



## 'ABD-AL-RAḤĪM K̲VĀRAZMĪ

'ABD-AL-RAḤĪM B. 'ABD-AL-RAḤMĀN K̲VĀRAZMĪ, calligrapher and poet active in western Iran during the second half of the 9th/15th century. Apparently born and trained in Shiraz, where his father worked as a calligrapher, 'Abd-al-Raḥīm's style of calligraphy was influential there until the late 9th/15th century. The exact date of 'Abd-al-Raḥīm's birth is unknown; but a piece of calligraphy now in Istanbul states that it was copied during his 11th year, suggesting that he began his training at an early age. Dated samples of his work range from Jomādā II, 864/March-April, 1460 to 899/1493-94. 'Abd-al-Raḥīm achieved greatest renown through his association with Ya'qūb b. Ḥasan Āq Qoyonlū, ruler of western Iran between 883/1478 and 896/1490. Qāzī Aḥmad states that the epithet "Anīsī" which 'Abd-al-Raḥīm used as a pen name (*takallos*) was bestowed on him by Ya'qūb in recognition of their friendship. Colophons indicate that he also worked for two other members of the Āq Qoyonlū dynasty: Ḳalīl b. Ḥasan and Rostam b. Ya'qūb. It is possible that 'Abd-al-Raḥīm's association with Ḳalīl began shortly after the latter's appointment as governor of Shiraz toward the end of 875/spring, 1471. A manuscript of the *Dīvān* of 'Alī Šīr Navā'ī now in Cairo (Lit. Turc. 68, Egyptian National Lib.) was copied by 'Abd-al-Raḥīm in 876/1471-72. Although it bears no dedication to Ḳalīl, it may have been intended for him or another high official, since one of the painters illustrating it, probably Darvīš Moḥammad, became a leading member of Ḳalīl's workshop in subsequent years. Information given in the postscript attached to a manuscript now in Istanbul (Topkapi Saray Library, Hazine 762), implies that 'Abd-al-Raḥīm was one of the principal calligraphers working for Ḳalīl. According to this statement Ya'qūb b. Ḥasan inherited the



workshop (*kārkhāna*) of his brother K̄alīl. While ‘Abd-al-Raḥīm is not mentioned by name, he did in fact copy this manuscript, completing the first portion of it in 880/1475-76, presumably for K̄alīl. In this colophon he uses the epithet “al-Solṭānī”. The second portion of the text, completed on 26 Moḥarram 886/27 March 1481, was also signed with the epithet “al-Ya‘qūbī.” Thus this manuscript with its colophons and postscript provides direct evidence of the relationship of ‘Abd-al-Raḥīm to the workshops of both K̄alīl and Ya‘qūb and provides an insight into the manner in which the atelier of Ya‘qūb was formed. Another manuscript now in Istanbul, an anthology of poetry (Aya Sofya no. 3946), was copied by ‘Abd-al-Raḥīm and bears the date 26 Du‘l-qa‘da 879/3 April 1475. Again he uses the epithet “al-Solṭānī,” which suggests that the manuscript was produced for K̄alīl b. Ḥasan.

The close association between ‘Abd-al-Raḥīm and Ya‘qūb b. Ḥasan is mentioned by Qāzī Aḥmad, Dūst Moḥammad, and Sām Mīrzā. It is corroborated by the numerous specimens of calligraphy preserved in Istanbul which are signed “‘Abd-al-Raḥīm al-Ya‘qūbī.” More than twenty such pages are found in Hazine 2153, and several more are in Hazine 2160. The fate of artists associated with Ya‘qūb b. Ḥasan in the difficult years which followed his death is difficult to document. Some pieces of calligraphy exist where ‘Abd-al-Raḥīm signs with the epithet “al-Rostamī,” suggesting that he was attached to the group which supported the claim of Rostam b. Ya‘qūb to the throne. The last dated specimen of the calligraphy of ‘Abd-al-Raḥīm which survives is dated to 899/1493-94. Interestingly it is the colophon to a manuscript of his own poetry, the *Dīvān* of Anīsī, and is dedicated to a certain Amīr Moḥammad b. al-Dastūr al-A‘zam al-Amīr Faẓlallāh b. Rūzbehān K̄onjī, the author of the principal history of the reign of Ya‘qūb b. Ḥasan, *Tārīk-e ‘ālamārā-ye Amīnī*.

In the career of ‘Abd-al-Raḥīm b. ‘Abd-al-Raḥmān can be seen the continuity between the workshops of Shiraz in the 1470s and those of Tabrīz in the late 1480s and 1490s. The last colophon bearing his name also suggests that the leading officials of the Āq Qoyonlū state patronized artists during the declining years of that dynasty, thus contributing to the artistic continuity between the Āq Qoyonlū and Safavid eras.



---

## BIBLIOGRAPHY

---

Primary sources: Dūst Moḥammad, *A Treatise on Calligraphists and Miniaturists*, ed. M. Abdullah Chaghtai, Lahore, 1936, p. 16.

Qāzī Aḥmad, pp. 57-58; tr., pp. 100-01. *Maḡāles al-nafā'es*, p. 30.

*Toḥfa-ye Sāmī*, p. 81.

Secondary sources: Bayānī, *K'vošnevīsān* II, pp. 384-88.

Filiz Çağman, "Topkapı Sarayı Mürzesi Hazine 762 no. lu Nizami Hamsesinin Mintyatürleri," *Sanat Tarihi Yıllığı* 5, 1972-73, Istanbul, pp. 603-05.

I. Stchoukine, "Les manuscrits illustrés musulmans de la Bibliothèque du Caire," *Gazette des Beaux Arts* 77 (6. période, 13), 1935, no. 35, p. 151, fig. 8.

Idem, "Les peintures turcomanes et safavies d'une Khamseh de Nizami achevée à Tabriz en 886/1481," *Arts Asiatiques* 14, 1966, pp. 3-16.