Plate X

Rustam and the White Demon. Shiraz style, c. 1590

Plate XI

Kay Ka'un receives his grandson Kay Khurraw. Shiraz style, c. 1580
432  Khusraw receives an envoy from his son Shirwi. Shiraz style, c. 1599

558, 559  Two peris.

615  A youth

607  A maiden

The miniatures on this page are all Bukhara style, from the second half of the sixteenth century.
1339  Fatih 'Ali Shah hunting (lacquer book-cover, doublure). Qajar style, early nineteenth century

1337  A mass of flowers (lacquer book-cover). Qajar style, early nineteenth century
1003  A girl writing. Isfahan style, c 1600

1086  The birth of Rustam. Isfahan style, c 1635
The Mongol Period

Persian painting of this period is very rare, and the India Office Library is fortunate in possessing the *Anthology of Dinars* dated 713-14/1314-15 (Nos i-33). The outstanding works of the Mongol period are the Pierpoint Morgan Bestiary of 1296, the Universal History of Rashid al-Din divided between the Libraries of Edinburgh University (1906) and the Royal Asiatic Society (1914), and the dispersed Demotte *Shahnama* of a generation or so later. The Istanbul and Diez albums also contain a number of fine miniatures cut from manuscripts of the period. The India Office *Anthology* however is unique in showing the style at its simplest, but still displaying the same characteristics as distinguish the Rashid al-Din manuscripts—the markedly Mongol faces and heavy drapery in particular. It is interesting to note that it once formed part of the library of Shah Isma'il (1502-24) and that Ethé in his Catalogue describes the miniatures as 'of a rather funny character'.
ANTHOLOGY OFDHIVANS

[Johnston MS]

Manuscript 1502: Esh 903, 911, 913, 1009-10

Modern scarlet morocco binding, in box. 38,5 x 27,5 cm. 118 fo Good old naskhi in 6 columns of 39 lines to the page. W.S. 28,5 x 22,5 cm. Illustrations, in a broad style, consist of rosettes or shams. on ff 12, 19a, 41b, 76b, 60b, 57b. The scribe gives his name as 'Ali al-Mu'lin al-Ahwi al-Kahi, and has dated his work in several places between Dhul-Qad'a 718 (February-March 1314) and Dhul-Qad'a 719 (February 1315). The manuscript was formerly in the library of Shah Isma'il and bears his seal.

There are 53 miniatures in a simplified Mongol style, apparently a modest or provincial version of the contemporary court style exemplified in the Rashid al-Din volumes in the libraries of Edinburgh University and the Royal Asiatic Society (IAM 1959 Nos 1, 2). All except four (ff 1b, 19b, 43b and 75b) represent a poet presenting or reading a scroll of verse to a Mongol prince:

1 ff 1b Sultan Sanjar, attended by the poet Mu'iri and four courtiers of Mongol appearance, viewing the moon over a rocky hill. Damaged and repaired. 9,5 x 23 cm. See colour pl I.

2 ff 2b The poet under a looped-up curtain reading his work to an attentive Mongol prince attended by five courtiers. 8,5 x 17,5 cm. See illustration.

3 ff 3b Poet, with another Persian behind him, reading from a scroll to a Mongol prince under a looped-up curtain. Four courtiers in attendance. 8,5 x 17,5 cm.

4 ff 6b Same subject and figures as No 3. 8,5 x 18 cm.

5 ff 8b Similar subject to No 3 except that the second Persian appears to be expostulating with one of the courtiers, and another of the latter carries a mace. 8,5 x 18 cm.

6 ff 9b Same subject and figures as No 2. The miniature is stepped up for the middle two of its four-column width and this space is occupied by a looped-up curtain. The prince carries a mace. 9,5 x 17,5 cm.

7 ff 12b Very similar to the preceding, except that the prince carries no mace. 11 x 18 cm. See illustration.

8 ff 14b Poet, attended by three others also in turbans, reading to a turbaned dignitary with two attendants in Mongol caps—looped-up curtain as usual. 19 x 18 cm.

9 ff 16b (st.) A poet presenting a poem to a couple of Mongol princes. Behind him two pairs of men, one of whom wears a turban, are in animated discussion. 9,5 x 18 cm. See illustration.

10 ff 19b A discussion between six turbaned poets, one of whom holds an open book. The white paint of the turbans has oxidized in places. 9 x 17,5 cm.

11 ff 20b Same subject and figures as No 2. 7,5 x 17,5 cm.

12 ff 21a Same subject and figures as No 2. 8,5 x 17,5 cm.

13 ff 21b Same subject and figures as No 2. 8,5 x 17,5 cm.

14 ff 22a Same subject and figures as No 2. 8,5 x 17,5 cm.

15 ff 22a Same subject and figures as No 2. 8,5 x 18 cm.

16 ff 23a Same subject and figures as No 2 (one of the courtiers is pulling another's beard). 8,5 x 18 cm. See illustration.

17 ff 23b Same subject and figures as No 2, but all the figures are wearing turbans. 10 x 17,5 cm. See illustration.

18 ff 23b Same subject and figures as No 2. See illustration.

19 ff 23b Same subject and figures as No 2 except that the prince wears a turban. 9 x 18 cm.

20 Poet and patron. Mongol style, 1315.
9 Poet and two patrons. Mongol style, 1315

17 Poets in discussion. Mongol style, 1315

16 Poet and patron. Mongol style, 1315

18 Poet and patron. Mongol style, 1315
20 The amorous poet. Mongol style, 1315

Poet and patron. Mongol style, 1315
52 f/gb (st.) Same subject and figures as No 51. 9.5 x 17.5 cm.

53 f/gb Same subject and figures as No 49, but the prince is clean shaven. 9.5 x 17.5 cm.

54 f/gb 'The Western Region', i.e. The Straits of Gibraltar, southern Spain (right) and North Africa (left). The sea is blue: towns are circles of various colours and mountains are roughly triangular. 20 x 12 cm.

55 f/gb Egypt, showing the lower reaches and mouth of the Nile, Alexandria in the lower right hand corner. 20 x 12 cm.

56 f/gb Syria (Sham) showing the coast of Palestine, the Mountains of Lebanon, and the head of the Red Sea. The Dead Sea and the Sea of Galilee appear as blue circles near the top. 20 x 12.5 cm.

57 f/17a The Sea of Rum, i.e. The Mediterranean. On the left, the Nile Delta and Palestine; on the right, the southern coast of Asia Minor and Greece. The three islands in the middle are Sicily, Crete and Cyprus, and the Straits of Gibraltar are at the top. 20 x 12 cm.

See illustration.

58 f/19a The region of Jazira, that is, Mesopotamia, with Kufa in the top right hand corner and Armenia lower left. 20 x 12 cm.

59 f/22a Arzal 'Iraq, with the Mouth of the Euphrates and the Persian Gulf (Dagha i Fars) at the bottom. 20 x 12 cm.

60 f/24b Khuzistan, with 'Abadan top left on the coast of the Persian Gulf. 20 x 12 cm.

61 f/28b Fars, the Persian Gulf shown at the top: Shiraz and Isfahan are red circles, the former near the middle, and the latter in the lower right hand corner. 20 x 12 cm.

62 f/43a The District of Kerman, the Persian Gulf at the top, and the road to Marw and Balkh issuing from the bottom left hand corner. 20 x 12 cm.

63 f/46a Sind and part of India, the Persian Gulf at the top, into which flows the River Indus. 20 x 12 cm.

64 f/53b Armenia and Azerbajian. Darband on the Caspian in the top right hand corner and Ardabil slightly right of centre at the junction of three roads. 20 x 12 cm.

65 f/52a Persian 'Iraq, the Caucasus at the top. Hamadan is shown just above and to the right of centre at the junction of roads, and Mt Damavand lower left. The Caspian Sea at the bottom. 20 x 12 cm.

66 f/55b The Caspian provinces. The Caspian Sea on the right with Darband in the upper right hand corner. The Alburz Mountains (Kash i Daghani) cross the map in a curve from top to bottom, with Mt Damavand to the left. 20 x 12 cm.
The Timurid Period

The style characterized as Timurid had its origins at the Jalayrid court of Baghdad in the latter part of the fourteenth century, and a provincial version of the Jalayrid style is found at Shiraz under the Muzaffarids from 1370 till their fall in 1393. The style (together with the artists who practised it) was taken over by the Timurid princes, the finest work being produced under the successive patronage of Iskandar Sultan at Shiraz and Yaq, and of Baysungur Mirza and Sultan Husayn Mirza at Herat. A distinct style is found at Shiraz c. 1415-20, of greater vigour but less refinement in comparison with Herat work, and retaining some Muzaffarid characteristics. The Turkman rulers, who overran all the Timurid dominions except Khorasan in the middle years of the fifteenth century, employed artists trained in both these styles, sometimes in the same manuscript, but by about 1460 the Turkman court style had emerged in a recognizable form under Pir Budaq at Baghdad. Under the Turkmen commercial and provincial manuscripts were illustrated in a simple, rather stereotyped style, mostly at Shiraz, and provincial styles are found in various places, chiefly in the north (Mazandaran and Shirwan).

The India Office Library has little to show from the Timurid period, though the Khiya of Jamali, illustrated at Baghdad in 1453 under the Turkman prince Pir Budaq, is of primary importance, as is the Nizami manuscript Ethê 976. In the case of the latter, the decision whether to include it in the Timurid or Early Safavid section was a difficult one; a proportion of the miniatures are clearly Safavid. But the manuscript itself, and the best paintings it contains, seem to suggest one of the Turkman courts on the eve of the Safavid conquest, and it was therefore thought that its most appropriate place was here. The two Shahname miniatures Nos. 72 and 73, though almost undoubtedly executed in India, are so strongly influenced by the Timurid style that it was felt they should be included. For Sultanate painting under Persian influence in general see Fraud and Eitthinghausen 'Sultanate Painting in Persian Style' in Civil (Benares, Bharat Kala Bhavan, 1969).
74 The murder of Siyawuh. Indian (Sultanate), mid fifteenth century

75 Khosrow listening to music. Indian (Sultanate), mid fifteenth century