David J. Roxburgh. « “Many a Wish Has Turned Dust”: Pir Budaq and the Formation of Turkmen Arts of the Book »

Iván Szántó

Electronic version

URL: <http://journals.openedition.org/abstractairanica/42734>

DOI: 10.4000/abstractairanica.42734

ISBN: 1961-960X

ISSN: 1961-960X

Publisher:

CNRS (UMR 7528 Mondes iraniens et indiens), Éditions de l'IFRI

Electronic reference

Iván Szántó, « David J. Roxburgh. « “Many a Wish Has Turned Dust”: Pir Budaq and the Formation of Turkmen Arts of the Book » », *Abstracta Iranica* [Online], Volume 37-38-39 | 2018, document 13, Online since 10 March 2018, connection on 02 October 2020. URL : <http://journals.openedition.org/abstractairanica/42734> ; DOI : <https://doi.org/10.4000/abstractairanica.42734>

This text was automatically generated on 2 October 2020.

Tous droits réservés

David J. Roxburgh. « “Many a Wish Has Turned Dust”: Pir Budaq and the Formation of Turkmen Arts of the Book »

Iván Szántó

REFERENCES

David J. Roxburgh. « “Many a Wish Has Turned Dust”: Pir Budaq and the Formation of Turkmen Arts of the Book », in: David J. Roxburgh (ed.), *Envisioning Islamic Art and Architecture. Essays in Honor of Renata Holod*, Leiden & Boston: Brill, 2014, p. 175-222, 22 figs. [Art and Archaeology of the Islamic World, vol. 2]

- 1 The essay is an attempt to throw light on Turkmen manuscript patronage, long considered to have been eclipsed by Timurid bibliophilism, which it emulated, and Safavid book production, which it preceded. Pīr Būdāq (d. 1466) has been selected as a case study for examining the realities for princely book production during the unstable period of late Qaraqūyunlū rule when Pīr Būdāq was appointed by his father, Jahānšāh (r. 1438-1467), as governor of Shiraz (1456-1460) and Baghdad (1460-1466) before killing him for his separatist overtures. Under these circumstances, book patronage may have been an expression of princely ambitions for Pīr Būdāq modelled on the precedent of Bāysonqor Mīrzā, yet the limitations of his resources forced him to narrow the focus of his repertoire. The shortage of skilled painters may explain the lack of illustrated manuscripts from his library and the emphasis of lyric poetry, which required fine calligraphy and illumination but no illustrations. Nonetheless, Pīr Būdāq could employ some of the finest calligraphers of his time, including Šaykh Maḥmūd, and was able to create a balanced collection of manuscripts. The surviving material from his library is examined in detail chronologically and stylistically in this article, which also offers a

full catalogue of his manuscripts with *ex libris* and a discussion of other books, which can be attributed to Pīr Būdāq on the basis of their colophons.

AUTHORS

IVÁN SZÁNTÓ

Eötvös Loránd University, Budapest & Austrian Academy of Sciences, Vienne