173 f.98a Majnun and a young friend seated in
discourse with a bearded mendicant in a land-
scape by a building. In the margin: Layla on a
balcony, and Majnun (?) fallen below. 7.5 x 6.5
plus margin, 14 x 4 cm.
See illustration.

174 f.91a Rocky landscape: Majnun seated
among the beasts receiving a young wild ass,
watched in astonishment by a group of youths.
7.5 x 6.5 cm.

175 f.93b Rocky landscape with stream,
towards which Majnun walks, his hand ex-
tended; ibex and a plover among the rocks.
9 x 6.5 cm.
See illustration.

176 f.97b Majnun seated on a rock, a bird
perched on his head, by a stream beside which
there is a large flowering tree. 5 x 6.5 cm.

177 f.97b The battle of the clans: Majnun is
not shown. 9 x 6.5 cm.

178 f.97b Majnun, his father and friends, at
the Ka'ba. 7.5 x 6.5 cm.

179 f.81a Layla and Majnun seated under an
awning (slightly rubbed); with two youths
behind. 4 x 6.5 cm.

180 f.99a Shah Tahmasp and companion
about to play polo. 7.5 x 6.5 cm.

[Note: The catchwords on f.97b and 98b do not
correspond with the first words on f.99a and 99a
respectively.]

181 f.100b The Prophet Muhammad roused
from sleep by Gabriel to go on his Night
Journey (Mir'aj). 7.5 x 6.5 cm.
See illustration.

182 f.113b Shapur presents the portrait of
Khurram to Shirin: the wall behind her is
decorated with two fine peacocks, and three
maids are in attendance. 6.5 x 8.5 cm.

183 f.124b Shirin and a crew of ladies sailing
over the ocean in a ship. 7.5 x 6.5 cm.
See illustration.

184 f.131b Farhad working on the rock of
Behistun; in the margin, Shirin on a balcony.
7.5 x 6.5 cm plus margin, 10 x 2.5 cm.
See illustration.

185 f.133b Farhad working on the rock of
Behistun, swinging his pick above his head with
both hands. 6.5 x 6.5 cm.
See illustration.

186 f.153b Shirin, attended by her maids,
receiving by Farhad (who has grown a moustache
and beard since the last two representations) at
the rock of Behistun. 7.5 x 6.5 cm.
See illustration.

187 f.149b Murder of Khurram and Shirin,
both cut in half by his son Shahr. 9 x 6.5 cm.

188 f.159b Shah Rukh's victory over the
armies of Turan, represented with Uzbek
turbans (his first war). 9 x 6.5 cm.

189 f.162a Submission of the Turkmans to
Shah Rukh after the defeat and death of
Maimund b. Tughlam Khan (his second war).
7.5 x 6.5 cm.

190 f.163b Defeat of Mas'ud Khan by 'the
Afrasiyab of the time' (his third war). 9 x 6.5 cm.

191 f.166a Battle between Shah Rukh and
Jamsheed Khan, nephew of Tughlam Khan (his
fourth war). 9 x 6.5 cm.

192 f.168a Victory of Shah Rukh over Mas'ud
Khan, another nephew of Tughlam Khan (his
fifth war). 9 x 6.5 cm.

193 f.169b The army of Shah Rukh faces
the combined forces of Mas'ud Khan and
Jamsheed Khan (his sixth war). 9 x 6.5 cm.

194 f.172a Defeat of the army of Bahram
Khan, another nephew of Tughlam Khan, by
Shah Rukh (his eighth war). 9 x 6.5 cm.

195 f.175a The army of Rustam Khan, one of
the 'Khans of Cathay' fleeing before the troops
of Shah Rukh (his ninth war). 9 x 6.5 cm.

196 f.177a Defeat of Solyman Khan, son of
Tughlam Khan, by Shah Rukh (his eleventh
war). 9 x 6.5 cm.
173 Discourse in a landscape. Qazwin style, c 1580

175 Majnun in the desert. Qazwin style, c 1580

176 The Prophet touched by Gabriel. Qazwin style, c 1580
184 Farhad at work. Qazvin style, c 1580

183 Sea-voyage of Shirin. Qazvin style, c 1580

186 Encounter of Farhad and Shirin. Qazvin style, c 1580

185 Farhad at work. Qazvin style, c 1580
163 Shah Isma'il hunting. Qazvin style, c. 1580

140 Majorum ransoming the fowl. Tabriz style, mid sixteenth century

155 Two youths drinking. Qazvin style, c. 1575
197 f. 178k Shah Rukh besieging a desert fortress of the Qipchaq. A warrior in the foreground carries a large battle axe (his twelfth war). 9 x 6.5 cm.

198 f. 186a Shah Rukh holds an assembly of his nobles for the fourth time: he sits under an awning surrounded by armed men. 7.5 x 6.5 cm.

199 f. 193a Defeat of Iskandar Sultan, King of Kashmir, by Shah Rukh (his thirteenth war). 9 x 6.5 cm.

200 f. 194b Hunting party of Shah Rukh on the borders of India. 7.5 x 6.5 cm.

201 f. 197a Shah Rukh’s troops before a fortress of Sultan Salum, King of Delhi (his fourteenth war). 7.5 x 6.5 cm.

202 Two drawings mounted side by side J.269a
a. Young man holding up a spade: landscape background.
b. Mongol seated drinking, a jug before him.

Qazvin style: late sixteenth century. 10 x 10 cm (both together) (page 37 x 24.5 cm).

See illustration.

A line of large naqsh/ig calligraphy above and below; gold-decorated dark blue margins with pale blue insets. On reverse, naqsh/ig calligraphy by Muhammad Sulaiman, dated 1022/1613, within pale blue gold-decorated margin.

VAM 1957 No 981; Aj E. XV-XVI (1951), p. 134, fig. 5.

203 Drawing J.32.15
Youth brandishing a spade whilst an old beggar plays on a pipe.

Qazvin style: late sixteenth century. 12 x 7.5 cm (page 36.5 x 23.5 cm).

Illuminated corner-pieces and border: a line of large naqsh/ig calligraphy above and below. Plain margins with symmetrical designs in gold of birds, scrolls, and arabesque medallions. On reverse, illuminated calligraphy by Sultan ‘Ali. Margins of birds, beasts and vegetation.

VAM 1957 No 97; London 1932 No 716 H; BWG No 191, Arnold Pfl LXII B.

204 Tinted drawing J.36.8
Seated youth with spray of flowers. Competent, but rather hard drawing.

Qazvin style: late sixteenth century. 13 x 6.5 cm (page 24.5 x 16.5 cm).

See illustration.

Illuminated corner-pieces and frame: margins lightly tinted with flowers. On reverse, naqsh/ig calligraphy by Mir Husayn al-Husayni (Mir Kholag).

VAM 1957 No 111.

205-6 Two miniatures mounted together J.48.17
a. A little provincial miniature of Yusuf (?), halting, riding in a landscape, met by Zulaykha and a maid with a tray of jewels; behind him an old woman and a rocky hill with a tree. 4.5 x 11.5 cm.

See illustration.

b. Two youths seated under a blossoming tree by a stream in a landscape, a dish of fruit between them. One offers the other a cup of wine from a porcelain decanter. They are observed by a youth whose head and shoulders appear above a rock in the foreground. The landscape is only lightly touched in. Two couples are written in the upper corners. Slight damage to the flowering tree and to the head of one of the youths, but this is a work of high quality.

Qazvin style: c. 1580-90. 15.5 x 13 cm (page 32 x 24.5 cm).

See illustration.

Plain margins with floral scrolls and arabesque medallions in gold. On reverse, poetical text written in black-outlined gold letters. Blue margins with scrollwork and inlaid panels.

207 Tinted drawing J.56.13
Two youths duelling. Both carry drawn swords; the one on the right has a shield in his left hand, the one on the left, a rolled-up coat.

Qazvin style: late sixteenth century. 9 x 11.5 cm (page 24.5 x 16.5 cm).

See illustration, p. 77.

Half-medallions of illumination at the edges and illuminated panels at either end: margins with blue arabesque medallions among floral scroll in green, blue and gold.

VAM 1937 No 99; London 1931 No 621 B; BWG No 193, pl CVII A.

208 Tinted drawing J.56.14
Young dervish and seated youth. The young dervish is an inferior version of No 150, and the style of both figures is that of Muhammad but
with hesitant drawing and colour somewhat roughly applied.

Qazwin style: late sixteenth century (but possibly executed at Bukhara: the youth’s discarded turban is of Uzbek type). 17.5 x 9.5 cm (page 24.5 x 16.5 cm).

See illustration.

Background of gold flowers; illuminated cornerpieces and rectangular panel. Margins as No 207. On reverse, a rub’i in illuminated nasta’liq calligraphy by Muhis.

VAM 1531 No 114.

209 Tinted drawing J.56.19

Yusuf in the slave market. Perhaps by the same hand as No 155. The drawing falls into three horizontal sections. In the central section Yusuf, with large flaming halo, stands before a group of wrangling haggling purchasers; above is a small ‘assa and a group of men, three seated and one standing, watching the proceedings; and below, the old woman with her bag of money and several other figures, including two young Indians in animated conversation.

Qazwin style: late sixteenth century. 18.5 x 13 cm (page 24.5 x 16.5 cm).

See illustration.

Two illuminated half medallions and a decorative band at the top; rectangular panel at the bottom. Floral margin designs in green and gold. On reverse, calligraphic verses, nasta’liq verging on shamsi’ by Khanzaad Murtфи Muhammad Sadqi Gharib.

VAM 1951 No 96; London 1951 No 588; BWG No 207.

210 Tinted drawing (or lightly coloured miniature) J.56.11

Young prince and attendants drinking in a garden pavilion. A line drawing: possibly a late work of Muhimmadi; the turbans are characteristic of the beginning of the reign of Shah ‘Abbas.

Qazwin style: late sixteenth century. 20 x 13 cm (page 30.5 x 23.5 cm).

See colour pl IV.

Illuminated frame; gold-decorated margin. On reverse, illuminated nasta’liq calligraphy.

VAM 1957 No 102; VAM 1952 pl 23; Robinson PM pl XVIII; VAM Neg. J.459.

211 Tinted drawing J.56.15

Prince and attendants drinking out-of-doors. A rather weak drawing apparently founded on No 209.

Qazwin style: late sixteenth century. 15.5 x 11.5 cm (page 14.5 x 16.5 cm). Bands of illumination top and bottom, a corner-piece and half medallion at the top. Margin design as No 207. On reverse, page of verse in nasta’liq within illuminated frame.

VAM 1957 No 115; Art IS XV-XVI (1951) p 132 fig 6.

212 Tinted drawing J.56.6

A young man digging by a stream. Signed mahu / 2 uhamad C. If the signature be accepted, and it seems very doubtful, this must be later than other known works of the artist. The drawing already displays the rather calligraphic line associated with the Isfahan style.

Qazwin/Isfahan style: c 1590-1600. 18 x 13 cm (page 24 x 16.5 cm).

See illustration.

Illuminated frame. On reverse, illuminated nasta’liq calligraphy by Ja`far al-Husayni dated 1012/1604.

VAM 1951 No 123; Art LS XV-XVI, p 132, fig 2.

213 Miniature painting Add Or 2070

Return from hawking. A young prince (face damaged) wearing a turban of Mughal type, mounted, hawk on wrist, preceded by his footman or groom (face also damaged) on foot, carrying a dead duck. Plain background. Rather rubbed and discoloured; a tear (repaired) across the middle.

Qazwin style: c 1590-1600. 13 x 19 cm (page 15.5 x 21 cm).

Purchased 21 April 1919.
208 Seated youth and young dervish. Qazwin style, late sixteenth century

209 Yunuf in the slave-market. Qazwin style, late sixteenth century
The Khurasan Style

208 f.16 Scene in a garden with stream, flowering and fruit trees etc. pale blue ground and little gold clouds above (though no horizon or sky). A youth with three attendants, one of whom pours a cup of wine. Somewhat discoloured, 16.5 x 10 cm.
See illustration.

209 f.20 Similar garden scene, but with olive-yellow ground, bulbous horizon and gold sky. Youth in Indian costume conversing with a lady between two flowering trees. Two attendants, one holding up a box (?) and the other, by the stream, clasping a jar. 17.5 x 11 cm.
See illustration.

258 Miniature painting f.27.12
Nushirwan and his vizier listening to the owls in the ruined village: an illustration to the Ma‘ād al-‘a‘war of Nizami. The style is close to that of Muhannadi, much simplified. Some flaking away of colour on the hindquarters of Nushirwan’s horse and the face of his umbrella carrier. Two rectangular areas on the left hand side of the miniature have been gilded over.
Khurasan style: c. 1575. 14.5 x 10 cm (page 37 x 24.5 cm).
See illustration.
A line of nasta‘liq calligraphy above and below the miniature, the whole within illuminated frame and margins decorated in gold with pastoral scenes. On reverse, nasta‘liq calligraphy by Ahmad al-Husayni al-Masudi.
VAM 1651 No 109.

209 Miniature painting f.27.13
Old man entering a mosque where is a preacher with his congregation: an illustration to the Gulistan of Sa‘di. Gold background. The sides of the minbar are decorated with designs in rectangles executed in faint relief with very thick paint. Fine work; some of the faces have a suggestion of Persian Beg.
Khurasan style: c. 1575. 18 x 11.5 cm (page 37 x 24.5 cm).
See colour pl VI.
Illuminated frame and margins with floral
scrolls. On reverse, two columns of verse within an illuminated frame and the same 'pastoral' margins as No 220. 
FAM 1951 No 104; London 1937 No 716 E; 
BWG No 113, pl CH B; Zürich/Die Hague 1962 No 1002.

222 Miniature painting J.28.5
A learned discussion before an inset set against a 
grey hillside. This seems to be by the same hand as No 220 (and perhaps No 221).
Khurasan style: c 1575. 20.5 x 13 cm (page 37 x 24.5 cm).
See illustration.
Illuminated frame. Margins with designs of 
Khurasan style pattern Shirin bathing, against a 
stencilled blue background. On reverse, il-
muminated calligraphy by 'Ali.
FAM 1951 No 119.

223 Tinted drawing J.56.11
A youth and two bearded men seated in discus-
sion. The youth, holding a paper, sits on a 
carpet, left, the two men on another, with 
bottles and dishes of fruit before them. 
Khurasan style: c 1575. 18.5 x 13.5 cm (page 24.5 x 16.5 cm).
See illustration.
Illuminated frame, corner-pieces, etc. Margin 
painted in gold with geometrical tile design 
enclosing floral motives. On reverse, illuminated 
nezi"i"q calligraphy by 'Ali Tariq al-Ans'ajl 
'at Herat'.

224 Tinted drawing J.27.14
Young prince visiting a hermit in a rocky cave. 
Two of the prince's attendants are seated in 
the foreground, a jug and basin between them. This 
may be the same hand as Nushirwan and the 
owl (No 220). 
Khurasan style: c 1575. 14.5 x 6.5 cm (page 37 x 24.5 cm).
See illustration.
Illuminated borders with two lines of nezi"i"q 
calligraphy top and bottom. On reverse, il-
muminated text in three columns.
FAM 1951 No 105.

225 Tinted drawing J.27.17
A learned discussion between six men in front of 
portico. Attribution to Muhammadi. 
Khurasan style: c 1575. 18 x 11.5 cm (page 37 x 24.5 cm).
See illustration.
Double frame of illumination and verses 
incorporating an attribution of the drawing to 
Muhammadi and of the writing to Muhyi. 
Plain margins with gold designs of birds, 
animals and vegetation. On reverse, illuminated 
nezi"i"q calligraphy by Mahmud b. Ishaq 
al-Shihabi. The Muhammadi attribution is 
evidently supposititious, its writing and decora-
tion being obviously later than the attribution of the 
calligraphy to Muhyi, nor is the style or 
standard of the drawing worthy of the master.
FAM 1951 No 108.