78-79 Two miniature paintings from a manuscript of the Shamsiyya of Firdawsi. The style is now generally admitted to be Indian, but the strong Persian (Shiraz) influence and the fact that till recently such paintings were invariably classed as 'Provincial Persian' may perhaps justify the inclusion of these two miniatures in the Catalogue. The text is written in small nasta'liq in 6 columns of 25 lines to the page, with crimson section headings in a characteristic Indian thulth. Page 26 x 17 cm. W.S. 18.5 x 12 cm.

72 Add Or 210 The murder of Siyawush. A tribe rubbed and discoloured. A variegated rocky landscape with the central group in the lower foreground; spectators in the upper part of the miniature have cast their crowns to the ground and make gestures of grief and dismay. 13 x 12 cm. See Illustration. (Sotheby's, 16.x.1955, lot 44). Purchased November 1955.

73 Add Or 21 Bardud the miscreant, invisible in a tree, playing music to Khusrav and his courtiers, two of whom offer cups of wine. The miniature is numbered '91' in the outer margin. 12.5 x 12 cm. See Illustration. (ex Monif Collection, New York). Purchased, July 1955. Indian (Sultanate): mid fifteenth century. For other miniatures detached from the same manuscript, see FAM 1567 No. 113, and the references there given. The parent manuscript still containing 5 miniatures, was lot 186 in the Keverkian sale at Sotheby's on 7 April 1955. It has no colophon.

74-79 JAMALI: KHAMS A (Johnson MS) Manuscript 1388: Ehlil 1294. Binding, modern red half-morocco. 33 x 26 cm. 219 ff. Good nasta'liq in 4 columns of 25 lines to the page. W.S. 25 x 15 cm. Illuminated headings on f. 77, 29b, 86b, 129b, 179b. The first is florid late sixteenth-century Shiraz work, of low quality, the first folio being apparently a replacement. The others are all contemporary with the manuscript and extremely fine. Section-headings not written in after f. 30. Colophons on f. 80a and 132a give the dates 8th Ramazan 963, 4 May 1655, and Muharram 870/August-September 1455 respectively, both 'at Baghdad'. Unfortunately, every page of the manuscript, including those with miniatures, was covered with gauze at the time of rebinding.

74 f. 142a The story of Sultan Mahmud and the gardener. The Sultan is seated in a landscape, surrounded by attendants, and the grey-bearded gardener, spade in hand, before him. 20 x 15 cm. See Illustration. FAM 1552 pl. 13; FAM 1565 pl 14.

75 f. 144a The story of Iskandar and the kitchen-boy. Iskandar, the kitchen-boy (with a covered dish) and two attendants in one boat, and five others in a second. The sea has blackened completely; a small strip of land visible on the left. 16 x 15 cm. See Illustration. Sidbanine MT pl XLIVb.

76 f. 152b Khusrav spies Shirin bathing. Normal diagonal composition with Khusrav appearing over the horizon. Some lively animal heads among the horizon rocks. 14 x 15 cm. See Illustration.

77 f. 160b Layla and Majnun both faint at meeting; attempts are being made to revive them, whilst in the background are two groups of Arab tribesmen, mounted on horses and camels. 20 x 15 cm. See Illustration. Arnold Pl. p. XIII.

78 f. 153b Illustration to the story of Humay and Humayun: the lovers seated under a blossoming tree in a walled garden. Outside, a man has pulled himself up to look over the wall, whilst another has an altercation with the door-keeper. 15.5 x 15 cm. See Illustration.

79 f. 140a Battle between Iskandar and the Khaghan. Horsemen engaged in a flower-dotted landscape with sloping horizon, and others over the horizon. 17.5 x 15 cm. See Illustration. Sidbanine MT pl XLIVa.

These miniatures, perhaps the most important of the whole collection, appear to be the work of two painters. The first (Nos 74, 75, 78) was an 'old master'—in other words, his technique was
75 Iskandar and the kitchen-boy. Turkman style (Baghdad), 1465

76 Khurraw spies Shirin bathing. Turkman style (Baghdad), 1465
77 Layla and Majnun fainting. Turkman style (Baghdad), 1465

78 Lovers in a walled garden. Turkman style (Baghdad), 1465
impeccable, but his style was somewhat conservative. The second (Nos 75, 77, 79) was probably young and certainly progressive, and his work foreshadows that of Bihzad at Herat in a very striking manner. Dr Stchoukine (MT p.60) considered that this latter group was some twenty years later than the manuscript. Certainly miniatures were occasionally added to manuscripts at a later date, but this was a rare occurrence and should not be invoked to solve a stylistic problem without very good reason. 

In this case no problem really exists: many illustrated Persian manuscripts contain side by side the work of an old master and that of a rising young genius. The older man naturally cling to the style in which he was trained, perhaps a quarter of a century earlier, whilst the younger grasps at every new idea and is not afraid of experimenting. It is surely the case with these miniatures.

We are fortunate in being given the place, Baghdad, where the manuscript was executed, as well as the exact date. Till comparatively recently this manuscript and others like it were lumped together with the School of Herat; for some unknown reason nobody suspected the existence of a flourishing school of painting under the Turkmen princes of the Black and White Sheep clans, and especially under Pir Bahaq at Baghdad, of which he was governor. 

Work among the manuscripts and albums of the Topkapi Sarayi at Istanbul has, however, revealed a body of miniatures executed under such patronage, and with their help it has been possible to form a fairly clear notion of the style, its development and ramifications. The miniatures in this Jamali manuscript may, then, be taken as typical of the best Turkman court painting of the Black Sheep (pre-1478) period. It was the most advanced and refined style of the time, eclipsing that of Herat till the latter regained its ascendancy with the rise of Bihzad, and this manuscript is therefore a document of major importance in the history of Persian painting.

For the Turkman style, see B. W. Robinson, *Turkman Court Painting: a Preliminary Survey* (written and submitted in 1969 and eventually to be published in a memorial volume to the late Arthur Upham Pope), and a chapter by the same writer in a forthcoming UNESCO album of Timurid painting. 

**FAM 1951.**

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80 Miniature painting from a manuscript of the *Matn-i akhbar-i Nizami*. The old woman petitioning Sultan Sanjar. Very slightly discoloured at the edges, and the old woman's robe a bit rubbed; otherwise good condition. Istanbul or Shiraz: c.1470. 8.5 x 9 cm. See illustration.

This miniature is mounted on f.79v of MS 3448 (Ehê 28/2), a copy of the *Zafar Nama* in which a number of Nizami illustrations have been stuck (see below No 50). The style is a provincial variant of the Turkman style, found at Shiraz and Istanbul between about 1460 and 1490. Exhibited Victoria and Albert Museum 1951-52.

**FAM 1951 No 33.**

81-85 NIZAMI: *KHAMSA* (Johnson MS). Manuscript 401: Ehe 972. Modern rei half-morocco binding. 23.5 x 15.5 cm. 433 f. Good state, 4 columns of 17 lines to the page. W.S. 16 x 10 cm. Illuminated almas on f.10, containing the inverted impression of a seal of a certain Muhammad Malik Khan, in the service of Muhammad Shah Padshah Ghazi, dated 1198/1784. Illuminated headings for the manuscripts on ff 1b, 35b (overpainted?), 126b, 139b, 217b and 365b; the style of these seems to be mainly derived from Herat. Colophon (f.423b) dated Wednesday, 21st Muharram 552/15 December 1458, by Manûdar Haji Muhammad al-Durustqi al-Batikbashi.

There are 5 miniatures:

81 f.398 Shirin is shown the portrait of Khusrav the first time. A simple and rather primitive miniature rather badly smudged, particularly the faces. Shirin, seated, is handed the portrait by a maid whilst another pours wine and a third stands in waiting. There is no sky or horizon. 5.5 x 10 cm.

82 f.500 Shirin is shown the portrait the third time. A similar composition to the preceding, and equally badly smudged about the faces. The figure on the right, however, is a black-skinned eunuch, 5.5 x 10 cm. See illustration.

83 f.164b Majnoun in the desert among the animals. Defaced and discoloured. 5.5 x 10 cm.
84 f.38b Layla visiting Majnum in the desert under a large tree: almost completely reworkd in India (Mughal style, c. 1600). 6 x 10 cm.

85 f.39b The architect Simnar fallen from the palace of Khwarasq which he had built for Bohram Gur. The composition is reduced to its simplest terms: a little building, the sprawled body of Simnar, and a single horrified spectator, against a pale green hillside. The condition here is good, apart from a little discoloration of Simnar's skin. 7.5 x 10 cm.

See illustration.

This is a modest manuscript (the column-headings are in blue, not gold, and the section-headings are written in red without any embellishment) and the style of the little miniatures is provincial; they would appear to originate from northern rather than southern Persia. It is extraordinary (that so few should have been planned in the manuscript (no blank spaces occur in the text), and that the above subjects in particular should have been selected for illustration. Speculation seems pointless.

88-355 NIZAMI: KHAMSAT (Johnson MS)
Manuscript 357: Etho 676, 1200.
Modern red half-morocco binding. 27.5 x 18.5 cm. 496 ff. Fine nasta'liq, 4 columns of 17 lines in the centre, and 34 lines written diagonally in the margins (Khamsa of Amir Khusrav), the text towards the end is in some confusion. W.S. 20.5 x 15.5 cm. Illustrated ibnus on f.1a containing blessings on the (anonymous) owner, a fine illuminated double title-page on f.1b, 2a, and an illuminated heading to each mathnavi, including Amir Khusrav's in the margin (though these latter are quite simple) etc. (Nizami) f.7b, 11b, 21b, 25b, and 40b; (Amir Khusrav) f.2b, 9b, 20b, 21b, 29b and 30b.

The style of illumination seems to be transitional between the Turkom and early Safavid styles. Some colophons (all uninformative) are decorated.

There are 46 miniature paintings:

86 f.43 The MORAJ: gold sky, delicate white and grey clouds: small angels, one carrying a banner and another scattering Jewels. The Prophet, haloed and clad in green, rides a pink Buraq wearing a high crown. His face has been viciously scratched out, leaving a small hole in the paper. The style is completely Turkm. Painter A. 9.5 x 10.5 cm.

See illustration.

87 f.17b Nushirwan and the owl in the ruined village. He is preceded by a running footman carrying an axe, and looks back at five mounted followers. Large blue cloud in gold sky. Slight damage. Completely Turkm. Painter A. 14 x 10.5 cm.

See illustration.

88 f.47b Prince Khusrav before his father Hurmus. The King, attired and enthroned under a canopy: Khusrav kneels before him under a flowering tree: more attendants (one black-skinned) behind him and a led horse on the horizon. The pole of the canopy is enriched with powdered mother-0'-pearl. The style is a refined version of the Turkm. "commercial" style: very delicate work. Painter B. 10.5 x 11 cm.

See illustration.

89 f.52a Khusrav spies Shirin bathing. Rocks of Turkm type (cf. Topkapi MS H.262). Extremely delicate vegetation. Painter B. 7.5 x 11 cm.

See colour pl II.

F.AM 1932 pl 14.

90 f.61b Shirin's farewell to her maid: a saddled horse held in readiness. Same style, but possibly a different and slightly inferior painter to the last two. Painter C. 6.5 x 11 cm (plus done and tree-top in upper margin).

See illustration, p.36.

91 f.62b Khusrav and Shirin hunting; gold ground with rather large plants. He rides a lion while she spears a wild ass: male and female spectators on the high horizon and a rabbit in the middle. Painter C. 6.5 x 11 cm.

See illustration. Sichkshine MS pl IIb.

92 f.63b Khusrav in night attire strikes down a lion with his fist outside Shirin's tent. Very fine green vegetation and boldly patterned tent. The group of Khusrav and the lion is beautifully
86 The ascent of the Prophet. Turkman style, c. 1505

91 Khosraw and Shirin hunting. Turkman style, c. 1505

87 Naushirwan and the owl. Turkman style, c. 1505
drawn: cf. the lion in the British Museum 'Sleeping Rustam', Painter B. 11 x 11 cm. See illustration: FAM 1952 pl 16; FAM 1956 pl 11; Robinson PD pl 85.

93 f.70a Shirin restraining the ardour of Khusrav's embrace. Khusrav's turban is of Safavid form and there are signs of a baton having been erased. Painter D. 5.5 x 11 cm.

94 f.71b Battle between Khusrav and Bahram Chubina: the former rides a rather fantastic elephant, while one of his followers cleaves a foeman's helmet. Painter D. 6.5 x 11 cm. See illustration.

95 f.78a Shirin, seated on a mat and attended by a maid, conversing with Farhad, through whose conduit milk is flowing. Farhad wears a Safavid baton turban: the execution is hurried and summary. The ladies' head-cloths are of Safavid type with 'tails'. Painter D. 6 x 11 cm. See illustration. Stink skin MS pl I.

96 f.78b Shirin, mounted, visits Farhad at Mount Belustan, on which appears his panel of sculpture—two bare-headed men amid floral scrolls. Slightly damaged. Painter C. 7.5 x 11 cm.

97 f.78b Farhad carrying Shirin and her horse in a landscape, framed by rocks of Turkman type. Painter B. The extremely fine vegetation is noteworthy. 7.5 x 11 cm. See illustration.

98 f.102b Shukar of Ishahak offering wine to Khusrav; three maids in attendance. Khusrav's turban is elaborately plumed. Painter C. 7.5 x 11 cm. See illustration, p. 37.

99 f.103a Khusrav and Shukar, attended, ride out on a hunting expedition. Gold ground with large flowers. Painter C. 8 x 11 cm. See Illustration. Sticks shine MS pl IIIa.

100 f.124a Khusrav and Shirin wedded. They are seated together on a bed spread on a carpet: he takes her gently by the arm while she lowers her eyes in modesty. Flowering trees appear through the window. This is perhaps the most charming miniature in the manuscript. Painter B. 7.5 x 11 cm. See illustration. FAM 1953 pl 15.

101 f.132a Funeral of Khusrav. The coffin, surmounted by Khusrav's turban and draped in red and blue brocades, is carried through a lush green landscape to a domed tomb-chamber. Shirin follows the coffin. Among the mourners is an exquisitely pathetic figure with outstretched hands, just below the coffin. Painter B. 9.5 x 11 cm. See illustration.

102 f.167a The battle of the clans: on a gold ground a horseman cleaves the head of a camel-rider: on the horizon are spectators on either side, and Majjum, brandishing a stone, in the middle. Sun with face in top corner of marginal text. Painter C. 11 x 11 cm. See illustration.

103 f.168a Majjum among the beasts in the wilderness. Fine luxuriant vegetation and rocks of Turkman type. Two youths on the horizon. Painter B. The fine and lively drawing of the animals is noteworthy. 11 x 11 cm. See illustration. FAM 1956 pl 12; FAM 1956 pl 46.

104 f.201b Layla and Majjum fasting outside a tent under a curious weeping tree: behind them a leoparded leap on a surprised young man. Two spectators on the horizon. Painter C. The left-hand half a little smudged. 10 x 11 cm.

105 f.205a Bahram Gur transfixing a lion and a wild ass with a single arrow. The vegetation extremely fine and the drawing of the animals splendidly vigorous. Painter B. 9 x 11 cm. See colour pl II.

106 f.207a Bahram Gur kills the dragon, coiled amid rocks of Turkman type. A wild ass watches from the horizon. Gold sky, mauve ground. Painter B. 10 x 11 cm.

107 f.215a Bahram Gur (ringing a sword instead of the traditional mace) kills the lions in order to obtain the crown. Painter B, with many of his usual characteristics: finely painted greenery, lively drawing of animals, and small child-like human figures. A running-foothman holding Bahram's horse appears on the horizon. 7.5 x 11 cm.
92 Khuraw and the lion. Turkman style, c 1505

93 Farhad before Shirin. Turkman style (Safavid), early sixteenth century

94 Battle between Khuraw and Bahram Chubina. Turkman style (Safavid), early sixteenth century
97 Farhad carrying Shirin and her horse. Turkman style, c 1305

99 Khosraw riding with Shakar. Turkman style, c 1305

100 Khosraw and Shirin wedded. Turkman style, c 1305

101 Funeral of Khosraw. Turkman style, c 1305