

MASTERPIECES

*from the Department of Islamic Art
in The Metropolitan Museum of Art*

EDITED BY

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62. Princely Figure with Winged Crown

Iran, mid-11th–mid-12th century
Stucco; modeled, carved, polychrome-painted, gilded
H. 47 in. (119.4 cm)
Cora Timken Burnett Collection of Persian Miniatures and Other Persian Art Objects,
Bequest of Cora Timken Burnett, 1956 57.51.18

63. Princely Figure with Jeweled Crown

Iran, mid-11th–mid-12th century
Stucco; modeled, carved, polychrome-painted, gilded
H. 56 3/4 in. (144.1 cm)
Gift of Mr. and Mrs. Lester Wolfe, 1967 67.119

Cat. 62
Inscription in Arabic in *kufic* script on *tiraz* band, left sleeve:
عليك [بـ] بال

On *tiraz* band, right sleeve:
مؤمنين
[Anxious is he] over you, [gentle] to the believers.
(most likely from Qur'an 9:128)

Cat. 63
Inscription in Arabic in *kufic* script on *tiraz* band with cartouches, on right and left sleeves:
الله
Dominion [belongs to God]

Nearly lifesize, these two stately figures with Turkic “moon faces” wear embroidered and highly embellished coats or kaftans over an undergarment and pants. The kaftans’ upper sleeves are embroidered with *tiraz* bands whose inscriptions are only partially visible. Both figures have long, flowing hair and wear elaborate crowns; one is adorned with a winged palmette (cat. 62), while the other (cat. 63) is richly decorated with jewels. In addition, each figure’s right hand firmly grips the hilt of a slightly curved sword or saber. Although their posture recalls standing Sasanian royal and Umayyad caliphal figures, it was also typical at a later date for images of palace guards.¹ A symbol of royalty, the *mandil* or the royal napkin, can be seen in the right hand of the second figure and may have been held in the right hand of the first one, although it is missing now. The plaster figures were highlighted in different colors, among them ultramarine, red, orange, and black; minute traces of gold foil remain on such raised elements as the flowers, jewelry, and headdresses. Even though these figures arrived at the Metropolitan Museum at different times, their technique, style, size, and decoration suggest that they once belonged to the decorative program of the same palace complex, which has yet to be identified.

Initially dated to the later Seljuq period, about the twelfth and thirteenth centuries,² these carvings have several features that suggest an earlier dating between the mid-eleventh and mid-twelfth

century. After the decline of the Abbasid Empire in the early tenth century, Iran saw a revival of pre-Islamic, Sasanian, and even Soghdian forms and images of royalty. These images were intended to shed a favorable light on new dynasties of Iranian and Turkish origin as revivers of past glory. Images of winged crowns, such as the one seen on cat. 62, are markers for this revival style.

The calligraphic design, especially with respect to the *tiraz* brassards of cat. 63, allows an approximate dating. Beginning in the early tenth century, the pointed triangular fins of the short vertical letters of such inscriptions evolved to reach the height of the long vertical shafts of the letters, as seen here. This style was popular from the eleventh century until the middle decades of the twelfth century.³ A *minbar* panel in the Metropolitan Museum dated A.H. 546/1151 A.D. (cat. 65B) displays a fine example of this calligraphic style.

Several similar but much smaller figures, which presumably came from western Iran, were acquired by a number of museums prior to World War I. In northern Mesopotamia and Seljuq Asia Minor, large reliefs of humans and princely figures were made of stone rather than stucco, and differed in style. The closest parallels in terms of imagery are offered by frescoes in Central Asian palaces in Bust (present-day Afghanistan) and Samarkand. The fresco murals in Bust at the Lashkari Bazaar palace complex are dated to the reign of the Ghaznavid ruler Mas'ud I (r. 1031–41).



62



63

Depicted are forty-four standing courtly figures in three-quarter view, all with Turkish Asiatic “moon-face” features and clothed in kaftans of blue and red. The scene appears to be a royal audience, in which courtiers or guards turn to a central figure that is now missing.⁴ Quite similar are the murals in a pavilion in Samarkand from the Qarakhanid period (992–1212), dated to the mid-twelfth century.⁵

The Metropolitan’s two extraordinary, large polychrome stucco sculptures of princely figures probably once served as centerpieces of a larger courtly scene of stucco revetments that complemented a palace complex in Iran about 1050 to 1150. SH

1. Gibson forthcoming.

2. Riefstahl 1931.

3. Sourdel-Thomine 1978. For Ghaznavid inscriptions, see Flury 1925, esp. pp. 83–84, no. 12, for the tomb of a certain As‘ad ibn ‘Ali, which Flury dated to the early twelfth century.

4. Casal 1978. Some of the figures carry a kind of rod or mace over the right shoulder.

5. Karev 2005.

PROVENANCE

Cat. 62: Cora Timkin Burnett, Alpine, N.J. (by 1940–d. 1956)

Cat. 63: Mr. and Mrs. Lester Wolfe, New York (by 1966–67)

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