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The Study of the Confrontation between the Immature Lover and the Mature Admirer in the Allegory of Salim Baghdadi's Acquaintance with Majnun from Nizami's Khamsah and an Illustrated Manuscript Belonging to 835 AH
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Original Research Article

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Abstract

Problem Definition: While the predominant reliance of painting studies is only on visual analysis of the artworks, love is one of the important themes of Persian mysticism and literature and has had a wide expression in Iranian paintings. The present study is a comparative one between Nizami's Khamsah and an illustrated manuscript in 835 AH related to the allegory of Salim Baghdadi's acquaintance with Majnun, and the views of Ahmad Ghazali. Since it is not possible to vote for a realistic or mystical picture without considering the literary and mystical text, it has been attempted in this article to answer the question: To which allegory of Leyli and Majnun Masnavi of Nizami's Khamsah does the painting of Salim Baghdadi's acquaintance with Majnun from an illustrated manuscript in 835 AH refer to? and what is the interpretation of this allegory based on Islamic mysticism and what is the meaning of the mystical points mentioned in this allegory?

Objective: The aim of this study is to compare the aforementioned painting with Iranian Islamic literature and mysticism.

Research Method: The present study has been conducted using an interpretive-analytical method and research information has been collected through library resources.

Results: The main theme of the mentioned allegory is the difference between the beginning and the end of love. Since, historically, the closest mystic to the time of Nizami Ganjavi, who had comprehensive and complete comments on divine love, is Ahmad Ghazali and also due to the significant similarity between their thoughts regarding this love, the mystical aspect of the current study has been based on the book Savaneh-al-Oshagh (Lovers' events). The present research first seeks to reach the opinion that the mentioned painting has a mystical aspect. In the next step, the allegory mentioned in this picture from Nizami's Khamsah is interpreted based on the views of Ahmad Ghazali, and the difference between the moods of the lover in the beginning and the end of love is expressed.

Keywords: Nizami's Khamsah, Leyli, and Majnun, Iranian painting, divine love, Ahmad Ghazali.

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Introduction

For a long time, the experts have been arguing whether Iranian miniature is mystical or realistic. While some including René Guénon, Titus Burckhardt, Henry Corbin, Arthur Upham Pope, Dariush Shayegan, and Seyyed Hossein Nasr believe that miniature works express mystical concepts and reflect the Imaginal World, the others such as Oliver Leaman, Oleg Grabar, and Gülru Necipoğlu disagree with the first group and are of the opinion that Iranian miniatures are realistic images and motifs, not communicating mystical ideas. It seems what has been neglected in this controversy, which is, in fact, the way to perceive the truth is the comparative study of literature, mysticism, and Iranian miniature because the miniature works of Iran particularly before the 16th century were text-dependent (Bolkhari, 2009, 95). Therefore, if these miniatures are studied independently, without considering the text, it cannot be certainly asserted whether they have mystical aspects or not because this kind of study increases the probability of two errors: one might either deny the relationship between mystical concepts and miniature or wrongly conclude that a miniature includes some mystical elements, which is not the case. In other words, these two research errors indicate extreme ends of the argument and will naturally give rise to differences of opinions. For a clear and unbiased understanding of Iranian miniature, the best approach is a comparative study which allows for analysis and hermeneutics of texts to which a miniature is linked in terms of meaning and understanding of the meaning of the miniature. Undoubtedly, the comparison of the text and miniature can clarify whether or not the miniature refers to a mystical concept, and if there is a mystical aspect, the comparison of mysticism, literature, and miniature allows for a careful hermeneutics of the miniature. However, unfortunately over the recent years, the bond between art and Iranian literature and mysticism has been neglected, and these fields are being studied independently from each other, which has led to a major drawback in Iranian-Islamic art studies. More importantly, the difference of opinions among researchers of Iranian miniature has taken the studies in the field of art in the wrong direction. What I mean by this is that in several cases, researchers only tried to prove or disprove the existence of mystical concepts in Iranian miniatures while it is not the ultimate goal, and the main goal is to understand the concepts expressed by these works. The study of images is not the ultimate goal, and it has to be a tool to grasp mystical meaning and reality to achieve mental development, which will not be fulfilled unless through careful study of literature and mysticism. However, there are many studies in which, without considering the literature and mystical text, traditional and modern views have been criticized or only the colors, motifs, and composition and decoration of miniatures have been analyzed. They often made a relationship between miniature and mysticism or completely disproved mystical aspects of Iranian miniature and tried to prove their opinions. The question that is raised here is what can be

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achieved from these approvals and denials? The main goal of studying miniature works must be to grasp the concept. In this research, a comparative study of miniature, literature, and mysticism was conducted for a miniature from an illustrated copy of Nezami's Khamseh dated 1413 AD depicting a scene when Salim Baghdadi meets Majnun. The reason why this miniature was selected is that at the first glance, it looks quite simple, without any mystical aspects, and it is likely that a great number of audiences who look at this miniature believe that this piece of art does not have mystical meaning. Therefore, the comparative study of this miniature, Nezami's Khamseh, and mystical significance of this miniature according to Islamic-Iranian mysticism will bring a counter-example and clarify this fact for the audience that study of Iranian miniature only from the perspective of the field of painting cannot be accurate, and it is not possible to conduct a hermeneutic study of a miniature or conclude whether it has mystical meaning or not only through the study of its visual aspect. In addition, in this research, to study the miniature, some concepts of love in Islamic-Iranian mysticism whose understanding is both Nezami's main goal of writing this allegory in Khamseh and the miniaturist's goal in selecting this part of Leyli and Majnun are explained. The focus of this research was to study the mystical aspect of the allegory of Salim Baghdadi's becoming acquainted with Majnun in Nezami's Leyli and Majnun based on Ahmad Ghazali's views in Savaneh al-Ashshaq and its manifestation in a miniature, from an illustrated copy of Khamseh, depicting a scene when Salim Baghdadi meets Majnun. The reason why the mystical aspect of this miniature was studied based on Ahmad Ghazali's views on divine love is that he is the first Muslim mystic who paid special attention to the concept and stages of divine love, and Savaneh al-Ashshaq is the first treatise on divine love. In fact, Ahmad Ghazali's views were the foundation for the thoughts of mystics such as Fakhr-al-Din Iraqi, Attar, Sadr al-Din al-Qunawi, Jalal ad-Din Rumi, and Abd al-Rahman Jami that addressed the concept of divine love over the years and centuries. Also, Nezami who was almost contemporary with Ahmad Ghazali¹ was highly influenced by Ahmad Ghazali's views in his book, Khamseh² Therefore, Savaneh al-Ashshaq is the best reference to study the mystical aspect of this miniature. The main question of this research is to discover the mystical aspect of the miniature from an illustrated copy of Nezami's Khamseh dated 1413 AD depicting a scene when Salim Baghdadi meets Majnun through the hermeneutics of the allegory of Salim Baghdadi's meeting Majnun in Nezami's Khamseh, and the concept of divine love in Iranian mysticism expressed by this allegory. The main goal of this research is to provide a counter-example to clarify that only by studying the images of miniature and without the comparative study of mysticism, literature, and miniature, it is not possible to conclude whether or not it has mystical meaning. Also, this study aims to explain the mystical concept of the allegory of Salim Baghdadi's meeting Majnun in Nezami's Khamseh and the relevant miniature in the illustrated copy of Nezami's Khamseh dated 1413 AD through the perspective of Islamic mysticism particularly

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Ahmad Ghazali's views in the book, *Savannah al-Ashshaq*. And, the mystical concept investigated in this research is the difference between immaturity and maturity of love.

Research Method

The study was conducted using the analytical-interpretive method, and the research data were collected through a bibliographical study.

Research Background

As mentioned earlier, the studies whose main focus was to prove whether or not there is a relationship between mysticism and Iranian miniature are numerous including the article entitled "Form, expression, meaning in Iranian miniature based on religious and mystical views of Titus Burckhardt and Seyyed Hossein Nasr" by Hossein Behroozipoor (2019), the article entitled "The essence of Iranian miniature and the role of tradition in this art" by Golnaz Keshavarz (2015), the article entitled "Iranian miniature, the manifestation of heaven and imagination, based on Sohrevardi's views on the world of Imagination" by Parviz Eslandarpoor Khorrami and Fatemeh Shafiei (2010), the article entitled "On aesthetics of Iranian miniature" by Mohammadreza Abolghasemi (2015), and the article entitled "The relationship between realism in miniature art of the second school of Tabriz and Islamic mysticism" by Neda Hooshmand Monfared (2017). However, there are a few studies that addressed a particular miniature work or miniatures in illustrated copies of books. Among successful researches that went beyond the study of images and conducted a comparative study of mysticism and literature to explain the mystical concept of the miniature, we can mention the article entitled "The critique of semantics in comparative studies of literature and painting based on the story of Leili and Majnun" by Mina Mohammadi Vakil (2009). Therefore, the lack of attention to the comparative study of art, literature, and mysticism to investigate the mystical concept of Iranian miniature works justifies this kind of research.

Ahmad Ghazali and the book, *Savaneh al-Oshshaq*

Ahmad-ibn-e Muhammad Ghazali was a Sunni preacher and one of the greatest Muslim Iranian mystics of the late 11th century and early 12th century and the younger brother of Imam Muhammad Ghazali. There is not enough information available about Sheikh Ahmad Ghazali's childhood and young ages. However, since his older brother, Imam Muhammad Ghazali, was a famous theologian and jurist of Islam and "the loudest voice of the 11th century who defended Sufism" (Zarinkoob, 1984, 69), some information about his childhood and young ages has been mentioned in several books, through which some information about Sheikh Ahmad Ghazali's young ages can be found. Imam Muhammad Ghazali was so

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outstanding that Nizam al-Mulk assigned him as the head of Nizamiyya of Baghdad³. He quit teaching and preaching for ten years, left Baghdad, and gradually became interested in the world of Sufism (Ghazali, 2011, 47). Before proceeding towards Mecca, he assigned his brother, Ahmad, to teach in Nizamiyya of Baghdad (Ibn Kasir, 2002, vol. 2, 521/ Ibn Khalkan, 2002, vol.1.,2). This shows that his younger brother was in fact so outstanding and competent in jurisprudence, discourse, and wisdom that despite the presence of great Sunni scholars, in the absence of Imam Muhammad, he deserved to teach in Nizamiyya of Baghdad. As written in *Tabaqat al-Shafi'iyah* of Sabki "He was a jurist, but he did not like to preach, and when his brother quit teaching, he started teaching at Nizamiyya on behalf of his brother. He was one of the best in preaching and the most qualified in speech. He did what he preached, and was so intuitive and intelligent in his era, and he was the thirstiest to know"⁴ (Sobki, 1992, vol. 6, 61). *Savaneh al-Oshshaq* is Ahmad Ghazali's most important work and his first comprehensive treatise on love in Farsi that Sheikh wrote in 1114. Before Ahmad Ghazali, speaking about love in Islamic mysticism started with Rashid al-din Meybodi and Ikhwan al-Safa. And, before Ahmad Ghazali, speaking about love was mainly limited to a mystical interpretation of part of verse 54 of Surah Maidah in the Quran. However, in *Savaneh al-Oshshaq*, Sheikh Ahmad Ghazali for the first time addressed all the stages of divine love from immaturity to maturity of love and stated the stages of Islamic mysticism through the realm of love. And, his views on divine love inspired the mystics and scholars after him.

Nezami Ganjavi and the book, *Khamseh*

Ilyas Ibn Yusuf, known as Nezami Ganjavi, born in 1140, wrote *Khamseh* during the years 1174 to 1213. This book includes five *Masnavi* and about 28900 verses. Allegory plays an important role in this book, and Nezami explained profound mystical concepts in meaningful stories. Stories are mainly mystical allegories to express the stages of divine love in Islamic-Iranian mysticism. In fact, the mystical concepts hidden in Ahmad Ghazali's complicated words were simplified by Nezami so that the public can understand them. "Nezami constantly provides spiritual teachings in the stories, and the theme of the stories is love. It can be asserted that Nezami wrote these stories to express the concept of divine love, and they are just not anecdotes and legends; they are all secrets, allegories and wisdom" (Servatian, 2003, 92).

Masnavi of Leily and Majnun

The third *Masnavi* in Nezami's *Khamseh* is the story of Leily and Majnun which consists of about 4494 verses and was written in 1189 (Servatian, 2015, 31). An accurate study of this story reveals that Nezami did not talk about earthy love and desire, and his goal was to use this allegory to express the stages and concept of

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divine love. And, it is evident that he was influenced by Ahmad Ghazali's views on divine love (Mirlohi, 2019, 56).

Leily and Majnun is the story of the love of Qays Ameri towards Leily. He was so madly in love that he became known as Majnun (The Madman) and went to the desert, not thinking of anything except his beloved, Leily. Farsi-speaking poets including Naser Khosro, Manoochehri, Sanaie, Nezami Ganjavi, Amir Khosro Dehlavy, and Abd al-Rahman Jami wrote poems about this story. However, Nezami's Leily and Majnun is the most important one because it is not an entertaining story about earthy love.

The mysticall aspect of the allegory of Salim Baghdadi's meeting Majnun based on Ahmad Ghazali's views

The allegory of Salim Baghdadi's meeting Majnun in Nezami's Khamseh is one of the last parts of the story of Leily and Majnun. According to Masnavi of Leily and Majnun in Nezami's Khamseh, in this stage, Majnun reached maturity in love. Being drowned in his love for Leili, he left his tribe, went to the desert, and lived with wild animals. Not having food, clothes, shelter, and sleep, he did not want to come back to his tribe despite his parents and relatives' pity (Nezami Ganjavi, 2009, 311-432). The concept Nezami intends to express in this allegory is the difference between immature and mature lovers, where Majnun is the symbol of a mature lover, and Salim Baghdadi is the symbol of an immature lover. There is a significant and undeniable consistency and harmony between this allegory and Ahmad Ghazali's views, and all the characteristics of mature and immature lovers that Ghazali mentioned in Savaneh al-Oshshaq were addressed by Nezami Ganjavi in his stories in verse, which are explained in this study. Nezami starts this allegory with a description of Salim. Nezami's poem shows that Salim is not strange with love, but he is immature in love and at the beginning of the path. Salim Baghdadi has heard the story of Majnun's love for Leily and become interested to see him and follow his way in love. So, Salim proceeds on his journey and goes by camel to the desert. The fact that after hearing Majnun's story, Salim intends to find him indicates the first mystical concept in expressing the difference between Majnun and Salim Baghdadi.

True love springs from the heart and cannot be acquired by hard work

The first point Ghazali mentioned in Savaneh al-Oshshaq to explain the stages of love is that he considered love as an accident, and because of that, he named his book Savaneh al-Oshshaq (Lover's Accidents). The word Saneheh (accident) means a sudden event that takes place unexpectedly. In the realm of mysticism, Saneheh is an inspiration from God received by the mystic's heart. Sometimes, the initiate wants something from God and waits to receive it. However, sometimes, without waiting, God gives him a gift. The initiate's spiritual quest and capacity are

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effective, but the mystic does not play any roles in this event, which means that despite having a spiritual quest, whether or not he receives inspiration from God is out of his act of will. In other words, having a capacity or spiritual quest is not enough for receiving inspiration from God. According to Sheikh Ahmad Ghazali, love has the same quality which happens suddenly. A person may or may not have a quest for love; however, every individual can love. Love is given by God to people with the capacity to receive and does not happen because of a lover's quest or endeavor. How the lover perceives love and how much he develops in love depend on the capacity of the lover's heart (Bolkhari, 2018). This means true love springs from the heart and cannot be acquired. In the allegory of Salim Baghdadi's meeting Majnun from Nezami's Khamseh, not knowing where goes and losing himself completely in Leili, Majnun arrives in the desert. He does not know who he is, what he does, and where he goes, and in the desert, it is love that chooses Majnun and leads him, and Majnun surrenders himself to love. In contrast, Salim Baghdadi himself chooses his path and destination and proceeds towards the desert. In other words, he chooses to fall in love and try to develop in love and become mature. This is the first difference between Majnun and Salim Baghdadi who are in fact the symbols of mature and immature lovers. Also, this is the first mystical concept of the allegory studied in this research. Going far into the desert, Salim finds Majnun sitting naked on a rock, surrounded by wild animals. Being afraid of animals, Salim stands far away. Majnun who tamed animals, calm them down so that Salim can get close. Salim says he has traveled to find Majnun and asks Majnun to teach him, love. But, Majnun tells Salim to return because it is difficult for him to be a lover. However, Salim does not listen to Majnun and insisted to stay with him, and Majnun allows Salim to reach the conclusion that he is not a person who can tolerate the difficulties of this path. Salim opens his bag and offers some food to Majnun. But, Majnun does not need food and tells Salim although human needs food to stay alive, he does not need it, and love keeps him alive. This part of the allegorical story of Salim Baghdadi from Nezami's Khamseh is related to two concepts of the difference between immature and mature lovers in Ahmad Ghazali's view which are explained below.

A mature lover is selfless and only thinks about the beloved, but an immature lover is self-centered

In chapter 18 of Savaneh al-Oshshaq, Ahmad Ghazali mentioned that one of the main differences between an immature lover and a mature lover is that an immature lover is selfish and egotistical; he wants everything, even the beloved, for himself. In contrast, a mature lover does not think about and pay attention to himself. To attain perfection, the lover loses himself in the beloved, and this stage is annihilation (Ghazali, 2015, 128). Therefore, the true lover is not egotistical and self-centered and sees nothing except the beloved. In Nezami's story, Majnun's

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asceticism and being with animals show that he does not think about his needs. And, he is so absorbed in love that he leaves whatever he has, and thinking about Leily is enough to keep him alive and he does not need any other things (Ghazali, 2015, 128). On the other hand, Salim packs his luggage and then starts the journey. Even, he does not go on this journey on foot, and with the aim of learning about love, he proceeds towards the desert. Also, he is so worried about himself that does not get close to wild animals. All these things show that Salim is egotistical and self-centered, and he is the symbol of an immature lover. The third concept explained by Nezami is the concept of seeking affability and seeking affliction.

A mature lover seeks affliction while an immature lover seeks affability

Since the true lover is at the stage of maturity in love, he does not pay attention to himself, and he believes comfort blocks his way of attaining perfection. In other words, if an immature lover seeks comfort, a mature lover seeks hardship and knows true union takes place if he abandons his needs (Ghazali 2015, 127). The meaning of union and separation is different for an immature lover and a mature lover. At the stage of immaturity, the main goal of a lover is to attain union with the beloved. In contrast, at the stage of maturity, the lover believes the true union is when he loses himself and separation is when he exists (Ghazali 2015, 137). Therefore, although an immature lover seeks comfort, at the stage of perfection, the lover abandons his desires even if it is union with the beloved. Seeking affability is an attribute that Salim has. In contrast, Majnun abandoned everything and everyone and put himself in difficulty. Salim's goal is to befriend Majnun, and he looks for a teacher and a friend to learn how to be a lover. Later in the story, Salim Baghdadi, who does not know the reasons why Majnun behaves this way, thinks the reason why Majnun avoids food is not having appetite due to sorrow, and he advises Majnun not to sorrow because these sad days will pass, and he will be happy again and will not remember once he has been so upset. Majnun gets angry about Salim's not being familiar with his state and tells him that his abandonment of the world is not due to the sorrow of unfulfilled desires. In other words, Majnun does not seek a union with Leily and his separation from Leily makes him sad. Majnun is united with love, and this is the true meaning of union. Majnun's state does not change over time, and his love does not decrease or increase. He is needless, and he is nothing but love which is Majnun's identity and does not decrease or fade away. Salim is not suitable for being a lover. After some days that he runs out of food, he comes back to the city and leaves Majnun alone. In this part of the story, Nezami talks about the fourth concept that Ahmad Ghazali mentioned in Savaneh al-Oshshaq:

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The state of a mature lover does not change over time, but the state of an immature lover varies over time

Another point that Ahmad Ghazali explained about the difference between an immature lover and a mature lover is the fact that an immature lover is trapped by time. By which I mean, the state of a mature lover does not depend on the events that take place outside him because he only depends on love. At this stage, the lover has control over his state because he finds what he needs inside himself (Ghazali, 2015, 113). In contrast, an immature lover is trapped by time. In other words, the events that take place outside him change his state. Sometimes he is joyful and sometimes sad. Sometimes he is patient and sometimes annoyed (Ghazali, 2015, 113), which means he is the slave of his ego that has different desires every moment. If the ego's desire is fulfilled, he is happy. Otherwise, he is upset and annoyed (Ghazali, 2015, 129-130).

Interpretation of the miniature based on Leili and Majnun of Nezami and Ahmad Ghazali's views

In the previous section, the mystical concepts of the allegory of Salim Baghdadi's meeting Majnun were explained based on Nezami's poem and Ahmad Ghazali's views. In this section of the comparative study, the manifestation of those concepts in the miniature is instigated. The miniature (See Figure 1) is from an illustrated copy of Khamsah dated 1413 AD that was commissioned by Shahrukh Timurid in Herat. The miniaturist's name has not been recorded, but a person named Mahmoud has written the texts of this book (Moghadam Ashrafi, 1989, 47). This copy is kept by Hermitage Museum in San Petersburg, numbered Vp-1000, with thirty-eight miniature works in total. Some of the miniatures of this collection are similar to Shiraz's style, and it seems that their miniaturist was influenced by this style (Azhand, 2019, vol.1, 245). In this miniature, only two humans were depicted, one of whom is Majnun and the other one is Salim Baghdadi. Majnun is sitting naked on the ground, around whom three deer and two lions are sitting. And, Salim Baghdadi with blue clothes and a white turban is standing next to his camel and talking to Majnun. The horizon line is at the upper third of the picture, and two trees, one big and the other one small area near the horizon line, above which the gold sky reaches the inscription on the miniature. On the inscription at the top of the picture, nine verses from the allegory of Salim Baghdadi's meeting Majnun in Leily and Majnun of Nezami were written, and on the inscription at the bottom of the picture, one verse from the same story was written. The miniaturist used limited colors in this work including grayish blue, blue, green, brown, and gold. One of the goals of this study was to clarify the fact that relating mystical concepts to a miniature or denying this kind of relationship by studying only the picture, increases the possibility of wrong interpretation, and the best approach to study Iranian miniatures is to conduct a comparative study of literature, painting,



Figure 1
Miniature of Salim Baghdadi's meeting with Majnun. Khamsah Nezami. 835 AH Hermitage Museum. Source: www.arthermitage.org/The-Khamsa-by-Nizami

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and mysticism. The reason why the miniaturist chose this scene to depict this allegory, why he painted Majnun sitting and Salim standing, why he selected those colors for their clothes, why he painted only the head, neck, and one leg of the camel, and why he painted one tree farther and smaller and the other one bigger and nearer are the points that will be understood better when mystical concepts of this allegory are analyzed and explained. The reason why the miniaturist painted Salim standing dressed in light blue and Majnun sitting with a dark blue cover is to show the immaturity of Salim and maturity of Majnun in love, and that Salim is taking his first steps in the path of love. The bigger tree in the front and the smaller tree that seems to be growing above the horizon emphasize the same concept. The reason why Salim was painted standing next to a camel, with which he travels, dressed in gown and turban, and Majnun was painted naked sitting on the ground around deer and lions is to show that Salim seeks affability and Majnun seeks affliction. It also indicates that Majnun is in love with his beloved while Salim is in love with himself. Painting deer and lions next to each other show that Majnun is firm in the face of his ego's demands and has tamed his ego.

Conclusion

The old bond between Islamic-Iranian mysticism, Persian literature, and miniatures is what the contemporary studies on Iranian miniature lack, which unfortunately has led to the researches being limited to the study of the images of a miniature. Only a few researchers have conducted a comparative study of Persian literature and Islamic-Iranian mysticism. As a result, either the mystical and symbolic concepts of some of the Iranian miniatures were neglected or the mystical concepts attributed to a certain miniature were not in accordance with the literature and true mystical meaning of that miniature. In other words, the main goal of most of these miniatures, which is an effort to better understand the mystical concepts has not been achieved. In this research, a comparative study of Nezami's Khamseh, a miniature from an illustrated copy of Khamseh dated 1413 AD depicting a scene when Salim Baghdadi meets Majnun, and Ahmad Ghazali's views were conducted. The study of Khamseh has clarified the main concept of the allegory of Salim Baghdadi's meeting Majnun, which is the difference between an immature lover and a mature lover. In this allegory, Salim is the symbol of an immature lover and Majnun is a symbol of a mature lover. The characteristics and state of an immature lover have been explained based on Savaneh al-Oshshaq of Ahmad Ghazali, and they have been compared with what has been mentioned in Leili and Majnun of Nezami and its reflection in the miniature depicting the scene when Salim Baghdadi meets Majnun. By using this approach, the mystical concepts of the miniature were investigated based on the literature and mysticism and not only through the study of the colors, images, and composition of the picture. Therefore, this research went beyond the color and image and studied the

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characteristics and state of the lovers when they are immature and mature in love. In fact, the main goal of depicting this allegory was to help an audience to better understand its concepts.

Appendix

1. Nezami was born about fifteen years after Ahmad Ghazali passed away.
2. For more information, refer to the Master's thesis of the author of this article entitled "The comparative study of Ahmad Ghazali and Eyn al-Ghozat Hamedani's views on divine love and its manifestation in Iranian miniature", supervised by Dr. Hasan Bolkhari in the College of Fine Arts of University of Tehran.
3. For more information about Nizamiyya schools of Baghdad in the Saljuqid era refer to the article entitled "Destiny and architectural structure of Nizamiyya schools", written by the author of this article.
4. The Farsi translation of Arabic texts in this article was performed by the author.

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