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## Original Research Article

# A comparison Between the Paintings of Noah's Ark Narrative in the Manuscripts of the Ilkhanid Jami 'al-Tawarikh, Timurid Majma al-Tavarikh, and the Safavid Qasas al-Anbiya with the Text of the Holy Qur'an

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## Abstract

**Problem statement:** The history and story of the Prophet Noah are among the important religious topics reflected in the paintings. The narrative of the Prophet Noah's Ark is the theme of many paintings in different Islamic periods. The description of this historical and religious event is also presented in the Holy Qur'an. Therefore, this necessitates the comparison of Persian Islamic paintings to the text of the Qur'an.

**Research objective:** The purpose of this study is to identify the amount of similarity of these paintings to the text of the Holy Qur'an. Also, this study was an attempt to answer these research questions 1- To what extent do the paintings of the Ark of Prophet Noah (PBUH) in the manuscripts of the Rashidi Ilkhanid Jami 'al-Tawarikh, the Timurid Majma al-Tavarikh, and the Safavid Qasas al-Anbiya match the text of the Holy Qur'an? 2-What are the similarities and differences between the paintings of the narration of the Ark of the Prophet Noah (AS) in these three manuscripts?

**Research method:** For this purpose, in the present study, library, documentary, and pictorial data were examined using a descriptive-analytical and comparative approach. Cases of the study include paintings of Noah's Ark in the manuscripts of the Rashidi Ilkhanid Jami 'al-Tawarikh in the Royal Society of Asia in London (Nasser Khalili Collection), the Timurid Majma al-Tavarikh written by Hafiz Abru. This is preserved in the David Collection, and the Safavid Qasas al-Anbiya is preserved in the British Library. These paintings were compared with the text of the Holy Qur'an.

**Conclusion:** The results of the research show that compared to the paintings of the Jami 'al-Tawarikh and Majma al-Tavarikh manuscripts, the narrative of Prophet Noah's Ark in the Qasas al-Anbiya is similar to the text of the Holy Qur'an to a great extent

**Keywords:** *Noah's Ark, Holy Qur'an, Ilkhanid Jami 'al-Tawarikh, Timurid Majma al-Tavarikh, Safavid Qasas al-Anbiya.*

## Introduction

The biographies of the prophets and divine

prophets are among the most important subjects for artists, and the painters have illustrated the biographies of the divine prophets in various

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manuscripts based on historical themes, such as the manuscripts of the Ilkhanid Jami 'al-Tawarikh, the Timurid Majma al-Tavarikh, and the Safavid Qasas al-Anbiya. The most important divine source in which the story of the divine prophets is reflected and explained to Muslims as the source of human guidance is the Holy Qur'an. In various chapters of the Holy Qur'an, Prophet Noah's (PBUH) story and his disobedient people have been dealt with. Also, in the historical manuscripts of the Ilkhanid Jami 'al-tawarikh, Timurid Majma al-Tavarikh, and the Safavid Qasas al-Anbiya, paintings on the subject of the narration of the Ark of Prophet Noah (PBUH) have been created by painters.

1- To what extent do the drawings of the Ark of Prophet Noah (PBUH) in the manuscripts of the Rashidi Ilkhanid Jami 'al-Tawarikh, the Timurid Majma al-Tavarikh, and the Safavid Qasas al-Anbiya match the text of the Holy Qur'an?

2-What are the similarities and differences between the paintings of the narration of the Ark of the Prophet Noah (AS) in these three manuscripts?

To answer the questions, in the first step, the story of the Ark of Prophet Noah (PBUH) in the Holy Qur'an was presented, and then the images of the narrated Ark of Prophet Noah (AS) were described in the Rashidi Jami'al-Tawarikh of the Ilkhanid Period. Then the characteristics of the manuscripts and the images were presented and the painting of the narrated the Ark of the Prophet Noah (PBUH) in the collection of chronicles of Hafiz Ebru in the Timurid period was examined, and in the next step, the painting of the Ark of the Prophet Noah (PBUH) in Qasas al-Anbiya of the Safavid period was described and analyzed. Then, the three mentioned paintings were compared with each other and with the text of the Holy Qur'an. Because the purpose of this study is to identify the amount of similarity between these paintings and the text of the Holy Qur'an.

## Research Background

Regarding the background of the research, a search in various sources shows that the subject with the exact title "a comparison between the paintings of Noah's Ark narrative in the manuscripts of the Ilkhanid Jami 'al-Tawarikh, Timurid Majma al-Tavarikh, and the Safavid Qasas al-Anbiya with the text of the Holy Qur'an" has not been studied. But the most relevant research is the article entitled "Matching the visual structure of the drawings of the story of Noah (AS) with the Quranic narration in the schools of Tabriz I and Herat," written by Kavoosi and Hushiar (2021). We can also refer to the article "Genealogy of the Lady sitting on the Ark of Noah (AS) in Islamic Paintings" written by Hamidimanesh and Jafari Dehkordi (2018). Taghizadeh Najjar (2016) in his master's thesis in Islamic art at Tabriz University of Islamic Art entitled "Illustration of the storm of Prophet Noah (PBUH) based on examples in Iranian-Islamic painting" investigated the structure, color, and composition of paintings. In the article entitled "The Comparative Study of Qasas Al-Anbia in the Holy Qur'an and Memoir of Prophets in Context and Images of Jami 'al-Tawarikh" written by Babaei Fallah (2014), the researcher has compared the image of Noah's Ark with the text of the Holy Qur'an in the manuscript of Rashidi Historical Society (patriarchal period) and the research has led to the conclusion that there are contradictions between the image and the text. The image does not match the text. Among the research conducted outside of Iran, we can also refer to the article by Makhmudjonova (2020) entitled "Depictions of the Ark of Noah and the Giant Uj in Kulliyat- I Tarikhi of Hafiz- I Abru (style and Iconography)". The results of this research also show that in the picture of the narration of the Ark of Prophet Noah (AS) in the museum, the image of the giant owl next to the Ark of Prophet Noah (PBUH) is depicted, which is not mentioned in the text.

## Research Method

In the present study, library, documentary, and pictorial data were examined using a descriptive-analytical and comparative approach. The Asian Kingdom in London (Nasser Khalili Collection), the collection of histories of Hafiz Abru goes back to the Timurid period and it is preserved in the David Collection, and the stories of the Safavid Qasas al-Anbiya preserved in the British Library, and these paintings were compared with the text of the Holy Qur'an.

## The Narration of the Ark of Prophet Noah (AS) in the Holy Qur'an

According to Islamic tradition, Noah (AS) is the ninth child of Adam (AS). He is from the Lamak generation, the son of Matushlukh (Manushlkh), the son of Idris, the son of Yard, the son of Mahlail, the son of Qainan, the son of Anush ibn Seth, the son of Adam (AS) (Ibn Kathir, 1991, 83). There is disagreement about the time of his birth. In some sources, his birth is mentioned at the same time as the death of the Prophet Adam (AS) (Tabari, 1996, 178). According to some researchers, his place of residence and birth was Mesopotamia and the city of Kufa (Biazar Shirazi, 2001, 32). According to the narration of the Holy Qur'an, the life of Noah (AS) is mentioned as 950 years, and God says in verse 14 of Surah Ankabut: "He lingered among them [but most of the people did not believe in him], and finally the storm overtook them while they were wicked." (Al-Ankabut, 14). Also in the Holy Qur'an about the story of Prophet Noah (AS), it is first mentioned that he was sent to guide his people and invite them to worship the one God and fear the Hereafter (Hud, 25 & 26). Prophet Noah (AS) in front of his denial, argues for the legitimacy of his invitation (Hud, 28–31), and the people take the path of denial and stubbornness and ask their prophet to fulfill the divine punishment. (Hud, 33). The continuation of this narration in the Holy Qur'an in verses 36 to 46 of Surah Hood is stated as follows: (37) And [Noah (AS)] was building the

Ark ... [The confrontation between Noah (AS) and his people continued] until our command came and the furnace erupted. We said: From every [kind of animal] a double couple [of a male and a female], as well as your family and those who believe, board the ship, except for the one against whom we have already commanded paintings. They did not believe it. (40) And Noah (AS) said: "Ride in it, for its moving and anchoring is only in the name of God." "Verily, my Lord is Most Forgiving, Most Merciful." And Noah (AS) called his son, who was beside him, "O my son!" "Ride with us and do not be with the disbelievers." Noah (AS) said: "Today there is no protector against the punishment of God except the one on whom [God] has mercy." The wave between them stopped and the boy drowned. (43) And it was said: "O earth!" Swallow your water, and 'o heaven! [The rain] stopped, and the water receded, and the work was finished, and the Ark was placed on [Mount] Judi, and it was said: Far be it from the wicked group. (44) And Noah cried to his Lord, saying: "Our Lord!" Indeed, my son is from my family, and surely the promises [to save my family] are true, and you are the best of judges. (45) God said: "O Noah! Certainly he is not from your family. He has an indecent deed, so ask me for what you do not know. I advise you not to be ignorant. (46) "(Hood) in verse 10 of Surah Tahrim, the wife of the Prophet Noah (PBUH), is also considered an infidel. There is no direct reference in the Qur'an about the number of believers, but some verses can be found among the children of the Prophet Noah (AS). His sons were among the believers because their descendants continued the path of truth. (As-Saaffat, 76), and we left his generation. (As-Saaffat, 77). And we left him for the future. (As-Saaffat, 78). We sent Noah and Abraham and placed among their children prophethood and the Book, so some of them were guided, and many of them disobeyed our command. (Al-Hadid, 26). "Regarding the details of the narration of the Ark of the Prophet Noah (AS) in verses 26 to 44 of Surah Al-Mu'minin, this

narration has also been dealt with. According to verse 27 of Surah Al-Mu'minun, the Prophet Noah (AS) has won the Ark, and the exact description of the divine address to the Prophet is: "And bring your family into the ark, except for those to whom the commandment has passed, and those who have wronged themselves with me." Do not speak, for [all] of them will surely be drowned. "He took it on board, and the Prophet Noah (AS) accompanied his believers, except for his wife and one of his sons, who were among the disbelievers and tormentors.

### Painting of the Narration of the Ark of Prophet Noah (AS) in the Manuscript of Rashidi's Jami 'al-Tawarikh of the Ilkhanid Period

Jami 'al-Tawarikh is one of the valuable ancient manuscripts that covers topics about the history of mythology, beliefs, and culture of the Turks, Mongols, and other tribes (Shayestehfar & Abdolkarimi, 2016, 40). Khajeh Rashid al-Din Fazlullah Hamedani, the author of the book Jami' al-Tawarikh, wrote this rich book by the order of Ghazan Khan, and before the writing of the Mongol history was completed, Ghazan Khan died in 703 AH. Then Oljaito, Ghazan Khan's successor, ordered Khajeh Rashid al-Din to finish writing it (Sharifzadeh, 1996, 85), and finally, Oljaito signed this manuscript under the name of Ghazan Khan (Sedaghat & Khorshidi, 2009, 79). Therefore, this part of the book, and its first volume, is known as Ghazani history (Babaei Fallah, 2014, 17). Oljaito ordered Khajeh Rashid al-Din Fazlullah to compile and add to the second and third volumes, including general history, especially the history of Islamic countries, and geographical issues, respectively (Sharifzadeh, 1996, 85). Different manuscripts of this work have been illustrated and written at different times, a famous example of which belongs to the years 1307–1314 AD/714–707 AH and has two parts, the first part was prepared in 1307 AH/707 AH, which includes the history of Ghaznavids, Seljuks, and

Khwarezmshahis (Sedaghat & Khorshidi, 2009, 79) and is now preserved in the Library of Edinburgh, Scotland and contains 70 beautiful images (Sharato & Grubeh, 1997, 20). In Fig. 1, the Ark of the Prophet Noah (AS) is seen in one of the paintings of this manuscript that is moving in the water. In this story, Noah (AS) is depicted with a white beard and a larger body than other people and he is reclining down. The Ark has 7 passengers, and 6 men and 1 woman are depicted. Blair believes that the three children of Prophet Noah (AS) have been depicted, one on the left, one in the center, and one on the right of the painting, and it seems that the person standing in the center of the painting with a red scarf is the wife of Prophet Noah (AS). The hair of Prophet Noah's (AS) sons is long and the hair of the rowers is short and the hair is the distinguishing feature of these characters. Here, the distinguishing feature of the hairstyle is not the clothes, because the artist mixed different types of collars and pulled the same collar that Noah (AS) and his family are wearing for the rower on the right (Blair, 1995, 81-83). The upper part of the painting is also divided into three vertical parts by the two masts of the Ark. The masts of the Ark are in red and jube colors and are decorated with Islamic motifs and gilded (Barghi, 2015, 39). In the lower-left and right corners of the image, four white fish with fins and a red tail appear. The bold engravings used throughout the painting make the painting flat (Bahador, 2007, 228).



Fig. 1. The Ark of Prophet Noah (PBUH), Book of Jami 'al-Tawarikh of Khajeh Rashid al-Din Fazlullah, School of the Ilkhans (Tabriz I), 714 AH (1315-1314 AD), size 14 by 25 cm, place of illustration of Rashidi quarter of Tabriz, place of storage Royal Asian Society in London (Nasser Khalili Collection).



## Painting of the Narration of the Ark of Prophet Noah (AS) in the Manuscript of the Hafiz Abru's Majma al-Tawarikh in the Timurid Period

The Majma al-Tawarikh, written by Abdullah bin Lotfollah bin Abdul Rashid Behdadini, known as Hafiz Abru, is a prominent historian of the eighth century AH, written in the Timurid period and about historical events from the beginning of creation to the Timurid period (Poorchangiz, 2016, 21). This copy was written, gilded, and imitated in 829 AH–1426 AD with 14 paintings under the supervision of Shahrokh Teymouri, and today it is preserved in the library of Topkapisara in Istanbul under number H.1653. For example, these paintings are housed in the Chisler Library, the Harvard Museum of Art, the Minneapolis Art Foundation, the Norwich Collection, the Walters Museum of Art, and the Yale University Art Gallery (Ghiasi, 2015, 3). The painting of Noah's Ark (Fig. 2) is one of the paintings in this edition that is kept in the Walters Art Museum, which generally has six illustrated sheets of this edition in this museum. (Taghizadeh Najjar, 2016, 49). The paintings in this manuscript are illustrated in the style of the Herat school. The most important features of the work are its historical aspects (Poorchangiz, 2016, 22). In the narrative of the Ark of the Prophet Noah (AS) in Fig. 2, two almost vague plans can be seen: the first plan includes the dark blue starry sky and wavy clouds that occupy a large part of the sky; the second plan is the raging sea in which the Ark of Noah (AS) is floating. The painting has a horizontal composition, and the visual elements are drawn and combined in a rectangular and horizontal frame. The head and end of the Ark from the right and left of the frame of the work exceed the outside of the frame, and this fracture of the frame can also be seen at the top of the frame. The Ark has 7 passengers, including 4 men and 3 women. One of the people who stretched out his hand to point to the drowning man is the character of the Prophet Noah (AS) who is depicted with a white beard but

without a holy halo around his head. Two people are seen on both sides of the Prophet, who are supposed to be the sons of the Prophet Noah (AS), and it seems that the lady sitting in the middle of the Ark is also the wife of the Prophet Noah (AS). The two ladies seen in the other part of the Ark are also the bride and the Prophet. The types of hats and headbands of men are drawn differently, and one of the men does not wear a turban and can be seen without a hat. Also, women all have the same hijab (Taghizadeh Najjar, 2016, 50), and women are seen with modern masks (Qapandaran, 2010, 376). In this painting, the masks in white and ochre on the heads of women inside the ship are shown (Rezanezhad Yazdi, 2020, 111). It also seems that the multi-story Ark is illustrated, and on the lower floors there is a picture of different types of animals, of which only one item is drawn from each pair of different types of animals. These animals include elephants, lions, camels, cows, dogs, donkeys, parrots, hawks, eagles, roosters, and crown birds such as cranes, storks, and crows. It should be noted that the front of the Ark is depicted in the shape of a dragon's head, and the end of the Ark is depicted in the form of a dragon's tail. In one part of the painting, a man's body is seen in the lower right corner of the painting with a half-naked and apparently dead body, and in front of it, a drowning man is depicted, and near it, the head of a



Fig. 2, The Ark of Prophet Noah (AS), Book of Majma al-Tawarikh of Hafiz Abru, Herat School, Timurid period, 1428, size 32.6 by 42.3 cm, David Collection, Copenhagen. Source: [https://fa.wikipedia.org/wiki/%D8%A9%D8%B4%D8%AA%DB%8C\\_%D9%86%D9%88%D8%AD](https://fa.wikipedia.org/wiki/%D8%A9%D8%B4%D8%AA%DB%8C_%D9%86%D9%88%D8%AD)

boar-like animal can be seen. The image of a woman with her eyes closed and apparently dead can also be seen in the water. In one part of the painting, a man is hanging from the railings of the Ark whose face is distorted and indistinguishable, and most likely, this person is Canaan, the disobedient son of the Prophet Noah (AS) (Taghizadeh Najjar, 2016, 50).

### Painting of the Narration of the Ark of Prophet Noah (AS) in the Manuscript of Qasas al-Anbiya in the Safavid Period

The book *Qasas al-Anbiya* is the work of the Qur'an (Sedaghat, 2007, 28). In this book, the story and biography of the prophets are discussed and include narrative and expressive parts of the Qur'an based on ancient and ancient anecdotes that are quoted from the narration of Kalbi by Ibn Abbas in mentioning the stories of the Qur'an (ibid., 27). This literary text has many illustrated copies and "it is worth mentioning that there are many illustrated copies of the stories of the prophets of Neyshabur, which were often written in the second half of the tenth century AH". It was found in the literature at the time" (Richard, 2004, 176). It should be noted that so far 21 illustrated copies of the stories of the prophets have been identified, in 17 of which the text of the stories of the prophets of Neyshabur has been used, and each of these copies is in one of the world's museums, including the University Museum of Art. At Harvard, the Chesterbeith Library, the National Library of France, the Istanbul Museum of Art, the British Library, etc., are maintained. (Sedaghat, 2007, 27). Fig. 3, The Narration of the Ark of Noah (AS), is one of the 13 paintings in the British Library Museum and is one of the stories in the manuscript of the story of the prophets (ibid., 27). This painting is illustrated in a vertical frame, and the two land and sea spaces are drawn and combined at the top and bottom of the frame, respectively. The Ark can be seen in the middle of the painting, which has three floors, and its front and end are drawn in the shape of a horse's head. Inside the Ark, in the middle of the image, the character

of Prophet Noah (AS) can be seen. He is depicted with a halo of fire, and around him are two ladies and three men. It seems that the three men are the sons of the Prophet, and the two young ladies are the brides of the Prophet. Two people are sitting in the front and end of the Ark, rowing. As mentioned, this painting depicts the Ark of the Prophet Noah (AS) with three floors, and on the two lower floors, there is a picture of pairs of animals such as horses, sheep, lions, camels, donkeys, cows, and cheetahs. The flag of the Ark is also adorned with a verse from the Holy Qur'an and it is: "Nasr-o Men Allah va Fath-on Gharib va Basher El-Mo'menin" (As-Saff, 13). This surah invites the believers to jihad in the way of God and encourages them and compares the religion of Islam to the radiant light that the disbelievers and the people of the book want to extinguish; But God completes it and overcomes every religion, even though the disbelievers and the polytheists do not like it. In the continuation of the surah, it is stated that Muhammad (PBUH) is a prophet from God and Jesus Ibn Maryam (AS) announced the coming of the Children of Israel. Therefore, it is incumbent upon the believers to follow Muhammad (PBUH) and help God through jihad, never to tell others what they do not do, and not to violate it if they promise, because these actions cause the wrath of God and the persecution of the Prophet (Tabatabai, 1997, 248). In Qomi's commentary, it is stated that the imminent conquest means the victory of Qaem Al-Muhammad (Qomi, 1988, 366). Also in the upper part of the painting and above the Ark, land, plants, and mountains are depicted, and in the lower part of the painting is depicted wavy water. In the middle of the water, a dome and a minaret can be seen, and a wall and a door have been drawn, from which a person is climbing, and they are all sinking into the water. Perhaps this person who is pictured hanging from the wall and ceiling of the building is the disobedient son of the Prophet Noah (AS).

### Comparison Samples

Comparing the narration of the Ark of Noah (AS)



Fig. 3. The Ark of Prophet Noah (AS), Book of Qasas al-Anbiya in Safavid period, 1585-1565 AD, 16th Century, by Ishaq Ibn Ibrahim Al-Neyshabouri, preserved in the library. Source: <https://www.bl.uk/sacred-texts/articles/prophecy-and-revelation-in-islam>

in the three studied manuscripts shows that in the examples of Jami 'al-Tawarikh and Majma al-Tawarikh, the Ark with 7 passengers is illustrated, and the number of passengers in the painting of the Qasas al-Anbiya is 8. In two examples, Jami 'al-Tawarikh and Majma al-Tawarikh, Prophet Noah (AS), are designed with old faces and white beards. But in the example of the Qasas al-Anbiya, he is depicted with a younger face and this does not match the text of the Qur'an. The holy halo in the image of Noah is not seen in the two paintings of Jami 'al-Tawarikh and Majma al-Tawarikh. In the example of Qasas al-Anbiya, a fiery halo is seen around the head of the Prophet, which indicates his holiness and infallibility because this halo is seen only around the head of Prophet Noah. Other people do not have this holy aura, and the Qur'an emphasizes the nature of the infallibility and innocence of the prophets from sin and error, and

for this reason, the example of Qasas al-Anbiya is more committed to the text of the Qur'an. The Prophet Noah (AS) is depicted in the painting of the Jami 'al-Tawarikh in a sloping state and his prophetic face is indistinguishable. It is only slightly larger and has a positional perspective. This lame state has made him more like a king, and thus his prophetic character is diminished. In the example of Majma al-Tawarikh, Prophet Noah (AS) is depicted addressing his drowning and disobedient child, and this is completely consistent with the text of the Holy Qur'an. In the example of Qasas al-Anbiya, the Prophet is accompanying the passengers of the Ark, and the scene of meeting the disobedient and drowning child is not depicted. But in one corner of the painting, a person can be seen hanging from the ceiling and wall of a building, and it seems that he is the son of the Prophet or one of the disobedient people of the nation. In the Jami 'al-Tawarikh, the scene of the Ark moving in a rough sea full of fish is depicted, and there is no role based on the drowning of the people and the disobedient son of the Prophet Noah (AS), and it seems that a different scene is drawn in this picture. Regarding the structure of the Ark in the paintings, it should be said that the Ark depicted in Qasas al-Anbiya seems to have the most adherence to the text of the Holy Qur'an. Because in this example, a three-story Ark is drawn and these floors are the places where pairs of different types of animals are located, while in the example of Majma al-Tawarikh, only one example of different types of animals is drawn, and in the history of Jami 'al-Tawarikh, the animals have not been noticed by the artist. Another important feature of the three images is the presence of the wife of the Prophet Noah (AS) in each image. It is interesting that in the examples of Jami 'al-Tawarikh and Majma al-Tawarikh, the wife of Prophet Noah (AS) is present in the ark, and in the example of Qasas al-Anbiya, she is not. According to the Holy Qur'an, the wife of Prophet Noah (AS) was one



of the drowned and disobedient, and therefore the image of Qasas al-Anbiya is matched to the text of the Holy Qur'an in this regard. The text also does not mention the children and brides who were with Noah on this Ark. However, in some verses of the Qur'an, the descendants of Prophet Noah and the continuation of his descendants are mentioned, and therefore it seems that the sons and daughters-in-law of Prophet Noah (AS) were present with him in the Ark. In the pictures of Jami 'al-Tawarikh and Qasas al-Anbiya, three sons of the Prophet Noah (AS) are depicted, and in the case of Majma al-Tawarikh, his two sons are depicted in the Ark. Regarding the guidance of the ship, it should be said that in two examples of Jami 'al-Tawarikh and Qasas al-Anbiya, two people are paddling and leading the Ark. While there is no rowing in the sample of Majma al-Tawarikh, It seems that rowing and guiding the Ark with the text of the Qur'an, which expresses the movement of the Ark with the will and permission of God, is in contradiction and contradiction, and in this case, too, the example of Majma al-Tawarikh is more committed to the text of the Holy Qur'an. It should be noted that the drowning of other people and a boar are also depicted in Majma al-Tawarikh. The painter also is depicted as a drowning man with only his head and one hand out of the water, and the open eyes of this man indicate that he is still alive. But there is also a picture of a dead man and woman floating on the surface of the water. While in Qasas al-Anbiya, the image shows the sinking of the dome, minaret, door, and wall of a building; a person is climbing the door and wall of the building to save his life; maybe this person is the disobedient child of the Prophet Noah (AS). In Jami 'al-Tawarikh, the image of people drowning is not depicted, and instead, the image of fish swimming on the surface of the water is noticeable, which is not seen in the other two examples. The Holy Qur'an speaks of the drowning of unbelievers and disobedient people, as well as the drowning of land, houses, and












places. It does not coincide with the historical and temporal features of the event, and the mosque, inspired by the artist, reflects its contemporary architectural space in the painting of Qasas al-Anbiya. [Table 1](#) details these comparisons.

## Conclusion

The findings show that Prophet Noah (AS) has been depicted in two pictures of Jami 'al-Tawarikh and Majma al-Tawarikh with white and older beards, but in the picture of Qasas al-Anbiya, he is younger, and also the halo around his head is depicted only in the example of Qasas al-Anbiya around the head of Prophet Noah (AS). Also, in two examples of Jami 'al-Tawarikh and Majma al-Tawarikh, the role of the wife of Prophet Noah (AS) is depicted, but it is not seen in the example of Qasas al-Anbiya. The brides of the Prophet have also been depicted in two examples of Majma al-Tawarikh and Qasas al-Anbiya, but it is not seen in the example of Jami 'al-Tawarikh. Animals are also illustrated in the two examples of Majma al-Tawarikh and Qasas al-Anbiya, and this is not addressed in the example of Jami 'al-tawarikh. Therefore, the painting of Qasas al-Anbiya has the most adherence to the text of the Holy Quran, because according to the chronological order of the works, having a holy halo is not a sign of infallibility for the Prophet Noah (AS) in both the paintings of Jami 'al-Tawarikh and Majma al-Tawarikh, while the manuscript of Qasas al-Anbiya was drawn in a later period and the artist has distinguished the Prophet from the other people of the Ark by painting a halo of fire around his head. Also, in the versions of Jami 'al-Tawarikh and Majma al-Tawarikh, the image of the wife of the Prophet Noah (AS) is seen on the Ark, while in Qasas al-Anbiya, according to the text of the Qur'an, the painter refused to draw the Prophet's wife among his companions and believers. Also, the existence of pairs of animal species with more detailed details can be seen in Qasas al-Anbiya, which is



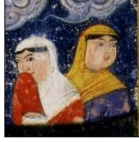








Table 1. A comparison of the narrative paintings of the Ark of Prophet Noah (AS) in the manuscripts of Jami 'al-Tawarikh, Majma al-Tawarikh, and Qasas al-Anbiya with the text of the Holy Qur'an. Source: Authors.

Manuscript name	Jami 'al-Tawarikh	Majma al-Tawarikh	Qasas al-Anbiya
	Ilkhanid	Timurid	Safavid
Historical period			
Picture			
Prophet Noah (AS)	 <p>Details in the drawing</p> <p>Adaptation to the Quran</p> <p>In verse 14 of Surah Ankabut, the life of Prophet Noah (AS) is stated to be 950 years, which indicates the white beard of Prophet Noah during the flood. In this painting, the Prophet is depicted with an old face and white features and he is reclining down, and his prophetic face is indistinguishable. Only slightly larger. The reclining condition does not match.</p>	 <p>Details in the drawing</p> <p>Adaptation to the Quran</p> <p>The Prophet is depicted addressing his disobedient child who is drowning, and the old man is depicted with a white beard that matches the text of the Qur'an. The round halo of the head has not been used to indicate their holiness and infallibility.</p>	 <p>Details in the drawing</p> <p>Adaptation to the Quran</p> <p>The Prophet is accompanying the passengers of the Ark and is depicted with a round aura to show infallibility and holiness, as well as with a young face and black beard. The youth of the face does not correspond to the text of the Qur'an.</p>
Wife of Prophet Noah (AS)	 <p>Details in the drawing</p> <p>Adaptation to the Quran</p> <p>In verse 10 of Surah Tahrir, the wife of the Prophet Noah (AS) is considered an infidel and therefore her presence in the Ark does not correspond to the text of the Qur'an. Because in the Qur'an, he is introduced as one of the disobedient and traitors.</p>	 <p>Details in the drawing</p> <p>Adaptation to the Quran</p> <p>The presence of Noah's wife on the Ark does not correspond to the text of the Qur'an. Because in the Qur'an, he is introduced as one of the disobedient and traitors.</p>	<p>Not illustrated in the picture.</p> <p>It is not illustrated in the picture and corresponds to the text of the Holy Qur'an.</p>
Sons with the Prophet (on the Ark)	 <p>Details in the drawing</p> <p>Adaptation to the Quran</p> <p>The text of the Qur'an does not mention the number of believing sons and companions of the Prophet. However, the presence of his children in the Ark can be deduced from verses 76 to 78 and 83 of Surah Safat, because in these verses the continuation of the descendants of Noah (AS) and their pure descendants is mentioned, and this image is in accordance with the Qur'an.</p>	 <p>Details in the drawing</p> <p>Adaptation to the Quran</p> <p>The text of the Qur'an does not mention the number of sons accompanying the Prophet. But the presence of his children on the Ark is mentioned and is in accordance with the Qur'an.</p>	 <p>Details in the drawing</p> <p>Adaptation to the Quran</p> <p>The text of the Qur'an does not mention the number of sons accompanying the Prophet. But the presence of his children on the ship is mentioned and is in accordance with the Qur'an.</p>




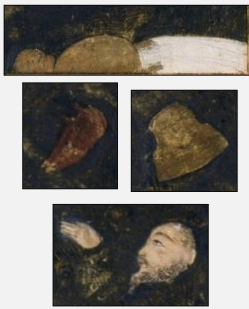
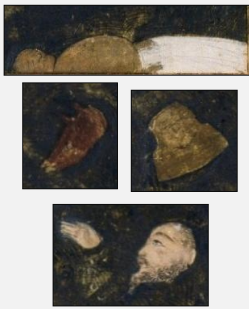
completely consistent with the text of the Qur'an. In the picture of Jami 'al-Tawarikh, there are no images of animals, and in the example of Majma

al-Tawarikh, the types of animals are not depicted as male and female pairs, and only one species of each pair has been drawn.

Rest of Table 1.

Manuscript name	Jami 'al-Tawarikh	Majma al-Tawarikh	Qasas al-Anbiya
Prophet's brides	Not illustrated in the picture.		
Details in the drawing			
Adaptation to the Qur'an	The brides of Prophet Noah (AS) are not mentioned among the believers. However, since his descendants are mentioned as the descendants of the Prophet in verses 76 to 78 and 83 of Surah Safat in the Qur'an. The illustration of his brides is more in line with the text of the Qur'an and is not illustrated in this picture.	The brides of Prophet Noah (AS) are not mentioned among the believers. But since his descendants are mentioned as the descendants of the Prophet in the Qur'an, so the illustration of their brides is more in line with the text of the Qur'an.	The brides of Prophet Noah (AS) are not mentioned among the believers. But since his descendants are mentioned as the descendants of the Prophet in the Qur'an, so the illustration of their brides is more in line with the text of the Qur'an.
The disobedient son of the Prophet	Not illustrated in the picture.		
Details in the drawing			
Adaptation to the Qur'an	In verses 42 to 45 of Surah Hood, the story of the drowning of the infidel son of the Prophet Noah (AS) and the request to save his son are narrated by God, and God commands the son of the Prophet to drown and does not consider him a member of the Prophet's family. The image of the disobedient boy drowning is not depicted in this picture, and this picture does not match the text of the Qur'an.	It is perfectly consistent with the text of the Qur'an that the Prophet Noah (AS) addresses his drowning son.	Consistent with the text of the Qur'an.
The form of Ark			
Details in the drawing			
Adaptation to the Qur'an	Verses 36 to 46 of Surah Hood in the Holy Qur'an mention building an Ark and riding a pair of each animal, but the details of the Ark are not mentioned in the Qur'an. Since in this picture the types of animals on the Ark are not depicted, the picture does not match the text of the Qur'an.	The details of the Ark are not mentioned in the Qur'an. But because in the Ark of this picture, the position of a pair of animals (verses 40 and 27 of Surah Hood and the believers) is determined according to the Qur'an, so it is in accordance with the Qur'an.	The details of the Ark are not mentioned in the Qur'an. But because in the Ark in this picture, the position of different kinds of animals is determined according to the Qur'an, so it is in accordance with the Qur'an.
Animals on board	Not illustrated in the picture.		
Details in the drawing			
Adaptation to the Qur'an	In verses 40 and 27 of Surah Hood and the believers, it is stated in the Qur'an that the Prophet Noah (AS) took a pair of any kind of animal with him into the Ark, and in this	In verses 40 and 27 of Surah Hood and the believers, it is stated in the Qur'an that Prophet Noah (AS) took a pair of any kind	Consistent with the text of the Qur'an.

Rest of Table 1.

Manuscript name	Jami 'al-Tawarikh	Majma al-Tawarikh	Qasas al-Anbiya
Rowers or sailors on an Ark Details in the drawing Adaptation to the Qur'an	case, the image does not correspond to the text of the Qur'an. 	of animal with him into the Ark. Animals are seen in this picture, but the pair of animals is not illustrated and a sample of each animal is drawn. In this case, the image does not match the text of the Qur'an. 	
	The existence of rowers and sailors in the Ark is not directly mentioned in the Qur'an, but in verse 41 of Surah Hood, the movement of the Ark is done with the permission and divine will, which is in contradiction with the guidance and sailing of the sailors.	The Qur'an does not directly mention the existence of rowers and sailors on the Ark, but in verse 41 of Surah Hood, the movement of the Ark is done with divine permission and divine will, which is in contradiction with the guidance and sailing of the sailors. In this opinion, this image is more in line with the text of the Qur'an.	The existence of rowers and sailors in the Ark is not directly mentioned in the Qur'an, but the movement of the Ark is discussed with the permission and divine will, which is in contradiction with the guidance and rowing of the rowers.
Other drowned Details in the drawing Adaptation to the Qur'an	Not illustrated in the picture. 		Not illustrated in the picture.
	In verses 37 and 38 of Surah Hood, the Qur'an mentions the drowning of all the disobedient and unbelievers, and this image does not correspond to the text of the Qur'an in this case or show another time of the incident.	This image is consistent with the Qur'an and depicts the exact moment when the disobedient drowned.	In verses 37 and 38 of Surah Hood, the Qur'an mentions the drowning of all the disobedient and unbelievers, and this image is not consistent with the text of the Qur'an in this case or shows another time of the incident.

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