializes in early modern Islamicate intellectual and imperial history, with a philological focus on the theory and practice of the occult sciences in Timurid-Safavid Iran and the broader Persianate world to the nineteenth century, and a disciplinary focus on history of science, history of philosophy and history of the book. His several forthcoming books include *The Occult Science of Empire in Aqqyunlu-Safavid Iran: Two Shirazi Lettrists and Their Manuals of Magic*, and he is co-editor of the volumes *Islamicate Occultism: New Perspectives* (2017) and *Islamicate Occult Sciences in Theory and Practice* (2020).

## Lindsay Allen

King's College London

Friday 27 May,  
14:20-15:00

### The Dimensions of Antiquity in Safavid Iran

The reigns of the Safavid kings `Abbas I and II, Safi and Sulayman (1587 – 1694) coincided with the emergence of ancient Iran — in material and pictorial form — in European print. This paper explores the dimension of antiquity in the remaking of Iran under `Abbas and his successors. The overland re-centering of Safavid networks to Isfahan in the late sixteenth century changed the evolving elite's relationship with some of Iran's most visible pre-Islamic ruins, particularly Chilmimar-Persepolis. This process impacted the visualisation of antiquity in both Iranian and European literatures. Manuscripts produced in the royal capital experimented with the representation of ancient stone remains over the course of two generations. Such material relics embodied not one but diverse and possibly contested interpretations of the Iranian past. By the beginning of the eighteenth century, the European textual identity of Persepolis had become more concrete, perhaps in part due to its fractured interpretation in the Safavid imagination.

**Lindsay Allen** is Senior Lecturer in Greek and Near Eastern History at King's College London. Interested primarily in the Achaemenid Persian empire and pre-Islamic Iran, her work

explores the texts and material culture of Achaemenid kingship and the history of scholarship and reception, particularly in relation to Persian history, the Ancient Near East and Alexander of Macedon. Her most recent publication (“Éminences grises: Emergent Antiquities in Seventeenth-Century Iran”, co-written with Moya Carey) explores the reception of pre-Islamic culture, specifically Persepolitan reliefs, in seventeenth-century Iran. She is currently working on a catalogue of stone fragments from Persepolis removed from the site since 1700.

## Ladan Niayesh

Université Paris Cité

Friday 27 May,  
15:00-15:40

### The Lives and Times of Thomas Herbert's Persian Glossary (1634, 1638, 1664)

In 1628, a young Thomas Herbert visited Iran as a member in the ambassadorial train of Sir Dodmore Cotton, long before becoming the scholar and the gentleman serving Charles I till the King's execution, roles for which he is better remembered. On his return from the Persian adventure, Herbert published the account of his travels in 1634, under the title of *A Relation of Some Yeares Travaile, Begunne Anno 1626*. The book became an instant success and was reissued, revised and augmented several times over the next decades under the modified titles of *Some Yeares*

*Travels into Divers Parts of Asia and Afriqye* (1638) and *Some Years Travels into Divers Parts of Africa and Asia the Great* (1664). All versions include a Persian glossary, the most extensive of its kind yet to appear in an English publication. Yet the different versions of that glossary vary noticeably in their size and scope, sequence and connections. In this presentation, I would like to compare the longer 1638 version displayed at the Chester Beatty exhibition with the first and last versions to be published in Herbert's lifetime, with a view to shedding light on what these iterations tell us both about the traveller's experience and the author's successive agendas in connection to Safavid Iran.

**Ladan Niayesh** is Professor of Early Modern English Studies at Université Paris Cité, and currently a visiting fellow at the Oxford Nizami Ganjavi Centre. Her research focuses on early modern English travel writing, especially in connection to Muscovy and Iran. Some past publications include *Mandeville and Mandevillian Lore in Early Modern England* (MUP, 2011), *Three Romances of Eastern Conquest* (MUP, 2018), and the coedited volume of essays *Eastern Resonances in Early Modern England* (Routledge, 2019). Current projects include a monograph on *Models of Race and Empire in Early English Accounts of Russians and Tatars* (contracted to CUP) and a book co-edited with Kurosh Meshkat and Alasdair MacDonald, on the material related to the Persian travels of the Sherley brothers (contracted to Hakluyt Society).

## Kristine Rose-Beers

Head of Conservation,  
Chester Beatty

Friday 27 May,  
16:00-16:40

### Pressure Tooled and Soft Textile: Diverse Bindings from a Cosmopolitan City

This paper will look in detail at two seventeenth-century manuscript bindings currently on display in the Chester Beatty exhibition, *Meeting in Isfahan*. In their materials and techniques, both manuscripts are representative of the diversity of fine Islamic bookbindings in Safavid Isfahan. Produced c. 1650, *Suz u Gudaz* (Burning and Melting, CBL Per 268) is a traditional pressure tooled leather binding with filigree doublures, whilst the 1666 (1076H) *Compilation of Shīrī narratives* (CBL Per 377) is a soft textile and leather structure. Using insights gained during their conservation, as well as physical reconstructions, this paper will explore the materiality of Safavid bookbinding.

**Kristine Rose-Beers** ACR is Head of Conservation at the Chester Beatty, and an accredited member of the Institute of Conservation. Kristine graduated from the Conservation programme at Camberwell College of Arts in 2002 before beginning work at Cambridge University Library, where her fascination with Islamic manuscript material was cemented. In 2008 she began work at the Chester Beatty as Book Conservator for the Turkish collection, and in 2011 Kristine

was appointed Assistant Keeper (Conservator of Manuscripts and Printed Books) at the Fitzwilliam Museum, Cambridge. After four years in Cambridge, Kristine's passion for the unique Chester Beatty collections brought her back to Dublin in 2015.

Kristine is an active figure in the field of Islamic and Western manuscript conservation. Her research interests include the conservation of Islamic manuscript material, early binding structures and their relevance to contemporary conservation, and the use of pigments and dyes in medieval manuscripts. Her recent publications include, *Preparing to conserve an early Qur'an manuscript in the collections of Sir Alfred Chester Beatty: Exploring the materiality of the early Islamic book*, (Care and Conservation of Manuscripts 17, 2021) and *Indo-Persian Histories from the Object Out: The St Andrews Qur'an Manuscript between Timurid, Safavid, Mughal, and Deccani Worlds*, with Keelan Overton (Iran and the Deccan, 2020)

Kristine has taught and lectured internationally and is a regular tutor at the Montefiascone Project in Italy. She is a member of the Institute of Conservator-Restorers in Ireland (ICRI); the Board of Directors of The Islamic Manuscript Association (TIMA); and The Kairouan Manuscript Project (KMP).

## Michael Chagnon

Curator, Aga Khan Museum  
Assistant Professor (status-only),  
Department of Art History,  
University of Toronto

Friday 27 May, 16:40-17:20

### **CBL T 433: A Treasury of Innovation**

Composed c. 1425, the poem *Makhzan al-Asrar* ("Treasury of Secrets") by the Timurid court poet Mir Haydar Khwarazmi, known as Tilbe, is an eastern Turki *nazireh*, or "imitation," of Nezami's mystical *masnavi* of the same name, composed about two-and-a-half centuries earlier. A limited number of manuscripts containing Mir Haydar's text have garnered art historical attention: they include a renowned copy dated 1478 and executed on decorated Chinese papers (New York Public Library, Spencer Pers. ms. 41), as well as several illustrated versions from the late sixteenth and early seventeenth centuries. CBL T 433, produced in the 1630s, is an extraordinary copy that has yet to be sufficiently studied. Its thirty folios, framed by luxurious pink-dyed margins with flowering vinescroll designs in gold, contains an illustrative suite of seven paintings with figures conspicuously left in reserve, a technique that is occasionally observed in other Persian poetic manuscripts from the middle decades of the seventeenth century. The eighth and final painting depicts a youth holding a letter, the text of which appears to document the manuscript's patronage by Manuchehr Khan (in office 1624-1636), the second of three successive

governors of Mashhad from the Qarachaghayid family of *gholams*. This preliminary study aims to situate the Chester Beatty manuscript within the historical context of its production and patronage, while also considering the significance of its striking visual language in relation to other manuscripts of Mir Haydar's poem and its reception in the later Safavid period.

**Michael Chagnon** (Ph.D. NYU, 2015) is a museum curator specializing in painting and the arts of the book from the early modern Persianate sphere. Since 2019, he has served as Curator at the Aga Khan Museum. He has held previous curatorial posts at the Brooklyn Museum, the Los Angeles County Museum of Art, and Japan Society, while his teaching experience includes a graduate seminar on Persian painting at Columbia University in New York. Dr Chagnon's most recent publication, "Flirting with the Radical: Intertextuality, Intervisuality, and the Gendered Subversions in Manuscripts of *Suz u Gudaz*," focuses extensively on the Chester Beatty Library's copies of the text (Per 268 and Per 269).

## Negar Habibi

Université de Genève

Friday 27 May,  
17:20-18:00

### **Fifty Shades of Womanhood: Female representations in Safavid Isfahan**

Female representations adorn the walls of palaces and public buildings in Isfahan, the cosmopolitan capital city of the Safavid Empire (1501–1722). Women are also widely depicted in seventeenth-century *muraqqa*'s, single folio paintings and literary texts and books. These women, veiled or unveiled, naked or semi-naked, may serve as a central marker of identity while also sharing a common reading of Isfahan by revealing the gender and ethnic identities cohabiting in the city. Studying some single folios, anthology illustrations, and a copy of the famous *Suz u Gudaz* (Burning and Melting, CBL Per 268) in the Chester Beatty, this paper delves into the larger societal context of the seventeenth-century Iran. We analyze how many of the represented women share a number of features highlighting their social ranks in early to mid-seventeenth-century Isfahan; and how many other female subject paintings underline the foreignness and hence otherness of these women. Presenting various female bodies with different skin tones and embellishments, drawn from diverse textual and literary contexts as well as album folios, the Chester Beatty paintings depict different types of Iranian-Muslim women, all by precipitating a Persian racial perception of a sexualised "Other".

**Negar Habibi** is an art historian and lecturer in Islamic and Iranian Art History at the University of Geneva. Her research focuses mainly on Safavid painting and centres on artists' careers and lives, the authenticity of signatures, gender issues and female patronage. Dr Habibi has published several articles on the art and artists of late seventeenth-century Iran, and her book *'Ali Qoli Jebādār et l'Occidentalisme safavide* was published by Brill in 2018.

## Moya Carey

Curator of Islamic Collections,  
Chester Beatty

**Saturday 28 May,  
10:00-10:40**

### **Reza `Abbasi's narrative work in the Book of Kings (Per 277)**

Praised by contemporary rival painters and honoured by Shah `Abbas I, Reza `Abbasi enjoyed a reputation that was further enhanced in early twentieth-century art market discourse. He is usually associated with (and valued for) his signed single-folio works of one or two figures at most, lightly sketched or painted in full colour, conveying the social encounters available in Safavid Isfahan. This paper addresses a fragmentary copy of the *Shahnama* attributed to the early patronage of Shah `Abbas, and three intensely-told narrative paintings linked with Reza's earliest output.

**Moya Carey** is the Curator of Islamic Collections at the Chester Beatty in Dublin. In 2022, she curated the exhibition *Meeting in Isfahan: Vision and Exchange in Safavid Iran* (4 February – 28 August), drawing from the Chester Beatty's collections of manuscripts, album folios and early printed books, with loans from the National Museum of Ireland. As well as the exhibition catalogue for *Meeting in Isfahan*, Dr Carey has recently published "Éminences grises: Emergent Antiquities in Seventeenth-Century Iran", co-written with Lindsay Allen. Previously (2009-2018) she was Iran Heritage Foundation Curator for the Iranian Collections at the Victoria and Albert Museum (V&A) in London. In 2017 she published *Persian Art: Collecting the Arts of Iran for the V&A*, a book about museum collecting for British design industry in late nineteenth-century Qajar Iran.

## Quentin Arnoux

Université de Genève

**Saturday 28 May,  
10:40-11:20**

### **Searching for patrons and inspiration: Mu`in Musavvir and his artistic journey in the streets of Isfahan**

This presentation sheds light on "the pearl-strong pen, the rarity of his time Mu`in Musavvir" as he liked to call himself. Student of Reza `Abbasi and active in Isfahan for nearly sixty years under the reigns of shahs Safi, `Abbas II and Sulayman,

Mu`in Musavvir is a well-known artist among today's art historians despite the fact that his name goes unmentioned in the registers of court artists and Safavid art treatises alike. This implies he flourished outside of the royal *ketabkhaneh* given that his substantial output demonstrates a productive and successful career. Portraits of official figures, single-page images and lavish illustrated manuscripts indicate that Mu`in worked for numerous patrons. Surprisingly, he also painted for himself and added extensive inscriptions about daily life to his works, making him an important witness of his own time. By linking his work to Isfahan, Mu`in also underlined a deliberate trademark in order to attract patronage. The study of a selective corpus from Chester Beatty, Collection Jean Pozzi in Geneva and other key collections will be the starting point to discuss the status of Mu`in Musavvir as an independent artist and his working practice.

**Quentin Arnoux** is a graduate student at the University of Geneva, working on seventeenth-century Iran. Supervised by Dr Negar Habibi, his MA thesis addressed an unknown *Shahnama* illustrated by Mu`in Musavvir, and was awarded the Prix Arditi by his university. The production of illustrated manuscripts in the second half of the seventeenth century and the mobility of artists are the focus of his research. He is currently enrolled at the University of Tehran, studying Persian.

## Amy Landau

Fowler Museum, UCLA

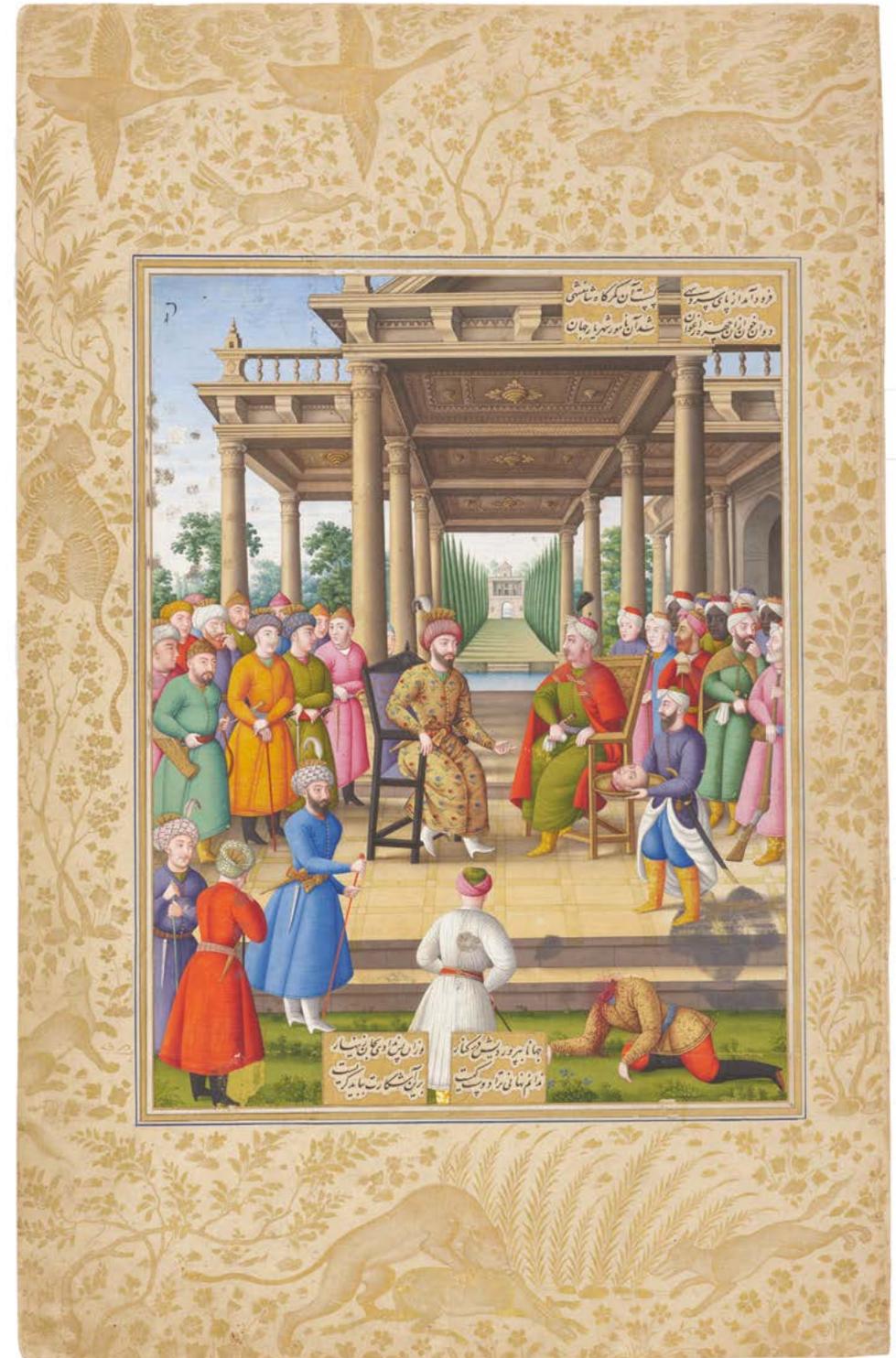
**Saturday 28 May,  
11:20-12:00**

### **Muhammad Zaman and Technologies of the Image**

Muhammad Zaman ibn Haji Yusuf (fl. 1670–1700) thrived as an imperial artist at the court of Shah Sulayman (r. 1666–94). His technical skill positions him as the celebrated representative of *farangi-sazi* (or the European style) of seventeenth-century Persian painting. This paper summarises his knowledge of pictorial possibilities within the urban context of Isfahan populated by individuals who enjoyed discussing the marvels of new technologies and images. Drawing upon the newly digitised Chester Beatty manuscript collections, the presentation itself benefits from new image technologies.

**Amy Landau** is Director of Education and Interpretation at the Fowler Museum at UCLA, where she oversees public programmes, educational initiatives, and gallery interpretation. She co-leads the Fowler initiative “Engaging Lived Religion in the 21st Century Museum.” Dr Landau previously served as Director of Curatorial Affairs and Curator of Islamic and South & Southeast Asian Art at the Walters Art Museum (2009-2018). In 2018, Landau established “Art, Religion and Cities ([religionandcities.org/art/](http://religionandcities.org/art/)),” which is being transformed into Museum CoLAB, at Morgan State University.

She was a fellow at the Center for Curatorial Leadership in 2017. She lectures and publishes on the arts of early modern Iran, the Safavid painter Muhammad Zaman ibn Haji Yusuf, as well as representations of religion and activating community-engaged practices in museums.



## **Chester Beatty's Islamic Collections**

Located in Dublin Castle, the Chester Beatty is one of Ireland's foremost National Cultural Institutions, and an important collection of world art. The museum's Islamic Collections are internationally renowned for their quality and scope, and number just over 6,000 objects. These were purchased by the American mining magnate Alfred Chester Beatty from the early 1910s up to his death in 1968, usually through dealers based in Paris, London, Istanbul and Cairo.

Dating from the 8th to the early 20th centuries, the Islamic Collections are substantially dedicated to the written word, and represent a diverse and coherent range of intellectual history. The Collections also constitute an exceptional resource for the study of the material production of the book, and for the histories of calligraphy, painting, illumination and bookbinding. Thanks to the historic addition of later owners' notes and marks in the manuscripts, the Collections also provide invaluable evidence for the long history of readership, book circulation and libraries in the Middle East and North Africa in particular.

**Chester Beatty**  
**Dublin Castle, Dublin 2.**

**Admission to the Museum is free**  
[chesterbeatty.ie/visit](http://chesterbeatty.ie/visit)

**Search the Museum's Collections online**  
[viewer.cbl.ie/viewer/index/](http://viewer.cbl.ie/viewer/index/)

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## **Postgraduate study at the Department of History of Art and Architecture at Trinity College Dublin**

The taught MPhil programme in History of Art and Architecture (1 year full time or 2 years part time) offers well-qualified graduates an opportunity to undertake advanced study in history of art and architecture in Ireland. We are delighted to present this new module in Islamic manuscripts taught by Dr Anna McSweeney.

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From early Qur'an manuscripts to the medieval Persian Book of Kings, Mughal portraiture to Ottoman world maps, this module will examine the arts of the book and works on paper through the renowned Islamic collections at the Chester Beatty, Dublin. Working closely with the collections, students will explore the world of bookmaking, calligraphy and manuscript production from the Islamic world at first hand. Seminars will address issues including cultural identity, patronage, object biographies and collecting histories through topics including calligraphy and book making, parchment to paper technologies, Spanish Qur'ans, Mughal portraiture, illustrated astrological and botanical manuscripts, and the epic Persian Book of Kings or Shahnameh manuscripts.

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# Meeting in Isfahan

Vision and Exchange in Safavid Iran

Exhibition runs 4 February - 28 August 2022



Chester Beatty  
Dublin Castle, Dublin 2, D02 AD92

[chesterbeatty.ie/exhibitions/meeting-in-isfahan](https://chesterbeatty.ie/exhibitions/meeting-in-isfahan)