109 f.237b ‘Practice makes perfect’: Bahram seated with his bearded host in a house, while Firnas, watched by two young men, carries the cow up the ladder outside. Painter C. The fine painting of the cow is noteworthy. 8 x 11 cm. See illustration.

110 f.244a Bahram Gur and the Princess in the Black Pavilion. Painter D. 10 x 11 cm (plus done in upper margin).

111 f.244a Bahram Gur and the Princess in the Yellow Pavilion. Painter D. An attendant wears a Safavid turban. 10 x 11 cm (plus done in upper margin).

112 f.258b Bahram Gur and the Princess in the Red Pavilion. Painter D. Bahram wears a Safavid turban, and the whole treatment is fully Safavid. 10 x 11 cm (plus done in upper margin).

113 f.258b Bahram Gur and the Princess in the Green Pavilion. Painter D. Bahram again in a Safavid turban, 10 x 11 cm (plus done in upper margin).

114 f.267a Mahan (in a Safavid turban) in the Wilderness of Ghosts: he rides a winged seven-headed dragon, and is surrounded by demons carrying fire in their hands. Another demon on the horizon grasps him by the shoulder. Rather rough and hurried execution, but vigorous and witty; the dragon is very effective. Painter D. 14.5 x 11 cm. Schindler MS pl N.

115 f.276a The owner watches nymphs bathing in the pool in his garden; his head appears upside down looking through a conduit at the base of the surrounding wall. Probably Painter D, imitating the style of B as closely as he can. 12 x 11 cm (plus tree-top in the upper margin).

116 f.283b Bahram Gur entertained by the shepherd who hanged his dog. They are seated together, a meal before them, outside a tent. Behind them is Bahram’s horse, with a running footman who gazes in surprise at the unfortunate dog, suspended by its legs (tied together) from a branch above. The large and finely painted flowers are noteworthy. Painter C. 11 x 11 cm.

117 f.306b The birth of Iskandar, Failakus (Philip of Macedon), mounted and attended by three horsemen, one carrying a hawk, watches whilst his running footman receives the baby from its swooning mother in a ruined building. Painter B (or perhaps C). 10 x 11 cm. See illustration.

118 f.311a Battle of Iskandar and the Zangi. The latter are black-skinned, as usual, and wear pairs of feathers on the points of their helmets: the leader’s helmet is of an unusual conical shape. Painter C. 13 x 11 cm (plus spear-points in upper margin). See illustration.

119 f.311a Iskandar and the quarrelling birds. The birds are shown at the base of a towering mass of rock painted in this artist’s characteristic manner, with a hawk hovering overhead. Iskandar, mounted, observes them with astonishment. Two spectators on the horizon. The very effective greyish-green of the background hillside is often found in Turkman court painting, but seldom elsewhere. Painter B. 10.5 x 11 cm. See illustration. Robinson PM pl XV; FAM 1953 pl 17.

120 f.333b A double execution. The two victims hang on a gallows, the rope of one being pulled by the executioner in his usual red fur cap bound loosely with a green turban; numerous spectators, some mounted, and a dog at the foot of the gallows. Painter C. 11 x 11 cm.

121 f.333b Iskandar (on the horizon) arrives at the Fire-Temple, from the door of which a splendid dragon emerges, while flames rage on the roof. Unfinished: the parapet of the fire-temple, the horizon, and the faces lack the finishing touches. Painter D. 11 x 11 cm.
108 Bahram Gur's master-shot. Turkman style, c. 1505

109 'Practice makes perfect.' Turkman style, c. 1505

117 The birth of Iskandar. Turkman style, c. 1505
90 Shirin leaves her maids. Turkman style, c. 1505

119 Iskandar and the birds. Turkman style, c. 1505

118 Battle of Iskandar and the Zangi. Turkman style, c. 1505
THE TIMURID PERIOD

122 f.396k Iskandar before Queen Nushaba. Baton turban. There is a finely executed gold scroll design on the blue carpet. Painter D. 10 x 11 cm.

123 f.396b Iskandar's hunting expedition in the mountains. Painter C. Turkman rocks, but not quite so accomplished as those of Painter B; however, a good impression of space is conveyed. 16 x 11 cm.

124 f.377b The painter and the drowned dog. Baton turban. Painter D. 6.5 x 11 cm.

125 f.377a Iskandar entertaining the Khaqan. They are seated on mats in a rich green landscape, surrounded by courtiers and entertained by two young musicians and a girl dancer. Painter C. 10.5 x 11 cm.

126 f.396a Iskandar lassoing the Russian demon. Iskandar and another warrior wear the conical helmets noticed on f.311a. A little muddied. Painter C. 12 x 11 cm.

127 f.396a Iskandar, mounted and preceded by a running footman watches one of his followers at the base of a mass of rock converting with two men on the top. Painter C. 8.5 x 11 cm.

128 f.392a Iskandar and the Seven Sages seated on a large carpet. Painter C, but his standard has been filling a bit. 8.5 x 11 cm.

129 f.392b Iskandar, preceded by a running footman and followed by his entourage, journeying from the south through a mountains landscape. The turban has batons but appear to have been altered from the Turkman form. Painter D. A trifle rubbed. The impressionistic rendering of the horizon rocks, with even some water-colour effects, is noteworthy. 16 x 11 cm (plus banner-head in upper margin).

130 f.402b Iskandar and his followers survey the peoples of Gog and Magog from the battlements of the iron wall he has built. The treatment is unusual in that the artist has placed himself on the 'wrong' side of the wall and we see Iskandar from the point of view of the tribemen of Gog and Magog. A few of the latter cover among a mass of rock on the left, represented as naked savages. Water, with fish, at the base of the wall. Painter C. 16 x 11 cm. See illustration.

131 f.402a Iskandar riding through the magic garden to the Enchanted Palace. Slightly rubbed. Between Iskandar and the palace is a large persimmon tree with enormous fruits. Two horse's heads appear on the top story of the palace. Painter D. 12 x 11 cm (plus cupola in upper margin).

132 f.402a Iskandar crossing the sea in a ship of European type. Painter C. 13.3 x 11.1 cm.

The illustration of this manuscript must have been spread over a considerable period, beginning in the last years of Turkman rule and continuing well into the reign of Shah Ismail. As will have been gathered from the above brief descriptions, the miniatures present a number of problems. An attempt has been made to assign them to four different hands:

A (Nos 86, 87). A painter in the Turkman court style of the end of the fifteenth century. Crisp drawing and cool colour: small figures. His style descends directly from the Herat-influenced work of Pir Busaq's artists at Baghdad in the middle years of the fifteenth century.

B (Nos 88, 89, 92, 97, 100, 101, 103, 105, 106, 107, 117, 119). This artist practices a refined form of the Turkman court style such as is found in the reign of Yo'qub Beg (cf. for example, Khandan 1/4 pl. 44), and which can be seen at its best and most elaborate in the Topkapi Nizami 11.562. His standard of execution varies a good deal. At its best (e.g. Nos 92, 119) his work is meticulous in execution, clear and sharp in drawing and colour, and full of feeling. His animals are particularly good. The closest comparison is perhaps provided by the famous 'Sleeping Rustam' miniature in the British Museum: the luxurient vegetation and the animal drawing especially have extremely close parallels in the present manuscript.

C (Nos 90, 91, 96, 98, 99, 102, 104, 106, 109, 116, 118, 120, 123, 125, 126, 127, 128, 130, 136). A painter practising a style very close to that of B, but a shade inferior to it.
The Safavid Period

Shah Isma'il was enthroned at Tabriz in 1502, and that city remained the Persian capital and main centre of painting till 1548. Early Safavid painting was a fusion of the academic style of Herat, associated with the painter Bihzad, and the freer and more fantastic Turkman court style as practised at Tabriz under Ya'qub Beg (1478-91), and carried over into the Safavid period by Sultan Muhammad. During the reign of Tahmasp (1524-76) the former style prevailed, probably under the influence of the painter Mirak; it is perhaps significant that Bihzad had been appointed head of the royal kashkh-khana in 1522.

Meanwhile at Shiraz the ‘commercial’ Turkman style continued at first virtually unaltered; but by the middle of the century it had drawn somewhat closer to the metropolitan style. To the north-east across the Oxus the Uzbek Shaybanids of Bukhara, despite a shattering defeat by Shah Isma'il in 1510, made several subsequent raids into Khurasan in the course of which Persian painters were carried off to Bukhara to join those who had remained in the Uzbek service since Shaybani Khan's capture of Herat in 1506. The Bukhara style was thus closely modelled on that of Bihzad, but by the middle of the century it was in a state of stagnation which, despite a handful of brilliant exceptions, soon became decay. Bukhara paintings seem to have been popular in India, as witness the considerable number collected by Richard Johnson; two examples almost completely repainted by Mughal artists will be found in Add Or 3129, f 35b, 40a.

The Uzbek threat to Iran in the east was more than matched by the Ottoman menace in the west; as Herat fell more than once to the Shaybanids, so did Tabriz to the Turks. By 1548 it was decided to move the capital further eastwards, to Qazvin, and it was also at this time, it seems, that Tahmasp, Isma'il's son and successor, began to lose his early enthusiasm for painting. He was, however, most ably replaced as royal patron by his brilliant young cousin Ibrahim Mirza, who governed the great province of Khurasan from Mashhad, and to whose court the ablest painters now flocked. The Mashhadi-Qazvin style is a perfect half-way house between the sumptuous and lively style of Tabriz, with its roots in the Timurid period, and the rather decadent and effeminate manner of Khurasan under Shah'Abbas. It retained the richness and delicacy of the former, while excising more than a hint of the languid sensuality of the latter. At the same time the shrinking scope of royal patronage (especially after the death of...
Ibrahim Mirza in 1576) caused the artists to put an increasing proportion of their efforts into single-sheet album pictures and drawings which could be sold to connoisseurs of lesser means.

Just as Shiraz was the centre of manuscript production on a commercial scale in the Timurid and early Safavid period, so, it seems, was Khurasan in the later years of Shah Tahmasp down to the accession of 'Abbas I. Obviously the first thing to do in this kind of work is to evolve a suitable 'utility' style, just as the Turkmans had done, and the Khurasan style of c.1560–90 is thus characterized by firm and simple drawing, a limited colour-scheme in which pale blue and olive-green are often prominent, and a reduction of surface patterns to the barest minimum. The results are generally pleasing in their simplicity, and the places of origin given in the colophons of manuscripts illustrated in this style form a close-knit group in eastern Khurasan—Herat, Malan, Bakhzad. The India Office Library is particularly rich in these Khurasan works, almost all in the form of separate miniatures and drawings from the Johnson Collection, and they therefore call for careful consideration. As well as the obvious general resemblance of the style to that of Mashhad-Qazvin, and especially to that of the painter Muhammadi—himself a native of Herat—they have close affinities with Bakhzad on the one hand and India on the other. A number of manuscripts in which they occur have the unmistakable stifled margins with stencilled designs which one associates with Bakhzad, and the helmets of warriors are often adorned with the brush-like plume set in the point, which also seems to have been a Bakhzad idiosyncrasy (compare Robinson pl XXXIII [Bakhzad, 1553] with VAM 1967 pl 50, 51 [Khurasan, c.1575]). On the other hand many of them represent figures in Indian costume. These characteristics may have been introduced with a view to the eventual destination of the manuscripts concerned—some to Bakhzad and others to Mughal India—though it is worth remembering that no such concessions to local taste and practice are found in manuscript illustrations of the 'commercial' Turkman style, which found their markets in pre-Mughal India and Turkey. In view of the consistent appearance of Khurasani places of origin in the colophons of this group of manuscripts, it would require very cogent arguments to maintain that miniatures in this style were produced outside Khurasan. In one case, however, that of Farrukh Beg, we may have an instance of a 'commercial' Khurasani painter graduating to the Imperial atelier of Akbar (see VAM 1967 No 170). For the political background, see Mughal relations with Persia and Central Asia by Dr Abdul Rahim (Alligator, 1934-35).

The emergence of the artist Riza at the beginning of the reign of 'Abbas, when the capital was removed from Qazvin to Isfahan, heralds the Isfahan style, which has often been described, and whose characteristics are sufficiently obvious. That 'Aqa Riza' of the 1590s and 'Riza-i 'Abbasi' of the 1620s are one and the same person is now pretty generally accepted following Dr Stechoukine's full and forceful arguing of the whole problem (Stechoukine 61 pp 85-93). The India Office Library possesses one drawing bearing Riza's signature, which may well be authentic (No 1079) and several others of good quality which may be attributed to his immediate followers such as Muhammad Qasim and Muhammad Yusuf, but the bulk of the Isfahan style miniatures in the Library are Shahname illustrations of a generally routine character, though those in Ethê 868 (No 1081) are distinctly above average. Ethê 874 (No 1112) is worth noting as a probable example of the provincial style current at Astarabad (now Gorgan) in the sixteenth and seventeenth centuries. (See VAM 1967 Nos 182-84.)

**The Tabriz Style**

**134** JAMI: FTRAQ NAMA and SIYILAT AL-DHAIHIB (Sir William Jones MS) Manuscript P. & A. 49 (Royal Society) Modern dark crimson half-morocco binding. 23 x 15.5 cm. 137 ff. Very fine nasta'liq in a column of 13 lines to the page. W.S. 13.5 x 21 cm. Two illuminated headings of splendid quality in the Tabriz style on f. 1b and 85b. Colophons on f. 46b by the scribe Kamalî dated 951/1544, and on f. 175b by Shah Mahmud Nishapuri Nurshahibi, dated Muharram of the same year (April 1544). There are two miniatures:

134 f. 1b Man mounted on a wooden support commiting bestiality with a camel, watched and reproved by a half-naked Sayyid. Somewhat blackened round the edges. (For this subject cf. the Freer Gallery Jamî, f. 73v, 19 x 11 cm. See illustration.)

135 f. 175b Layla comforting Majun in the wilderness. Another lady (also intended for Layla?) mounted on a black horse and preceded by an attendant, approaches in the foreground. 17 x 10.5 cm. See illustration.

These miniatures are excellent though rather late examples of the Turkman strain in early Safavid court painting. The background rocks owe nothing to Ghiordes, but are quite Timurid in appearance. The two female figures in No 135 are strongly Turkman in style. But the execution, especially of the plants and animals, backed up by the style of illumination and the fact that Shah Mahmud is the principal copyist, combine to suggest that the manuscript was executed in the orbit of Tabriz. Shah Mahmud was working there in 958/1551 (Leningrad, Public Library, Date 941), at Erbil in 958/1551 (Ibid., Dowl CDXXXIV), and at Mashhad in 958/1551 (Chester Beatty Library MS 921; London 1937 716/27).

**136**-37 NIZAMI: MAKHzan AL-ASRAR and ISKANDAR NAMA (Tipu MS) Manuscript 1079b: Ethê 985 Modern scarlet quarter-morocco binding. 21.5 x 21.5 cm. 175 ff. strengthened and repaired throughout. Nasta'liq in 4 columns of 18 lines to the page. W.S. 16 x 11.5 cm. Illuminated head- ing for each mainline on f. 1b, 33b and 175b. Their colours are somewhat faded—the manuscript has clearly suffered much from damp—but the style seems to be that of Tabriz. Colophon, f. 175b, dated 1st Safar, 955/12 March 1546 by al-De'î Khîb-Allah ibn Khuvashin. There are only 2 miniatures:

136 f. 32 Iskandar's battle with the Zaangi. He is represented mounted, driving the head of the unmounted Zaangi leader. One or two other participants on either side and a gold sun in the sky. Badly discoloured, especially round the edges. 8 x 12 cm.

137 f. 66b The death of Dara. Not the usual treatment at all: the scene is an interior, and nobody is armed. Considerably discoloured. 8.5 x 12 cm.

These miniatures, typical of their period, were never better than second-rate, and their present condition conceals such merits as they may once have displayed.

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Miniature painting J.36.21
 Apparently from the same manuscript as the preceding.
 A court scene. The prince sits on a carpet, left,
 under a sort of pavilion with blue pillars, a row
 of five young courtiers behind him, one carrying
 his sword in a blue bag and another his bow.
 Before him is a row of five courtiers of more
 mature years, and on the tiled pavement in the
 foreground is seated a beggar or dervish, a hawk
 on a perch between him and the prince. Back-
 ground of flowering trees and pale green
 balsam.
 Tabriz style of c.1530. 14 x 15 cm (page
 24 x 17 cm).
 See illustration.
 Maude margins with design of trefoils in gold.
 On reverse, ibkasta calligraphy on gold-bleched
 marbled paper.

This miniature and its companion, No. 136,
 almost certainly come from the same volume.
 The drawing and compositions are pure Tabriz
 of c.1530, and in both the turbans originally had
 batons, which have been painted out, and the
 shapes of the turbans adjusted to the Ottoman
 form, especially that of the seated monarch. This
 latter wears a fur-trimmed green coat over a
 brown undergarment with (added?) gold frog-
 ging. The courtiers also have frogged coats. One
 can only conclude that the original manuscript
 was carried off by the Turks in one of their
 captures of Tabriz. The adjustments to Ottoman
 usage have been carried out with much care and
 skill.

Miniature painting J.47.8
 Illustrating the Layla wa Majnun of Nizami:
 Majnun offering to ransom the fawn caught in
 the Huntsman’s trap.
 Tabriz style, mid sixteenth century. 10 x 11 cm
 (page 40.5 x 38 cm).
 The miniature has been somewhat trimmed
 down from its original size and there is very
 slight discoloration. The work is fine, though not
 quite first-class. Decorative frame (gold scrolls
 on dark blue) and gold-bleched margins.
 See Illustration, p. 65.
 VAM 1921 No. 41.
The Qazwin Style

141 Drawing J.22.9
Bearded man riding an emaciated horse. Qazvin style; mid sixteenth century. 15.5 x 9 cm (page 36 x 23 cm).
FAM 1957 No 67.

142 Tinted drawing J.53.3
Two-ozu locking horns. They are silhouetted in marbled paper upon which a number of other animals are drawn; one ozu is outlined in black, and the other in gold. Qazvin style (or possibly Turkish); second half sixteenth century. 10 x 13 cm (page 29.5 x 19 cm).
Marbled frame with owner’s seal of Haji (?) Muhammad Mu‘mín.

143 Drawing J.36.17
Drunk man under a tree. His eyes are closed, he has discarded his slippers and waves his arms, the hands hidden in the sleeves; the tree is a plane, the trunk and upper branches lopped. Qazvin style; second half sixteenth century. 14 x 9.5 cm (page 24.5 x 16.5 cm).
See illustration. Illuminated corner-piece, half mandala and rectangular panel, and bands top and bottom. Margin design as No 207. On reverse, couplet of illuminated nasta’liq calligraphy by Abu’l-Ma‘alí. FAM 1957 No 100; Aris Ill. XV-XVI (1955) p 132 fig 3.

144 Drawing J.36.18
A man ploughing and two others with spades. Signature of Mirak b. Sayyid Husayn. The figures are rather clumsily proportioned but details are finely drawn. Qazvin style; second half sixteenth century. 23.5 x 16.5 cm (page 24.5 x 16.5 cm).
A number of small illuminated medallions occupy empty spaces in the composition. On reverse, illuminated nasta’liq calligraphy by Salim al-Husayn. FAM 1957 No 101; London 1937 No 645; BWG No 941.

145 NIZAMI: KHALASA I KHAMSÁ (Johnson MS)
Manuscript 1299: Ethé 982
Nineteenth-century European red leather binding, 23.5 x 15.5 cm. 341 f. Nasta’liq in two columns of 12 lines to the page on gold-sprinkled paper. W.S. 14.5 x 10 cm. A good illuminated heading of original design on f 1b and illuminated sub-headings throughout. All margins decorated with gold floral scrolls and birds; interlinear gilding and decoration of text on f 1b, 2a. Copyist, Mu‘izz al-Din Muhammad al-Husayn; dated 982/1574-5.
Only one miniature: f 242a A princely sultan changing his clothes, the prince seated on a mat with musicians and attendants. Muscovy ground, gold sky.
This seems to have been a good example of the Qazvin style of the time, but the heads and hands of all the figures have been carefully painted out.
Arnold PI pl VII.

On the flyleaf is written ‘Richard Johnson 1798 Ghulassah Ghuramah Nizami’ with a note (not in Johnson’s writing) quoting and criticizing d’Herbelot on Nizami.

146-51 SANAT: DAWÁN, and other poetical works (Johnson MS)
Manuscript 609: Ethé 988, 933, 945, 951, 1132.
Modern red half-morocco binding. 22.5 x 17.5 cm. 304 ff. Nasta’liq in two columns of 15 lines and an oddly-written marginal column of 25 lines to the page. W.S. 19 x 10 cm. Illuminated headings on f 1b (Saná), 38b (Arvári), 81b (Kháṣán), 172b (Arzárq), 215b (Sa‘dí), 245b (Hasan ‘Arusáw), and 249b (Sayyid Hasan), the first and last two rather larger and more elaborate than the others, slightly dis-coloured in places, in a florid late sixteenth-century style: a colophon at the end of the column on f 176a gives the scribe’s
The Safavid Period

Name of Muhammad Shafi’i b. Aqa Isma’t, and the date 12th Jamadi II 1098/9 February, 1689 but probably this only applies to the section in question (Selections from the Daua of Khaqani).

The manuscript is illustrated with 4 miniature paintings and 4 tinted drawings. These appear to be up to half a century earlier than the date in the text (Qazwin style, c. 1570), and were apparently inserted in the spaces between the various sections of the manuscript. Some turbans and women’s headdresses have been repainted so bringing them into line with early seventeenth-century fashion.

145 f. 18 A tinted drawing. A young boyer seated at work filting a bow on a tree-stump, between a large flowering tree and a cypress. Bow and tools on the ground before him. Good work, rather after the style of Muhammadi. 18 x 10 cm.

See illustration.

147 f. 4 A game of polo in which four youths are engaged, watched by a young mounted prince: a groom and two other attendants on foot, and six spectators on the horizon. Rubbed and discoulored and some turbans repainted. Verse painted over with gold appear above and below the miniature, indicating that it was extracted from another poetical manuscript. Qazwin style: late sixteenth century. 12 x 10 cm.

148 f. 1 A scene with a young couple in bed: a window gives on to a garden with flowering tree. Apparently from the same manuscript as the preceding. Rubbed and discoulored, and headdresses repainted. 11 x 8 cm.

149 f. 3 A camp scene with two tents in the foreground, containing four women and a young couple embracing, respectively. In the background is a flock of sheepherd, a woman milking, and a girl apparently asleep with a skin of butter under a tree. Two other girls perform chores on the outer margin. Rubbed and discoulored; some headdresses repainted. From the same manuscript as the preceding. 10 x 12 cm.

150 f. 17 A Khwarazm spars Shirin hashing: the usual diagonal composition, with Khwarazm (upper right) making the gesture of astonishment, and Shirin (lower left) combing her hair in the pool. Across the middle is a large firmly drawn flowering tree. Slightly rubbed. From the same manuscript as the preceding. 12 x 10 cm.

151 f. 24 A tinted drawing. Same subject as the preceding and much the same composition, except that Khvaraz is partly hidden by a rock. Evidently by the same hand as No. 146. In both the tree trunks are rendered by innumerable small strokes in a sort of stippling technique. 18 x 11 cm.

See illustration.

152 f. 38 A young dervish carrying a spear and a book. Signature of Muhammadi. At his girdle hang a metal bell, a leather purse, a long straight knife, a wooden ladle and a metal bowl. A scarf is thrown round his shoulders. Qazwin style: c. 1575. 13.5 x 5.5 cm (page 38 x 22.5 cm).

See colour pl V. Illuminated panel at the top and a small one at the base, balancing the signature. Patchwork frame of illumination. Pale blue margins with pastoral scenes sketched in gold. On reverse, illuminated nasta’liq calligraphy by Jafar al-Husayni, dated 1012/1604.

Note: An inferior version of this figure is used in No. 208 below. He also appears in a fine miniature in the collection of Prince Sadruddin Aga Khan (A. Welch, Catalogue, No. 16-M 33), JAM 1952 No. 106, London 1951 No. 279 H; Bwg No. 187 pl. XClX C; Arnold Pl. pl. LXXla; Connoisseur Encyclopaedia of Antiques Vol V pl. 54D; zeich/de Lage 1970 No. 96).

153 f. 32 Drawing J. 27 A Persian youth leaning on a young tree and a bearded Indian holding a paper. Attribution to Muhammadi. Qazwin style: c. 1575. 9 x 7.5 cm (page 37 x 24.5 cm).

See illustration.

The drawing, which is fine enough to make the attribution acceptable, is on slate-blue paper with illuminated upper corners and frame: above it and down both sides are verses in illuminated nasta’liq ‘Pastoral’ margins as in No. 152. On reverse, illuminated nasta’liq calligraphy.

JAM 1951 No. 107; JAM 1952 pl. 24; Art Is. XV-XVI (1965) p. 139, fig. 17; JAM Neg. J. 457-

153 Indian and a young Persian by Muhammadi, c. 1575

52
155 Tinted drawing J.36.9
Two youths drinking, one offering the other a cup.
Qazvin style: 1575. 5.5 x 8.5 cm (page 24.5 x 18.5 cm).
See illustration, p. 62.
Illuminated corner-pieces and sides: illuminated nasta‘i‘l calligraphy at either end: margins as No. 98b. On reverse: illuminated nasta‘i‘l calligraphy.
FAM 1951 No. 112; London 1951 No. 501; Beazley No. 195; Asl. Is. XV-XVI (1951) p. 130, fig. 4.

156-201 QASIMI: KHAMSJ (Johnson MS).
Manuscrit 888: Eshé 1437
Modern scarlet quarter-morocco binding. 24.5 x
18 cm. 20v ff. Good nasta‘i‘l, 4 columns of 21 lines to the page. W.S. 17 x 12 cm. Very fine and rich illuminated initials on ff 1b (prose prefacing), 3b (Shahname), 5bl (Layla va Majnun), 9bl (Gay va Oshun), 10bl (Khwarazm Shirin), 14bl (Shah Rukh Nam).
There are 48 small-scale miniatures, mostly occupying the width of the two centre columns only, in good condition generally, and well-executed in the Qazvin style of about 1580. No colophon.

156 f.6b The MS‘ego, or Heavenly Ascent of the Prophet. Veiled and flame-balanced central figure mounted on Burq and surrounded by five angels (damage to face) against a darkish blue sky with gold clouds. 11 x 12 cm.

157 f.6a Outdoor feast given by Isma‘il. He is enthroned and flanked by courtiers on either side. Plain gold ground with trees and flowers; no sky. 11 x 6.5 cm.
See illustration.

158 f.6b Victory of Isma‘il over the King of Shirwan. The latter’s army is in flight: turban of the two sides are clearly differentiated. 12.5 x 6.5 cm.

159 f.70a Isma‘il’s troops surrounding a fortress near Shirwan by night. Cretes are carried by the troops and the garrison. 10.5 x 6.5 cm.
See illustration.

160 f.82b Defeat of the Turkmans by Isma‘il, one of whom is lassoed before him. 10 x 6.5 cm.

161 f.88a Victory of Isma‘il in ‘Iraq 1 ‘Ajam. 9 x 6.5 cm.

162 f.88a Isma‘il’s second victory over Alwan Sultan. A very crowded little miniature. 10 x 6.5 cm.

163 f.89b Hunting-party of Isma‘il in the mountains of Azerbayan. 9 x 12 cm.
See illustration, p. 62.

164 f.93a Victory of Isma‘il over Murad Sultan. 10.5 x 6.5 cm. Stchukin MS pl XXXV.

165 f.93b Another victory of Isma‘il over Murad Sultan in Azerbayan. 10.5 x 6.5 cm.

166 f.97a Victory of Isma‘il, who sits under an awning. 11 x 6.5 cm.

167 f.97b Siege of the fortress of Muhammad Karimi near Yezd. 7.5 x 6.5 cm.

168 f.98b Siege of Firuzkuh by Isma‘il. 11 x 6.5 cm.

169 f.42a Victory of Isma‘il over the northern tribes. 10.5 x 8.5 cm.

170 f.43b Victory of Isma‘il over ‘Ala’ al-Dowla Bshl-Qadir. 11 x 6.5 cm.

171 f.51b Surrender of the Turanian fortress of Qashqir to Isma‘il through Amir Najm II. 10.5 x 6.5 cm.

172 f.51b Layla and Majnoun falling in love at school. The scene is dominated by an awning in a landscape under which the lovers sit, with two other pupils and a woman grinding ink in the foreground. 9 x 6.5 cm.

154 Youth seated against a tree. Style of Muhammad, c. 1575