The apothegms of 'Ali b. Abi Talib with an anonymous interlinearly versified Persian translation; followed by 'Ali's Arabic prayers

SUBJECT AND ARRANGEMENT. The Arabic text of this collection of wise sayings attributed to the fourth caliph opens in the usual manner (though without any preface), but there are considerable variations from the text used by Rashid i Vatvat in making his metrical paraphrase. The Persian metrical paraphrase given here is similar to that described in no. 197 (3) above but though the two copies open identically there are great differences in the subsequent order and contents and the manuscripts evidently represent distinct recensions. The manuscript begins:

لا كنف الفاهم ما ازدتقت تُبَن
رَنَر الرَّنَر رَنَر

The apothegms are followed (fol. 18b) by Munajat or Prayers (in Arabic) attributed to 'Ali, beginning:

لك أحمد يا ذا الجهاد والفِتَيْن تَأثَنَكَ تعلي من تَناَب وتَتَمَّ النَّى وخلأت وحرَّى ومَوْئِلُ الْيَك

MEASUREMENTS, ETC. 33.1 x 20.9 cm.; the written surface measures 17.4 x 11 cm.; 3 lines of Arabic text, and 3 groups of 2 lines of Persian text (after fol. 18a all lines of Arabic); 26 folios.

WRITING AND PAPER. The Arabic text is written in a superb large Suls; the Persian text is in a smaller Naskh. The paper is polished and rather thin and brittle. The margins have been fitted a little later.

BINDING. The dark brown leather binding is rubbed and a gold superimposed frieze is only partially preserved; the spine has been repaired in the 18th century.

DATE AND Scribe. The transcription is dated (fol. 18a) ‘during the months of the year 937’ (1530-1) and is signed by Mahmud ibn Siyavush. This calligrapher, who is generally known as Khwajah Mahmud, was the son of Ishaq Siyavush; he had the takhallus of Mukhliš; and later adopted the honorific Shihâbi when he joined the service of Shâh Husain Balkhi Shihâbi. He studied under the famous Mir 'Ali of Herat, and after living for a time at 'Ubaid Khan’s court at Bukhara he returned to Herat to enjoy the patronage of Shâh Husain. He died c. 960 (1553).1

1 See nos. 126, 180, and 197 above.
śAD KALIMAH

ILLUMINATION. Foll. 1b and 2 are elaborately illuminated. On fol. 1b is a large baroque 'unvān in blue, gold, and colours enclosing the title in white Șuls. On fol. 18b is a smaller 'unvān with a similar title. The whole of the text area of these two pages is filled with floral designs on a gilt ground, except that the text proper has a plain ground. In the borders are gold and pink arabesque scrolls. The margins of foll. 1b–2 are also filled with a variety of coloured floral forms, drawn rather large, on gold. The text area of the other folios is similar, but the borders have simplified gilt ornamentation, and the margins have gilt tree and flower designs, stencilled.

[A. J. A.]

199

śAD KALIMAH

EARLY 16th CENTURY

The Apothegms of ʿAli b. Abi Tālib, with the metrical Persian paraphrase of Rashid i Vātāf

MEASUREMENTS, ETC. 24.0 x 15.0 cm.; the written surface measures c. 15.4 x 7.5 cm.; 3 lines of Arabic text, 2 lines in horizontal and 2 groups of 4 lines in oblique script of Persian text; 19 folios.

WRITING AND PAPER. The writing is particularly elegant Nastaliq, within gold and blue rulings. The paper is semi-polished and rather thin.

BINDING. The outside of the eighteenth-century Turkish cover consists of boards covered with mottled ivory and green paper leaving visible the brown leather spine and edges; the inside is of pale orange paper.

DATE AND Scribe. According to the colophon, which reads

This book is penned by the servant of Allah, Sultan Muhammad Khandan, may Allah pardon his sins and overlook his shortcomings', the copyist of this manuscript was the famous scribe Sultan Muhammad Khandān.

ILLUMINATION. On fol. 2b is an 'unvān illuminated in gold and blue and a little black and with foliage scrolls bearing red flowers, embodying in red ornamental the motto

Autograph notes on fol. 1b are contained within a decoration of irregular contour ornamented with blue foliage scrolls on a gold ground and a central motive and stylized edging in colour and black.

SEALS AND INSCRIPTIONS. The manuscript was formerly in the private library of Shah ʿAbbās I (985–1038 (1587–1629)) who, as indicated in the autograph note by this ruler on fol. 1b, dated 1009 (1600–1), called upon the famous scholar Shaikh Bahaʾ al-Dīn al-ʿAmili to edit and correct these aphorisms. The note runs

See nos. 126 and 180 above.  
See no. 183 ante.
His erudite eminence, our master and guide Bahá’-al-Dín Muhammad al-Amíli . . .
designs to undertake the careful correction (for read صحح صحيح) of these brief sayings of
his Eminence and supreme Holiness (‘Alí), peace be upon him, in order that from his
work a copy may be prepared (of the sayings, for me), to which I can constantly refer,
by the grace of Allah, the All Highest! ‘Abbaš Šafavi, 1009.’ Appended to this com-
mand is the scholar’s reply: ‘As an emended manuscript (of the sayings) lay ready to my hand, let it attain the
honour of (your Majesty’s) instant inspection. If (your Majesty should consider) indispen-
sable the further emendation of this book, (your) august command shall be
performed.’

A note on fol. 2 penned at Shiraz by a cadi who was spiritual adviser to a deceased
hereditary prince vouches for the genuineness of the autograph notes of Sháh ‘Abbaš I
and Bahá’-al-Dín. On fol. 2 are also the ex-libris of Muṣṭafá ibn al-Hajj Ahmad and
Sayyid Muhammad Bisam (?) ibn Sayyid Shaikh ‘Alí and the date 1228 (1813).

There are two seals of ownership on follo. 1 and 1b and five on fol. 2.

On fol. 1 Fath’-áli Sháh Qajar (reigned 1212–1250 = 1797–1834) has written:

مرحوم شاه عباس خنشوس [sic] بوهد از درجه خط معلم دو مرجم شيخ اسم خواهد خلی فتحک
نوشت معلم است آگه خوشخان دارای هنر نبوته این همه تشريع از هرمندان نیکردنده در این مطلب
هیچ صفحه و خطشان سند است بد کافیست فتحی فذار

[E. B. and A. J. A.]

200

TWO POEMS OF JĀMĪ

DATED 941 (1535)

A manuscript of Jāmī’s Mu’amá, followed by his l’tiqád-námah

SUBJECT AND ARRANGEMENT. The Mu’amá, Enigmas on the Names of
God, composed in fard or single couplets, begins on fol. 1b:

الله

نست حذ خامه از نام آله دم زن باید زبان دارد گناه

Then comes (10b) the short mašnávi poem entitled l’tiqád-námah or Catechism, a rudi-
mentary exposition of the Muslim creed, for which see Ethé, India Office Catalogue, i,
col. 771 (no. 1381).
TWO POEMS OF JAMI

MEASUREMENTS, ETC. 26.4 x 16.3 cm.; the written surface measures 14.6 x 7.4 cm.; 2 columns of 12 lines; 21 folios.

WRITING AND PAPER. The writing is a graceful Nastālīq within gold, green, and white rulings. The gold-sprinkled paper, deep ivory, green, rose pink, buff, and grey, is polished and set within wide margins of more coarsely gold-sprinkled rose pink or blue-green paper.

BINDING. The outside of the cover, which has a new spine, is of red leather with a gilt, slightly sunk, central medallion with two pendants and corners and a gilt cord border; the inside is of plain red leather with gilt line borders.

DATE AND Scribe. The manuscript was copied at Bukhara by Mîr 'Alî al-Kâtîb al-Sultâni in the month of Rajab 941 (January 1535).

Mîr 'Alî was the renowned calligrapher of Nastālīq who worked at Herat under Sultân Husain Mirzâ, and was carried off to Bukhara, with other artists, by the Uzbegs, apparently after the sack of the city in 941, the date of this manuscript. According to Ghulâm-Muhammad Haft-qalamîn (Tazkira h i Khurasnавâsîn, pp. 49–54) Mîr 'Alî al-Kâtîb was the son of Maḥmûd 'Rafîq', a Sayyid of Herat, and studied under the celebrated Sultân 'Alî al-Mashhâdî. He wrote poetry with the takhallus (pen name) of Majnûn, and was the author of two books, the Rasn al-Khatt or Khâṣ u Savâd, and the Risâlah i Nâz u Niyâz, copies of which are preserved. He died about 950 (1543–4).

ILLUMINATION. The manuscript is finely embellished. On fol. 1 is a beautiful rosette in gold, blue, and black, with black and coloured fleurons and foliage forms bearing white and red flowers. It is set within a rectangular groundwork of irregular shape (a part of which is of gold-sprinkled blue paper), within gold, white, and green lines. On fol. 1b is a splendid ūnvân in the characteristic 16th century style of Bukhara, in lapis and gold of two tints with foliage forms bearing white flowers and fleurons in black and colour. On fol. 10 is an equally splendid rosette in lapis and gold with fleurons in black, green, and red; the names and titles of the patron of the manuscript, originally inscribed on its gold ground, have been erased. On fol. 10b is an ūnvân of similar style to that on fol. 1b, with foliage forms bearing red, white, and yellow flowers, containing in white script the title of the second work. The names of Allah forming the subject matter of the enigma contained in each couplet of Jami's work are inscribed in white on panels between the couplets, beautifully ornamented in gold, black, and colours in a similar style to the ūnvâns. The colophon is surrounded by a decoration of floral arabesques in gold.

SEALS AND INSCRIPTIONS. There are erased seals of ownership on fol. 1 and below the colophon is the seal of one Nizâm al-Mulk, dated 1046 (1636–7).

[E. B. and A. J. A.]

1 See Huart, p. 227.
2 See Sakisian, pp. 84–5 and note.
RAUZAT AL-AHBĀB
EARLY 16TH CENTURY

_The Rauzat al-ahbāb or ‘Garden of Friends’, by Jamal al-Husaini, transcribed early in the 16th century_

**SUBJECT AND ARRANGEMENT.** Jamal al-Din ’Ata Allah ibn Fazl Allah, known as Jamal al-Husaini al-Shirazi was the nephew of Asil al-Din ’Abd Allah al-Husaini, who was summoned to Herat by the Timurid ruler Sultan Abu Sa’id (855–72 = 1452–67). Culture was then, as we know, at such a low ebb within the realm of this prince that he had perforce to import from the more advanced lands of western Iran theologians, painters, and scribes, and Asil al-Din acquired within the Timurid realm a high reputation for saintliness, was appointed preacher in the great mosque at Herat during the reign of Sultan Husain, and died in this city in 883 (1478). Under the patronage of Mir ’Ali Shir, he assisted his nephew in compiling the present work; the first book was completed in 888 (1483), and the entire work in 900 (1494), Jamal al-Husaini died many years after this date and the fall of the Timurids, viz. in 926 (1520), or 930 (1523), the first year of Shah Tahmasp’s reign. The present copy of ‘The Garden of Friends, concerning the History of the Prophet, his Family Companions, and successors’, contains only the first maqṣad (of three). For a detailed description of the whole work, see Ethé, *India Office Catalogue*, i, coll. 64–65 (no. 145).

**MEASUREMENTS, ETC.** 25.4 x 17.9 cm.; the written surface measures 190 x 10.4 cm.; 25 lines; 303 folios.

**WRITING AND PAPER.** The writing is an elegant Nastā’īq. The paper is polished, and thin.

**BINDING.** The outside of the handsome cover is of black morocco ornamented with a sunk central medallion with two pendants having a gold ground ornamented with a design of foliage scrolls and stylized Chinese cloud forms. The inside is sumptuously decorated; it is of tawny red leather with a sunk central medallion with two pendants and sunk corner-pieces with a curvilinear inner side; the scrollwork is unusual in its details.

**DATE AND SCRIBE.** This copy is apparently a transcript of the author’s autograph, dated 11 Zu’l-Hijjah 888 (10 January 1484), and the original colophon has been copied in extenso. The manuscript is unsigned and undated, and appears to have been copied towards the beginning of the 16th century.

**ILLUMINATION.** On fol. 2b is an ‘īnvān in blue and black with coloured flowers and an inscription (الله ولا سوء) in Cufic.

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1 Celebrated minister of Sultan Husain; poet and literary patron.
SEALS AND INSCRIPTIONS. On fol. 2 is a bibliographical notice of the work taken from the Kashf al-Zunun of Hajji Khalifah, which correctly reproduces the title and states, also correctly, that the work consists of two volumes, compiled by Jamal al-Din 'Ata' Allah at the request of the famous Mir 'Ali Shir Nava'i. There are also seals of ownership of 'Abd al-Qadir, and of the Nādir al-Mulk Humayūnshahi, an officer under Humayūn, son of Babur, Emperor of Hindustan (937-63 = 1530-56); the latter seal is dated 979 (1571-2). As shown by the ex libris of two Turkish owners, Isma'il ibn Muḥammad, called Kūchuk Chelebi-žadah, and Muṣṭafā Raḥmi, this manuscript shared the fate of a number of books taken to Hindustan, and went to Constantinople.

[E. B. and A. J. A.]

202

KULLIYYĀT OF SA'DĪ
CIRCA 1535

A fragmentary manuscript of the Kulliyyāt or Complete Works of Sa'dī, copied towards 1535

SUBJECT AND ARRANGEMENT. The manuscript consists of the illuminated and some other folios from a copy of Sa'dī's Kulliyyāt in the recension of 'Ali ibn Ahmad ibn Abī Bakr ibn Bīṣūn bound together haphazard in the following order: the original introduction compiled by the editor in 734 (1334) as preface to his first arrangement of Sa'dī's works, complete except for its first page (fol. 1a); the first risālah or treatise, viz. the preface (fol. 2b); the third majlis or homily of the second risālah (fol. 4b); the letter from Sa'dī to Malik Ankiyān, wrongly described as the second risālah instead of as part of the sixth (fol. 5b); the anecdote of Malik Shams al-Din Tāzīqūn, entitled the third risālah instead of part of the sixth (fol. 7a); Gulistan (fol. 7b); Sa'dī-nāmah or Book of Sa'dī, given, in later editions, its more popular name of Būstān (fol. 12b); Ṭayyibāt, or pleasant odes, consisting of 397 ghazals in order of rhyme (fol. 14b); Ghazaliyyāt-i badā'ī or ornated odes, in order of rhyme (fol. 27b); Khawādīm, or signet rings, a collection of ghazals in order of rhyme (fol. 28b); Ghazaliyyāt-i qadim, or early odes, in order of rhyme (fol. 32b); Sāḥibiyāh, or epigrammatic poems, in the form of muqāṭṭāt (fol. 35); Muqāṭṭāt, or short poems (fol. 41); Rubā'īyyāt, or quatrains (fol. 42b); Mufradāt, or detached distichs (fol. 46); Khābiṣāt, or jocular poems (fol. 47b); Ḥazliyyāt, or mock homilies, described as the first majlis of the second risālah, as in fact it was in the first recension of 1326 (fol. 60); the second majlis of the second risālah (fol. 63).

MEASUREMENTS, ETC. 250 × 151 cm.; the written surface measures 150 × 81 cm.; 1 column of 19 lines and an oblique marginal column in the first part of the manuscript, 2 columns of 19 lines and an oblique marginal column as from fol. 12b; 63 folios.

WRITING AND PAPER. The writing is an elegant Nasta'liq enclosed within blue and gold rulings. The paper is polished and thin.

1 Ed. Fluegel, iii, p. 495.
BINDING. The modern cover is of blue morocco.

DATE AND Scribe. The manuscript was copied at Shiraz by an unknown calligraphist towards 1535.

ILLUMINATION. On fol. 1 is the left half of what was originally a double-page frontispiece, containing the beginning of the early preface, illuminated in sumptuous style, in lapis and two tones of gold, and with white, red, and green flowers, with minute touches of black in the fleurons. There are unvans of similar technique on foll. 7b, 12b, 14b, and 27b, two of less delicate workmanship on foll. 28b and 32b, and smaller ones at the head of the lesser pieces, viz. on foll. 35, 41, 42b, 46, 47b, 60, and 63. On every page are small floral corner pieces in gold with a little colour and the sub-titles are in horizontal and oblique blue or gold script on panels ornamented with floral scrollwork.

[E. B. and A. J. A.]

203

BÜSTĀN OF SA’DĪ

CIRCA 1535

A manuscript of Sa’di’s Būstān, compiled about 1535

MEASUREMENTS, ETC. 28.5 x 18.2 cm.; the written surface measures circa 15.3 x 7.7–8.0 cm.; generally 2 cols. of 12 lines; 183 folios.

WRITING AND PAPER. The writing is a clear Ṯastālīq enclosed within coloured rulings. The gold-sprinkled paper of ivory tone is badly stained in parts and is set within margins of gold-sprinkled paper of various tints.

BINDING. The outside of the cover is of maroon leather with a central medallion and two pendants containing a design of foliage scrolls in black on a gold ground, and has a gilt line and cord border; the inside is of rough-grained dun-coloured leather with blind-tooled borders.

DATE AND Scribe. The manuscript was compiled towards 1535, probably at Bukhara, by either Sultan Muhammad Nur or his contemporary Sultan Muhammad Khandān, but the name Muhammad is almost and that of Khandān or Nur quite illegible.

ILLUMINATIONS AND ILLUSTRATIONS. On foll. 1b–2 is a double-page frontispiece splendidly illuminated in blue, gold, and black in a style derived from that of the Timurid schools of Khurasan of the late 15th century, embodying on each page six lines of script written on cloud forms on a ground decorated with gold and blue foliage forms; above and below are panels with large fleurons in gold and colour and a lapis ground and a small central panel in gold embodying white script. The outer vertical borders are
further enriched by a design, predominantly in gold, of the triangular shape characteristic of the illumination of western Iran (cf. No. 190 above). The lesser titles are in white on decorated gold panels often with lapis and coloured ends. On fol. 181-26 are illuminated corner pieces of similar style in various tints. Below the colophon are two panels containing foliage arabesques in gold.

The individual miniatures, in which some Turkish features appear, are as follows:

(1) Fol. 59b. A man finds a dog dying of thirst in the desert and gets it water by tying his cap to the scarf of his turban and lowering it into a well.

(2) Fol. 96. A poor philosopher is humiliated before the populace by an overbearing judge into whose tribunal he has accidentally strayed.

(3) Fol. 144b. A lawyer seated on a carpet in the company of young people and others, of whom one is playing the lute.

204

MAVĀHĪB I 'ALIYYAH
DATED 943 (1536)

A manuscript of the Mavāhīb i 'Aliyyah by Husain Vā'īz Kāshīfī, copied in 1536

SUBJECT AND ARRANGEMENT. This work by Kamāl al-Dīn Ḥusain ibn 'Alī al-Vā'īz al-Kāshīfī, the renowned author and polymath best known for his Anvār i Suhailī, who died in 910 (1504—5), is not, as erroneously stated in the manuscript, the more ambitious Javāhir al-tafsīr bi-tuhfat al-Amīr, an extensive commentary on the Koran abandoned by the author on completion of the first of the four volumes originally planned (see Ethe, India Office Catalogue, i, col. 1458—9, no. 2680), but a more concise work in Persian on the same subject, also dedicated, in 899 (1494), to Mīr 'Alī Shir Nava'i. For further details of this work see Storey, Persian Literature, pp. 12—13, no. 20 (2).

MEASUREMENTS, ETC. 29.1 x 18.5 cm.; the written surface measures 17.0—17.3 x 9.8 cm.; 26 lines; 608 folios.

WRITING AND PAPER. The writing is a small Naskh in black, red, blue, and gold, enclosed within blue and gold rulings. The paper is semi-polished and thin.

BINDING. The outside of the cover is of black leather with a flap ornamented with a sunk and gilt central medallion with two pendants and corners within a gilt border, all containing a floral design in gold, and gilt cord borders; the inside is of plum-coloured leather with centre, corners, and panelled border of brown tracery over blue. The slipcase is of green leather ornamented in gold. The outer spine bears an inscription containing the text of lvi. 76—78 of the Koran.

DATE AND SCRIBE. The copy was completed by Naṣr Allāh b. Sayyīdī Ḥamīd al-Ḥāfiz al-Ṭabrīzī, and is dated 2 Jumādā II 943 (16 November 1536).

ILLUMINATION. On fol. 16—2a is a double-page frontispiece in blue and gold with slight touches of black and floral ornament in colour consisting of rectangles united by vertical panels within a border having on each vertical side the triangular ornament
MAVAHIB I ‘ALIYYAH

typical of Safavī work; these rectangles, which serve as horizontal borders to the begin­ning of the text in black script, are divided by means of white handwork into quatrefoil medallions and embody titles inscribed in white on a gold ground in the central panel. The titles of the Surahs are written in gold within ornamental bands with lapis and gold ends.

SEALS AND INSCRIPTIONS. There are erased seals of ownership of officers of the Timurid emperors of Hindustan on the first and last pages. [E. B. and A. J. A.]

LEAVES FROM A BOOK OF COUNSELS

DATED 944 (1537–8)

Three pages of calligraphy from an anonymous collection of wise counsels

SUBJECT AND ARRANGEMENT: These pages belong to a small collection of wise counsels, compiled in forty brief chapters; the writing is upon only one side of the page.

Fol. 1. Chapters 15 to 17.
Fol. 2. Chapters 29 to 31 (beginning).
Fol. 3. Chapters 39 (end) and 40.

MEASUREMENTS, ETC. 37 x 24.5 cm.; the written surface measures 12.8 x 6.3 cm.; 8 lines (7 on fol. 3).

WRITING AND PAPER. The writing is in superb Persian Nastālīq, the headings being in lapis and gilt. The paper is polished, toned buff and green, gold-sprinkled, and fitted within large margins.

DATE AND Scribe. The calligraphy was executed in 944 (1537–8) by Mir ‘Ali al-Kātib, who died about 950 (1543–4).8

ILLUMINATION. The written text is splendidly illuminated, being enclosed within gilt and florally decorated blue frames, surrounded by wide margins, green (fol. 3 buff) with gilt floral scrolls and blue and gilt florally-decorated ornaments. [A. J. A.]

TUḤFAT AL-AḤRĀR

DATED 946 (1539)

A manuscript of Ḥāmi’s Tuḥfat al-Aḥrār, or Gift to the Free

SUBJECT AND ARRANGEMENT. The Tuḥfat was composed in imitation of Ḥāmi’s Makhraṇ al-Asrār, and was completed in a.h. 886.
TUHFAT AL-AHRAR

MEASUREMENTS, ETC.  25.3 × 16.2 cm.; the written surface measures 15.3 × 6.3 cm.; 2 cols. of 15 lines; 63 folios.

WRITING AND PAPER. The writing is a firm Nasta‘īq enclosed within gold and blue rulings. The paper is polished and thin.

BINDING. There is a sūkhtah binding of black leather with a flap; the outside has a central panel and panelled border ornamented with brown arabesques in relief on a gilt ground and with gold line and cord borders; the inside is of plain plum-coloured leather.

DATE AND Scribe. The manuscript was copied at Samarqand in 946 (1539) by ‘Abd al-Raḥīm, the illuminator (al-Muzahhib) ibn ‘Abd al-Karim ibn Ibrāhim.

ILLUMINATION. On foll. 1b–2 is a double-page frontispiece in gold and blue with some black and other colours, in a manner which is a development of late Timurid style. Two ornamented rectangles are united by vertical panels within a wide border and themselves serve as horizontal borders to five lines of text. The headings are in gold and blue throughout. The manuscript is a good specimen of the book-art of the period in Transoxiana, then under Shaibanid rule.

SEALS AND INSCRIPTIONS. A note and two seals on fol. i reveal that the manuscript was purchased in Cairo in 997 (1588/9) by a certain Darvīsh ‘Alī(?). [M. M.]

207

CALLIGRAPHY

EARLY 16TH CENTURY

SUBJECT AND ARRANGEMENT. Though the two pages have been made up to identical size as for an album, and are very similar in decoration, they were originally quite separate exercises in calligraphy.

Fol. 1b. Various extracts of poetry.
Fol. 2b. The Fāṭiḥah, or opening Sūrah of the Qur’ān.

MEASUREMENTS, ETC.  30 × 19 cm.; the written surface and number of lines vary from page to page.

WRITING AND PAPER. Two hands have inscribed splendid Persian Nasta‘īq on cream, gold-sprinkled, polished paper.

DATE AND Scribe. Neither page is dated, but both appear to belong to the early years of the 16th century. Fol. 1 is signed by Sulṭān Muḥammad Nūr, who was a son and pupil of the famous calligrapher Sulṭān ‘Alī al-Mashhādī.1 Fol. 2 is signed by Shāh Maḥmūd, presumably Shāh Maḥmūd al-Nishāpūrī who died about 1545.2

1 See Huart, Les Calligraphes et les Miniaturistes, p. 224. 2 See no. 179 above.
CALLIGRAPHY

ILLUMINATION. Fol. 1a contains a large circular medallion, gilt and blue with floral decorations and a white inscription; fol. 1b has two triangular corner ornaments, one damaged. Fol. 2a contains a medallion very like that of fol. 1a but with a greater predominance of blue; fol. 2b is more austerely illuminated than fol. 1b with a floral sarlauh.

[A. J. A.]

208

ANTHOLOgy

CIRCA 1540

A small anthology of poems

SUBJECT AND ARRANGEMENT. A minute fragmentary anthology of odes, in alphabetical order in each section, by Ḥāfiz (fol. 1–16), and Jāmī (fol. 17 to the end), with three lacunas, after foll. 4, 16, and 21, and imperfect in the end. Compiled about 1540.

SIZE AND FOLIOS. 14.4 x 7.0 cm.; the written surface generally measures 2.0 x 7.9 cm.; 8 lines of oblique script; 33 folios in haphazard order.

WRITING AND PAPER. The writing is a very beautiful Nastaliq enclosed within gold, black, and coloured rulings. The paper is of a deep biscuit tone, polished and fairly thick, set within wide margins of deep cream paper with a black printed floral design in gold.

BINDING. The outside of the cover is of limp lacquered black leather with a central medallion with two pendants and double-line borders enclosing foliage scrollwork, all gilt; the inside is of red leather.

DATE AND Scribe. The manuscript was compiled towards 1540 by an unknown scribe.

ILLUMINATIONS. On fol. 1b is a sarlauh very delicately executed; there are two corner pieces in gold and colour on every page.

[E. B. and M. M.]

209

FIVE LEAVES FROM THE

SALĀMĀN U ABSĀL OF JĀMĪ

CIRCA 1575

MEASUREMENTS, ETC. 29 x 18.5 cm.; 2 columns of 12 lines; 5 folios.

WRITING. The writing is a fine Nastaliq.

DATE AND Scribe. There is no colophon to this fragment but the date is about 1575.
ILLUMINATIONS AND ILLUSTRATIONS. The margins of the folios are decorated with various floral designs and Vāqāyāq motives in colours and gold on coloured paper. They contain medallions with human figures and animals alternating with panels of decorated script. These figures are painted in the simplified form of the metropolitan (Qazvin) style practised in Khurāsān c. 1565–85. Particulars are as follows:

Fol. 1. Half-length figures of a young man with a book and a girl.
Fol. 16. Seated young man (rather damaged), and a bare-headed youth holding a book.
Fol. 2. A young man playing the guitar, and a girl with a tambourine.
Fol. 26. Two young men seated, one holding an apple.
Fol. 3. Young man playing the guitar (a little flaked and discoloured), and a girl with a tambourine.
Fol. 36. Two half-length figures of girls, one holding two handkerchiefs (slightly discoloured) and the other with a tambourine (a little flaked). The text on this page has been almost obliterated.
Fol. 4. Two seated girls.
Fol. 46. Two bearded men seated, one holding a rosary.
Fol. 5. Two seated girls, one playing the dulcimer and the other holding a dish of fruit (both slightly flaked).
Fol. 56. Two half-length figures of girls.

THREE LEAVES FROM THE
SUBHAT AL-ABRAR OF JAMI
CIRCA 1575

These are similar in all respects to the five folios of the preceding manuscript, 209. Particulars of the figure-designs in the margins are as follows:

Fol. 1. Young man playing the guitar, and a seated girl (slightly rubbed).
Fol. 16. Two half-length figures of young men in Indian turbans, one holding up a book, while the other plays the sitar; and a half-length figure of a bare-headed girl, full-face, with hands crossed over her bosom.
Fol. 2. Two half-length figures of girls, one full-face (rubbed and flaked), the other with a tambourine (the face flaked).
Fol. 3. Shirin bathing in a pool, and a seated girl with a bottle and dish beside her.
Fol. 36. A young man wearing an Indian turban playing a large guitar, and a seated girl with a tambourine (both somewhat discoloured and damaged). The background marginal decoration of this page is particularly fine, with birds and floral scrolls in colours on a gold ground,

[B. W. R.]
YŪSUF U ZULAIKHĀ OF JĀMĪ
DATED 1541–2

A manuscript of Jāmī’s Yūsuf u Zulaikhā

MEASUREMENTS, ETC. 229 × 14.5 cm.; the written surface measures 13.4 × 6.6 cm.; 2 cols. of 12 lines; 174 folios.

DATE AND SCRIBE. The manuscript was copied in 948 (1541–2) by ’Abd al-Latif Bin Ding.

BINDING. On the front board of the black lacquer cover is a painting of a young prince offering a gold cup to a lady in a garden; on the back board two wrestlers are practising their art before a king enthroned between two trees in a garden, illustrating a story in Sa’ddī’s Gulistān. Both boards are further ornamented by a floral border in gold on a black ground. The inside of the front board is of brown leather with a central medallion and two pendants and corners of badly worn black-and-gold tracery over blue; that of the back board is of modern paper.

WRITING AND PAPER. The writing is an elegant Nastā’liq enclosed within gold and blue rulings. The gold-sprinkled paper is of a deep biscuit tone, very brittle, worm-eaten in places and relaid within modern margins.

ILLUMINATIONS AND ILLUSTRATIONS. On foll. 15b–2 is a double-page frontispiece splendidly illuminated in blue and gold. The titles are in blue throughout and the colophon is ornamented with floral arabesques in gold.

The miniatures were originally fine examples of the Tabriz style of the period, but the first three have been considerably repainted, probably in the 17th or 18th century. This repainting is mainly confined to the faces and head-dresses.

The subjects of the individual miniatures are as follows:

(1) Fol. 52b. Zulaikhā, mad with love for Yūsuf, is chained by her maids in her apartment, the wall of which is adorned by a shādurvān painted with a fresco of lions; a gardener is digging in the garden beyond (he is the only figure that has escaped repainting).

(2) Fol. 101b. Zulaikhā enthroned between trees in her park listening to an account by one of her ladies-in-waiting of Yūsuf’s wondrous beauty.

(3) Fol. 125. Zulaikhā is seated in the hall of her palace in the company of some Egyptian ladies when Yūsuf enters, in a nimbus, carrying a gold jug; so dazzled by his beauty are the Egyptian ladies, who are peeling oranges, that they cut their fingers.

(4) Fol. 146b. Yūsuf the Prophet, on horseback with his attendants, encounters Zulaikhā as an old woman.

SEALS AND INSCRIPTIONS. According to a note on fol. 174b penned at Sialkot in India on 28 Rajab 1118 (7 November 1706), by one Ghulām Qādir, son of Maulavi Ghulām Rasūl Ṣāḥib, this copy of a work dedicated in 888 (1483) to the Khurasan ruler.
YÜSUF U ZULAIKHĀ OF JĀMI

Sultan Husain Mirza originally formed part of a manuscript, also comprising Jami's *Lailā u Majnūn* and *Subḥat al-Abūr*, which was valued at 502 rupees. The worm-holes in some of the pages supply additional evidence of the sojourn of the manuscript in India, while the seal, also on fol. 174b, of one Karimdad, an Iranian, which is dated 1216 (1801–2), bears witness to the return of the work to Persia. [E. B. and B. W. R.]

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'AJĀ'I‘ AL-MAKHLŪQĀT

DATED 1545

A Persian manuscript of the 'Ajā‘ib al-Makhlūqāt by al-Qazvini

SUBJECT AND ARRANGEMENT. The 'Ajā‘ib al-Makhlūqāt or 'Wonders of Creation' is a famous cosmography compiled in Arabic by Zakariyya ibn Muhammad ibn Mahmūd al-Qazvīnī, who died in 682 (1283). The Persian translation is anonymous. See Brockelmann, *Geschichte der arabischen Litteratur*, Suppl. i, p. 882.

MEASUREMENTS, ETC. 31.9 x 18.9 cm.; the written surface measures c. 18.5 x 9.1 cm.; 15 lines; 522 folios.

WRITING AND PAPER. The writing is a large and elegant Nastā‘īq enclosed in the well-known Shiraz manner, between gold and coloured rulings. The gold-sprinkled paper is of a biscuit tone, fairly thick, and many pages are relaid within modern margins.

BINDING. The sukhtah binding (repaired and rebacked) of black leather with a flap has a central medallion with two pendants and corners ornamented with delicate brown and gilt tracery over blue, and the sunk field between is gilt and decorated with a raised design of stylized Chinese cloud scrolls; the sunk and gilt border has a raised floral design within an outer panelled border of tracery like that of the medallion. The inside is of contemporary painted lacquer with a design of floral scrollwork in gold and colour round a central design of a tree in gold.

DATE AND Scribe. The copy was made at Shiraz by the well-known scribe Murshid al-Kā‘īb al-Shirāzi, called 'Attār, who has dated his work 25 Jumādā I 952 (4 August 1545).

ILLUMINATIONS AND ILLUSTRATIONS. On fol. 16–2 is a double-page frontispiece showing the Prophet Solomon seated near a stream on a gold throne over which hovers the Simurgh and a host of other birds; before the Prophet are his Minister Aṣāf and various animals, including two maleficent Chinese 'lions' girt by infernal flames, as well as angels, fairies, and a number of demons; one of the angels is descending from the skies with a peacock destined for Solomon. The picture is enclosed within a border of Shiraz style in lapis and gold of two tints with floral ornament in colour. On fol. 26–3 is a magnificent double-page frontispiece, in the best Shiraz manner, of carpet-like designs in lapis and gold of two tints with minute touches of black and with stylized Chinese cloud forms and floral decoration in colour—a favourite style of this date; these
are enclosed within wide margins of similar technique in lapis and gold with floral decoration in colour. There are occasional words and lines in gold or blue in the text. The colophon is decorated with floral scrollwork in gold with touches of colour and the text is embellished with a few corner pieces of similar style.

In addition to the double-page frontispiece already described, the manuscript contains 529 miniatures, mostly of small size, by several different artists of the Shiraz school, and 27 diagrams of various kinds. In view of their number they will not be individually described except when they are larger than normal or otherwise outstanding. References are to Binyon, Wilkinson, and Gray, _Persian Miniature Painting_ (BWG), and Robinson, _Descriptive Catalogue of the Persian Paintings in the Bodleian Library_ (RBC).

Fol. 16b. A bi-corporeal woman that grows as a plant in Yemen (RBC 146).

Foll. 18b, 20, 21, 22, 24b, 25, 25b, 26b, 28b, 29, 29b, 30, 30b. Astronomical diagrams.

Foll. 31b, 32b, 34, 35, 36. Figures representing the Planets, Sun, and Moon. RBC 147-55.

Foll. 38b (Ursa Major), 39 (Ursa Minor), 40 (Draco), 40b, 41 (2), 41b (2), 42 (2), 42b, 43, 43b (2), 44 (2), 44b, 45, 45b (2), 46. Figures representing various constellations. RBC 156-60.

Foll. 46b, 47 (2), 47b, 48 (2), 48b (2), 49, 49b, 50 (2). The Signs of the Zodiac. RBC 161-72.

Foll. 50b (Cetus), 51, 51b (2), 52 (2), 53b (2), 54, 54b (2), 55 (2). Figures representing various constellations. RBC 173-6.

Foll. 55b, 56b (2), 57 (2), 57b (3), 58 (2), 58b (2), 59, 59b (3), 60 (2), 60b (2), 61 (4), 61b (2). Constellations represented by silver stars in a pale blue sky.

Foll. 62b, 64b, 65b. Astronomical diagrams.

Foll. 67, 67b, 68b, 69, 69b, 71 (the Angel 'Azrâ'il before Solomon), 71b (Angels of the Seven Heavens), 72b (Angels). RBC 177-86.

Fol. 73. Harût and Marût hung downwards in the pit. RBC 187.

Fol. 101. Diagram in gold illustrating the rainbow. RBC 188.

Foll. 108b (Fauna of the Island of Java. BWG pl. xcvi), 109b (Tree-dwellers, buffalo, and rhinoceros on the island of Râmin), 110 (The Tree and the queen of the island of Vâqvâq), 111 (2), 112, 112b (2), 113, 113b, 115b, 116 (Inhabitants of the island of Bartâ'il), 117, 117b, 118, 118b, 119, 119b (2), 120 (3), 124 (2), 124b (2), 127b, 129, 130 (The 'Old Man of the Sea'), 131, 132 (The watch-tower on the island at the Meeting of the Seas, with its mechanical figure), 132b (Birds on the island of Balâs), 133 (2), 133b (2), 134b (2), 135b, 136, 137b, 138 (2), 138b, 140 (A pale dragon), 141, 141b, 142b, 143b, 144, 145b (2), 147b, 148, 149, 149b, 150 (2). Strange inhabitants, animals, and fish of the Islands of the Oceans. RBC 189-284.

Fol. 153. Diagram of the Seven Climates.

Foll. 158b (Farhâd at work on Mount Bisûtûn), 162, 164 (The Seven Sleepers—actually eight are shown, but not the dog who is generally depicted with them), 166b (2), 169, 171b, 172b (The Mountain of Yalam where all life is turned to stone. BWG pl. xcvi(b)). Mountains. RBC 285-98.

Foll. 174, 175b. Rivers. RBC 299.

Foll. 183, 187 (The Spring Natûl. BWG pl. xcvii (e)), 189. Springs.

Fol. 192b. Yûsuf in the well tended by an angel.
Bone-structure of the human body.

Diagram of a pregnant woman.

Fol. 239b (2), 240, 241, 241b (2), 242 (2), 242b, 243, 243b, 244, 244b, 245, 245b, 246, 246b, 247 (2), 247b, 248 (2), 249 (2), 249b, 251, 252, 252b, 253b (2), 254 (2), 254b (2), 255, 255b (2), 256 (2), 256b (2), 257 (2), 257b, 258 (2), 258b (2), 259, 260, 260b, 262b (2), 263, 263b, 265, 265b, 266, 266b (2), 267, 269, 269b. Trees. RBC 300–29.


Fol. 332b. Rock-sculpture by Farhād.


Fol. 352. Man with club fighting a lion.

Fol. 354. Weaver and spinner at work. RBC 347.


Fol. 366. Monkey stealing a purse from men in a boat.

Fol. 375, 375b, 376, 376b (2). Circular diagrams.

Fol. 390, 390b, 390b, 398. Magic squares.

Fol. 400, 401, 402 (2), 402b, 403, 403b, 404, 404b, 405b. Talismans and magic. RBC 358–66.

Fol. 414, 416, 416 (2), 416b (The demon al-Ghazar), 417 (2), 418b (Solomon and the demons), 420b (2), 421 (3), 423 (Old woman confronting a caravan), 425 (Woman seated on camel watching man wrestling with a black jinn). Demons, ghouls, and jinn. RBC 367–82.

Fol. 427, 428b, 429, 430, 431b, 433, 434b, 435b, 436 (The Giraffe), 436b, 437b (Long-haired Goat), 439, 439b, 441b, 442, 442b (Hare. BWG pl. xcvi (g)), 443b, 445b, 446, 447, 447b, 448b, 449b (Man up a tree watching a fight between a lion and a bear), 450, 450b, 452, 452b (2), 453b, 454 (The fabulous Syrinx), 454b, 457, 457b, 459b (Two Monkeys. BWG pl. xcvi (c)), 460b, 462, 464, 464b. Animals. RBC 383–4, 486–94, 401–25.

Fol. 465b (2) (The Bī-galamiin, a bird that changes colour, and a bird that sings all night. BWG pl. xcvi (d, f)), 466 (The Duck. BWG pl. xcvi (h)), 466b, 467b, 468 (Parrots), 468b (2), 469b (2), 470 (2), 471, 471b, 472b, 473b, 474, 474b, 476, 477, 477b, 478 (2), 479b (2), 480, 480b (3), 481 (The Peacock), 482 (2), 483, 484, 484b (The 'Anqa' or Phoenix), 485b, 486, 486b, 487, 487b, 488, 488b, 489 (2), 489b, 490 (2), 490b (2), 491, 491b, 492b, 493b. Birds. RBC 426–78.


Fol. 521b. A horned horse and a winged fox brought before Nūh b. Mansur the Samanid. [E. B. and B. W. R.]
FOUR MAŞNAVİS OF JAMI
DATED 1543–68

Four of the maşnavi poems comprising the Haft Aurang of Jami


MEASUREMENTS, ETC. 21.8 x 14.0 cm.; the written surface measures 16.0 x 9.2 cm.; 4 cols. of 22 lines; 165 folios.

WRITING AND PAPER. The writing is a delicate Nastalīq enclosed within gold and blue rulings. The paper is of an ivory tone, semi-polished and thin but firm; the fore-edge is cut.

BINDING. The outside of the clumsily repaired sūkhtah cover of dark brown, almost black, leather has a stamped central panel with floral ornament and stylized Chinese cloud forms on a gilt ground surrounded by a stamped panelled border ornamented with floral trails; the inside is of printed paper.

DATES AND SCRIBES. The first poem was copied by Mir Husain al-Katib al-Khaqani al-Husaini in 950 (1543–4)—so the date stands at present, but it appears that the middle digit has been erased, and a red dot added at the end; the original date was probably 975 (1568); the two next by Muhammad 'Ali ibn al-Mahmud al-Munajjim al-Khaqani in 974 (1567); the last by Khvājā Jan al-Katib in 954 (1547), at Bukhara.

ILLUMINATIONS AND ILLUSTRATIONS. On fol. 16–2 is a splendid double-page frontispiece illuminated in the Timurid style in gold and blue within black borders with floral ornament, red flowers, and fleurons, containing the commencement of the Silsilat al-Zahab; on fol. 54b, at the head of the Subḥat al-Abrār, is a small sarlauh of similar style with a blank gold central cartouche; on fol. 91b is a similar small sarlauh to Lailā u Majnūn; on fol. 139b a similar sarlauh, to the Khirad-nāmah i Sikandari, embodying the title of the work in a red script on a gold ground ornamented with blue arabesques. The subjects of the nine much-damaged miniatures which, like most of the paintings executed at Bukhara for the Shaibanid rulers, emulate the Bihzadian manner of the Herat schools towards 1490, are as follows:

1. Fol. 13b. A ruler seated on a carpet under a brocade tent is questioning a man kneeling before him; in the foreground is a lion; the sky is gold.

1 Cf. Persian Miniature Painting, no. 108.
FOUR MAṢNAVS OF JĀMI

(2) Fol. 42b. A man catching a crane on the edge of a stream that borders a hill in a meadow containing a tree with red trunk and blossoms, in the branches of which a bird is singing; Chinese cloud-forms in gold float in a blue sky. The heresy of the gold hill, found in many Bukhara paintings of the Uzbeg court in the early 16th century, was initiated by Bihzād.

(3) Fol. 64. Three men in a small building watching another half-immersed in a flaming well in the courtyard outside. There is the same background of gold hills and Chinese clouds in a blue sky.

(4) Fol. 98. Majnūn talking to Lailā outside her tent near a tree with a red trunk in a blossoming meadow under a gold hill; behind Majnūn is his camel; the same blue sky and Chinese cloud-forms in gold.

(5) Fol. 111. Naufāl goes to the desert with two other Arabs to see Majnūn, whom they find seated at the foot of a gold hill; here again, Chinese cloud-forms in gold on a blue sky.

(6) Fol. 122. Three Arabs gazing at Majnūn, who is here seen, naked above the waist, seated on a rock in a desert shown as a flowering meadow, below a gold hill, surrounded by the wild animals with which he lives; blue sky and gold clouds.

(7) Fol. 130. Majnūn, his head on Lailā's knees, lying in a flowering meadow under a gold hill, near the camp of Lailā's tribe; gold clouds in a blue sky.

(8) Fol. 156b. Khusrau Parviz and Shīrīn seated on a carpet at the edge of a stream in a meadow under a gold hill; here the clouds are white with gold outlines, the sky blue.

(9) Fol. 161b. Sikandar questioning a dervish in his cave in a gold hill; gold clouds in a blue sky.

SEALS AND INSCRIPTIONS. On fols. 53 and 54 is the seal of one Ibrāhīm 'Alī dated 1245 (1829-30).

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SHĀH-NĀMAH

DATED 1548

A manuscript of Firdausī's Shāh-nāmah

SUBJECT AND ARRANGEMENT. This copy of the Shāh-nāmah in two volumes, containing Baisalnur's Preface, is incomplete, and has been bound up in the most hopeless confusion. Single folios have in several instances been used to reinforce those with miniatures. The correct order of the folios throughout the two volumes is as follows (lacunae of one folio or less have not been noted):—(Beginning of Preface missing) i. 1–2; ii. 3–10; ii. 2; ii. 1; ii. 11–14; ii. 16; ii. 15; ii. 130–7; ii. 170; i. 10a; i. 7b; i. 3a; ii. 171b; ii. 139b–47; ii. 102–9; ii. 338–43; i. 4; i. 80b; ii. 19a; i. 5–8 (except 7b); ii. 112b; ii. 388a; ii. 90; lacuna; ii. 91; ii. 314–21; ii. 324–5; i. 9; i. 10b; ii. 326–7; i. 11–18; i. 26–33; i. 19–21; ii. 302–3; i. 22–24; ii. 196; i. 110–15; ii. 197; ii. 21–22; ii. 122; ii. 23–24; ii. 123; ii. 25–26; i. 116a; i. 117–24; lacuna; ii. 18; i. 125–8; ii. 17; i. 129–45; ii. 381–2; i. 146; ii. 383–4; i. 147; ii. 385–6; i. 154; i. 148–53; i. 163; ii. 426–8; ii. 164–5; ii. 429–31; i. 155–62; ii. 124; ii. 27; ii. 125–8; ii. 28; ii. 129; ii. 29–31; lacuna; ii. 32–34; ii. 80–87;
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ii. 398–9; i. 164; ii. 400–1; i. 165; ii. 402–3; i. 420–1; i. 166; ii. 422–3; i. 167; ii. 424–5; ii. 406–11; ii. 328–35; lacuna; ii. 224; ii. 304–7; ii. 225; ii. 52b; ii. 390–7; ii. 434–5; i. 348; ii. 436–41; i. 350–7; ii. 168–71; i. 53a; ii. 53; i. 172–4; ii. 79; i. 175–6; ii. 78; i. 177–81; ii. 60–61; i. 182–4; ii. 41; ii. 344–9; ii. 42; ii. 190–5; ii. 198–205; i. 185–92; ii. 442; ii. 361–6; ii. 445; i. 34; loose folio 1; i. 35–38; loose folio 2; i. 39–54a; i. 55; ii. 272–4; i. 336–7; ii. 275–7; ii. 113–21; ii. 278–85; ii. 288; ii. 19b; i. 289–92; ii. 20; ii. 293; i. 56–80a; i. 81–96; ii. 148–9; i. 97–99; ii. 242–3; ii. 322; ii. 244–5; ii. 323; ii. 246–7; ii. 256–8; i. 100–1; ii. 250–61; ii. 166; ii. 241; i. 167; i. 102a; ii. 169; ii. 172–9; ii. 216–23; ii. 232–6; ii. 181; ii. 237–9; ii. 180; ii. 161; ii. 160; ii. 100–1; ii. 163; ii. 162; i. 104–5; ii. 138–9a; i. 106–7; i. 193; ii. 387–8b; lacuna; ii. 389; i. 196; i. 194; ii. 110–12a; i. 195–8; ii. 294–301; ii. 404; ii. 270; i. 200–3; ii. 271; ii. 405; ii. 206; i. 204–9; ii. 207; i. 210–28a; i. 229–34; ii. 432; i. 235–8; ii. 433; i. 239–42; i. 108–9; i. 243–6; ii. 158b; i. 247–50; ii. 159; i. 251–79; lacuna; i. 102b; ii. 171a; i. 288a; i. 288b; i. 158a; i. 116b; i. 422a; i. 54b; i. 280–2; i. 286–7; i. 283–5; ii. 375–7; ii. 88–89; ii. 378–80; ii. 367–8; i. 286; ii. 369–70; i. 287; ii. 371–2; ii. 150–7; ii. 74–76; ii. 412–19; ii. 72; ii. 70a; ii. 73; ii. 71; ii. 77; ii. 62–69; ii. 35; i. 288b; ii. 36–39; ii. 289; ii. 40; ii. 43–50; ii. 54; ii. 255; ii. 55–58; ii. 254; ii. 59; i. 290–7; ii. 248–53; i. 308–9; i. 298; ii. 310–11; i. 299; ii. 312–13; i. 300–7; i. 314–21; i. 308–13; ii. 70b; i. 322–36; i. 351–8; ii. 182–9; ii. 208–15; ii. 345–6; i. 347; lacuna; i. 349–50; i. 337–44; ii. 226–7; ii. 373; ii. 228–9; ii. 374; ii. 230–1; ii. 262–9; ii. 92–99; i. 359–61; i. 358–9; i. 362; ii. 360; i. 363–421; i. 422b–7; ii. 444–5; i. 428–31.

MEASUREMENTS, ETC. c. 24.9 x 16.2 cm.; the written surface measures 11.4 x 6.7 cm.; 4 cols. of 15 lines; 446 and 431 folios.

WRITING AND PAPER. The writing is a minute and exquisite Nastâliq enclosed between gold and blue rulings. The gold-sprinkled paper is of a biscuit tone, polished and very thin, and reset within margins of stouter paper of a slightly paler and yellower tone with a Russian water-mark, dated 1822.

BINDING. Vol. I, recently rebound in a late 16th-century cover of greenish-brown leather, has a sunk and gilt central medallion with two pendants and corners ornamented in relief with a design of cloud scrolls and foliages in maroon leather, and a gilt cord and line border; the inside is of plum-coloured leather. Vol. II. The front board of the sumptuous orange lacquer cover shows a young prince on horseback cleaving a wolf with his sword while another horseman transfixes a lion with an arrow; there are birds perching in a tree. On the back board a prince, accompanied by his tutor and a dervish, is offering a book to a hermit seated in the hollow of a tree beside whom sits a youth holding a book; the dervish has delicate feminine features and long hair with side-locks; high up in the rocky landscape are two ibex and in the sky fly a pair of herons. Both boards have floral borders in black and green. They date from c. 1600. The inside of the cover is of black lacquer with a central medallion and two pendants, corners, and lining in gold.

DATE AND Scribe. The copy was made in south-western Iran (probably Shiraz) in 955 (1548) by an unknown scribe, whose name has been erased from the colophon on fol. 446 of Vol. II.
ILLUMINATIONS AND ILLUSTRATIONS. Vol. I. On fol. 106b is the sarlauh to the second part of the Epic, which starts with the reign of Luhrasp; it is of superb quality, and carries no inscription. Vol. II. On fol. 116b, at the beginning of the poem, is another splendid sarlauh in blue and gold of two tints, with a few coloured flowers, embodying the title (Aghāz i Kitāb i Shāh-nāmah) in white script. The lesser titles are all in gold within panels decorated with floral foliage.

The miniatures are in the Turkman style current at Shiraz in the late 15th century, and are something of a freak survival.

The subjects of the 30 miniatures in Volume I are as follows:

1. Fol. 1b. The three poets of Ghazna, Unṣuri, Farrukhī, and Asjadi, seated on a carpet and approached by Firdausī. This painting illustrates a famous passage in the Preface to the Epic.

2. Fol. 2b. Shidah, son of Afrasiyab, slain by Kai Khusrau (?)..

3. Fol. 7. Zal, seated on a carpet in the midst of musicians and retainers, holds converse with Rudabah’s father, Mihrāb.


5. Fol. 31b. Naudar, King of Persia, beheaded by Afrasiyab, King of Turān.

6. Fol. 54. Gudarz and Hāmān conversing in a Turkish tent.

7. Fol. 80. Cavalry and foot forces of the Iranian army marching against the fortress of Gang Dīzh.


9. Fol. 102. Gushtāsp, in the hope of obtaining the hand of the Qaiṣar’s daughter, slays the horned monster in the land of Rum.

10. Fol. 108. Qaidāfah, Queen of the West, enthroned among her suite; before her sits Sikandar, holding in his hand the portrait of himself which the Queen has had painted in secret.

11. Fol. 116. Rustam slays the White Dīv in its cave; outside is Aulād, tied to a tree.

12. Fol. 132. Rustam, with his lance, lifts Alkūs the Turanian from his horse before the Iranian and Turanian armies.


14. Fol. 163. Siyāvush in the apartments of his stepmother, Queen Sadabah.

15. Fol. 164. The murder of Siyāvush by order of Afrasiyab.


17. Fol. 213b. The Paladin Farāmurz, son of Rustam, is hanged by order of King Bahman who looks on from among his horsemen.

18. Fol. 228. The mortally wounded Dārius expires with his head on Sikandar’s knees.

19. Fol. 263. The captive Ardavan brought before Ardashīr.

20. Fol. 268b. Ardashīr and his followers killing Haftvād and his men of Kirmān; the Worm is shown in the foreground.

21. Fol. 287. The enthronement of Bahram Gur after winning the crown from between the two lions.
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(22) Fol. 288b. Bahram Gur slays a dragon that has taken refuge among the rocks.
(23) Fol. 289b. Meeting of Bahram Gur and Shangul, King of India.
(24) Fol. 298b. From a window Nushirvan watches the execution of the youth who penetrated into his harem, and of his half-sister who harboured him. The artist has erred in making both the victims male and one of them bearded.
(25) Fol. 304b. The sons of Mahbud dying from the poisoned food they had served to Nushirvan.
(26) Fol. 322. Nushirvan seated on his throne under an umbrella in the midst of his court dignitaries watching a demonstration of the game of chess.
(27) Fol. 331. Talhand, son of Jamkur, King of Kashmir, seated dead on a throne on a white elephant; his brother is overcome by violent grief.
(28) Fol. 376. Murder of Bahram Chubin the usurper. The faces of the principal figures have been repainted.
(29) Fol. 393. Khosrau Parviz with Shirin and her suite in the great hall of his palace.
(30) Fol. 422b. The Arab General Sa’d, son of Abu Vaqqas, slays Rustam, commander of the forces of the last Sasanian King, Yazdagird III. By a strange confusion the artist has dressed Sa’d in the traditional garb of Rustam, the hero of the earlier part of the epic. In some versions of this subject the Sasanian general is dressed like his mighty namesake.

Vol. II. The subjects of the 33 miniatures are as follows:
(1) Fol. 17. Kai Ka’us tries to ascend to heaven on a throne borne by eagles.
(2) Fol. 19b. The battle of Gudarz and Piran: Gudarz has cast his javelin at the Turanian hero who has taken refuge on a rock; both men are wounded.
(3) Fol. 28. Siyavush, out hunting on horseback, cuts an onager in two with one stroke of his sword.
(4) Fol. 41. Rustam, mounted on Rakhsh, catches the Khân of Chin in his lasso and drags him from his white elephant.
(5) Fol. 52. Rustam, who is on foot, slays Ashkabus with an arrow after bringing down his horse with another.
(6) Fol. 60b. Rustam having unhorsed Shangul, King of India and ally of Afrasiyab, allows him to escape.
(7) Fol. 70. Bahram Gur, out hunting, decapitates a lion, having cut another in two.
(8) Fol. 80b. Bahram Gur, on a camel, chasing onager, and riding over his favourite, Azadah, who lies on the ground with her harp.
(9) Fol. 101b. Isfandiyar, on horseback, dragging on his lasso Gurgsar, who is on foot.
(10) Fol. 112. Rustam roasting an animal for his dinner and at the same time kicking back the rock rolled on him by Bahman; beyond, saddled and bridled, is his steed Rakhsh.
(11) Fol. 122. Rustam sleeping while his charger Rakhsh kills a marauding lion.
(12) Fol. 139. Isfandiyar slays the Simurgh. His chariot, a box decorated with arabesques, is borne between two horses, with a shield-shaped wheel on one side; in the foreground is a dragon of Chinese style.
(13) Fol. 149. Execution of Afrasiyab and Garsivaz before Kai Khusrau.
(14) Fol. 158b. A ‘Chinese’ dragon devouring an ox before Sikandar and his followers.
(15) Fol. 165. Siyāvush passing the fire test before the eyes of his father Kai Kā'ūs and his stepmother Sudabah.

(16) Fol. 171b. Farīdūn striking at Zahhāk with his sword after the latter had climbed into the palace (in the poem Farīdūn strikes him with his ox-headed mace).

(17) Fol. 181b. Nude to the waist and with hands tied behind him, Isfandiyār chained on an elephant is being led away to captivity by armed warriors.

(18) Fol. 196. Rustam lifts Afrāsiyāb from his horse in front of the Iranian and Turanian armies.

(19) Fol. 207b. After Rustam on his horse Rakhsh have fallen into a pit where they are impaled on lances, he slays his half-brother Shaghād with an arrow.

(20) Fol. 225b. Defeat of the Iranians under Farīburz by the Turanian forces under Pirān.

(21) Fol. 240. Gushtāsp, son of King Luhrāsp, slays a dragon in the land of Rūm.

(22) Fol. 254. The impostor Mazdak is transfixed by archers as he hangs head downwards on a gibbet.

(23) Fol. 271b. Rustam slays Isfandiyār by piercing his eyes with a two-barbed arrow.

(24) Fol. 287. Captive Caesar mutilated before King Shāpur II.

(25) Fol. 302b. Despite the herdsman's warning, Rustam catches his steed Rakhsh with a lasso from among a drove of horses.


(27) Fol. 337b. Bizhān beheads the Turanian Hūmān.

(28) Fol. 360b. The Iranian King Khusrāv Parviz and the rebel Bahram Chūbīn fighting on horseback with swords.

(29) Fol. 374. The same, attacking each other with maces.

(30) Fol. 388b. The Turkish King Arjāsp and Isfandiyār, son of Gushtāsp, fighting each other with daggers.

(31) Fol. 404b. Rustam and Isfandiyār wrestling on horseback.


(33) Fol. 443b. Rustam, disguised as a merchant, offers a cup of jewels to Pirān.

SEALS AND INSCRIPTIONS. There is an erased seal of ownership on the colophon of later addition on fol. 446 of Vol. II. [E. B. and B. W. R.]
WRITING AND PAPER. The writing is an elegant Nasta‘iğ. The so-called Khan-baligh [Peking] paper is of a deep ivory tone, polished and thick, and has a narrow surround of coloured paper bearing a gold design, the whole being set within wide margins of paper of various tints covered with a floral design in gold.

BINDING. On both outer boards of the Sükhtah binding of black leather a stamped fresco-like composition, on a gilt ground, of animals and birds in a forest, reproduces a motive often found, on a diminutive scale, in the shadurvan depicted in palace halls in Persian miniatures; the picture is enclosed, in each case, within a stamped panelled border of floral arabesques on a gilt ground. The inside of the cover is of plum-coloured leather with a central design and panelled borders in dark brown and gilt tracery on a ground of white, blue, green, and gold.

DATE AND Scribe. According to the colophon, the manuscript was compiled, in an unnamed city which can only be Bukhara, by Mir 'Ali al-Husaini who is either Mashhadi or Haravi, in 915 (read 955 = 1548), by order and under the supervision of Sultan Mirak, librarian to 'Abd al-'Aziz Bahadur Khan, Shaibanid ruler of Transoxiana, for whom it was made. But it is evident that the date is wrong: first, because this Mir 'Ali was not yet in 915 at Bukhara, having been called there possibly in 940 by Sultan Sa'id, son of Abu Sa'id, of the Shaibanid dynasty, who ruled over Transoxiana from 937 to 940 (1530–3); secondly, because the Shaibanid Sultan in question in this manuscript ruled at Bukhara from 947 to 957 (1540–9), so that it cannot have been compiled for him in 915.

ILLUMINATIONS AND ILLUSTRATIONS. On fol. 1 is an eight-pointed rosette or shamsah containing floral arabesques on a gold ground within a similarly ornamented lapis wreath; on fol. 1b–2 is a double-page frontispiece superbly illuminated in lapis and gold of two tints, embodying the opening verses of the work; at the head of each chapter are small sarlauhs with gold, red, and blue ornament and script. The miniatures, characteristic of the work of the Bukhara school towards the middle of the 16th century, may perhaps be by the artist who in 1543 illuminated for the same ruler the copy of Sa'di's Gulistān made by the same scribe, preserved in the Bibliothèque Nationale. In it we find the identical carpet which in miniature (2) below shelters Joseph from the sun's rays; the tree side by side with the flowering arghavan is a favourite motive of the Bukhara school.

The subjects of the three miniatures are as follows:

(1) Fol. 18. Two ducks bearing a tortoise aloft by a stick held in its mouth; the mountains over which they are flying are represented, in accordance with the manner of the decadent days of the Transoxiana schools, by a flat gold wash; in the foreground is a landscape with trees and a pond with three 'Chinese' ducks; three men are watching the ascent of the tortoise.

(2) Fol. 37b. The Prophet Joseph seated on a canopied throne in a flowering garden in the shade of a sumptuous awning, before a square pond with two 'Chinese' ducks; before Joseph kneels the Jew guided to him in Egypt by Divine inspiration; against a

1 Blochet, Fondation Piot, pls. 16, 17; Enluminures, pl. 54; Musulman Paintings, pl. 110. According to a doubtful attribution in one of the Paris Gulistans, they are the work of one 'Abd Allâh (Notices et Extraits, pp. 217, 289).

2 See, e.g., a painting executed at Herat in 1526 by a pupil of Bihzâd (Blochet, Peintures, pl. 35; Enluminures, pl. 48; Musulman Paintings, pl. 121).
gold sky are a tree and an arghavān in bloom. An ornamental inscription at the top of the picture reads: 'In the days of the reign of the just and illustrious Khāqān Abūl-Ghāzī 'Abd al-'Azīz Bahādur Khān, may Allah prolong his rule for ever, in the year 955 h. = 1548.' So the manuscript was definitely compiled at Bukhara for 'Abd al-'Azīz, Shāibanid Sultan of Transoxiana from 947 to 957 = 1540-9.

(3) Fol. 63b. In a paved enclosure separated from the rest of the garden by a fence of red wood in which is a high door, a prince in rich brocade is addressing his lady-love; birds are singing in the tall tree seen against the gold hill and blue sky of this delightful colour scheme.

SEALS AND INSCRIPTIONS. From the library of 'Abd al-'Azīz Bahādur Khān, Uzbeg Sultan of Transoxiana, this manuscript passed into that of the Great Mughals. An endorsement in the usual terms on the first folio, dated 11 Ardibaḥisht of the new reckoning of the first year of Akbar (963 = 1556), runs: الله أكبر يارههم ادی بهشت سه احده عرش دیده شده; another is dated 17 Šafar of the eleventh year of Shah Ḵānān (1048 = 1638); yet another is dated 1049 = 1639; while further notes, including autograph entries by the Emperor Jāhāngīr (dated 1014 = 1605) and Shāh Ḵānān (dated 1037 = 1628), are found on the first folios.

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YŪSUF U ZULAÎKHĀ
DATED 1550

A manuscript of the Yūsuf u Zulaikhā of Jāmī

SUBJECT AND ARRANGEMENT. For an earlier copy of the present work in this collection, and for further details of its authorship and contents, see No. 190 above.

MEASUREMENTS, ETC. 22.8 x 13.7 cm.; the written surface measures 13.8 x 7.6 cm.; 2 columns of 12 lines: 163 folios.

WRITING AND PAPER. The writing is an excellent Nastaliq enclosed within gold, black, blue, red, and green rulings. The paper is of an ivory tone, gold sprinkled, polished, and thin but firm; the margins are coloured buff, green or blue, and gold sprinkled.

BINDING. The outside of the cover is of black leather ornamented with a sunk and gilt central medallion with two pendants and corners within a gilt ruling and a gilt cord border; the medallion and corners contain a bird and branch design in vermilion and gold; the inside is of dark red leather with centre and corners of gold tracing over blue and green.

DATE ANDSCRIBE. The manuscript was copied in 957 (1550) by Ahmad al-Husainī.

ILLUMINATION. The manuscript is freely illuminated, especially the two opening pages (foll. 1b and 2) which are almost completely filled with elaborate ornament in blue,
gold, black, and various colours, most carefully executed, and remarkable for the com­
plicated curvilinear geometrical patterning of the main rectangles in the body of the
pages. These two pages, which contain verses of poetry, do not apparently belong to the
manuscript.

On the next page (2b) is a well-executed heading in blue, gold, and colours, with a
rather close floral design; and the rubrics throughout the poem are written in white on
a gold ground with black foliage ornament flanked by coloured arabesques.

Fol. 108b contains a different type of ornament in parallelograms and triangles, occa­sioned by the oblique text, and foll. 162b and 163 are similarly decorated. The colophon
page is ornamented with gold patterning, and a coloured floral strip in the centre of the
page between the two columns of the text, which is written on cloud forms against a gold
ground.

ILLUSTRATIONS. The three illustrations are good examples of mid-16th-century
book-painting, influenced by the examples of Bihzâd and his followers. The attitudes
of the figures, especially in the miniature on fol. 109, are vividly portrayed and carefully
diversified.

Some of the turbans have the typical Șafävi kulâh. Yusuf is always depicted with a
gold flame halo, the mark of sanctity.

The colours are good, but less brilliant than in many illustrations of the period. The
light-blue ground of nos. 3 and 4 is noticeable, as are the rather tenuous blue and white
clouds in the gold skies in all three miniatures.

The subjects of the miniatures are as follows:

(1) Fol. 65. Yusuf, who has been thrown into a well by his brothers, is seated among
the members of a caravan who have rescued him. Behind him stands a youth carrying
the bucket in which Yusuf was drawn out of the well. In the foreground an attendant
watches a cauldron on a fire; near by are horses and camels. There are three negro
attendants.

(2) Fol. 72. Yusuf being sold in Egypt by Malik. He is dressed in a red robe and is
seated under a scales, Malik standing behind him. Before him, and in the foreground,
stand an old woman, who is struck by his beauty, and the bidders, with attendants bear­
ing caskets.

(3) Fol. 109. Yusuf appearing before Zulaikha and the ladies of Egypt, who, overcome
by his beauty, cut their fingers with their fruit-knives. The figures of Yusuf, Zulaikha,
and the female attendant in the upper portion of this picture are curiously elongated.

[A. J. A. and J. V. S. W.]

GULISTÂN AND BÜSTân
CIRCA 1550

A manuscript of the Gulistân and Büstân of Sa’dî

SUBJECT AND ARRANGEMENT. The text of the Gulistân is accompanied in the
margin by that of the Büstân; in the colophon of the latter, the older title Sa’dî-nâmah
GULISTAN AND BÜSTAN

is given as the first alternative: This is evidently a transcription of the author’s original colophon.

MEASUREMENTS, ETC. 24.7 × 15.2 cm.; the written surface measures 15.3 × 7.8 cm.; 10 lines, with 24 lines diagonally written in the margin; 175 folios.

WRITING AND PAPER. The writing is a fine Nastālīq enclosed within gold, black, and red rulings. The paper is of a buff tone, polished and thin, set within more recent white margins; the ends of the marginal lines have been cut away.

BINDING. The outside of the cover is of black leather with a sunk and gilt central medallion with two pendants and corners within a gilt border, all containing a floral design in gold. The inside is of plum-coloured leather. A gilt tooled European title has been added to the spine at the beginning of the 19th century.

DATE AND Scribe. The manuscript was copied by Shah Muhammad about 1550.

ILLUMINATION. On fol. 16 and 2 is a finely illuminated title-page in blue and gold, with gold and coloured floral scrolls and arabesques. The rubrics of the Gulistan are written in gold; those of the Büstān in white, on a gold ground with floral scrolls. The triangles in the middle of the marginal text are ornamented in gold.

SEALS AND INSCRIPTIONS. The manuscript bears the ownership signature of I. Lee dated 1827, a price (156 rupees), and a bookseller’s notice quoting from the works of D’Herbelot and Waring.

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GULSHAN I RĀZ

CIRCA 1550

The Gulshan i Rāz by Maḥmūd i Shabistāri

SUBJECT AND ARRANGEMENT. This popular maṣnawī poem by Maḥmūd ibn ‘Abd al-Karīm ibn Yahya al-Shabistari, who died in 720 (1320), is a mystical treatise composed, according to the author, in 717 (1317) in great haste as a reply to some queries from an anonymous correspondent upon certain points in mystic doctrine. The work was edited and translated into German verse by J. von Hammer-Purgstall in 1838, and edited and translated into English verse by E. H. Whinfield in 1880. See further Ethē, India Office Catalogue, i, col. 995, no. 1814.

MEASUREMENTS, ETC. 23.2 × c. 15.0 cm.; the written surface measures 12.5 × 6.8 cm.; 2 columns of 13 lines; 37 folios.

WRITING AND PAPER. The writing is a Nastālīq enclosed within gold, blue, and green rulings. The paper is polished and thin, set within margins of gold-sprinkled rose-coloured paper.
BINDING. The outside of the cover (which is later than the text) of dark brown leather with a flap has an inset panel covered with a scrollwork design in gold; the inside is of the original red-brown leather with an all-over floral design in gold in the field, a central medallion with two pendants, and corners of black tracery over blue and a gilt line and cord border.

DATE AND Scribe. The colophon is erased, but the manuscript was probably copied about 1550.

ILLUMINATIONS. On fol. 2 is an eight-cusped rosette of unusual design in lapis and gold of two tints in sixteenth-century style with the addition of red flowers. On fol. 2b, at the head of the poem, is an 'unvan of similar technique embodying the title of the poem in gold script over white foliage scrolls on the lapis ground of the central medallion. The sub-titles are in gold script on lapis panels ornamented with foliage scrolls and there are similarly decorated triangular and square corner pieces.

SEALS AND INSCRIPTIONS. On fol. 2 and 35 are seals of ownership and various notes.

CALLIGRAPHY
CIRCA 1550

A folding album of calligraphic specimens in Nastaliq

SUBJECT AND ARRANGEMENT. This collection of samples of Nastaliq, formerly in the library of the Seraglio in Constantinople, was compiled by Mir 'Alī. The text in large script on one side of the page shows all variations, including separate and combined letters, of the Persian alphabet; that on the other consists of ghazals written in small vertical and oblique Nastaliq, taken from the divans of Sa'dī, Ḥāfīz, Jāmī, Kamāl Khujandi, Qāsimi, and Amir Khusrau Dihlavi.

MEASUREMENTS, ETC. 18.4 x 11.9 cm.; the written surface measures 11.3 x 5.2 cm.; 2 lines to each page of large script, 2 small vertical and 8 oblique to each page of small script; 7 folios.

WRITING AND PAPER. The writing is enclosed between gold, blue, and green rulings. The paper is of a deep ivory tone, polished, and set between margins of similar gold-sprinkled paper.

BINDING. The outside of the 18th-century Turkish cover consists of boards covered in green, brownish grey, and blue marbled paper, bound round the edges with leather; the inside is of green-painted paper.

DATE AND Scribe. The album was compiled at Bukhara towards 1550 by Mir 'Alī, presumably Mir 'Alī al-Katib, for whom see no. 205 above.
CALLIGRAPHY

ILLUMINATION. On fol. 2b of the pages with large script is an ’unvân in blue and gold with touches of red embodying a central cartouche containing white script; on the last folio of the pages of small script is a square decorated in blue and gold with floral ornament in colour. [E. B. and A. J. A.]

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FOUR LEAVES FROM

AN UNIDENTIFIED WORK

CIRCA 1600

MEASUREMENTS, ETC. 36 x 23.5 cm.; 4 folios.

WRITING AND PAPER. Written in Naskh. Deep cream polished paper.

DATE AND Scribe. The fragment contains no colophon, but the date appears to be about 1600.

ILLUMINATIONS AND ILLUSTRATIONS. The fragment consists of two folios of illumination and a double-page miniature. The illuminations are as follows:

Fol. 1. A large design of floral scrolls in gold. Fol. 4b is similarly decorated.

Fol. 1b. A fine rosace or shamsah in blue and gold with touches of red, black, and white

Fol. 2. A similar shamsah.

Fol. 2b. Right-hand half of a double illuminated title-page, with the beginning of the preface to the work written in white on a central gold medallion.

The two halves of the miniature are on fol. 3b and 4.

Fol. 3b. A prince seated on a carpet in an open audience-chamber, with courtiers in attendance and a young man seated reading on a balcony. The margin is decorated with floral scrolls in gold.

Fol. 4. Preparation of food out-of-doors, supervised by a major-domo, and a groom leading a richly caparisoned horse. Similar decorated border. These paintings were executed in Turkey, judging by the turbans, but the artist was probably a Persian.

[B. W. R.]
PLATES
157. SHĀH-NĀMAH

f.142. THE ESCAPE OF KAI KHUSRAU FROM TURAN
SHĀH-NĀMAH

f. 1836. THE SHĀH LEHRĀSP SEATED IN A GARDEN
157. **SHĀH-NĀMAH**

f. 370. **ALEXANDER AT THE KA'BAH**
157. SHĀH-NĀMAH
f. 410b. BAHRAM GŪR AND ĀZĀDAH AT THE CHASE
158. SHĀH-NĀMAH

(a) f. 45. THE FIGHT BETWEEN GUDARZ AND FīRĀN
(b) f. 410. BAHĀRĀM GūR DISPLAYING HIS SKILL BEFORE AZĀDAH
158. SHĀH-NĀMAH
f. 295b. GUSHTĀSP SLAYS A DRAGON
159. ANTHOLOGY
ff. 51b. 52b. ILLUMINATED PAGES

[Handwritten text in an ornate script, translated into English]
162. NIZĀMĪ, KHAMSAH

ILL. 73. ŠIRĪN VISITING THE SCULPTOR FARHAD
162. NIZĀMĪ, KHAMSĀH

f.327b. ALEXANDER AND THE PRINCESS
167. ZÄD AL-MUSÄFIRIN
13. ILLUMINATED PAGE
Plate 12

167. Zād al-Musafirīn

f. 3b. Illuminated Page

Source: British Library, Add. pers. 1
167. ZĀD AL-MUSĀFIRĪN

I.hb. ILLUMINATED PAGE
171. NIZAMI, KHAMSAH
f. 51b. SHIRIN VISITING THE SCULPTOR FARHAD
Plate 15

176. AL-HĀSĪB AL-TABARĪ

ff. 45b, 47b, 51r. ZODIACAL SIGNS AND CONSTELLATIONS
177. JAMI, SUBHAT AL-ABRĀR
f.47b. THE ENAMOURED OLD MAN

Inscription: Shāh serif in black
177. JAMI, SUBHAT AL-ABRĀR

III. TAIL-PIECE TO THE MANUSCRIPT
182. NIZĀMĪ, KHAMSĀH
f. 69. SHĪRĪN VISITING THE SCULPTOR FARHĀD
182. NIZĂMÎ, KHAMSAH
f.134b. MAJNŪN AMONG THE ANIMALS

Drawing/Wiktor Stokłosa
182. NIZAMI, KHAMSAH
f.174. BAHRAM GÜR DISPLAYING HIS SKILL
182. NIZĀMĪ, KHAMSĀH

5.189b. BISHR’S GRIEF AT THE DROWNING OF HIS FRIEND
188. SA'DI, BUSTAN

"776 THE BEGGAR AT THE DOOR OF THE MOSQUE"
195. NIZAMI, KHAMSAH
f.33. SCENE IN A BATH
195. NIZĂMĪ, KHAMSAH

f. 145b. MA'ūN WATCHING THE CAMEL FIGHT
105. NIZAMI, KHAMSHEH

f.38ib. ALEXANDER AT THE DIAMOND MOUNTAIN
196 NIZĀMĪ, KHAMSĀH
f. 32b. SCENE IN A BATH

Emery Walker Ltd. photo.
196. NIZAMI, KHAMSAH
f.1359. LAILA AND MAJNUN AT SCHOOL.
196. NIZAMI, KHAMSAH

L160. MAJNUN AMONG THE ANIMALS
196. NIZĀMĪ, KHAMSĀH

F. 223. THE GARDEN OF THE FAIRY PRINCESS
Plate 30

196. NIZĂMÎ, KHAMSAH

Fig. 349. KHIZR FINDS THE WATER OF LIFE
209. JAMI. SAB'AH

2. PAGE FROM THE POEM SALAMAN AND ABSĂL
210. JAMI, SUBHAT AL-ABRÄR
2. PAGE WITH MARGINAL ILLUMINATIONS
2II. JAMI', YUSUF AND ZULAIKHA

f.146b. THE MEETING OF YUSUF AND THE AGED ZULAIKHA
212. 'AJĀ'IB AL-MAKHLŪQĀT
f.108b STRANGE INHABITANTS OF AN ISLAND
212. 'AJĀ'IB AL-MAKHLŪQĀT

Plate 35

I.III. CANNIBALS ON AN ISLAND. A LION-APE AND A UNICORN
212. 'AJ'IB AL-MAKHLŪQĀT

f.116. THE SHY INHABITANTS OF THE ISLAND OF BARTĀL OBSERVED BY MERCHANTS
Plate 37

212. 'AJĀ'IB AL-MAKHLŪQĀT
f. 366. A MERCHANT ROBBED OF HIS PURSE BY A MONKEY
212. 'Ajā'ib al-Makhlūqāt

f.425. The Jinn Wrestling with the Husband

Command: Richard Ettinghausen
212. 'AJĪB AL-MAKHILŪQĀT
f. 318b. MARVELS OF CREATION
212. 'AJā'IB AL-MAKHLŪQĀT

(a) f. 149b.  (b) f. 151a.  (c) f. 152a.  (d) f. 436.  (e) f. 419.  (f) f. 486b.  (g) f. 491b.

MARVELS OF CREATION
214. SHĀH-NĀMAH

\( \text{(a) Ishandvar slays the simurgh} \)
\( \text{(b) Rostam captures his charger Rakish} \)
Plate 42

215. JAMI, TUHfat AL-AHRAR
f.37b. THE PROPHET YUSUF GRANTING AUDIENCE
216. JĀMĪ, Yūsuf and Zulaikhā

(a) Yūsuf held in the market; (b) Yūsuf appearing before the women of Egypt.