THE CHESTER BEATTY LIBRARY
A CATALOGUE OF THE
PERSIAN MANUSCRIPTS AND
MINIATURES
111. SHĀH-NĀMAH

7. KHUSRAU ANÛŠÎRVÂN DICTATING A LETTER
FOREWORD

I HAVE for many years taken a special interest in fine Persian manuscripts, which at their best seem to me to have no rivals, from the delicacy of their ornament and the beauty of their miniatures. I was fortunate to start collecting many years ago when it was much easier to obtain outstanding Persian manuscripts and miniatures than it is nowadays, and I have had a very interesting time during the last forty years making this collection. As it is becoming increasingly difficult to discover good examples, and as the collection will not be enlarged very much in the future, I think it is now time to publish the catalogue, so that other lovers of this form of art may enjoy studying it.

It is much more extensive than the Indian one which appeared just before the last war, the Persian collection being far larger. The volumes will, however, be of smaller size than before, as the first catalogue was considered rather inconvenient to handle.

The detailed examination of the manuscripts, and the actual cataloguing, are the work of the late M. E. Blochet, Mr. M. Minovi, and Professor A. J. Arberry, who have all given of their best in the compilation, which must have presented unusual difficulties. I also wish to thank Mr. Wilfred Merton and the staff of Messrs. Emery Walker, Ltd., who have dealt with the preparation of the plates in such an excellent manner. In addition, I wish to thank Mr. J. V. S. Wilkinson especially, who has borne so large a share in the preparation of the Catalogue.

July, 1956

A. CHESTER BEATTY
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INTRODUCTION

The Catalogue of the Indian Miniatures and Manuscripts in the Chester Beatty Collection appeared in 1936. The Turkish Catalogue has been completed and will probably be issued almost at once, while Catalogues of the other Oriental collections will be published as soon as circumstances allow.

Owing to the great extent of the Persian Collection and because of the difficulties and delays entailed over publications of this kind, it was decided to bring out this Catalogue in separate volumes. The present volume contains the first fifty entries, and it is intended to complete the work in two further volumes, which will include the separate miniatures not contained in manuscripts; in the last volume there will be an index to the whole.

Certain matters meanwhile must be touched on here. Sir Chester Beatty's Persian Collection may be regarded as one part of an extensive and complex whole, which is concerned with both the art of the book and the literature of Islam. It is most closely linked with the Indian and Turkish Collections, both of which have obvious affinities with Persia. Moreover, the various collections occasionally overlap. An Arabic or Persian text may, for instance, be written, illuminated, and illustrated in India or Turkey, or a Turkish text in Persia; or again a manuscript may be written in one country and have miniatures inserted in another. In the Persian Collection, however, the texts of the manuscripts are usually in Persian, or, less commonly, in Arabic.

The Collection includes some manuscripts of the greatest textual interest, but its main emphasis is on the arts of the book, in which the Persians were for centuries the acknowledged masters of the Islamic world—on calligraphy, illumination, and especially miniature-painting. The illustrations to this Catalogue are confined for the most part to the miniatures. The Collection is so large that only part of the ground could be covered—though many of the manuscripts merit fuller illustration—and miniatures lose less in reproduction than ornament. Detailed descriptions of the ornament have been as a rule eschewed, as these serve little purpose unless fully illustrated.

The Catalogue is a joint production, and is mainly the work of three eminent scholars, the late M. E. Blochet, Mr. M. Minovi, and Professor A. J. Arberry, as indicated by the initials E. B., M. M., and A. J. A., at the end of each description. M. Blochet originally described many of the manuscripts some years before the Second World War, but he died before he could revise his work, and meanwhile the plan of the Catalogue was somewhat altered and it had to be extensively rewritten. To Mr. Minovi's fine scholarship and careful researches are due, in particular, descriptions of some of the most interesting textually of the early manuscripts (few eyes but his could have deciphered the important dedication in No. 149). Professor Arberry has not only had a large share in the actual cataloguing, but has given advice on many points. It did not seem necessary to distinguish the precise part played by the Editor in the descriptions: it is
mainly confined to certain remarks on the illumination and miniatures. He must, however, be held responsible for the errors and inconsistencies which almost inevitably occur in a text so full of names and dates. Some descriptions are more detailed than others, and it seemed preferable in certain cases to retain records of expert research, even at the sacrifice of rigid uniformity.

Though precise dating has often been impossible, the entries are arranged chronologically, without regard to subjects, but here again no absolute consistency is pretended; No. 150, for instance, is somewhat later than a number of manuscripts of the latter part of the fifteenth century, which will be described in the second volume.

The manuscripts with which this volume is concerned are of the thirteenth, fourteenth, and fifteenth centuries. Some of them are well known, at least from reproductions, to students of the subject, and are mentioned in standard works; but there are others of little if any less importance; nearly all the manuscripts and separate leaves here described, in fact, contain noteworthy features. Among those of particular textual and bibliographical interest are Nos. 101-3, 107, 109, 112-114, 132, 134, 144, and 149. The following may be specially mentioned on account of the beauty of their ornament and miniatures, or their value in one way and another for the study of art history: Nos. 103-5, 110-14, 119-120, 122-5, 127, 133, 135, 137, 139, 141, 143, 144, 147-150.

December, 1956

J. V. S. WILKINSON
CATALOGUE
TAFSIR OF ŢABARI
EARLY 13TH CENTURY

SUBJECT AND ARRANGEMENT: Muḥammad ibn Jarir al-Ṭabarî died in 310 (923) and a copy of his great Tafsîr in forty volumes was carried from Baghdad to Khurasan, whereupon the Ṣâmânid ruler of Khurasan and Transoxiana, Abū Ṣâliḥ Mansûr ibn Nuh (350–65 (961–76)), who did not understand Arabic, ordered a body of scholars and theologians, well versed in both the Arabic and Persian tongues, to make an abridged translation of the work. The rendering was to contain, also, not only the stories and legends of pre-Muhammadan times, but the history of Islam and of the Caliphs and rulers of the Empire up to the year 345. This was done; and the Commentary was divided into fourteen volumes and the historical supplement into six volumes. Later on copies were made in seven volumes, each comprising one-seventh of the Koran, and some one-volume copies also were made. The present copy belongs to the first category.

Manuscripts of this earliest Persian Commentary on the Koran are rare. There is a fairly complete copy (lacking most of the text of the Koran and its literal translation) in the British Museum (Add. 7601), dated 883 (1478), in one volume; another copy, of the seven-volume category, complete except for the fourth volume, dated 606–8 (1209–11), belonged to the Ardabil Shrine and is now in the Royal Library of Gulistân, Tehran. A copy of the first of seven volumes in Rampur State Library is believed to have been written circa 600, and another copy of the same volume is in the Bibliothèque Nationale in Paris; this was apparently written between 607 and 624.

This volume comprises text with interlinear Persian translation and commentary from verse 141, chapter 26 up to the 9th verse in chapter 33; it corresponds to the second half of vol. v in the Ardabil MS. and to fol. 222, line 12 to fol. 260° (left blank) of the British Museum MS. It is, therefore, the tenth volume of a set of fourteen volumes.

The copy is defective at both ends, and on fol. 1 is a Preface, written about a.H. 1000. There is a lacuna between foll. 92 and 93.


2 There is a note of ownership dated Rajab 1038 at the beginning.
2 TAFSIR OF TABARI

MEASUREMENTS, ETC. 28 x 17.50 cm.; the written surface measures 23 x 13 cm.; 14 lines; 113 folios.

WRITING AND PAPER. The writing is a good broad Naskh (commentary) and a large Sulš (text). The paper is rather thick and is slightly coloured by age.

BINDING. There is a modern black leather, oriental binding with tooled medallions.

DATE. A copy of the first volume out of fourteen belonging to the same set as this manuscript was sold at Sotheby's in June 1938. This was dated 632 (1235).

ILLUMINATION. The titles are written in gold in Muhaqqaq style with black outlines. There are illuminated circles in the margins opposite every tenth verse.

[ E. B. and M. M. ]

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THE ASTROLABE

LATE 13TH CENTURY (?)

An Arabic treatise on the Astrolabe

SUBJECT AND ARRANGEMENT. The manuscript is badly out of order; the leaves should be arranged thus: foll. 1–27 (lacuna), 97, 98, 99, 96, 78–85, 38–46, 57–77, 86–95 (fol. 88 is turned, so is fol. 94), 47–56, 37 (the leaf is turned), 31, 28–30, 32, 33, 36 (lacuna), 34, 35, incomplete at the end. This arrangement is provisional.

When arranged in this sequence the book consists of two parts, the first being on astronomical calculations and instructions as to how to use the various astronomical tables, divided into 130 chapters. The first three pages contain the list of contents of this part, and on line 6 of page 4 starts the text from chapter I continuing down to fol. 240, where the 130 chapters are completed. Next follows a table of ‘distances and rectifications’ of stars. On fol. 25 the author begins an argument to prove the preceding calculations, and this forms the second part of the work, divided into 125 chapters. After fol. 27 comes the first chapter of this second part. The chapters are numbered in both parts by abjad letters, and there is no reason to doubt the correctness of the arrangement except in the case of foll. 31 and 32, in which the chapter numbers are not clearly legible, and foll. 25, 26, and 27, which have no chapter numbers.

Accidentally, or purposely, the later binder of the work has placed foll. 276 and 28, originally separated from each other, in juxtaposition, so that two blank pages have come face to face, and on these two a later hand has fabricated a colophon, 1 half on each page, surrounded by two decorative patterns (turanj). Obviously these cannot have

1 It is interesting to note that an almost exactly similar deception was perpetrated in a manuscript in the British Museum. This (Or. 7942) is a copy of the Divan of Khiaqani, copied, according to the colophon, in A.H. 664. At the end of the first part is an illuminated ex-libris in exactly the same writing and style as that in this manuscript, stating that the book was made for the library of an Amir of Khvarazm in the year A.H. 594. The beginning of the second part also is similarly decorated. The British Museum MS., in which, clearly, the same hand has been at work, was purchased in 1913.
been made at the date the colophon claims to have been written. This runs as follows:

‘The first volume of the book on the science of Usturlab is completed, and there follows
the second volume from the composition of the learned Imam Abūl-Hasan Nishābūrī
(May God approve of him!), in the month Rajab of the year 522. Ahmad al-Baihaqī.’

There are at least ten grammatical mistakes and omissions in this small sentence, being
the sort of faults a Persian not well versed in writing Arabic would make. There can
be no doubt that the book could not have been composed at such a date, but was written
at least 150 years later, from the fact that the author quotes three times (foll. 25a, 25b)
the famous mathematician and astronomer Abū 'Ali al-Marrākushi, with the prayer
formula ‘May God’s grace be upon him’ after his name, which is never used for the
(7th) century, wrote in 627 (1230) and died in 660 (1262) (see Brockelmann, Gesch. Ar.
Litter. i, pp. 473-4; Suppl. i, p. 866). That he mentions the year 680 in his works and
calculates for it is no proof that he was alive then; astronomers often make such calcu­
lations in advance. It is evident, therefore, that the present work could not have been
composed before 660 (1262). On the other hand, the paper, ink, style of writing, and
internal evidence suggest that the manuscript was written not long after this date, and
most probably it was executed before A.D. 1300. One sentence, if taken literally, may
throw some light on the time of the author, the opening phrase on fol. 25, which runs:
‘Said the Shaikh, the Imam, the learned, the author of this book, may God approve of
him and may he benefit the Muslims by his long life!’ If we accept a date circa 680
(1282) for the manuscript, then the author must still have been alive.

Exact details relating to this composition can never be ascertained unless another
complete copy of the work is discovered.

MEASUREMENTS, ETC. 28 × 20-2 cm.; the written surface measures 24-7 × 18-2 cm.;
25 lines; 99 folios.

WRITING AND PAPER. The writing of the first part is an elegant Naskh, written
along red-ink rules, a style found only in very old books. The second part, also in
Naskh, is in another, less-accomplished writing. The paper is of an ivory tone, not
polished.

BINDING. The outside of the cover is of brown leather with blind-tooled corners and
a central design; the doublure is also of brown leather.

DATE AND Scribe. (See above, under ‘Subject and Arrangement.’) The manu­
script would appear to have been written about the end of the 13th century.

ILLUMINATION AND ILLUSTRATIONS. There are 131 diagrams in red and
black ink. The illumination on foll. 27b and 28 has been mentioned above. The text on
those pages is written in gold on cloud forms, the surround being richly ornamented
in gold and blue.

The ornament though skilful must be much later than the manuscript.

[E. B. and M. M.]
MAJMū'AH I DAVĀVĪN

DATED 699 (1300)

A manuscript of the Divāns of ten Persian Poets; entitled 'Majmū'ah i Davavin i dah-gānah'

SUBJECT AND ARRANGEMENT. The manuscript consists of the following ten Divāns:

I. Divān of Kamāl al-Dīn Ismā'īl, foll. 1–122, lacking 11 folios at the end.
II. Divān of 'Abd al-Vāsī Jabalt, foll. 123–60, lacking 4 folios and one blank leaf at the beginning.
IV. Divān of Abūl-Faraj Rūnī, foll. 217–32.
V. Divān of Shams al-Dīn Azraqi, foll. 233–47, lacking 3 folios at the end.
VI. Divān of Shams al-Dīn Tabast, foll. 248–57, lacking 8 folios at the beginning.
VII. Divān of Najīb al-Dīn Jurbazānī, foll. 258–71, lacking 2 folios at the beginning.
VIII. Divān of Raft' al-Dīn Lūnbānī, foll. 275–85.
IX. Divān of Imāmī i Hiravī, foll. 286–305.
X. Divān of Anvarī, foll. 306–401.

Two more folios are lacking between foll. 152 and 153, and one between 345 and 346. This agrees with the original number of sections in the collection. Folio 1 is in a later hand, about a.h. 1000 (1591–2), and two lists of Divāns given on the recto side of it show at least two former rearrangements.

I. Kamāl al-Dīn Ismā'īl ibn Jamāl al-Dīn Mūhammad ibn 'Abd al-Razzāq of Isfahan lived from about 565 until 635 (1170–1238). His Divān consists chiefly of qaṣīdahs and qif'ahs, with some ghazals and a few quatrains, all arranged regardless of alphabetical sequence.

Amongst the panegyrics found in Kamāl's Divān are: one sent to Shihāb al-Dīn 'Umar al-Suhrawardī (539–632); several addressed to Jalāl al-Dīn Minkuhrīnī, the Khvāramshāh, who reigned from 617 to 628 and who was received by the rulers of

1 The biographical notices in Persian tāzhkīrāh works, or Lives of Poets, are generally untrustworthy, especially in the case of such authorities as Daulatshāh and Taqī Kāshī. If, however, Daulatshāh can be trusted, Kamāl al-Dīn was killed on 2nd Jumādā II, 635 (20 January 1238) by the Mongol conquerors of Isfahan (see Browne's ed., p. 153). As to the approximate date of his birth, he states twice in his Divān (the present manuscript, foll. 23 et seqq.) that at the death of his father he was about, or less than, 20 years old. Jamāl al-Dīn died in 598 (1198) according to Taqī Kāshī; but Kamāl al-Dīn has written a poem (lacking in our manuscript, but present in other collections, such as the British Museum MS., Add. 18414, fol. 61b seqq.) bearing the date of Ramażān 585. It is therefore safe to conclude that Kamāl al-Dīn was probably born about 565 (1170).

2 ‘All ibn Ahmad ibn Abī Bakr ibn Bisutūn, who arranged alphabetical indices for the collections of Sa'dī's odes in a.h. 726 (1326), seems to have been the first to attempt this kind of arrangement in a Persian Divān, as he explains (MS. no. 113 in this collection), this helps in finding the poems in the Divān, 'contrary to all other Divāns', in which it is difficult to find a poem.
Central Iran as their sovereign in 621 (1224); and to his brother Ghiyāṣ al-Dīn on the occasion of his wedding; some to Sa’īd ibn Zangī of the Sulghurid dynasty, the ruler of Fārs from about 593 to 623, and the latter’s son, Abū Bakr (the patron of Sa’īd) who reigned from 623 to 658;¹ several in praise of Ḥusām al-Daulah Ardashīr ibn ‘Ala’-al-Daulah Hasan, the ruler of Mazandaran from about 567 to 602, in the year when this king paid a visit to Isfahan; several in praise of Minkubīrīn’s minister, Fakhīr al-Dīn ‘Alī Sharaf al-Mulk of Khvārazm; several addressed to Muẓaffar al-Dīn Muḥammad ibn Mubāriz of Shabankara, who ruled from 624; one-third of his panegyrics are in praise of the Sa’īdī family, especially Abūl-‘Ala’ Sa’īd ibn Maṣʿūd, who died towards the end of 599, and his son Maṣʿūd ibn Sa’īd. Once (fol. 84) he speaks of forty years of service at the door of this family; and several times he refers to himself as being in his sixties. It is, therefore, quite certain that he was alive up till about 630 (1232/3). There is an elegy on the death of a son of his who died when on a journey.

The odes begin on fol. 99 and the quatrains on fol. 113.²

II. ‘Abd al-Vāsī ibn ‘Abd al-Jamī’ Jabalī, from the mountains of Gharchistan, flourished in the first half of the 6th century a.H., and died in 555 (1160), according to Taqī Qāshī.³ He was a highly accomplished man of letters, was well known as a poet in the Arabic language as well as in Persian, and his prose compositions and correspondence were also very much admired. He has praised, amongst others, Sultan Sanjār the Seljuq ruler (d. 552), and Taj al-Dīn Amīr Abū-l Faẓl Naṣr ibn Khalaf, the ruler of Nimruz (Sistan) who died in 559.

The odes begin on fol. 152, and the quatrains on fol. 156.

III. Rashīd al-Dīn Muḥammad ibn Muḥammad ibn ‘Abd al-Jallāl al-Umāri, a descendant of ‘Umar ibn al-Khattāb (the second Caliph), was born at Balkh circa 485 (1092) and died in 573 (1177/8).⁴ He was appointed as the head of the Correspondence Bureau (Divān i Insha) of Abīʾ al-Daulah Aṭṣiz in 522 (1182), the year of the latter’s accession to the throne of Khvārazm in succession to his father Qurṭb al-Dīn Muḥammad. The Ḥaddīq al-Siḥr, on Persian Prosody, and the collection of his Arabic letters have been published, and a copy of his Persian letters is preserved in the Institute of Oriental Studies in Leningrad. His nickname of Vaṭvāṭ (a bat) comes, it is said, from the fact that he was very small in size. He refers to himself as Rashīd. His poems are much embellished, and free use is made of all the figures of speech recorded by him in the Ḥaddīq.

From the beginning (fol. 161) up to fol. 204 the Divān is occupied by the panegyrics dedicated to Aṭṣiz. Other Amirs and Viziers and notabilities whom he has praised include: Arsalān Khān Kamāl al-Dīn Maḥmūd; Jamāl al-Mulk Shams al-Dīn Muḥammad ibn ‘Alī; Ziyāʾ al-Dīn ‘Irāq ibn Jaʿfar; Tāj al-Dīn Rāfīʾ ibn ‘Alī Shaḥbānī; Ḥusām al-Dīn Abū Ḥaṭīf ‘Umar ibn Abī al-ʿAzīz ibn Māzāh al-Bukhārī (the great theologian

¹ These dates of accession and the death of Sa’īd and Abū Bakr, which differ from those given by popular European sources (such as Zambaur and Browne), are results of a careful and thorough research by Mīrzā Muḥammad Qazvīnī and are published in his work, Mândahān i Shāhk Saʿīdī, Tehran, 1938, pp. 5-11.
² A short tract in Arabic written by Kamāl al-Dīn is quoted in full by the author of Maṣṭūl al-Budūr, in chapter 40, a copy of which is in this library.
³ He is mentioned amongst Persian writers of poetry in Arabic in the Kharidat al-Qāṣr, and is reported to have died after 540 (1145/6). See the Leiden Catalogue, vol. ii, p. 236.
⁴ The best and latest published account of Rashīd’s life is found in the introduction by Mr. A. Eghbal to his edition of the Ḥaddīq, Tehran, 1938.
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who died in A.H. 536); Kamal al-Din Abul-Qasim Maḥmūd ibn Abū Bakr al-Khāl, who was also praised by Anvari; Ḥamīd al-Dīn Abū Bakr ‘Umar al-Maḥmūdī (the author of Maqāmāt i Ḥamīdī) who died in 559; Shihāb al-Dīn Adīb Ṣābir ibn Ismā‘īl, the famous Persian poet; &c.

The elegies begin on fol. 215, the odes on fol. 215b, and the quatrains on fol. 216. On fol. 216b the incident of Rashid being carried in a covered chair into the presence of Takish on the day of his accession is recorded (22 Rabī’ 11, 568 = 11 Nov. 1172),1 with the quatrain recited by Rashid.

IV. Abul-Faraj ibn Mas‘ūd Rūnī (of Runa, a place in the district of Lauhur) lived in the 5th century A.H.2 Most of his panegyrics are in praise of the Ghaznavid rulers, Ibrahim ibn Mas‘ūd (451–749) and his sons Mas‘ūd (?492–508) and Maḥmūd (who was appointed the Governor of India in 469). Of the ministers and eminent personages of the Ghaznavid court, whether in Iran or India, the following persons are amongst those praised by Abul-Faraj: Muḥ. ibn Bihrūz ibn Ahmad; Mansūr ibn Mas‘ūd al-Maimandi; Abū Naṣr (Hibat Allāh i Shīrāzī) Pārsī (d. sometime between 509 and 511); ‘Abd al-Hamīd ibn ‘Abd al-Ṣamad; Abū Ḥalīm ibn Zarīr i Shībānī; &c. On fol. 230b is a poem on a house built by Mas‘ūd i Ṣād al-Salman, and the latter’s reply, also in verse. The qasīdahs are followed by muqattāt (fol. 231) and ghazals (231b).

V. Shams al-Dīn (according to other sources Zain al-Dīn) Azraqī, whose name was probably Ja‘far, lived in the 5th century. Taqī Kāshī’s report that Azraqī died in 527 (1133) is certainly wrong, and he must have died about 60 to 70 years before that. If Niẓām i ‘Arūzī, writing in 552 (1157), is right in stating in the Chahār Maqālah that Firdawī fled [in about 390 (1000)] from Ghaznin to Herat and hid for six months in the house of Azraqī’s father, Ismā‘īl i Varrāq (‘Dealer in books’), it is obvious that Azraqī could not have lived 137 years after that date. Furthermore, there is no mention of the brutal treatment by Malik-shāh of his own uncle and cousins, Qāvūrd and his sons, in the year 465 (1073) and subsequent years, in the Divān of Azraqī, who has devoted a great many of his poems to the praise of one of those victims, none except one of whom was alive in 476 (1083/4).4 Again the author of Lubāb al-Abbāb (vol. ii, pp. 87–8) says expressly that Azraqī was anterior to Mu‘izzī in time; and Mu‘izzī flourished in the time of Malik-shāh and Niẓām al-Mulk, both of whom died in 485 (1092).

Azraqī’s chief patron was Abul-Favāris Shams al-Daulah Ṭughān-Shāh, one of the ten sons of Alp Arsalān the Seljuq, who during his father’s lifetime and in the reign of his brother Malik-shāh was Governor of Eastern Khurasan with Herat as his capital, and who was still alive in A.H. 476. From Azraqī’s poems it can be gathered that Ṭughān-Shāh was involuntarily living for some time in Sughd, Balkh, and Arghan. He was a great admirer of poetry, and had many poets at his court. Azraqī versified several stories and books for him and his cousin. It was for this Ṭughān-Shāh that the poetical version of the Yasūf and Zulaikha in muhağīrīb metre, wrongly attributed to

1 See also the Tarīkh i Jahangushī, ii 17–18.
2 Taqī Kāshī gives A.H. 489 (1055/6) as the date of his death, but this seems impossible.
3 Ed. Chaykin, Armaghān Press, Tehran, 1925.
4 See Mirzā Muḥ. Qazvīnī’s annotations to the Chahār Maqālah and the Lubāb al-Abbāb, and the text of those books; the Rāḥat al-Sudār; the History of the Seljuqs of Kirman by Muḥ. ibn Ibrāhīm; Zambaur; A. Markov’s Catalogue of Muhammadan Coins in the Hermitage; and Azraqī’s Divān.
Firdausi, was made by a mediocre unknown poet. Amirn-shâh ibn Qâvurd (rendered blind by Malik-shâh's order, *circa* 465, and dying before *A.H.* 476); the Vizier Sharaf al-Daulah Sadâr ad-Din Abul-Hasan 'Ali ibn Muhammam of the Sari family; Shuja' al-Daulah Hasan, the Governor of Ghur; the Vizier 'Imad al-Mulk Abul-Qâsim Ahamad ibn Qâvâm; &c., are also praised by him.

The *Divân* is incomplete at the end.

VI. Shams al-Din Tabâsi Muh. ibn 'Abd al-Karim was a judge (*Qâzî*) from and in Tabas (Khurasan) in the 7th century *A.H.* (*13th cent. A.D.*). It is reported in the *Athâr al-Bilad* (*completed in 674 (1275/6)*) that his teacher, Ra'zi al-Din al-Nisâ'î, seeing him follow the style of Khâqânî and writing fine poems, advised him to continue in that style. He later went to Bukhara where he met Sadr al-Sharri 'Mas'ud ibn Muhammam, the Qâzî, and, in addition to winning his friendship and learning a great deal from him, he wrote a *qaşidah* in the difficult rhyme of the Sadr's *qaşidah*, in praise of Nizâm al-Mulk Sadr al-Din Muhammam ibn Muhammam, the minister to Qâlî Tâmgâhî Khân, who resided in Samarqand. His contemporary Muhammam 'Auîî, in *Lubâb al-Albâb*, quotes three of his poems. It is also recorded that he was of exceeding beauty, 'and did not live long'. This must mean that he died in his fifties at the earliest, because there is a poem in his *Divân* on a house built in 591 (1195) for the minister Sadr al-Din; and the date of his death is put at 624 or 626 (*1227 or 1229*). The present copy of the *Divân* is imperfect at the beginning, starting with the ninth folio. A complete copy is in the collection of six *Divâns* in the India Office, written some fourteen years later than our manuscript. Some of this author's poems have been wrongly included in the Tehran lithographed edition of Zahiri Fariyâbî's *Divân*.

Shams al-Din's chief patron was the above-mentioned minister. Other celebrities praised by him are the said Qâzî; Naṣîr al-Din 'Ali, holder of the position of Ulugh-hâjib; Sa'd al-Din Qutlugh Lâlâ-beg and his relatives; Shams al-Din Ikdish¹ Taksîn (or Ulugh-taksîn); &c.

*Ghazals* begin on fol. 257 and the quatrains on fol. 257î, where the *Divân* ends.

VII. Najib ad-Din al-Jurbazaqânî lived in the 6th and 7th century of the Hijrah, and must have been contemporary with Naṣîh ibn Sharaf, the translator into Persian of *Târikh i Yamini*, as most of his patrons were Governors and grandees of the end of the 6th century, namely, Jamâl al-Din 'Umar (ibn Abî Bakr ibn Muhammam), who, according to the excursus of the British Museum MS. of the *Târikhi Yamini* (Add. 24930), was appointed by Jamâl al-Din Ulugh-Barbeg, as the Ra's of Jurbazaqan from about 585 onwards; Sadr al-Din Khujandî (Maḥmûd ibn 'Abd al-Latîf, the head of the Shâfi'is in Isfahan, who was beheaded in the year 592, with his sons Taj al-Islâm, 'Imâd al-Islâm and Majd al-Islâm; Jamâl ad-Din Ay-Abah, who was killed in Jumâda I. 584; 'Alâ' al-Daulah Mardân-shâh, the 'refuge of the Seljuqs'; &c. and others. In one of his

¹ Rieu's statement that Mirân-shâh reigned in Kirman from A.H. 847 to 849 (A.D. 1440 to 1442) cannot be found in reliable sources.


³ Ikdish = gelding (Morin in Mongol) has no counterpart in Turkish nomenclature.

⁴ Foll. 227b-230b.

⁵ See the above-mentioned *Yamini*, fol. 226b, and *Râhat al-Sudâr*, p. 381.

⁶ Translation of *Yamini*, fol. 225b, and *Râhat*, p. 347.

⁷ *Râhat*, pp. 45-6 and 335.
qasidahs, addressed to Jamāl al-Dīn the Ra‘īs of Jurbazaqan, he recalls that for thirty years he has been in the service of the Ra‘īs and that his age now exceeds 70. It seems that he had left his native town for some time and was living in Isfahan.

VIII. Rafī‘ al-Dīn Lūnbānī (of Lūban, a village of the Marbīn district of Isfahan) was also living in the 6th–7th centuries. The year 603 (1206) fixed by Taqlī Kāshī as the date of his death seems, however, too early, and he must have been living after 623, the year of Abū Bakr ibn Sa‘d ibn Zangi’s accession. His name is given as ‘Abd al-‘Azīz (ibn ?) Mas‘Īd by Taqlī Kāshī and the Hafī‘-Iqlīm and the Ātash-kadāh; but in the biographical notice appended in a later hand to the present Divān he is called Ibrāhīm ibn ‘Ali ibn Shams al-Dīn. He is said to have had a short life.

His panegyrics are in praise of Khwārazmshāh Jalāl al-Dīn Mīnkūbirnī and his minister, Fakhr al-Dīn Sharaf al-Mulk ‘Alī; Sādr al-Dīn ‘Umar al-Khujandī; Ruḵn al-Dīn Mas‘Īd ibn Sa‘d; ‘Imād al-Īslām ‘Azūd al-Dīn ‘Alī; the Sulghurid ruler of Fars, Atābeg Muẓaffār al-Dīn Abū Bakr ibn Sa‘d ibn Zangi; ‘Imād al-Dīn As‘ād ibn Naṣr; Jamāl al-Dīn ‘Umar (who may be identical with the patron of Najīb ad-Dīn of Jurbazaqan) and others.

Ghazals begin on fol. 282b and quatrains on fol. 283.

IX. Imāmī Hiravl, whose name is given as Abū Muḥammad ‘Abd Allāh (or Abū Abd Allāh Muḥ.) ibn Abū Bakr ibn ‘Uṣmān, and whose death took place in the year 686 (1287), was a Shi‘a and follower of the twelve Imāms. He spent most of his active life in central and southern Iran. His panegyrics are in praise of Shams al-Dīn Muḥammad (al-Juvainī), the Şāhīb i Divān (d. 683); ‘Ala‘ al-Daulah Ruḵn al-Dīn Abūl-Fath Qutlugh-shāh ibn Muḥammad-shāh, of the Seljuq family; Qūb al-Dīn Yusuf Shāh; Queen Ulugh Tarkan ‘Ismā‘īl in 663; Shams al-Dīn Fakhr al-Mulk ‘Alī, a minister and a native of Dāmāghān, whose praise is sung in more than a dozen qasidahs, and who built a garden-palace in 658 in Kirman; &c.

There are some tarjī’s and a few quatrains, including the quatrain composed, in answer to a question by the Şāhīb i Divān, by Majd ad-Dīn i Hamgar in praise of Imāmī’s poetry, and Imāmī’s quatrain in further answer to that.

X. Auḥād al-Dīn Anvari’s name according to the prosepreface, written by the collector of his poems and the ‘editor’ of this Divān, an unknown contemporary of his, was ‘Ali ibn Muḥammad ibn Iṣḥāq; but ‘Auft calls him Muḥammad ibn Muḥ., which seems doubtful.

The date of Anvari’s death is not certain. He was certainly still alive in 562, and died before 582, as will appear, and the dates 547 and 587 (1152 and 1191) given as the year
of his death by Daulat-shah and Taqi Kashi respectively are therefore wrong. If the argument brought by Mirza Muhammad Qazvini were decisive, the date 580 (1184) fixed by the **Haft Iqlism** would also prove unsound. But Qazvini’s opinion that Anvari must have died some twenty years before the latest date given by the **tazkirahs** can be sustained and supported by a sound argument. Ravandi relates that in 580 Shams al-Din Ahmad ibn Manuchir i Shast-kulah told the compilers of an anthology that ‘Sayyid i Ashraf (Hasan ibn Nasir al-‘Alavi al-Ghaznavi), who died in 565, came to Hamadan. He went round to all the schools to test the children and find out who could write poems. He gave me (the Shast-kulah) a hemistich and asked me to write some three lines in that likeness. . . . He advised me (afterwards) to memorize poems of such late poets as ‘Imadi, Anvari, &c.’ If Anvari was counted amongst the later poets already in Shast-kulah’s childhood, and at any rate before 565, it is indeed not likely that he could have lived long after that date. That Anvari was still alive in a.H. 562 may be proved by the two following considerations: (1) Anvari once addressed a vazir by a poem in which he complained that even his shirt was given to him by Abu’l-Hasan i ‘Imrani. Futtuhi (Asir al-Din Marvazi), by order of that vazir, answered him that ‘Imrani was killed more than fifteen years since, and a shirt that wears so long is but a coat of mail.’ Now ‘Imrani Majd al-Din Abu’l-Hasan ’Ali ibn Muhammed of Sarakhs fell into disgrace with Sanjar in 545 and later was put to death in Marv. It is therefore evident that these two poems were composed after 560. (2) In 582 (1186) there occurred a conjunction of the five planets with the sun and moon in the sign of Libra. Many years before that, especially when the previous conjunction had occurred (in 562), astrologers had predicted a ‘terrific convulsion of nature’ and a hurricane that would bring the Northern regions to an end. Among others, Anvari was responsible for this verdict, and in spite of many tracts and pamphlets written in refutation of the forecast, it caused a panic that stirred the whole Islamic world. Not even a gentle breeze blew on the appointed day, and all the astrologers were mocked and reproached for their ignorance. A poem of four hemistichs composed by a certain ‘great man’ entrusts the punishment of Anvari’s soul to the ‘Sender of all Winds.’ It may be concluded, then, that Anvari died between a.H. 562 and 565.

Among celebrities praised by Anvari are the following: Sultan Sanjar (d. 552 (1157)); Abu Shuja’ Sulaiman ibn Muhammed ibn Malik-shah, the Seljuq Sultan, who reigned six and a half months in 555; ‘Imad ad-Din Firuz-Shah Ahmad, known also as Malik-shah, C

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1 Anvari has several **qasidahs** in praise of a Sadr al-Din Muhammad, a descendant of Nizam al-Mulk, and a Nasir al-Din Mahmud, each of whom held the position of a minister. Qazvini conjectures that these were the two ministers of Sanjar, the former having been put to death in a.H. 511 and the latter having been dismissed from his office in 526. It is therefore difficult, Qazvini argues, to believe that a man who wrote such eloquent poems before 511 could have lived up to 587 or thereabout. This problem is discussed later. Accounts of the notices of oriental biographies and European catalogues concerning Anvari can be found in Rice, pp. 554 seq., and references given by Ethé in *Ind. Off. Cat.*. Qazvini’s note was published in the *Bist Maqala*, vol. ii, pp. 283-92.

2 *Rahat al-Sudur*, p. 57.

3 Rice, p. 999, from Taqi Kashi.

4 See the present *Divan*, fol. 345a and b.

5 Al-Ansab, G.M.S., fol. 398b.

6 Thus in the *Tarikh i Guzidah*, G.M.S., p. 474. Daulat-shah (p. 86) attributes the verse to Farid Kâtib, but he is not a trustworthy author; according to the preface of the *’Idq al-Ula* (composed in 584 (1188)), Farid i Nasavi wrote a tract in refutation of Anvari’s forecast (Tehran, 1876, pp. 25-6). If the poem was written in reality by a man known as Farid, it is conceivable that he was Nasavi.

7 In the lithographed edition of *Atash-kadah*, 656 (1258) is given as the year of Anvari’s death, which may be a misprint for 556 or 566.
son of Abu Bakr Tughan-takín, ruler of Balkh, who was still alive in 562 (1167); and his minister Jalāl al-Vuẓara', who called Anvari to the court of the king in 554; the two queens, Türkän Khätün Jalāl al-Din and Maryam Şafvat al-Din; Qūtb al-Dīn Maudud ibn 'Imād ad-Dīn Zangī (and his two sons Sa‘īf al-Dīn and ‘Izz al-Dīn), the Atabeg of Mosul from 544 to 564 (1149/50-1168/9, to whose court Anvari paid a visit and in whose name he wrote a book; Nasīr al-Dīn Tāhir ibn Fakhīr al-Mulk Muṣaffār ibn Niẓām al-Mulk Tusi, minister to Sultan Sanjar from 528 to 548; Majd al-Dīn Abū'l-Ḥasan ‘Imrānī, mentioned before; the minister Kamāl al-Dīn Maḥmūd i Khāl (also praised by Rashīd Vāva’t); a minister with the title and name of ‘Ṣādir al-Dīn Muḥammad, one of the family of Niẓām al-Mulk (he is identified by Qazvīnī with the son of Fakhīr al-Mulk and the brother of Nasīr al-Dīn Tāhir; but it is more probable that he was the second ‘Ṣādir al-Dīn Muḥammad of the same family, namely, a son of Tāhir and grandson of Fakhīr al-Mulk, who probably succeeded Kamāl al-Dīn Maḥmūd i Khāl in his post); a minister mentioned as Naṣīr i Dīn Maḥmūd, whom Qazvīnī has identified with Naṣīr al-Dīn Maḥmūd ibn al-Muṣaffār Ibn Abī Taubah al-Maṛvāzī, who was a minister to Sanjar from 521 to 526, but the identification is not quite certain; Ḥamīd al-Dīn ‘Umar ibn Maḥmūd al-Maḥmūdī of Balkh, the famous qaṣī and the author of Maqāmat i Ḥamīdī (composed in 551), who died in 559, with a special mention of his Maqāmat.

On fol. 352b begin the Muqaddāsī, amongst which there are several addressed to Anvari by others, and one is an elegy on his death. On fol. 369b begin the Qasamiyyat; on 370 the Ḥabsīyyat, i.e. those written about al-‘Imrānī when he was imprisoned; and on fol. 370b the elegies of ʿImrānī, Sanjar, and others.

A special section is devoted to Itīmsāt, i.e. requests for various things, mostly wine (371); and another to the satires and licentious verses (373b). Odes begin on fol. 380; some additional short poems (Ziyādāt) on fol. 396; and quatrains on fol. 397b.

Anvari's Divān has been lithographed in Tabrīz.

MEASUREMENTS, ETC. 34.5 × 23.8 cm.; the written surface measures (between the red rules) 26.6 × 18 cm.; 4 columns of 31 lines; 401 folios.

BINDING. The leather binding, which is later than the text, has a stamped medallion with pendants on each cover.

WRITING AND PAPER. The writing is a fairly good Naskh within red rulings, executed probably in Isfahan. The paper is of an ivory tone, thin, and semi-polished.

DATE AND Scribe. This manuscript is the work of two scribes, working in collaboration: (1) Abū Naṣīr Muḥammad ibn Ahmad ibn Muḥammad ibn 'Ali ibn ḥarr ibn Nu'mān al-Yamānī, who wrote foll. 2-160, 286-305, and 314-50. (2) Muḥammadshāh ibn 'Ali ibn Maḥmūd ibn Shād-bakhsh of Isfahan, 'residing in the District of the Deaf (Maḥallat i Karān), who wrote foll. 161-285, 306-13, and 351-401. This second scribe is credited with copying, in the year previous to his penning the present manu-

1 One of the qaṣīdahs written to this king is dated Bahmanjanah of 533 of the Yazdigirdī era, which falls in Muharram of 556 (Nov. 1164).
2 One of these qaṣīdahs is dated Zu'l-Hijjah of 540 (May 1146).
3 Bist Maqāla, pp. 283 seqq. He was put to death in 511 (1117).
4 Latīf al-Ma‘ārif (Leiden, 1867), p. 44, note ; and Tāriḥ i Baihaq (Tehran, 1938), p. 75.
script, the Tarikh i Jahangushay of Juvaini.1 The writing of a Persian MS. of the Annals of Tabari may also be by him. Four dates are given in four colophons: beginning of Zul-Hijjah, 699 (Sept. 1300), on fol. 160; towards the end of Zul-Qa'dah 699 (Aug. 1300), on fol. 216v; mid-Shavval, 699 (July 1300), on fol. 232; and 23 Zul-Hijjah, 699 (10 Sept., 1309), on fol. 401b.

ILLUMINATION AND ILLUSTRATIONS. The opening page of each of the six Divans III, IV, V, VIII, IX, and X is decorated with a sarlah, the first four being inscribed with the titles and the last two with the Persian formula of basmalah, i.e. بسم الله الرحمن الرحيم

They are executed in good 'Mongol' style and contain rather simple floral and geometrical designs. They are apparently quite genuine, although some may have been restored and retouched. They are set in rectangular bands with floral patterns in colour and script in white.

Two quite modern miniatures have been added on blank pages after the Divan of Abu'l-Faraj (fol. 232b), and before the Divan of Anvari (fol. 306). In style they copy late Safavi miniatures, but purport to have been painted in the time of Ghazan. The first actually bears his name and the date 699 (1300) and shows a king and his court in a mosque, and a sheikh who has ascended the minbar to preach. The second shows the sovereign enthroned amidst members of his court. These are real works of art.

[E. B. and M. M.]

LEAVES FROM A SHAH-NAMA

CIRCA 1300

PLATES

Seventy-seven illustrated folios from a manuscript of the Shah-nama of Firdausi

SUBJECT AND ARRANGEMENT.3 The leaves are from a manuscript, mutilated in India, of the Shah-nama, the Iranian national epic, by Abu'l-Qasim Hasan, known as Firdausi, of Tus (A.H. 329-411). The poem was completed in 400 (1010).

MEASUREMENTS, ETC. 77 folios, 19 x 13.2 cm., or less; the written surface measures 15.5 x 12.5 cm.; 6 columns to the page of 21 lines. The measurements are not uniform.

There are 80 miniatures in all, one or two on every folio.

1 Tarikh i Jahangushay, iii (G.M.S.), preface, p. 29.
2 Survey of Persian Art, vol. iii, p. 1833 and vol. v, pl. 816v. This cannot, unfortunately, be proved. If it could be, it would point to the probability of this important MS. having been executed at Isfahan. There is a collection of six Divans in the India Office Library, copied by several different scribes, the handwriting of one of whom may well be that of this same Muhammad-shah.
3 For the omission of biographical and bibliographical details see Introduction.
LEAVES FROM A SHĀH-NĀMAH

WRITING AND PAPER. The writing is a Naskh executed in archaic style. The paper is of a yellow tone, not polished.

BINDING. The folios are all separately mounted.

DATE AND Scribe. The late Dr. E. Blochet considered that this manuscript was executed about the year A.D. 1180, or even earlier, basing his conclusion on stylistic grounds. He believed that the miniatures from their shape and horizontal arrangement, from the character of the costumes, and from certain other indications, pointed to a period previous to the Mongol conquest, and he laid insufficient stress on their pronounced Far Eastern elements.

Though precise indications are wanting, it seems more reasonable to attribute the manuscript to the Il-Khanl period, and it may be dated approximately A.D. 1300 or not much later. The reasons for this dating are discussed in Binyon, Wilkinson, and Gray, Persian Miniature Painting, pp. 31–2, and by E. Kühnel in the Survey of Persian Art, pp. 1833–4. They are based principally on the qualities of the miniatures. See also Stchoukine, La Peinture iranienne, pp. 91–2. The scribe’s name is not known.

ILLUMINATION AND ILLUSTRATIONS. The eighty diminutive paintings are arranged in narrow horizontal bands running right across the page, like friezes. Their character may be judged from the reproductions. The colouring is gay and decorative, the blues being very prominent. Many of the miniatures have gold grounds.

The designs, usually simple, are of admirable vivacity, and the drawing of horses, free and life-like, is clearly inspired by the Far East, as are the mountain and tree conventions, the armour and the cloud forms.

The human types, large in scale, are noticeably Mongoloid, with scanty beards. The embroidered garments and head-dresses are also of Mongol type. But there are certain typically Iranian elements.

There are some leaves from a Shāh-nāmah manuscript, of a type akin to this, which were formerly in the possession of Dr. W. Schulz (Persisch-islamische Miniaturmalerei, plates 14–18). A manuscript of the same type is also in the Freer Gallery, and some leaves belonging to a private collection were shown at an Exhibition of the Arts of Iran and Baghdad held at the Bibliothèque Nationale, Paris, in 1938. M. E. de Lorey in his notes to the catalogue of that exhibition would group these manuscripts with those with red backgrounds as productions of a distinctive Shiraz school; but of this there is no entirely convincing evidence.

In any case the pictures in this group of manuscripts, among which the Shāh-nāmah of the miniatures here described is probably the most important, mark a distinctive phase in the development of a national Iranian style, in which the various elements are satisfactorily fused. Also, as Dr. Kühnel remarks, the miniatures obviously follow an old tradition of Shāh-nāmah illustration, and give some idea of the early illustrated versions of the epic.

The subjects of the miniatures are as follows:

1 The zal (ɔ) is dotted more often than not, which peculiarity shows that, although the sound was forgotten at the time of the scribes, it was still distinguished from dāl (ō), at least occasionally, in writing.

(1) The fight between the Div Khazarvân and Syâmak, son of Gayümârş. The Div is depicted as a purple-bodied monster; he lies prone on the ground, and Gayümârş’s subjects are fighting with Ahriman’s demon forces.

(2) Hûshang discovers fire while planning to kill the dragon with a stone.

(3) The usurper Zaḫhâk is chained to the rock by his hands and feet in a cave of Mount Dumâvand. Without is King Farîdûn bearing his ox-headed mace and surrounded by his horsemen.

(4) The army of Salm and Tur is defeated by the Iranians under the command of Minûchihr, avenging the murder of his grandfather Iraj; Tur himself is beheaded.

(5) Zâl meeting Rûdâbah in her palace; they are seated on a throne in crowns and brocade robes; around them stand Rûdâbah’s handmaids dressed in Chinese fashion.

(6) Sâm receives his grandson Rustam after the latter has won a battle.

(7) A battle between the Iranian cavalry under the command of Karin, son of Kâvah the smith, and that of Afrâsiyâb.

(8) Rustam, arrayed in gold, succeeds in lassoing Rakhsh, his charger-to-be, in the midst of the drive, notwithstanding the intervention of the herdsman.

(9) Rustam unhorsing Afrâsiyâb.

(10) Rustam roasting a wild ass, as he rests with Rakhsh.

(11) The combat between Rustam and his son Suhrâb, who has overcome him and is seated on his chest ready to stab him.

(12) The Turanian King Afrâsiyâb playing polo with Siyâvush (son of Kâi Kâns, King of Iran) who has fled to Turân. Siyâvush, mounted on a black horse, wears a crown and a blue brocade dress.

(13) Siyâvush receives Pirân’s letter informing him that his wife, Jarîrah, Pirân’s daughter, has given birth to a son, whom they have named Furûd.

(14) Fârâmarz, son of Rustam, has captured Surkhah, son of Afrâsiyâb.

(15) The paladin Gîv, after a long search in Turân, finds Kâi Khusrâu, son of Siyâvush. Near a tree is Gîv’s black steed.

(16) Rustam and Zâl, in blue, and other Iranian paladins meet the young Prince Kâi Khusrâu before the Iranian throne.

(17) Kâi Khusrâu, mounted on a white elephant, receives the Iranian army before their departure to Turân to avenge the murder of Siyâvush.

(18) Bîzhan, son of Gîv, pursues the Turanian knight Tazhâv in order to capture the latter’s wife, who is seated behind him.

(19) An episode during the battle between Iranians and Turanians. Rivnîz is killed and the Iranians want to prevent their enemies from getting possession of his crown.

(20) Rahhâm kills the magician Nastâh who, by sorcery, has caused a severe storm to destroy the Iranian army, and cuts off his hand.

(21) The duel between Rustam and Ashkâbûs.

(22) Rustam has taken Kâmût the Turanian prisoner with a lasso. This painting is less finished than the others and lacks the gold ground, indicating that two artists at least collaborated in illuminating this copy of the Epic.

(23) Rustam overturns Changush by seizing the tail of his horse.

(24) Rustam throws Savah to the ground and rides over him.
(25) Rustam captures the Khāqān of Chīn, mounted on a white elephant, by catching his neck in a lasso and pulling him from his mount.

(26) The fight between the hero Rustam and Afrāsiyāb’s ally Pulādvand. Rustam has just vanquished Pulādvand, who is stretched on the ground in a purple robe; retainers are holding the two chargers.

(27) Hūmān has been killed by Bīzhan, who grasps his decapitated head.

(28) Kāi Khusrau kills Shīdah, son of Afrāsiyāb.

(29) Luhrāsp’s accession to the throne.

(30) The Iranian prince Gushtāsp slays the dragon of the mountain Sakīlā in the land of Rūm, whence he had fled in fear from his father Luhrāsp.

(31) Gushtāsp, in Rūm, is leading a battle against Ilyās.

(32) During the taking of the city of Balkh the Iranian king Luhrāsp is flung to the ground and killed by horsemen belonging to the army of Arjāsp.

(33) An episode in the battle between the Iranians led by Isfandiyār against the army of Arjāsp: the Turanian knight Kargsār is captured by Isfandiyār with a lasso.

(34) Isfandiyār fighting with wolves: his first exploit.

(35) Isfandiyār fighting the dragon: his third exploit. A pair of wheels represent the armoured chariot within which Isfandiyār has secured himself to give battle to the monster.

(36) Isfandiyār struggling with the sorceress who has turned herself into a lion: the fourth exploit. He has chained the lion and is threatening it with his sword.

(37) The sixth exploit of Isfandiyār: he escapes from the snow-storm.

(38) Isfandiyār’s seventh exploit; while marching against Arjāsp, king of the Turks, he saves the first camel entering the river by seizing hold of its hind legs.

(39) Isfandiyār killing Arjāsp in the latter’s castle, which he has entered with his army disguised as merchants.

(40) During the combat between Isfandiyār and Rustam, Raksh, seriously wounded, crosses the river; while Rustam, also wounded, seeks shelter on the mountain.

(41) Rustam kills Isfandiyār by shooting him through the eyes with a double-barbed arrow.

(42) Gushtāsp, King of Irān, learns of the death of his son Isfandiyār, whose coffin, draped in blue brocade, is born in by women with their hair in disarray.

(43) While his steed Rakhsh impales itself on some lances at the bottom of a pit, Rustam, on his knees, kills with an arrow his brother Shaghād, who is responsible for entrapping him, and is watching the result of his scheme while taking refuge behind a tree. This conception does not agree with later Iranian iconography, in which Rustam is shown impaled in the pit astride his horse.

(44) Iskandar, in India, receives the daughter of Kid, the Indian king, together with presents from him, which include a philosopher, a physician, and a goblet.

(45) Fur, the Indian king, killed in battle against Iskandar.

(46) Qaidāfah recognizes Iskandar disguised as his own ambassador, from a portrait of him in her possession. Qaidāfah, Queen of Barda’, in the Maghrib, is seated on a gold throne, the back of which is ornamented with two gold birds. Before her, crowned, sits Iskandar, in a hall, the arcading of which is supported by pillars likewise embellished with gold birds. Both sovereigns wear brocade robes.
(47) Iskandar with his court listening to the speaking birds who are offering him counsel.
(48) Iskandar in the land of the talking trees.
(49) Iskandar in Babylon is shown the corpse of a newly-born child with the head of a lion, and hoofs; from this omen he knows that his end is near.
(50) Babak, the feudal king of Pars, summons before him a shepherd, who afterwards becomes Sasân, father of Ardashîr, founder of the Sasanian dynasty. Babak is seated, in a gold robe, on a throne, the back of which is ornamented with two gold birds.
(51) Ardavân, on horseback, surrounded by his sons. Ardashîr, a page in the house of this Parthian king, disputes with the king's son, who claims to have killed the wild ass shot by him. Ardavân, in a fury, sends Ardashîr to work in his stables.
(52) Ardashîr in blue brocade and a second person in gold are pouring molten metal from a cauldron to the bottom of a well, down the throat of the worm of Haftvad.
(53) Ardashîr, on horseback, and the hundred young men, a number of whom are playing polo, his own son among them.
(54) The Iranian army under Shâpûr besieging the city of the Arabian king Tâyîr. The laminated plate armour and the white elephant are to be noted.
(55) An episode in the life of Bahram Gur. Tired by hunting he asks hospitality from a wealthy Jew Brâham (on the left of the picture) who permits him to rest and sleep in the vestibule of his house.
(56) An Iranian cobbler, after having drunk three cups of wine, is riding one of Bahram Gur's yellow lions which has escaped from its cage; behind the lion in its iron collar is a man with a dagger.
(57) Bahram Gur lion-hunting with a retainer; the king is mounted and wears a golden head-dress and a blue brocade garment with an oblong front ornamented in the Chinese style.
(58) Bahram Gur kills a dragon, in whose belly is the body of a man whom it has devoured.
(59) Bahram Gur receives the Ambassador of the Qaišâr.
(60) Bahram Gur, dressed in blue brocade, kills, in Hindustan, a unicorn with flames sprouting from its shoulders.
(61) Bahram Gur slaying the dragon.
(62) Bahram Gur, wearing a crown, kills a monkey-lion before the throne of Shangul, King of India, in whose presence he has arrived incognito. Shangul's face is black, while that of a maiden, enthroned at his side, is white.
(63) Firuz and his army on their way to fight with the Ephthalite army; and entrapped.
(64) Mazdak, suspended to a tree, has, by command of the Sasanian king Khusrav Nushirvân, been pierced with arrows. Five of his accomplices may also be seen, with their heads fixed in the ground.
(65) The Sasanian king Khusrav Nushirvân, as a soldier in the army, displaying his prowess with the bow and arrow.
(66) Buzurjmihr in the presence of King Nushîrvân.
(67) Before Khusrav Nushîrvân, who is seated on his throne, lie the bodies of the two young men who have drunk the poisoned drink, which was reported to have been prepared to poison the king.
(68) An episode mentioned in the story of the game of chess. Talhand, prince of Kashmir, lying dead before his war elephant; there are eight warriors, one of whom bears a banner. A man in a turban is acquainting Talhand’s mother with the fact that her son perished in a fight for the crown with his brother Gau.

(69) Shah Hurmuzd forces a treacherous high priest to eat a poisoned dish. He is seated on his throne in gold; before him are members of his court.

(70) The Khāqān of China arrives on a visit to Shah Hurmuzd. The sovereigns are surrounded by members of their retinue; the Khāqān is wearing a plumed head-dress.

(71) Bahram Chūbīn, attired in women’s garments, with a spinning-wheel sent to him as a punishment by Hurmuzd. He is conversing with the chieftain of his army on the measures to be taken for rebellion.

(72) Hurmuzd, blinded by order of Bundūr and Gustahm, is guarded by four guards with bared swords.

(73) Khusrau Parviz disputing his rights of kingship with the rebel Bahram Chūbīn; the former is mounted on a white elephant and accompanied by guards and a horseman bearing the royal banner.

(74) Representatives of Khusrau Parviz, describing the state of affairs in Persia before the Qaṣar of Rūm, whose help they are asking.

(75) Khusrau Parviz, in cloth of gold, just wedded to Maryam, daughter of the Qaṣar of Rūm, amidst members of his court and the companions of the bride.

(76) Khusrau Parviz, fleeing before Bahram Chūbīn, saved by the timely help of the angel Surūsh (who rides a white horse) on a mountain.

(77) Bahram Chūbīn is mortally wounded by Qalūn; the crown has fallen from his head, which is supported on a man’s knees. Three people are seizing Qalūn.

(78) Gurdiyah, sister of Gurdū, in armour, holding a lance, is demonstrating to the king Khusrau Parviz and the women of his court the manner in which she fought with the army of Khāqān, after the death of Bahram Chūbīn.

(79) Khusrau Parviz, recumbent on a throne, in a dress of blue brocade, is answering the charges made against him by his son Shirūyah through two envoys who present themselves before the King with their faces veiled, in accordance with the court etiquette.

(80) Khusrau II killed by Mihr-Hurmuzd.

[JAMI’ AL-TAVĀRĪKH
FOURTEENTH CENTURY
PLATES

Four folios from a manuscript of Rashid al-Dīn’s universal history entitled Jāmi’ al-Tavārīkh

SUBJECT AND ARRANGEMENT. Rashid al-Dīn Faẓl Allāh ibn Abī ’l-Khair of Hamadan was minister to two of the Ilkhāns of Persia, namely, Ghażān and Uljai’tū, and composed his universal history within the first decade of the 8th (14th) century. He was put to death in 718 (1318). The work was written in two volumes, vol. i, on the

Rieu, p. 74.
JAMI' AL-TAVARIKH

history of the Mongols, and vol. ii, on the general history of the world. Some parts of vol. ii have been published, but the greater portion remains in manuscript. (See Preface to the third volume of Tārikh i Jahāngushāy, G.M.S., xvi.)

Of the present folios no. 1 belongs to vol. i, and the other three to vol. ii.

MEASUREMENTS, ETC. The written surface measures, nos. 1-3, 33.5 x 22.7 cm., no. 4, 37.3 x 26 cm. 33 lines enclosed within red and blue rules. The margins have been trimmed. 4 folios.

WRITING AND PAPER. The writing of nos. 1-3 is a very elegant Naskh, with rubrics in Suls; that of no. 4 is slightly inferior. The paper is thin and firm; no. 4 is of a lighter tone than the rest. There are some mistakes in the writing.

DATE AND Scribe. The leaves form part of a manuscript now dispersed, on one of the leaves of which the date 718 (1318) was inscribed. From the character of the script the manuscript may well be as early as this. The scribes are unknown.

ILLUSTRATIONS. The known illustrations of this manuscript are clearly by several different hands. The majority, though differing in quality, belong to one general type, and may perhaps be attributed to a Tabriz atelier of the late 14th century A.D. They were probably then executed much later than the text, and may even be later than the turn of the century. Several of the miniatures, like no. 1 in this collection, are in a different style from the rest; they show Far Eastern influence, and bear resemblances to those in the celebrated manuscript of the same work, dated 707-14 (1307-14), and belonging to the Edinburgh University Library and the Royal Asiatic Society, and to a few other existing miniatures. These, it has been suggested, possibly come from another manuscript, and there is some doubt whether they are contemporary, or were added later in imitation of the illustrations to the earlier manuscripts.

The drawing is not, as a rule, particularly accomplished—the figures are stiff and monotonously executed. The colouring is rather bright. Several features characteristic of Timurid work of the next century are easily discernible.

The subjects of the illustrations are as follows:

(1) Two princes, each accompanied by a courtier. There is no background, and the style resembles that of the miniatures in the earlier manuscript mentioned above. The dresses are green, blue, and pink. The black Chinese head-dresses and the garments are similar to those in some leaves of this work in the Bodleian.

(2) Faridun, enthroned, under a palm-tree, at his accession, with his three sons and courtiers.

(3) Gushtāsp, enthroned, with his sons Zarir and Isfandiyār, standing, and Zardusht (Zoroaster) seated on a golden stool.

(4) Sultan Mahmud giving audience during his last illness. His sons, Maṣūd and Muḥammad, are seated, one on each side of him; the chamberlain stands at the door.

For reproductions of other miniatures from this manuscript see Survey of Persian Art, plates 829, 845, 847-9, and Binyon, Wilkinson, and Gray, Persian Miniature Painting, plate 24B.

SALĀMAH IBN JANDAL

An illuminated folio

FOURTEENTH CENTURY (?)

A folio containing the title of the Arabic poems of Salāmah ibn Jandal

SUBJECT AND ARRANGEMENT. Salāmah ibn Jandal, who flourished during the latter part of the sixth century A.D., is one of the most celebrated of the pre-Islamic Arabic poets.

This folio contains, on the obverse, the title, with the information that the text is in the recension of al-Asma‘ī, other authorities having also been consulted.

On the reverse is a Bismillah, with a short genealogy of the poet.

MEASUREMENTS, ETC. The written surface, within the gold and blue rules, measures 33 x 23.5 cm.

WRITING AND PAPER. The title on the obverse and the Bismillah are beautifully written in a large, bold, elongated Sulq in black with gold edging, and in gold Naskh. The genealogy is in a smaller Naskh. The paper is of a light beige tint.

DATE AND Scribe. Neither date nor scribe’s name is given, but the appearance of the writing and illumination, and the note at the foot of the obverse page give some indication of the date. The note (dated 20th of Zu‘l-Hijjah, 825) referred to records that the manuscript was given as a waqf by Fāris al-Dīn, treasurer of Malik al-Ashraf Barsbey, who was Mamluk Sultan of Egypt from 825 to 842 (A.D. 1422 to 1438). The manuscript was probably older still.

ILLUMINATION. The illumination, with the beauty of the writing and the relation of these two to each other, give this folio a high artistic rank among secular Arabic manuscripts. The complete manuscript must have been a superb specimen of book art. Though it was probably the product of a Syrian or Egyptian atelier, and is thus not strictly Persian, the close affinity of the illumination to Persian work may point to some Persian inspiration. The folio looks very like part of a magnificent Koran.

On the obverse there is a fine ‘unvān in blue, with gold and coloured arabesques, within a blue and gold border with a ‘plaited’ pattern; superimposed is part of the title, in gold, in three hatched cartouches. Over and under this the writing is enclosed in plain cartouches on an uncoloured ground with arabesques.

In the margin are two medallions in blue and gold. On the reverse, above, a gold and blue medallion and three small gold ones are arranged above the Bismillah. The upper third of the page is divided from the lower portion by a broad band containing the gold script in Kufic against a blue ground, flanked with large flower forms in red.
and white. The lower part of the page contains nine circular gold medallions (three of them being linked). In the margin is another medallion. Five of the medallions on this page and the two marginal medallions on the obverse are of the *shujairah* or ‘small tree’ form, with lobed borders of blue and gold overlapping leaves. The circular gold centres contain lotus and other floral forms.

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

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**DIVĀN OF QUMRĪ**

**DATED 710 (1310)**

*A complete copy of the Divān of Sirāj al-Dīn Qumrī*

**SUBJECT AND ARRANGEMENT.** As clearly indicated by the dates of the persons to whom he dedicated the pieces in the *Divān*, Sirāj al-Dīn Qumrī flourished in the early 13th century; thus, one of the poet’s pieces is dedicated to Sultan Jalāl al-Dīn Khwārazm-Shāh (617-28 (1220-31)), and another to the famous Şafi Saif al-Dīn Bākhrāzī (d. 658 (1259)). It is obvious therefore that this Qumrī is not to be identified with Abūl-Qāsim Ziyād b. Muhammad al-Qumrī al-Jurjānī who is stated by Muhammad Aufl to have been the panegyrist of Shams al-Ma‘ālī Qabus b. Vashmīl (d. 403 (1012), see *Lubāb al-Ahbab*, ii, p. 19, and cf. E. G. Browne, *Literary History of Persia*, ii, p. 94). Neither is he to be identified with the Sirāj al-Dīn Qumrī of Qazvīn who enjoyed the patronage of Sultan Abu Sa‘īd the Ilkhan (716-36 (1316-36)) and was a rival of Salmān Sāvajī (d. 779 (1378)) as related by Daulat-shāh, *Thākurat al-shuard*, p. 234, cf. *Ethē*, *India Office Catalogue*, i, col. 472. No other copy of the *Divān* appears to be preserved.

Following Persian tradition the manuscript starts with the *gāsīdahs*, the first of which (fol. 2b) are dedicated to praise of Allah and to a description of winter and the boon of fire. Persons in whose honour the poet has composed *gāsīdahs* include Saif al-Dīn al-Bākhrāzī (fol. 9), Fakhir al-Dīn ‘Alī al-Dahistānī (fol. 12b), Ḫusām al-Dīn Shir-savār (fol. 22b), Ṣadr Tāj al-Dīn (fol. 23), Ṣadr Abūl-Fażl (fol. 24b), al-Malik al-Mu‘azzam Fakhir al-Daulah Dabū (fol. 25), Ṣadr Sayyid al-Vuzarā’ Sharaf al-Dīn (fol. 27b), Ṣadr Sayyid al-Vuzarā’ Jamāl al-Dīn (fol. 31), Ṣadr Vaḥūd al-Dīn (fol. 32), al-Šāhib al-A‘zam Imād al-Daulah (fol. 33), Ṣāḥib Kamāl al-Dīn ‘Alī (fol. 34), al-Ṣadr al-Ajall Nūsrah al-Dīn (fol. 35b), Malik al-Sādah ‘Alā al-Dīn (fol. 36b), and Ṣadr Shīhāb al-Dīn (fol. 38). On fol. 38b is a reply to a *qīfah* by Kamāl al-Dīn Ismā‘īl; this is followed by *gāsīdahs* in honour of Jalāl al-Dīn Khwārazm-Shāh (fol. 39b), his brother Ghiyāṣ al-Dīn (fol. 40b), Sultan Timūr Shāh (fol. 41), Nūsra al-Dīn (fol. 42), Ṣadr Qīvām al-Dīn and Ṣadr Shīhāb al-Dīn (fol. 46), Ṣadr Fakhir al-Dīn (fol. 46b), al-Malik al-‘Adil Tāj al-Dīn Abū Kardī (fol. 47b), Ḫusām al-Dīn Ardashīr (fol. 48), Malik al-‘Ulama’ Zain al-Dīn (ibid.), Sultan Sābiq al-Dīn (fol. 50), and Malik Ḫusām al-Dīn (fol. 51). Then come some *mūsammāts*, one of which sings the praises of Ṣāḥib Sharaf al-Dīn Muḥammad al-Kātib (fol. 57b), while others celebrate Fakhir al-Dīn al-Dahistānī (fol. 63b), Naṣīr al-Dīn Malik-shāh (fol. 64b), and
DIVAN OF QUMRI

Fakhr al-Din Dabû (fol. 67). On fol. 70 a section of marsiyâhs commences, for Taj al-Din Saâhib (fol. 70), Saâhib Jamal al-Din (fol. 71b), Fakhr al-Daulah (fol. 72), Sharaf al-Din Falâki al-Shirvânî (ibid.), Saâd Auhad al-Din (fol. 73). Another section of laudatory qaṣâmidâhs begins on fol. 74b, which runs into a medley of ghâzals and qifâls. A heading Qasamiyyât (oath-poems) on fol. 113 introduces a collection of three short poems each beginning with an adjuration to God. Fol. 113b introduces a section of rubâs, followed by hajviyyât (fol. 127). On fol. 136 comes a short prose preface to a masnâvî poem entitled Kâr-nâmah dedicated to Sharaf al-Din Muḥammad al-Katib. The Divân ends on fol. 161; fol. 162 contains a poem by Sa'di and other poems.

MEASUREMENTS, ETC. 23.1 x 15.8 cm.; the written surface measures 17.5 x 10.8 cm.; 2 columns of 19 lines; 162 folios.

WRITING AND PAPER. The manuscript is written in an old纳斯记 within red-ink border-lines. The paper is thick, rough, and unpolished.

BINDING. The outside of the cover is of brown leather, with a flap, gilt, and with a blind-tooled centre; the inside is also of brown leather.

DATE AND SCRIBE. The manuscript was completed in Jumâdâ I 710 (September–October 1310) by 'Umar ibn Muḥammad Lâlâ İbn al-Marvâzî.

ILLUMINATION AND ILLUSTRATIONS. There are no miniatures; the titles are in red script.

[A. J. A.]

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TAQVİM AL-ŠIḤḤAH

DATED 4732 (1332)

PLATES

A treatise on hygiene, &c., by Ibn Buṭlân

SUBJECT AND ARRANGEMENT. Taqvim al-Šihhah, or the 'Calendar of Health', is a work on food values and diet drawn up in the form of synoptical tables, translated into Persian by an unknown translator (probably of the 7th century A.H.), from the Arabic work of the same title by Abûl-Hasan Mukhtar ibn Ḥasan (Husain) ibn 'Abdun ibn Sa'dun (Sa'd) ibn Buṭlân, sometimes also referred to as Ibn 'Abdun, a well-known physician of the 5th century and a native of Iraq, who died circa 455–60 (1063–8). Of his Taqvim al-Šihhah, the original of the present work, there are four manuscript copies in the British Museum, three of which are magnificent 6th- and 7th-century copies (Or 2793, Or 1347, and Or 5590). Certain linguistic peculiarities of the present translation suggest for its date the middle of the 7th century, just after the establishment of the Mongols in Iran, a time when such books were very popular and when numerous

1 See for the authorities on his biography and the list of his existing works C. Brockelmann, G.A.L., i, 483; Suppl. i, 885; Ĥâjî Khalîfah, Kashf al-Zunûn, ii, 396, no. 3498; iii, 229–30, nos. 5087 and 5088.
translations of this kind were made into, and original books written in, Persian. A comparison between the translation and the original clearly shows that the scribe committed errors in transcription; moreover, the translator himself has in several cases on each page misunderstood and mistranslated, or left untranslated, Arabic terms and words of the original, or carelessly left out passages or interpolated sentences, all of which points mark the period of decadence in the literature of Iran.

The work is divided into forty chapters, the subjects treated beginning with foods and drinks and ending with sports, seasons, buildings, &c.; particulars are given for each item, in fifteen columns, such as name, nature, degree, the benefit, the harm, most appropriate seasons and localities, the authorities and their opinions. The right and left margins are devoted to sub-headings and astrological verdicts respectively. Whereas the Arabic exemplars are arranged so that every two confronting pages contain the preliminary discussions of each chapter and a table of seven items, the Persian translation in the present manuscript is so done that every two pairs of pages correspond to one pair of the original, with the preliminary argument divided between the two halves. That the title of this translation is the same as that of the original is shown from another exemplar of the Persian translation in the Upsala University (see C. J. Tornberg’s Catalogue, 1849, p. 239, no. 358), which bears the title. The Upsala manuscript is dated a.h. 853 (120 years later than the present manuscript) and its commencement agrees with the second line on fol. 1 of our manuscript, and it is drawn up, like the original, on seven itemed double-pages.

The preface, which is fuller than the original, is followed by a table of contents in a circle on fol. 2. Beginning: .... Jill- jl ^

One folio is lost at the beginning, and the first nine leaves must be rearranged in this order: 1, 2, 6, 7, 5, 3, 4, 8, 9.

From the words اینست فصل در آخر كتاب كي بخش خوش توست بود مختار بن عبدون رحم الله at the beginning of the concluding discourse, it can be assumed that the translator used a copy in which this discourse was in the autograph of the author.

**MEASUREMENTS, ETC.** 297 x 19.8 cm.; the written surface generally measures 22.3 x 14.8 cm.; some pages are divided horizontally into 5 or 6 sections of from 3 to 5 lines of black script with a title in gold $\text{Suls}$ in the second section, others into vertical and oblique tables of red and black horizontal script; 83 folios.

**WRITING AND PAPER.** The writing is peculiar $\text{Naskh}$ inclining towards $\text{Ta’liq}$, enclosed within red rulings. The titles are in gold or purple letters. The colophon is remarkable, being written in a large cursive $\text{Suls}$. The paper is thin but strong and semi-polished, somewhat eaten at the edges.

**BINDING.** The outside of the cover is of light brown leather, with flap, and with a tripartite sunk medallion with pendants in red on a gold ground; the inside is of plain scarlet leather.

**DATE AND Scribe.** The manuscript was copied and decorated by Husain ibn al-Hasan ibn Muhammad ibn Muhammad al-va’iz al-Hasani, who has dated his work 4 Rabi’ II 732 (4 January 1332).
ILLUMINATION AND ILLUSTRATIONS. There was apparently a large central medallion within a border on fol. 1, but the folio has been torn out and all that remains of the decoration is its impression on the opposite page. There are numerous gold circles, roughly executed, throughout the manuscript.

SEALS AND INSCRIPTIONS. On the final folio are some effaced seals.

[E. B. and M. M.]

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KULLIYYÄT OF SA‘DI

VARIOUS DATES, FROM ABOUT A.D. 1300

SUBJECT AND ARRANGEMENT. Sa‘di (Musharrif al-Din ibn Muslih al-Din) the most popular of the Persian poets, died, according to the best authority, in 694 (1294–5), but according to others in 691 or 690, at a great age.

The present manuscript contains the following: Sa‘di’s preface; the five sermons, fol. 6; the four Risâlahs, fol. 20; Gulistân, fol. 25; Ṭayyibât, fol. 86b; Badâ’î, fol. 146b; the Panegyrics, fol. 170b; Rüstân, fol. 195b; the Şâhîbiyyah, fol. 240b; the Tarjîihat, fol. 243b; the elegies, fol. 250; the satirical sermon, fol. 253; the licentious poems, fol. 255; the short poems, fol. 263b.

(See under ‘Date and Scribe’.)

MEASUREMENTS, ETC. 24.6 x 17 cm.; the written surface varies from 19.5 to 22 cm. x 10 to 14 cm.; 21 to 27 lines to a page; 290 folios.

BINDING. The cover is of plain leather, later than the text.

WRITING AND PAPER. Both the original and the subsequent portions are written in good Naskh. The verse is in two columns. The headings are written large, in red or black. Red rulings. The paper is polished and opaque.

DATE AND Scribe. The manuscript is written in five different hands, belonging to at least four different periods: (1) the oldest leaves were written after 683, but quite possibly within the last ten years of the 7th century. (2) The portion chronologically next to this is from about a.H. 720–30, and the sarlauhs and ‘unuûn may belong to this period also. Probably at this time the original manuscript had lost many of its leaves, which were supplied by the second scribe. It is possible, however, that the scribes of both portions were contemporaries, who completed the manuscript by working in turns, some time between a.H. 720 and 730 (3) to (5). These portions consist of sections or odd leaves which have been substituted for lost parts; portion 3, about a.H. 1000, and portions 4 and 5, later than 1200. To the scribe of portion 4 is due the addition of an

1 Rieu, p. 595.
2 Shams al-Din Juvaini, killed in Shâbân, 683, is spoken of as dead on fol. 244.
KULLIYYAT OF SA'IDI

introduction by 'Ali ibn Ahmad ibn Abī Bakr ibn Bīsitūn. This is out of place in this manuscript.

The list of folios belonging to these five portions, with their present foliation, is as follows:

1. 256–31; 866–105; 170–94; 198–238 (with repairs in the same hand as that of portion 3); 240–50; 264–81.
3. 3, 5, and 6; 195–7; 289 and 290.
4. 1 and 2; 56; 239.
5. 4; 18–24.

Some peculiarities of this manuscript may be noted:

1. In the Gulistān some well-established and certainly authentic passages are omitted, such as the praise of Fakhr al-Dīn Abū Bakr ibn Abū Naṣr, the Vazīr of the reigning Atabak, and the verse recording the year 656 as the year of composition. This omission points to the manuscript having been copied from another, probably the first, recension of the Gulistān.

2. The same applies to the Būstān, where many lines, of which the genuineness cannot be doubted, are omitted from the present manuscript (for example, p. 11, l. 15, to p. 12, l. 3; p. 14, ll. 7–14, and p. 17, ll. 1–5, of the edition mentioned in note 1).

3. The odes are not arranged in alphabetical order, either of the first lines (the oldest kind of alphabetical order in the case of Sa'dī, cf. the B.M. MS. Add. 25,812, or of the rhymes, as is customary. Here the Tayyiūbāt are kept in the order designed by Sa'dī.

From this same copy it can be ascertained that Sa'dī compiled this collection of his best odes after the death of the Atabak Abū Bakr ibn Sa'd (who died in Jumada II, 658), and during the rule of his son, Muhammad, who died in the beginning of the year 661. The opening poems of the Tayyiūbāt are: (1) in the Name of God; (2) in the praise of Muhammad, the prophet; (3) in praise of Turkān Khātūn; (4) in praise of Atabak Muhammad; (5) in praise of a queen, probably Abish Khātūn; and (6) elegy on Sa'dī’s death.

ILLUMINATION. There are double-page sarlawhs on fol. 25–26b, 86–87b, 170–171b, and 240–241b, triangular ornaments on fol. 194b and 244, and a number of invans. These contain inscriptions, usually on gold grounds, with floral and other ornamental motifs, including ‘plaited’ vertical bands. Some bear traces of regilding. The illumination is not very elaborately executed, in gold, blue, red, and green, the colours being rather thinly laid on.

[M. M.]

SHĀH-NĀMAH

PARTS OF A MANUSCRIPT DATED 741 (1340/1)

A fragmentary manuscript of the Shāh-nāmah of Firdausī

SUBJECT AND ARRANGEMENT. These disconnected portions of a manuscript of the Epic comprise about one-fourth of the original total. The text starts with part of...
SHĀH-NĀMAH

the archaic preface of the *Shāh-nāmah* of which only two folios have been preserved here. This archaic preface was the one composed in the 5th or 6th century for the work of Firdausi, but it embodies also the introduction to the prose Book of Kings composed in 345 and 346 (956 and 957) by order of Ābū Manṣūr Muḥammad ibn Ābī al-Razzaq, the Governor of Tus. It was this prose work which Firdausi rendered into verse, and the introduction in question is all that remains of it.1 The preface commences with the history of the *Kallīla wa Dimnī* and Rūdaki's rendering of this into Persian verse, of the Chinese painters who illustrated it, and of how Ābū Manṣūr, desiring that some book should be written in his name, requested his minister to gather together four learned men in order that they should compose in Persian the account of the deeds and exploits of the ancient kings and heroes of Iran. In the present manuscript the accounts of Firdausi's life and of the circumstances attending the writing of the Epic and of his satire on Sultan Maḥmūd, are all missing. There follows a list of the Pīshdādī kings, preceded by one of 'Muḥammad's Dynasty', added to fill a blank page. It is unnecessary to describe the remainder of the text in detail.

**MEASUREMENTS, ETC.** 37.5 × 30 cm.; the written surface generally measures 28.5 × 25 cm.; 6 columns of 30 lines; 85 folios.

**WRITING AND PAPER.** The writing is a clear *Naskh* enclosed within red lines. The headings are in red and black. The text is written on a soft-sized cotton paper, of a biscuit tone; the edges have been torn and repaired.

**BINDING.** The cover, which is of excellent craftsmanship, belonging originally probably to a contemporary manuscript of the Koran, is of blind-tooled and gilt leather, ornamented with intersecting rectilinear patterns within a border of gold lines. This style occurs in Persia in the early 14th century and in Egypt in the Mamlūk period.

**DATE AND SCRIBE.** Other portions of this manuscript are in existence in various collections. One portion, formerly belonging to M. H. Vever, contains a colophon with the date A.H. 741 (1341) and a dedication to Qivām al-Dīn Ḥasan, Vāzīr of Fars, the friend and patron of the poet Ḥāfīz.

The scribe is not known.

**ILLUMINATION AND ILLUSTRATIONS.** On fol. 16 are two *sarlauh* finely illuminated in gold with lotus and other floral and geometrical patterns, and 'plaited' ornament in the side margins; on the next page is another in the same style.

There are fourteen pictures, designed as narrow bands, running across the full breadth of the text.

They are of a rare and peculiar type, and are to be associated with those in another manuscript of the epic of the same style at Leningrad (dated A.H. 733), and with one in the Top-qapu Serai Library in Istanbul (dated A.H. 731); with a manuscript (undated) of a Persian novel, *Kitāb i Samāk 'Ayyār*, in the Bodleian (which may, however, be earlier), and a few others. It seems probable that all were executed at Shiraz, the capital of Fars.

1 As the oldest extant composition in prose in New-Persian, i.e., after the Arab invasion, this introduction is very important. It has been edited by Mr. Qazvini in the second volume of the *Bist Maqālah*. 
The most striking feature of these illustrations is the characteristic red or ochre (sometimes gold) backgrounds, originally perhaps derived from ancient wall-paintings. Or there may be a curtained or architectural background.

The drawing is rather primitive, suggestive of folk-art: not, however, lacking decorative skill or dramatic effectiveness. Far-Eastern influence, direct or indirect, is discernible in the cloud forms (sometimes employed in battle scenes to portray the dust of conflict), in certain floral motives, and in the cone-shaped mountains.

Nevertheless these miniatures are predominantly Iranian in type, preserving old indigenous traditions in their general design, in the human figures, and, perhaps, in the tree forms.

The palate is simple, the colours being red, green, and slate-blue, with gold and occasionally magenta. The pigments are not of the highest quality. Some of the faces are touched with red.

The individual pictures are as follows:

1. Fol. 47. (Original number fol. 47.) (This painting in 14th-century 'Tabriz' style has been painted over the text at a later period.) Near a doorway draped with blue hangings a man, perhaps the author, is presenting a book to an enthroned sovereign (? Mahmud of Ghazna).

2. Fol. 51. (Original number 51.) Rustam before King Kai Ka’us. The latter has on a blue brocade robe with gold flower-pattern. Ochre background.

3. Fol. 106. (Original number 106.) Rustam, on horse-back, is dragging off with a lasso Kamus, who has fallen from his mount and is imploring the help of his companions. There is a red background.

4. Fol. 123. (Original number 123.) Kai Khusrau’s feast in honour of Rustam, who is requested to go to Turan to save Bizhan from imprisonment; both the king and the paladin are seated on thrones. Musicians are playing before them. Ochre background.


7. Fol. 186. The horseman Zarir, son of Luhrâsp, in combat with Bidirâsh the Turanian. Both warriors are mounted and armed with lance and shield and wear imbricated breastplates and helmets with heavy ear-pieces. Red background.

8. Fol. 218. Isfandiyar, semi-nude and bound to four pillars, by order of King Gushtâsp, his father, is set at liberty from his fetters. Before him are Jâmâsp, who was authorized to release him, and the man who forged his bonds; one is in red, the other in a yellow dress with a large floral design. There is a gold ground.

1 Some of the backgrounds lack this colouring.
2 On this type of book-illustration see Binyon, Wilkinson, and Gray, Persian Miniature Painting, pp. 31-3; Stchoukine, La Peinture iranienne, pp. 93-4; Kühnel in Survey of Persian Art, p. 186; and de Lory in Revue des arts asiatiques, tome xii, fasc. i (1938). M. de Lory, who gives a list of the known ‘Shiraz’ manuscripts of this period, would see in these miniatures various elements borrowed (or, perhaps, re-borrowed) from Central-Asian models. It was Stchoukine who first suggested a common Shiraz origin for this group. See, however, note on the scribe of no. 103 in this collection. See also E. Schroeder, Persian Miniatures in the Fogg Museum of Art (Harvard University Press, 1942), p. 28 et seq.
(9) Fol. 60b. (Original number, 213b.) Three ladies, seated, two of them spinning. One has on a dress adorned with large gold ornaments. The third, Haftvād's daughter, has found an apple, in which she discovers a worm, which she tends and whose history is connected with that of the first Sasanian King Ardashir I. The hill and tree-forms are to be noted. There is a gold ground.

(10) Fol. 71. (Original number, 227.) King Yazdigird I has been killed by a kick from a white horse and lies stretched on the ground near a spring. Three female mourners are tearing their hair by a tree, wherein perches a large red bird. Red background.

(11) Fol. 72. (Original number, 229.) Bahram Gur enthroned, with five courtiers and six attendants. The background is formed of red curtains.

(12) Fol. 83. (Original number, 274.) Nushirvān, enthroned, receiving the ambassador of the Qašar of Rūm, with courtiers, seated, and attendants. Ochre curtain background.

(13) Fol. 84. (Original number, 284b.) Bahram Chūbin, in a brocade dress with flower pattern, is kneeling, distaff in hand, before a spinning-wheel, in a draped tent, telling six of his officers, seated before him, of the insult King Hurmuzd has offered him by sending him these objects.

(14) Fol. 85b. (Original number, 286b.) Ayin Gushasp, an Iranian noble at the court of Hurmuzd, lies headless, in a tent decorated with a floral pattern. He is dressed in cloth-of-gold. The murderer is making off with the head. On the branches of trees perch large red birds against a white sky. The background is not coloured.

SEALS AND INSCRIPTIONS. On fol. 3 and on the end-page is the seal of Ikhlaš ibn Muḥammad ibn Ikhlaš Khan and the date A.H. 1101 (1689/90).

SHĀH-NĀMAH

14TH CENTURY

Ten folios (seven containing miniatures) from a manuscript of the Shāh-nāmah of Firdausi, copied during the 14th century

SUBJECT AND ARRANGEMENT. These leaves form parts of the celebrated manuscript, now dispersed, usually known from the French dealer who dispersed the folios, as the 'Demotte' Shāh-nāmah, which has been the subject of an extensive literature. Descriptions of the individual miniatures are given below; here it may be remarked that on palaeographical grounds as well as in certain other details it appears possible that the folios come originally from not one but two distinct manuscripts, both

1 Or perhaps two manuscripts; see under next heading.

2 See post, under 'Illumination and Illustrations'.
of the 14th century.\(^1\) Foll. 2, 3, 4, 5 are by the earlier hand; foll. 1, 6, 7, 8, 9, 10 are by the later hand. In the case of fol. 1, the miniature appears to belong to the first manuscript, and to have been superimposed on a page of the second manuscript. Fol. 4 is fragmentary, the miniature having been extracted; attached to it is a leaf (fol. 4a) from a much later manuscript having blanks in the text. Blanks have been left in the four outside columns of fol. 7, apparently for the addition of miniatures.

**MEASUREMENTS, ETC.** The written surface measures 40 x 29-2 cm. approximately. 31 lines in 6 columns within gold rulings. The leaves have been set in later margins.

**WRITING AND PAPER.** The writing is typical Naskh of the 14th century; the earlier hand writes occasionally the characteristic \(\text{dhâl} \) (for \(\text{dâl} \)) after vowels. The paper is of good quality, and polished; somewhat stained in places.

**DATE AND Scribe.** The manuscript is undated and unsigned. It is generally held to have been compiled between 1325 and 1375, see the literature quoted below.

**ILLUMINATION AND ILLUSTRATIONS.** The gold Sul\(\text{s}\) headings are in panels, some of which are simply ornamented, with various patterns, in gold or colours.

On the general character of the miniatures much might be said, but they have already been the subject of extensive criticism.\(^2\) They are usually dated somewhere in the period 1330–50 though some, even if not later additions to the manuscript, show traces of later work. They are clearly by several hands. Taken as a whole they are unique in Persian painting. Remarkable for their power and vigour, they show that the assimilation of the lessons of Chinese art has been achieved in a new synthesis, which served as a fresh starting place for further development. Lacking, both in their designs and in their bold strong colouring, marked by a liberal use of dark pigments, the refinement of the later art, they have a rhythm and amplitude which was never afterwards equalled. Nearly all are painted within rectangles of different sizes, but they are not disposed in the text in a uniform manner. The subjects of the separate paintings are as follows:

1. Faridun leading the tyrant Zahhak captive.
2. Faridun, who has changed himself into a dragon, tests the prowess of his three sons.
3. The murder of Iraj by his brothers Salm and Tur.
4. A Court scene; Zal’s homage before Shah Minûchihr.
5. The Sage Mihrân foretells the coming of Iskandar to King Kaid of Hind.
7. Khusrau Anushîrvân dictating a letter to the Khâqân of Chin.

[\(\text{A. J. A. and J. V. S. W.}\)]

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\(^1\) See, however, *S.P.A.*, pp. 1835-6 where it is suggested that the discrepancies may be due to the leaves being extracted from different parts of the same manuscript.

\(^2\) See *B.W.G.*, pp. 14, 37-8; E. de Lorey, ‘L’École de Tabriz’, in *Rev. des arts asiatiques*, ix (1933); Stchoukine, *La Peinture iranienne sous les derniers Abbâsides et les Il-Khân* (Bruges, 1936) pp. 85 foll.; Kühnel in *S.P.A.*, pp. 1835-6. All the 58 known miniatures in this manuscript were briefly described, in the order in which they occurred in the text of the poem, by Doris Brian in *Ars Islamica*, vol. vi (1939), pp. 97–112. To the same number Mr. Eric Schroeder contributed an interesting article on 14th century Persian painting, with particular reference to the probable source of these miniatures, with a careful examination of costume. He would place them tentatively, in the third quarter of the 14th century, and, like Stchoukine, but more explicitly, he attempts to distinguish the work of the various artists.
DIVĀN OF ‘ATĪQĪ

15TH CENTURY

A manuscript of the Divān of Jalāl al-Dīn al-‘Atīqī

SUBJECT AND ARRANGEMENT. The title and name of the author of this rare Divān appear in the frontispiece as follows: ‘This is the Divān of the model of the gnostics, the example of the ascetics, the support of those who seek the truth... al-Shaikh Jalāl al-‘Atīqī, may Allah refresh him with the elixir of His blessing and clothe him in the garments in His clemency.’

The author was a native of Tabriz, and died, according to Taqī Kāshī1 in 744 (1343).

Following Persian tradition, the volume begins (fol. 3b) with the qasīdahs arranged in alphabetical order of rhyming; the first are in praise of Allah, the next of the Sultan ‘Muḥammad the Second who knows no peer’ and who is none other than the Mongol Sulṭān Uljā’ītū Muḥammad Khurbāndah (the first Muḥammad mentioned by the poet being clearly the Prophet). This ruler's name recurs twice in these qasīdahs, once (fol. 22b) under the form Iljā’tū, with the title ‘The King; the Sulṭān of the Sulṭāns of the world’, and once (fol. 29) as Iljā’tū, ‘The last of Kings of Kings, the greatest Sulṭān’. Some of the qasīdahs are dedicated to this ruler's son, Abū Saʿīd Bahādūr Khān (fol. 19), and some to Ghiyās Khān Muḥammad Ulī’ītū’s brother, who reigned from A.H. 694 to 703 (fol. 22). Other qasīdahs embody the praises of one Saʿīd al-Daulah va’l-Dīn; of one Tāj al-Daulah va’l-Dīn, probably Tāj al-Dīn ‘Alī Shāh, the famous minister of Uljā’ītū (fol. 13), and of Ghiyāṣ al-Dīn (fol. 13b, 15b, 28b, 33)—probably the son of the celebrated Rashīd al-Dīn, author of the Jāmiʿ al-Tāvārīkh—minister to the last princes of the Mongol dynasty, who, notwithstanding that Abū Saʿīd Bahādūr Khān had murdered his father, made vain attempts to stop the decline of the dynasty, but could not prevent its fall. Some of the qasīdahs lack the names of the persons in praise of whom they were composed, instead of which a blank space is left in the middle of a line or a ‘So-and-So of the religion’ is written. Such verses occur on foll. 11, 14b, 17b, 19, 24, 26b, 27, 32, and on so many more that we are led to assume that, at a time when flattery was a necessity, the author depended for his living upon these qasīdahs.

Next comes a medley of pieces—lesser qasīdahs and other verses (fol. 36b), tarjī’āt (really tarkīb-bands) (fol. 37), muqtaż’āt (fol. 38) in alphabetical sequence, one being a curious piece embodying a sentence inscribed on the head-gear of Sulṭān Muḥammad (probably Uljā’ītū); a piece written in reply to a qasīdah of Şāhīb-i a’zām ‘Alā al-Dīn of Hind; a piece on the occasion of the birth of Abū Saʿīd (fol. 42), &c. Then come the Arabic and mixed verses (fol. 48b); then the ghazals in alphabetical sequence of rhyming (fol. 50b); the quatrains (fol. 180) similarly arranged; the maṣnawīs (fol. 187b) including one in praise of one Jalāl al-Dunyāwāl-Dīn Maṣ’ūd Shāh. The end of the Divān is imperfect.

1 See A. Sprenger, Cat. of the Arabic, Persian, and Hindustany MSS. of... Oudh, vol. i, Calcutta, 1854, p. 18.
MEASUREMENTS, ETC. 32.5 x 21 cm.; the written surface measures 23.7 x 15.9 cm.; generally 2 columns of 37 lines; 190 folios.

WRITING AND PAPER. The writing is a clear Nastaliq of the mid-15th century, enclosed between gold rulings. A clear distinction is maintained throughout between ٖ and ٕ and between ٗ and ٜ. The paper is slightly polished.

BINDING. The outside of the cover is of brown leather with a blind-tooled central medallion with two smaller medallions, above and below; the inside is of green paper.

DATE AND SCRIBE. The manuscript was probably completed some time in the mid-15th century, and the name of Sultan Muhammad ibn Sultan Murad, for whom it was made, can still be detected on the shamsah on fol. 2b in spite of the attempt to erase the dedication. If this identification is correct, it is fairly certain that the Sultan Muhammad was the Ottoman Sultan ‘The Conquerer’ of Constantinople (A.D. 1451-81). The scribe is unknown. Perhaps the manuscript was executed by Persian craftsmen for the Conqueror, but it may be earlier. It has much of the appearance of a Turkish production.

ILLUMINATION. On fol. 2b and 3 is a double-page frontispiece exquisitely illuminated in blue, gold, and black; at the centre of the decoration on each page is a rosette or shamsah and in the corners are curvilinear triangles. The wreath round the shamsah is filled with rich ornament of delicately-painted foliage forms. The titles of the patron for whom this manuscript was illuminated were in the right-hand shamsah on fol. 2b but are almost effaced; in the left-hand one on fol. 3, however, may still be read the description of the Divan inscribed on a blue ground amid decorative foliage in a fine gold Naskh in the form quoted above. On fol. 3b are two perfectly executed sarlauhs of different dimensions—a large one in the body of the page, a smaller one in the margin in which the text continues; they exactly match the frontispiece in style. There are floral corner-pieces and motifs throughout.

KULLIYYAT OF SA'DI

LATE 14TH CENTURY

SUBJECT AND ARRANGEMENT. The manuscript opens with the introduction of 'Ali ibn Ahmad ibn Abi Bakr ibn Bisutun. This admirer of the works of Sa'di compiled, in the year 726 (1326), an index of the first lines of the odes in alphabetical order, as well as a list of the contents of the whole collection. Eight years later, he compiled a revised index of the odes arranged according to the alphabetical order of the rhyme-letters. There is no evidence that he re-arranged the odes according to his own indexes, and while some old manuscripts, or manuscripts derived from older originals, preserve the original arrangement of the odes, most manuscripts and all printed copies have these odes in the alphabetical order of the rhyme-letters. A few manuscripts retain an arrangement of the odes in the alphabetical order of the first lines (see description of no. 109).
Ibn Bisuttun's introduction is nearly always reproduced in the form composed in A.H. 734, but the present manuscript has the first recension of the introduction. Here it is stated that the collection comprises twenty-three books and tracts (sixteen books and seven tracts). Of these only six tracts and five books remain, the rest having been removed. These are (1) Sa'di's Preface, fol. 4; (2) the Five Sermons, fol. 7; (3) Şahib i Divân's Questions, fol. 20b; (4) the Tract on Reason and Love; (5) the Tract on Counsel to Kings, otherwise known as Şahibiyyâh, fol. 23b; (6) the three Stories, fol. 29b. The Satirical Sermon, which, according to ibn Bisuttun, should form the seventh tract, and should have appeared after the sixth, was, evidently, amalgamated by the scribe with the thirteenth book, the Licentious. Between foll. 32 and 33, the two first books, the Gulistân and the Bûstân, are missing, as shown by the list of the sixteen books on fol. 32b. The next book, the Arabic Panegyrics and Lyrics, beginning on fol. 33b, bears the enumeration 'Third'. The fourth book, the Persian Panegyrics, begins on fol. 41, with no 'unvan; book 5, Elegies, fol. 65b; book 6, Mulammat (the Bilingual Poems) and Musallaşât (the Trilingual Poems), fol. 69b, although the heading appears on fol. 72; book 7, Tûrjûs, fol. 74.

**MEASUREMENTS, ETC.** 28.9 x 17.3 cm.; written surface 20.2 x 11.8 cm.; 1 and 2 columns of 25 lines; 78 folios.

**BINDING.** The manuscript is bound in green and grey marbled boards; crimson leather edges with gold lining. Inside, yellow paper.

**WRITING AND PAPER.** The script is a clear Naskh, within blue and red rules. Firm, polished paper, some staining; holes have been eaten in the centre of the pages, except for the earlier folios.

**DATE AND SCRIBE.** This copy may be dated about A.D. 1380.

**ILLUMINATION.** The manuscript opens with two fully decorated pages, with white Şûls titles above and below on gold panels, titles of poems in eight circles set between a larger and a smaller circle with gold flower-designs in the interstices. There are three marginal ornaments on fol. 2. On the next two pages are prayers written in white Şûls above and below on gold panels, fifteen lines of script, marginal plaited ornament; similar head-pieces on foll. 33b, 65b, small titles in red or black. The ornament should be compared with that in nos. 109 and 110 ante.

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**SHÂH-NÂMAH**

**PART OF A MANUSCRIPT DATED 800 (1397)**

**PLATES**

_A fragmentary manuscript of the Shâh-nâmâh of Firdausi_

**SUBJECT AND ARRANGEMENT.** The beginning is missing and the text is in considerable disorder. Fol. 1 belongs to the beginning of the second half, between foll. 99 and 100. Many leaves are lost; but the book may be rearranged thus: foll. 41–50;
SHĀH-NĀMAH

2-11; 14-36; 131; 37; 38-40; 51-99 (one folio lost between 65 and 66); 1; 100-17 (lacuna between 112 and 113); 118-30; 132-229 (the end).

MEASUREMENTS, ETC. 25.8 x 16.8 cm.; written surface: 20 x 11.3 cm.; 6 columns of 33 lines; 229 folios.

WRITING AND PAPER. The script is a mixture of Nastālīq and Tālīq, minutely written. The point used over the ş after a vowel, is to be noted. The paper is of a dark ivory tone, thin, and polished.

BINDING. The outside of the cover is of dark-brown leather with blind-tooled centre, corners, and border, and a little gold lining; the inside, which is much damaged, is of black leather with centre and corners of tracery over gold.

DATE AND SCRIBE. The manuscript is not dated, but it is of the same size and in the same style as a British Museum manuscript of the Garshāsp-nāmah and other poems (Or. 2780) transcribed by Muḥammad ibn Sa‘īd al-Qārī in the year a.h. 800 (1397). The two manuscripts must have originally formed parts of a larger work.

ILLUMINATION AND ILLUSTRATIONS. On fol. 1b is a sarlauh, mainly in blue and gold, with a little black, embodying Cufic script on a white ground, executed with great delicacy. This type of ornament, in which distinctive baroque medallions and minute naturalistic floral forms in gold, usually on a blue ground, are characteristic, is closely paralleled in a manuscript of Ḥamd Allāh Mustaʿfī’s Zafar-nāmah at the British Museum dated 807 (1405) (Or. 2833) and copied in Shiraz, as well as in other Shiraz manuscripts of the early 15th century, and suggests that city as the place of origin of this manuscript. (Cf. no. 123 below, and see Ettinghausen in Survey of Persian Art, p. 1961 and Plates 941 and 943.) The titles are in gold on cloud forms.

The paintings, with those in the British Museum manuscript referred to above, are apparently by one hand. They are of great value for the study of early Timurid painting. The designs, which extend into the margins, are characterized by vigour, spaciousness, and economy of drawing. The figures are large in scale.

Many of the typical features of later Timurid painting appear, such as the high horizon and the diversely-coloured rocks. The colouring is rich and good, gold, in two tones, being freely used. The sky is always golden.

The individual paintings are as follows:

(1) Fol. 14b. The Fire Ordeal of the Iranian Prince Siyāvush. From a loggia in one of the palace windows the wife of Kai Kā‘ūs, Sudabah, who has accused Siyāvush of proposing love to her, watches her stepson emerge from the flames. Two of the people of the palace prostrate themselves before him. The hill background is mauve.

(2) Fol. 38. An episode in the battles of the Iranians against the Turanians to revenge the murder of Siyāvush by Afrāsiyāb; helmets and armour are all gilt. As in (1) the hill background is mauve.

(3) Fol. 50. Rustam slays the White Dīv in his cave; outside, in chains, is Aulād, the guardian of Mazandaran, who has shown Rustam how to vanquish the demon. Rustam wears a golden helmet and a panther-skin over his tunic. The technique of the rocks

1 Rieu, Suppl., no. 201.
**SHAH-NAMAH**

in which the cave is hollowed, with their red, green, and violet tones, anticipates the late-15th-century fashion. Outside the cave is Rustam’s charger, Rakhsh.

(4) Fol. 65. The Div Akvān, finding Rustam asleep on his rock, takes him and throws him into the sea, which is bordered by mountains painted in ochre and violet. Here, too, Rustam is wearing a helmet and greaves of gold, and over his tunic the skin of a wild animal. The Div is depicted as a green monster, wearing a waist-high blue garment. This painting is considerably damaged.

(5) Fol. 151b. Bahram Gur, claimant to the throne of Iran, seizes the crown from between two lions which he attacks with his mace. The spectator biting his finger in astonishment is his rival Khusrau. The hill background is mauve. [E. B. and M. M.]

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**NUZHAT-NĀMAH**

ABOUT A.D. 1400

An undated fragmentary copy of the Nuzhat-nāmah i Alā’i

SUBJECT AND ARRANGEMENT. The Nuzhat-nāmah is a work on various interesting and amusing phenomena of the world, on earth and in the skies, by Shahmardān ibn Abi’l-Khair, who flourished in the second half of the 5th (11th) century. It was dedicated to ‘Alā’ al-Daulah Khāṣ-beg Abū Kālijār Garshāsp ibn ‘Alī ibn Farāmarz, of the Kakvāhid dynasty, who ruled (in Isfahan and Hamadan) from 488 till about 513. It must have been written about 490, and there is a mention of the year 475 (or 477) in some manuscripts of the work. The author’s other existing composition, the Rauzat al-Munajjim, was composed in 465-6 (1073). Mention is made, in the present work, of an Arabic original by the author, called Kitāb al-Baddi, used as the basis for this Persian version. Copies of the Nuzhat-nāmah are not very common. The present manuscript lacks about one-third of the original contents. There has, moreover, been a deliberate abridgment by the scribes of both this manuscript and no. 255 below.

There are about four folios missing at the beginning of the manuscript, and the present fol. 1 was constructed, probably in the 18th century, in India; the preface ends with the word ‘ajdid, which followed by the words on fol. 2 make the title appear as

MEASUREMENTS, ETC. 34.4 x 25 cm.; the written surface measures 23 x 17 cm.; 17 lines; 143 folios.

WRITING AND PAPER. The writing is a Persian Naskh of considerably earlier date than that of the invention of Nasta’īq. The paper is thin, polished, and brittle, the

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1 Zambaur, pp. 216-17.
2 In MS. 255 in this collection, fol. 130b., for instance.
3 The author mentions his Rauzat al-Munajjim, and another work called Ḥall al-Rumās al-Samā-viyyah, &c., in the present work, giving extracts from them.
NUZHAT-NÂMAH

edges are wormed. The pages, some of which are damaged, have been reset in modern margins.

BINDING. The cover has been discarded.

DATE AND Scribe. Neither the date nor the scribe are known but from the character of the script the manuscript appears to date from about A.D. 1400.

ILLUMINATION AND ILLUSTRATIONS. The book contains seventy-five pictures; on foll. 52b, 53, 54b, and 56 there are outline drawings; there are a number of blank spaces evidently intended for illustrations. The paintings, which may be copies from an earlier manuscript, are executed in a summary style with no attempt at detail. On fol. 22 is a giraffe; on fol. 45b a stylized representation of the Nile; on 42b a dragon. Other illustrations represent quadrupeds, plant and tree forms, and birds. The backgrounds are uncoloured, but are decorated with plants and flowers.

SEALS AND INSCRIPTIONS. On foll. 1 and 1b are several illegible seals and there is also a marginal note on fol. 97b, to the effect that the manuscript was granted in family waqf.

[D. E. B. and M. M.]

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DÎVÂN I SHAMS I TABRÎZ

LATE 13TH CENTURY

A manuscript of Jalâl al-Dîn Rûmî's collected lyrics and quatrains entitled Divân i Shams i Tabrîz

SUBJECT AND ARRANGEMENT. Jalâl al-Dîn Muḥammad ibn Bahâ al-Dîn Muḥammad ibn Husain al-Balkhi, known as Jalâl al-Dîn Rûmî and Maulâna i Rûm, the most renowned of all Persian Ṣūfî Poets, was born at Balkh in 604 (1207), and died at Qoniya (Iconium) in 672 (1273). In his youth he came under the influence of Shams al-Dîn Tabrîzi, a wandering mystic: as a tribute to his inspiring teachings Rûmî used his name as a kind of takhallus in a great part of his lyrical poetry. The whole divân was lithographed at Lucknow in 1879 and 1885; selections have been edited in India several times, and at Tehran in 1941. Vîncenz von Rozenzweig brought out an edition, with German verse-translations, of some select poems at Vienna in 1838: R. A. Nicholson edited and translated 48 of the poems at Cambridge in 1898. The present manuscript is probably the oldest and most complete of all existing copies, and must have been transcribed very shortly after the death of Rûmî. Apart from this, it has the further interest and importance that the lyrics are arranged in sections according to metre, each section being put into alphabetical order by rhyme. The following analysis illustrates this remarkable feature.
در حلقة سودی یک روحانی شاید جایی نداشت
دو میانه ترکیب یکی از چالش‌ها
به کبک نمی‌شود
درخت یک متحرک بدن یکی بالا
آمدی یک چشمه نمی‌شود
خواهم گرفتند آگاهی آن مایه عورتا
نام شتر بترکی چه بود گیو دوا
ای از نظرت مست شده اسم و مسمای
دل‌رام نهان گشته ز غنما
جون نایبی آن یک گل گیکرا
ای دل رفته جا باز میا
بیشتر آ پیشتر آ بو الوتا
گوش من منظور بیان ترا
چند گرگزی زما چند روى چاببا
بیشک خنده آگر می‌برد جان مرا
تو مرا جان و جانانی چه کنمش سود و زیانا
بیشتر آ دسته گل کو یکشک خواب ما
سافی تو شراب لامیاندا

ای طالبیان قدسی‌ها عشقت فروهد با‌ها
درخت آگر متحرک بدنی ز چای بجا
آمدی یک چشمه نمی‌شود
خواهم گرفتند آگاهی آن مایه عورتا
نام شتر بترکی چه بود گیو دوا
ای از نظرت مست شده اسم و مسمای
دل‌رام نهان گشته ز غنما
جون نایبی آن یک گل گیکرا
ای دل رفته جا باز میا
بیشتر آ پیشتر آ بو الوتا
گوش من منظور بیان ترا
چند گرگزی زما چند روى چاببا
بیشک خنده آگر می‌برد جان مرا
تو مرا جان و جانانی چه کنمش سود و زیانا
بیشتر آ دسته گل کو یکشک خواب ما
سافی تو شراب لامیاندا
DIVAN I SHAMS I TABRIZ

Fol. 245b [sic] beginning

خواجه بيا خواجه بيا خواجه دكر بار بيا

Fol. 250b [ ] beginning

برويذ اي حرغان بكشيذ بار مايا

Fol. 257a beginning

نزا ساظي جان جوز برى نگک و ناما

Fol. 278b beginning

سآيا در نوش آور ضيره عنقودا

Fol. 317b (various metres) beginning

نرد کف تو برست مرا

The lyrics end on fol. 334b. Fol. 335a is blank. Foll. 335b-336a contain some additional lyrics. Foll. 336b-338a are blank. Fol. 339a contains a few quatrains, with the curious note از دست خط خداوند گذار نقل کرده شد.

The quatrains proper begin on fol. 339b and end on fol. 374b. An appended note gives the number of bait as amounting to 38,124.

On fol. 5a is a note by Shaikh Hasan al-Gulshanl, dated Zu'l-Qa'dah [1] 159 October-November 1781 stating that he had read the manuscript through and that the waqf was sound. Notes on foll. 3a, 77a, and 360a state that the waqf was established at the monastery founded by Ibrahim Gulshanl, by Muhyi ibn Muhammad, grandson of the said Ibrahim; these notes are signed Muhyi.

A page has been pasted over fol. 1a and an inscription added in a good Nastaliq hand, giving a long title in Arabic beginning

الحمد لله الذي هدانا سلنا... هذه الأسرار الروحانية والفنون التوجه الح

MEASUREMENTS, ETC. The written surface measures 23.4 x 17.4 cm. The page surface measures 31.6 x 23.6 cm. The volume contains 374 folios.

WRITING AND PAPER. The writing is a clear old Persian Naskh, in 4 columns of 27 lines, with occasional rubrics. There are no catchwords. The cream paper is rather coarse and glazed; there are a few damp-stains, and fol. 1 is damaged.

BINDING. The fine binding (possibly from a 14th-century Koran) is in dark-brown leather with a centre ornament, tooled, with corner quadrants, ruled margins, and a stamped frieze. The covers are rubbed and loose, and the spine is wanting.

DATE AND Scribe. The manuscript is unsigned and undated, but the script appears to belong to the last quarter of the 13th century.

[A. J. A.]
POEMS BY 'AṬṬĀR
DATED 819–21 (1416–18)

A collection of five poems by Farid al-Dīn 'Aṭṭār

SUBJECT AND ARRANGEMENT. Farid al-Dīn 'Aṭṭār, who died some time in the first quarter of the 7th century of the Hijrah 13th century A.D.—see the Introduction to Tażkīrat al-Auliya (ed. R. A. Nicholson) by Mirzā Muḥammad of Qazvīn, Leyden, vol. i (1905), p. xiv), never specifically compiled a Khamsah; loth to restrict himself like Nizāmī to five or Jāmī to seven, his masnavīs total a considerable number, of which sixteen have survived.1 The five which compose this book represent the best of his work, which in general abounds in recapitulations and repetitions. They are as follows:

Fol. 1b. The Ilāhī-nāmah or ‘Divine Book’, a mystical treatise containing, in twenty-two chapters, the fictitious story of a Khālīf who expounds to his six sons the vanity of their ambitions.

Fol. 73b. The Mantiq al-tair or ‘The Speech of the Birds’ shows how the mystic, through the austerities of the monastic rule, may achieve union with Allah. This work was composed in A.H. 583. A colophon on fol. 125 indicates that this poem was copied in 819 (1416).

Fol. 126b. The Musībat-nāmah or ‘Book of Affliction’, also known as the Nuzhat-nāmah, describes in forty chapters the life the mystic must lead to achieve union with God. A colophon on fol. 210 indicates that this poem was copied on the 24th of the month of Muḥarram 821 (3 March 1418).

Fol. 210b. The Asrār-nāmah or ‘Book of Mysteries’, a mystical treatise in the form of moral anecdotes, distributed over several chapters. At the end was a presentation colophon, now obliterated.

Fol. 249b. Khusrau-nāmah or Khusrau u Gul, as entitled in this manuscript, the romance of Khusrau and Gul, is a masnavi abbreviated by 'Aṭṭār from a much longer work of his own. A colophon bears the date 821 (1418). The blank pages between each two works (foll. 72b, 125b, 126, 210, 248b, 249, and 333) have been utilized by the addition, in the same hand, of poems by various poets, such as: Kamāl Ismā'īl, Ṭāj al-Dīn of Khūrāsān, Rūkn al-Dīn of Abhar, Jalāl al-Dīn i Ṭabīb, Ibn Yamīn, Firdausī, 'Aṭṭār himself, [Jamāl al-Dīn] 'Abd al-Razzāq, and Farīdūn 'Akkāshah. Traces of more such added poems on foll. i and 333b covered by blank paper prove that the original collection contained some other of ‘Aṭṭār’s poems.

MEASUREMENTS, ETC. 16.6 × 11.5 cm.; the written surface measures 12.1 × 8 cm.; 4 columns of 25 lines; 333 folios.

WRITING AND PAPER. The writing is a mixture of Naskh and Ta’līq tending towards Nasta’līq. The paper is thin and polished. Some folios (168 and 237–41) are in a much later hand, and have been substituted for missing leaves.

1 Blochet, Catalogue, tom. iii, pp. 78 et seq.
POEMS BY 'ÂTÂR

BINDING. The binding is sūkhtah binding of the early 18th century. The outside of the cover is of dark-brown leather with a flap and gilt sunk centres and corners; the inside is of stamped vermilion paper.

DATE AND SCRIBE. The manuscript was compiled in the years 819–21 (1416–18) by an unknown scribe.

ILLUMINATION AND ILLUSTRATIONS. On fol. 73 is a shamsah containing an inscription; on foll. 16, 73b, 126b, 210b, and 249b are five sarlauhs, one to each of the maṣnawīs composing the volume. They are illuminated in blue, and in gold on a white ground, with a few touches of red, in a style which seems to be characteristic of the work of western Iran from about the middle of the 14th century into the time of the Timurids. The sub-titles are in gold on cloud forms on a gold-hatched ground.

[E. B. and M. M.]

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SHĀH-NĀMAH

15TH CENTURY

An illustrated folio from Firdausi's Shāh-nāmah

SUBJECT AND ARRANGEMENT. The folio has been detached from a manuscript of the epic.

MEASUREMENTS, ETC. 32 × 23.2 cm. The written surface measures 19.8 × 15.7 cm.; 4 columns; 25 lines.

WRITING AND PAPER. The writing is a fair Nastaʿlīq, written within gold rulings. There is one heading in ʿūlā. The paper is rather light in colour.

DATE. There is no date, but the manuscript was apparently copied in the earlier part of the 15th century.

ILLUMINATION AND ILLUSTRATION. One row of lines is written in diagonals, the triangles so formed being ornamented with foliage in gold and colours. The heading is ornamented with gold.

The miniature, which occupies about half a page and covers the whole breadth of the text space, depicts Gushtāsp, on foot, slaying a wolf with a long sword. He is dressed in blue, and wears a gold crown. His charger is largely concealed behind the green hilly background. On the right is a tree, and flowering shrubs with large purple flowers. The sky is gold.

The rather primitive style is, in Shāh-nāmah illustration, no certain guide to the date, but an early 15th-century date may be here deduced from the figure and landscape drawing, the dress of Gushtāsp, and the foliage.

[J. V. S. W.]
GULISTĀN
DATED 830 (1427)

A manuscript of Sādi’s Gulistān

SUBJECT AND ARRANGEMENT. As appears from the inscription in the medallion on fol. 1, as well as from the colophon, this beautiful manuscript of Sādi’s celebrated Gulistān, or ‘Rose Garden’, an ethical work in ornate prose and verse, was made for the library of the Timurid Prince Ghiyāṣ al-Dīn Bā‘isunghur Mīrzā (d. 837 (1433)), son of Shāh Rukh. It is one of a small group of manuscripts which have survived from the library of this princely bibliophile.

The manuscript is not minutely accurate.

MEASUREMENTS, ETC. 24.8 x 15.4 cm.; the written surface measures 17 x 10 cm.; 23 lines; 56 folios.

WRITING AND PAPER. The writing is a beautiful small Nasta’līq. The paper is of a dark ivory tone, polished and firm.

BINDING. The outside of the cover, which is not contemporary, is of brocade with a foliage design in green and grey on a darker grey ground; there are gilt cord borders on the red leather edging and a red leather back; inside is a gold-sprinkled orange paper with a central motif in gold on a blue ground.

DATE AND SCRIBE. The manuscript was copied at Herat in 830 (1427) by the illustrious Ja‘far al-Bā‘isunghurī (as he signs himself), head of the library of the Prince Bā‘isunghur Mīrzā, and the leading calligrapher of his time. (See also no. 122.)

ILLUMINATION AND ILLUSTRATIONS. The superb illumination is characteristic of the work of the Persian Herat school in the first Timurid period. On fol. 1 is a rosette with a gold ground covered in decorative green foliage; it is framed in a lapis blue wreath ornamented with small gold and black fleurons. The rosette encloses three lines of white script which read: ‘For the treasury of the books of the eminent Sultan Bā‘isunghur Bahādur Khan, may Allah prolong his reign for ever!’ On fol. 1b is an exquisite sarlauh; it consists of a gold cartouche with foliage ornament in green and an inscription in white: ‘To Allah, praise and grace!’ The cartouche is flanked with two square ornamental features, and the whole is contained within an oblong, the black ground of which is ornamented with foliage scrolls, and which is surmounted by a row of fleurons on a decorated gold ground. There are numerous tail-pieces and there is a diversity of ornament in gold and colours on every page.

See under no. 120.
The eight miniatures are in the finest Herat taste of the period, pre-figuring the so-called ‘Bihzadian’ style of some fifty years later. The colouring is rich and harmonious. The figure drawing is simple but very expressive; the small scale of the figures is noticeable.

The subjects of the eight pictures are as follows:
(1) Fol. 3. Sa‘di and his teacher conversing by night in a garden, seated upon a carpet with a red ground and brown border. The earth is painted gold.
(2) Fol. 9. A vizier, who, reduced to destitution, has become a dervish, sits in scanty clothing before the king’s palace and with the words ‘Better disgrace than favour’ refuses his sovereign’s offer of reinstatement. The brick palace is painted in orange and vermilion.
(4) Fol. 15. Sa‘di in a boat with a company of merchants. A sailor is taking in the sail to enable two other sailors to rescue some men who have fallen overboard.
(5) Fol. 16. An Arabian king making advances, in a chamber of his palace, to a Chinese girl, who resists him. She has an orange vermilion silk dress and a diadem. By the door is an officer admitting a black slave.
(6) Fol. 29. A young wrestler leaves his country to seek his fortune, and travels in a ship, which here is seen approaching a column, erected in the water, upon which he has disembarked.
(7) Fol. 32. The poet, nude to the waist, is seen in the courtyard of a castle making vain attempts to collect stones from the frozen ground to keep at bay the dogs which are attacking him.
(8) Fol. 36. A lady offering a goblet of water to a youth (Sa‘di) outside a house of orange vermilion brick.

CALLIGRAPHY

EARLY 15TH CENTURY

Two pages of calligraphy from an anonymous collection of Arabic proverbs and wise sayings

SUBJECT AND ARRANGEMENT. These two pages appear to have been formerly the opening pages of a compilation of Arabic proverbs and wise sayings put together and calligraphed at the order of Ghiyāš al-Dīn Bā‘isunghur, son of Shāh Rukh and grandson of Timūr, who succeeded Qara-Yusuf as governor of Tabriz in 823 (1420), was appointed governor of Astarabad in 835 (1431), and died at Herat on 7 Jumāda I, 837 (19 December 1433). Bā‘isunghur was himself an artist, and an enthusiastic patron of the arts; he maintained in his library a staff of forty copyists, pupils of Mīr ‘Alī; and no doubt the present pages were produced there. The history of the compilation is given as follows:
CALLIGRAPHY

This is a collection constructed upon fine and rare phrases and publishing pearls and jewels of ideas, embracing precious observations and composed of fine and unique stones. Its collecting and composing, illustrating and illuminating, was done at the direction of the most mighty sultan, ruler of the necks of the peoples, appointer of the sultans of the Arabs and the Persians, Allah's viceregent in the worlds, curator of water and clay, Allah's shadow on earth, Ghiyāṣ al-Saltanah wa'l-Dunya wa'l-Dīn Ba'isunghur Bahādur Khān, may God Most High perpetuate his rule and authority.

MEASUREMENTS, ETC. The written surface measures 15.5 x 9 cm. The margins have been trimmed and the pages are mounted.

WRITING AND PAPER. The main inscription as reproduced above is calligraphed in Suls. At the foot of each page is a line of text in monumental Cufic. The paper is of fine quality, glazed. The colours have in a few places been affected by damp.

DATE ANDSCRIBE. The pages are undated and unsigned, but the transcription obviously took place towards the end of Ba'isunghur's life, that is, in the first third of the 9th (15) century.

ILLUMINATION. The pages are splendid specimens of Timurid art. The Suls inscription is in gold outlined in black on a gold ground of another tone, with blue arabesques, and enclosed in a medallion set in a rectangle with a blue ground and coloured arabesques. The Cufic inscription is in white. The pages are elaborately and splendidly illuminated in floral patterns and arabesques, the dominant colours being gold, blue, and black.

[M. J. A.]

MUŞĪBAT-NĀMAH

DATED 833 (1429–30)

A manuscript of 'Attar's Muşībat-nāmah

SUBJECT AND ARRANGEMENT. The Muşībat-nāmah, or 'Book of Affliction', is a mystical and legendary poem.

MEASUREMENTS, ETC. 30.5 x 19.5 cm.; the written surface measures 14 x 6.7 cm.; 17 lines; 163 + 2 folios.

1 See no. 117 ante for subject and author.
BINDING. The manuscript is bound in a good 18th-century lacquer binding, with coloured flower-designs on a green and gold ground. Inside are tree- and bird-designs in gold on a red ground.

WRITING AND PAPER. The writing is a good early Nastaliq, with headings in gold or red. The columns are divided by two lines of gold. The paper is polished and somewhat opaque. The text is set in margins of varying colours, which have been injured by damp and worms.

DATE AND Scribe. According to the colophon the manuscript was copied by Azhar al-Kattibi in 833 (1429-30).

ILLUMINATION AND ILLUSTRATIONS. There are two fully illuminated pages at the beginning (foll. 2b and 3) with gold and coloured ornament of very high quality, in which blue and gold predominate; black and green are effectively employed. On fol. 4 is a circular medallion containing the title and author’s name in white letters on gold. Foll. 4b and 5 have fine ornamented borders, as have 5b and 6, but the latter, in which gold predominates, may be later than the former. The other pages of the text have borders with gold designs on variously coloured grounds. The inner border of the colophon on fol. 162 is also illuminated.

There are miniatures on foll. 3b, 27, 128b, and 142b. These are modern additions, painted over the text in a 16th-century style.

SEALS AND INSCRIPTIONS. The manuscript contains numerous Mughal seal impressions, ‘arz-idahs, and inscriptions at the beginning and end. On fol. 2 is a note, apparently by the Mughal Emperor Jahangir, recording that the manuscript was added to the Imperial library in the fourth year of his reign. The same Emperor’s seal impression, and those of the librarians of subsequent Emperors, can be distinguished.

[M. M.]

LAMA’AT OF ‘IRAQI, AND ANTHOLOGY
DATED 835 (1432). COPIED BY JA’FAR

PLATES

The Lama’at or ‘Flashes’ of ‘Iraqi, together with an anthology of Persian lyrical poetry.

SUBJECT AND ARRANGEMENT. The Lama’at, by Fakhr al-Din Ibrahim ibn Shahriyar ‘Iraqi, who died at Damascus in 686 or 688 (1287 or 1289), is an important tract in prose and verse on mystic love and the various attributes of divinity, founded on the teachings of ‘Iraqi’s master, the famous Shaikh Sadr al-Din Quniyavi, whose courses on one of the most abstruse Arabic works on occultism, the Fusus al-hikam of Muhyi al-Din Muhammad ibn ‘Ali ibn al-‘Arabi, he attended at Qonya.1

‘Iraqi’s work is divided into twenty-seven short chapters, each bearing the title Lam’ah, wherein are elucidated the most abstruse principles of occultism. It is followed

1 Azhar was pupil of the illustrious Ja’far, the scribe of nos. 119 and 122 (see Huart, ‘Les Calligraphes et les Miniaturistes de l’Orient Musulman’, p. 215).
2 Rieu, p. 594.
by an anthology of mystical *ghazals* from the *divāns* of Persian poets, Qāsim i Anvār, Humām of Tabriz, Ṭātiq, Amir Khusrau, Hasan of Delhi, ‘Imad Faqīh, Jalāl i ‘Azūd, Salmān Savājī, Khwājāj, and Ḥāfiz. On fol. 93 to 95 is an extract from Nizāmī’s *Khusrau u Shirin* illustrated with a miniature. On fol. 133b, after a lacuna, commence some quatrains which lack the usual indications of authorship. On fol. 1b is added, in a recent hand, a poem in Arabic by Ibn ʿAbīl-Ḥadīd. Other marginal notes at end.

**MEASUREMENTS, ETC.** 170 × 80 cm.; the written surface measures 26 × 10.7 cm.; the script is both horizontal and oblique and the number of lines varies; 135 folios. For other examples of these little oblong manuscripts see nos. 127, 159, and 185.

**WRITING AND PAPER.** The writing is a highly elegant *Nastaʿlīq*, within gold and blue borders on white or tinted paper. It is to be noted that the great calligrapher shows all the characteristics of fully formed *Nastaʿlīq* at this comparatively early date after the first systemization of the script.

**BINDING.** The outside of the cover is of dark-red leather with a central medallion with two pendants enclosing a stamped and gilt design, and a gold line border; the inside is of marbled paper.

**DATE AND SCRIBE.** Jaʿfar al-Ṭabarzī, as he here signs himself, was one of the most famous of all Persian calligraphers. He has dated his work 835 (1432). (See also no. 119.)

**ILLUMINATION AND ILLUSTRATIONS.** On foll. 1b and 71b are two minute, beautifully designed *sarlanhs* in blue, gold, green, and black, with plaited borders and white cufic script on gold, in the pure Timurid style as practised at Herat in the reign of Shāh Rukh Bahādur in the first quarter of the 15th century. Some pages have drawings in gold and occasionally black of birds, trees, or foliage, others are ornamented with stencilled designs, displaying a variety of motifs, including animals, plant forms, symmetrically confronted birds, and so on. This is perhaps the first known instance of the use of stencils in manuscripts.

On fol. 94b is a miniature of Shirīn at the bank of a rivulet, discovering Khusrau’s portrait, painted and left there by Shāpur. The painting is delicately coloured, and of a rather unusual type; not very carefully executed, but of considerable charm.

**SEALS AND INSCRIPTIONS.** On fol. 134 is an erased seal of ownership.

[E. B. and M. M.]
title: 'Divān of that most eloquent of authors Shaikh Musharraf al-Dīn Muṣlih al-Sā’dī.'

The works written in the body of the page are as follows:

(1) Fol. 2b. The preface of ‘Alī ibn Ahmad ibn Abī Bakr ibn Bīsūṭūn.
(2) Fol. 3b. The first rasālah, consisting of the prose preface by Sa’dī.
(3) Fol. 10b, 13b, 17b, 20, 23b. The five majālis composing the second rasālah; the second is wrongly entitled the first but correctly designated in its colophon on fol. 17.
(4) Fol. 30b. The third rasālah, entitled Risālah i Ṣāḥib Divān, comprising a list of questions put by the well-known minister Shams al-Dīn Muḥammad Juvainī to Sa’dī together with the latter’s replies.
(5) Fol. 32b. The fourth rasālah, entitled ‘Aql u ‘ishq, embodying a discussion on Reason and Love and their disparities.
(6) Fol. 35. The fifth rasālah, entitled Naṣiḥat i mulūk, containing advice to rulers.
(7) A collection of three works: (a) fol. 44. The Risālah i Sulṭān Abāqā, an account by some person, who had it direct from Sa’dī, of a conversation between the poet and the Mongol Prince of Iran, Abaqa Khan, son of Hūlāgū; (b) fol. 45b. Risālah i Muḥammad Ankiyānū, or advice of Sa’dī to a Mongol general, Ankiyānū, governor of Fārs from 667 to 670 (1268–71); (c) fol. 47b. The Risālah i Tāzigū’ī, containing the advice given by Sa’dī to Shams al-Dīn Muḥammad Tāzigū’ī, or Taziku, son of Malik, who had guaranteed all the revenues of Fārs for the Mongol Government. Here, too, the story is told, not by Sa’dī himself, but by someone else.
(8) Fol. 48b. The Arabic qaṣīdahs, the prose pieces forming a kind of prolegomena to the real collection.
(9) Fol. 60b. The Persian qaṣīdahs.
(10) Fol. 101b. The elegies, including one (fol. 107b) lamenting the death of al-Mustaṣīm, the Abbasid Caliph of Baghdad.
(11) Fol. 108. The Mulammat or qaṣīdahs, verses in Persian and Arabic alternately.
(14) Fol. 255b. The ghazals called Badā‘i, ‘marvels’, also in alphabetical sequence.
(15) Fol. 315b. The Munqaṭṭāt.
(16) Fol. 328. The Fardīyyāt, or odd and disconnected lines.

In the margins are:
(1) Fol. 2b. The Gūlistān, with a colophon on fol. 98b, dated Zul-Hijjah, 725 (November, 1325), evidently the date of the manuscript from which the present copy was made or derived.
(2) Fol. 99b. The Bāstān.
(3) Fol. 251b. The Khawāsit or ghazals of the later days’ arranged in alphabetical order of rhyming.
(4) Fol. 274b. The Ghazaliyyāt i qadīm or ‘ghazals of the earlier days’ in alphabetical order.
(5) Fol. 285b. The Sāḥībiyyāh, a collection of ethical poems and aphorisms conceived in the form of munqaṭṭāt and dedicated to the famous Sāḥīb i Divān Shams al-Dīn Muḥammad al-Juvainī.

1 Rieu, p. 597; and Mandūhīn-i Sa’dī, by M. Qazvini, Tehran, 1938, pp. 38–40.
(6) Fol. 308a. The Khabīsāt, also called the Muṭāyibāt, a collection of licentious pieces and facetiae in prose and verse.
(7) Fol. 317b. The quatrains, up to 320, and then continuing in the body of the text from 320b.
(8) Fol. 320. The Hazliyyāt, humorous pieces in prose consisting of three mock homilies.¹

MEASUREMENTS, ETC. 20.8 x 13 cm.; the written surface measures 157 x 9 cm.; 15 lines and oblique marginal text; 330 folios.

WRITING AND PAPER. The writing is a clear Naskh tending towards Nastālīq. The paper is of an ivory tone, polished and thin.

BINDING. The outside of the cover is of brown leather with gilt sunk central medallions, with pendants and sunk corners, enriched with arabesques and floral ornament; the inside is of reddish-brown leather with centre and corners of gilt tracery over blue.

DATE AND SCRIBE. The manuscript was copied by Shams al-Dīn ‘Alī, perhaps as early as 1434 (see below under ‘Seals and Inscriptions’). An early 15th-century date may be in any case inferred from the style of the script, the illumination, and the format.

The date 725 (1325) on fol. 98b cannot be that of this copy, but was probably transcribed by the calligrapher from the model which he was copying.

ILLUMINATION AND ILLUSTRATIONS. Foll. 1b and 2, 2b and 3, containing, respectively, the titles of Sa’di’s works, and the openings of the Preface and the Gulistān, form two illuminated double-pages. In the first two pages (containing the titles), blue bands, with minute gold floral ornament, enclose gold cartouches on which the titles are written in gold on white and in white on gold alternately. These titles are arranged round circular medallions, three on each page. Foll. 2b and 3 are richly illuminated on a mainly rectilinear scheme in the same style.

The illumination is characteristic of one branch of early Timurid ornamental style. Its chief features are the prevalence of blue and gold (though other colours are also sparingly introduced—in this manuscript red and green, with black) and the minute gold naturalistic floral ornament. There are some grounds for believing that it originated at Shiraz, in which city most of the early manuscripts of this type were apparently made. (See under no. 114.)

The titles of the various works are written in gold on white grounds within illuminated rectangles; sub-titles are in gold, and there are corner-pieces in gold and colour throughout, in the triangular spaces left by the diagonal marginal writing.

There are no illustrations.

SEALS AND INSCRIPTIONS. A turanj with an inscription in five lines on fol. 1, which has been pasted over with paper, can still be read as: ‘Made for the library of the august Sulṭān Abūl-‘Izz al-Sulṭān ‘Abd Allah. . . . ’ This is in all probability ‘Abd Allah, son of Ibrāhīm Sulṭān, son of Shāh Rukh, son of Timūr. This prince ruled over Fars from 838 (1434) and over Transoxiana in 854 (1450) and died in 855 (1451).²

On foll. 19b, 30, 103b, and 124 is the seal of ‘Abd al-Vahhab ibn Lutf Allah with the names of the twelve Shi‘ah Imāms in the field.

¹ Ibid., p. 598.
² Zambaur, pp. 259 and 270.
ANTHOLOGY
DATED 838-40 (1435-6)

An anthology (with no title) of the Khamsah of Nizami, the Maṇṣūrī of Jalāl al-Dīn Rūmī, five maṇṣūris by Amir Khusrau, the Burdah of al-Būṣīrī in Arabic with a translation into Persian, the Manṭiq al-Ta'īr of Aṭṭār and the Būstān of Sa'dī

SUBJECT AND ARRANGEMENT. Nīzāmī (Nīzām al-Dīn Abū Muḥammad ibn Yūsuf) of Ganjah (535?–598 or 9140–1201–3) is the acknowledged chief of all Persian maṇṣūrī writers. His five poems, or Khamsah, have served as models for numerous imitators, and have been illustrated more oftenthan any other work except the Shāh-nāmah of Firdawsī.

For Jalāl al-Dīn Rūmī, see under no. 116 ante. His Maṇṣūrī is the most renowned of all Persian mystical poems.

Yāmīn al-Dīn Abūl-Ḥasan Amir Khusrau Dihlāvī, the most famous of the Persian poets of India, was born in 651 (1253) and died at Delhi in 725 (1325). He was given the title of Amir by his sovereign, Jalāl al-Dīn Flruz.

Sharaf al-Dīn Abū 'Abd Allāh Muḥammad ibn Sa'īd al-Būṣīrī died in 694? (1294). His Qaṣīdat al-Burdah, a poem in praise of Muḥammad, is one of the most celebrated works in Arabic literature.

For Aṭṭār and the Manṭiq al-Ta'īr, see under no. 117 ante.

For Sa'dī, see under no. 109 ante.

Both the volumes composing this enormous anthology of great poems have text in the margins as well as in the body of the page. The contents are:

Vol. i: (fol. 10) Makhzan al-Asrār, or 'The Store of Mysteries', one of the five romantic maṇṣūrī poems by Nīzāmī; followed by the other four, viz: (fol. 263) the romance of Khusrau and Shirin; (fol. 916) the romance of Laila and Majnūn; (fol. 140b) Haft Paikar, or 'The Seven Portraits', the romance of Bahram Gur and the daughters of the seven kings of the world; (fol. 190b) Sharaf-nāmah, the first part of Iskandar-Nāmah, the 'Book of Alexander'; (263b) Iqbal-nāmah, the second part of the same. In the margins is the Maṇṣūrī of Jalāl al-Dīn Rūmī, books i (fol. 3b), ii (fol. 102b), and iii (fol. 190b).

Vol. ii. (fol. 10) The Matlūd al-anwār or 'Dawn of Light', by Amir Khusrau (here erroneously entitled A'inah i Iskandari or 'Alexander's Mirror', written in emulation of Nīzāmī's 'Store of Mysteries'; (fol. 366) the book of Shirin and Khusrau, by Amir Khusrau; (fol. 83b) the romance of Laila and Majnūn, by Amir Khusrau; (fol. 112b) Hasht Bihisht, 'The Eight Paradises', by Amir Khusrau; (fol. 149b) A'inah i Iskandari, the Epic of Alexander by Amir Khusrau; (fol. 196b) the Qaṣīdat al-Burdah of al-Būṣīrī, with a translation in Persian verse by Muḥammad known as Ḥāfīz. In the colophon the translator gives his name and the date of his work as follows: ‘When six hundred and fifty Arab years had elapsed after the Hijrah, this translation into Persian verse was penned. I, the slave, am a panegyrist of the Prophet. I am known as Ḥāfīz, my name is Muḥammad, and I am the slave of Muḥammad (the Prophet).’

1 See Rieu, p. 564.
2 See Rieu, pp. 240b et seqq. and p. 609.
The first verse of the Burdah reads in Persian:

"آی زیاد صحبت یاران، اندر ذی‌سلم
انام کهنم آمیختی با خون روان گشته بیم"

The Arabic text is written in a black Naskh, the Persian translation in a gold Nastalq.

(Fol. 201b) Mantiq al-tair, or 'The Speech of the Birds', by Farid al-Din 'Attar; (fol. 252b) Sa'di's Bustan. In the margins is the continuation, from the margins of volume i, of Jalal al-Din Rumi's Masnavi; (fol. 16) book iv, (fol. 94b) book v, (fol. 186b) book vi.

MEASUREMENTS, ETC. 27.5 x 17.2 cm.; the written surface measures 17 x 10.7 cm.; 4 columns of 25 lines and oblique marginal script; vol. i: 303 folios; vol. ii: 294 folios.

WRITING AND PAPER. The writing, except for the Naskh used in the Arabic text of the Burdah and the Sulüs used in some of the titles, is a Nastalq, enclosed within gold and blue rulings. The paper is of a deep ivory tone, polished and firm, and has been relaid throughout within modern margins.

BINDING. The outside of the cover of each volume is of modern salmon-coloured leather; the inside is of cream paper.

DATE AND SCRIBES. The scribe responsible for the first volume and a part of the second was 'Ali Paghr al-Ashtarjani (i.e. from Ashtarjan of Isfahan), while Zain al-Isfahani completed the second volume and has appended his signature to the Bustan and the sixth book of the Masnavi. The dates appearing on the separate works of this manuscript are: Makhzan al-Asrār, 20 Jumāda II, 838 (21 January 1435); first book of Masnavi, 12 Shavval 838 (11 May 1435); first part of the Iskandar-nāmah, 25 Rabī‘ II, 839 (17 November 1435); Hasht Bihisht, 25 Zu‘l-qadah 839 (10 June 1436); Khusravi’s A’inah i Iskandari, 10 Muḥarram 840 (25 July 1436); sixth book of the Masnavi, 23 Zu‘l-qadah, 839 (8 June 1436); Bustan, Şafar 840 (August–September 1436).

Fol. 201 in vol. i is a later addition in place of a lost leaf.

ILLUMINATION AND ILLUSTRATIONS. The illumination, often of great beauty, is very careful and shows some unusual variations; it probably includes work of different times, as is not unusual in a book of this character and magnitude.

Vol. i. On fol. 1 is the left half of a magnificent decoration, the frontispiece to Nizami's Khamsah. This is mainly of gold, with some colour, and black. This frontispiece originally occupied two confronting pages, but the right-hand page has been torn out. In the centre is a circular gold rosette wherein were inscribed the names of the ruler for whose library the volumes were written and illuminated; they have been obliterated. Round the rosette is a medallion composed of circles and round leaves, in many of which were the titles, now almost illegible, of the works composing the anthology. The medallion is inscribed inside a rectangular framework within each corner of which hovers a crowned angel with outspread wings. The frontispiece has been considerably mutilated. The whole of this rich and elaborate composition is framed within a beautiful border of panels in gold, black, and red containing decorative foliage.
Foll. 16–2: this double-page frontispiece, of similar character to the preceding, contains the opening of Nizami’s *Makhzan al-Asrār*. The ornament is composed of a number of contiguous circles, rectangles, and other figures within a framework of gold foliage scrolls and black and red fleurons on a blue ground, the predominant colour being gold. Fol. 26b: the ‘unvān’ to the romance of Khusrau and Shirin, similar in style to the above frontispiece. Fol. 91b: the ‘unvān’ to the romance of Laila and Majnun, with brighter colour than the preceding. Fol. 102b: a small gold ‘unvān’ at the head of the second book of the *Maşnavī*. Fol. 140b: the ‘unvān’ to the *Haft Paikar*, of similar technique to that on fol. 91b. Fol. 190b: the ‘unvān’ to the first part of the *Iskandar-nāmah*. The style is unusual; within a cartouche the title is inscribed in gold letters on a blue ground covered with decorative red foliage; the panel is enclosed within a rectangular gold border, the two end spaces being filled with foliage in gold and small red flowers on a black ground. On the same folio, at the head of the third book of the *Maşnavī*, is a small ‘unvān’ in blue with red fleurons. Fol. 263b: the ‘unvān’ to the second book of the *Iskandar-nāmah* consists of an elongated panel within which the title is inscribed, in green, on a gold ground ornamented with red foliage forms; this panel is enclosed within rectangular borders of gold and blue with coloured floral designs.

Vol. ii. Fol. 18: the ‘unvān’ heading of the *Matlā’ al-anvār*, in a style resembling that of the ‘unvān’ on fol. 190b of vol. i; on the same folio, at the head of the fourth book of the *Maşnavī*, a small ‘unvān’. Fol. 36b: the ‘unvān’ to the romance of Khusrau and Shirin, consisting of lobed panels, the central one ornamented with green foliage forms on a blue ground and embodying the inaccurate title, *کتاب شیرین و خرمشهر*. Fol. 83b: the ‘unvān’ to the ‘Laila and Majnun’, an unusual decoration of interlacing circles in polychrome. Fol. 94b: a small ‘unvān’ at the head of the fifth book of the *Maşnavī*. Foll. 112b, 149b: two impressive ‘unvāns’ to the ‘Eight Paradises’ and the ‘Book of Alexander’. These very intricate designs consist of successive lobed panels in blue and black, one within another, filled with ornamental foliage. Fol. 186b: a small, mainly blue and gold ‘unvān’ at the head of the sixth book of the *Maşnavī*. Fol. 196b: an ‘unvān’ in blue with ornamental foliage in red and gold, with other colours, at the head of the *Būdah* and containing its title in gold. Fol. 201b: the ‘unvān’ to the *Manṭiq al-ṭair*, a large panel with lobed semicircular ends having a lapis ground filled with white ornamental foliage across which runs the gold title. The panel has an extension at each end in the shape of two circles, one in blue, one in black, decorated with ornamental foliage, the whole being enclosed within a gold rectangle. Fol. 252b: the ‘unvān’ to the *Būstān*, in blue with red and green ornamental foliage upon which the title is inscribed in gold.

Some pages have floral ornaments in gold and colour in the triangles left by the diagonal script. The titles are in gold throughout. The ornamentation of the manuscript was never completed.

The miniatures, which number 121, are nearly all of an unusual and peculiar, curiously primitive type, contrasting in this with the extremely subtle illumination. Most are apparently from one hand, but a few, recognizable at once by the smaller scale of the figures, must be by a second painter. The main characteristic of these drawings is that the typical Persian conventions mostly appear under simplified forms; less use than is customary, for instance, being made of the possibilities of the high hill background. Many of the features of early Timurid drawings are, however, present, together with
reminiscences of early conventions, such as the occurrence of red colouring in the cheeks, and white lines to mark the high lights along the noses. The manner of depicting animals and birds is often almost grotesquely expressive. Trees show considerable diversity, very happy decorative results being sometimes achieved by the use of Chinese tree- and flower-forms. Chinese clouds are often introduced, not in the sky but against hilly backgrounds. There is some repetition.

The colours are as a rule rather subdued, though gold is freely used in the skies and elsewhere.

The general character of the illustrations, which can be gathered from the reproductions, is distinctly different from other work of the period, and may be peculiar to Isfahan at the time, if, as seems likely from the fact that the scribes were both natives of that city, the manuscript was executed there.

Most of the miniatures are set in rectangular bands occupying the full breadth of the writing space; there are a few full- and double-page illustrations.

Some miniatures are slightly damaged, and a few have apparently been retouched.

The subjects of the individual paintings are as follows:

Vol. i. (1) Fol. 33\textdegree. The Sasanian King Hurmuzd seated on his throne with Khusrau Parvīz begging his forgiveness.

(2) Fol. 36. A painting of similar form showing Shirīn seated beneath a tree on a red carpet holding a picture of Khusrau Parviz, of whom, after three meetings, she becomes enamoured. Of five ladies sitting under trees in the garden before Shirīn, four, as well as Shirīn, are wearing cockscomb head-dresses characteristic of the early Timurid period.

(3) Fol. 39. Khusrau Parvīz sees Shirīn bathing in a stream and falls in love with her.

(4) Fol. 41\textdegree. Khusrau Parviz on his throne listening to Shāpūr, who is telling him the story of Shirīn's life.

(5) Fol. 46. Khusrau Parviz dispatching a lion in the presence of Shirīn and one of her ladies-in-waiting, on a plain by a winding stream. This and the following painting, in style and the smaller scale of the figures, differ from most of the rest in this manuscript.

(6) Fol. 47. On a blue and gold throne ornamented with Chinese dragons sit Khusrau and Shirīn; around them are some of their suite.

(7) Fol. 50\textdegree. A battle between the forces of Khusrau Parviz and those of the pretender Bahram Chūbin.

(8) Fol. 57\textdegree. The sculptor Farhād brought by Shāpūr to Shirīn, who is seen seated in a garden in the shade of some trees; Farhād has his pick on his shoulder.

(9) Fol. 58\textdegree. Farhād, while carving on the rocks of Mount Bīsūtūn, is visited by Shirīn on horseback.

(10) Fol. 60\textdegree. Khusrau Parviz, on learning of Farhād's passion for Shirīn, has the sculptor brought before him.

(11) Fol. 63. Farhād crosses the rock of Mount Bīsūtūn with Shirīn on her horse upon his shoulders; she wears the cockscomb head-dress. The ground is painted in gold.

(12) Fol. 64. Falsely apprised by a messenger, who is seen standing behind a rock, of the death of Shirīn, Farhād kills himself upon Mount Bīsūtūn. He lies dead at the base of his sculptures, one of which shows a horseman hastening towards a lady who is sitting near a tree.
(13) Fol. 77. Musicians playing before Khusrau and Shirin, who are embracing. A page kneels, holding a gold dish.

(14) Fol. 79. Khusrau and Shirin emerging from their tent.

(15) Fol. 81. Khusrau and Shirin enthroned after the wedding in the royal palace. (This miniature is very similar to No. 13.)

(16) Fol. 85. Khusrau and Shirin reposing in their palace, just before Khusrau is killed.

(17) Fol. 86. Shirin mourning over Khusrau’s coffin before taking her own life.

(18) Fol. 88. Khusrau seated on a carpet with Shirin standing beside him. A man is handing him a portrait of the Prophet Muhammad. Parviz finds that the portrait resembles the Arab whom he saw in a dream inviting him to embrace Islam.

(19) Fol. 100. Majnun and Laila learning to read with other school-children.

(20) Fol. 102. Majnun comes across Laila seated beneath a tree outside her tent.

(21) Fol. 104. Majnun on pilgrimage at Mecca, whither he has been taken by his father to cure his passion for Laila; he is here seen grasping the gold ring of the door of the Ka’bah.

(22) Fol. 107. Laila, seated in a grove of cypresses, palms, and pomegranates. She hears the voice of a man hidden in the trees who sings one of the odes of Majnun, and is espied by another Arab woman.

(23) Fol. 112. Majnun, on horseback, begging a hunter to release a captured gazelle.

(24) Fol. 112. Majnun delivers an onager from the bonds in which a hunter was holding it. The artist has represented the onager by a deer.

(25) Fol. 113. At the foot of a rock on the bank of a pool Majnun holds converse with ravens in a tree.

(26) Fol. 114. Majnun is led in chains by an old woman to Laila’s tent under a tree.

(27) Fol. 116. Majnun, on a plain, in the midst of the wild animals with which he lives.

(28) Fol. 120. The companion of the king is left to be torn by savage dogs, but is spared by them on account of his having fed them in former days.

(29) Fol. 126. Majnun in a cemetery mourning over his father’s and mother’s graves.

(30) Fol. 127. Majnun seated on a rock in a wooded landscape traversed by a stream.

(31) Fol. 133. Majnun and Laila lying unconscious among wild animals beneath a tree.

(32) Fol. 136. Majnun retires from the world to live with the wild animals in the desert after Laila’s death.

(33) Fol. 137. Two men gazing in astonishment at Majnun, who has embraced Laila’s tomb and died.

(34) Fol. 148. Bahram Gur, on horseback, slaying a dragon.

(35) Fol. 151. Bahram Gur, on horseback, is killing one of two lions before seizing from their guard the crown of Iran.

(36) Fol. 153. Bahram Gur, on a camel, with his favourite Chinese maiden riding pillion, hunts the onager; the maiden is not playing the traditional harp, which is left on the ground.

(37) Fol. 155. Bahram Gur, seated on the upper level of a balcony in the house of his host, the general, beholds his own former Chinese maiden climbing the staircase to the roof with an ox on her shoulders.
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(38) Fol. 156b. Bahram Gur breaks the army of the Khagan of Chin with an arrow.
(39) Fol. 164. Bahram Gur arrives on horseback before the golden dome of the daughter of the king of the second region.
(40) Fol. 166b. Bahram Gur standing at the door of the green palace of the princess of the third region.
(41) Fol. 169. Bahram Gur at the door of the red palace of the princess of the fourth region.
(42) Fol. 172. The charger of Bahram Gur left in the care of an attendant at the door of the blue palace of the princess of the fifth region.
(43) Fol. 177. Bahram Gur on horseback at the door of the sandalwood-coloured palace of the princess of the sixth region.
(44) Fol. 180b. Bahram Gur on horseback at the door of the white palace of the princess of the seventh region.
(45) Fol. 187b. Bahram Gur has his Vazir hanged on account of the wrongs he has done to the people.
(46) Fol. 199. Iskandar on his throne in the midst of his courtiers.
(47) Fol. 205. Iskandar on horseback in a meadow seeking from the combat of two partridges to derive an augury concerning his intended campaign against Darâ.
(49) Fol. 215. Iskandar supporting on his knees the head of the mortally wounded Darâ in the presence of his lamenting womenfolk.
(50) Fol. 220b. Darâ’s daughter Raushanak, who is wedded to Iskandar, has come with her mother to join her husband in his tent at Isfahan.
(51) Fol. 223b. The pilgrimage of Iskandar to the Ka’bah. He is shown grasping the door-ring; on either side of the doorway are representations of blue porcelain vases, holding plants.
(52) Fol. 225b. Iskandar and Nushâbah, Queen of Barda’, enthroned in the midst of their suites.
(53) Fol. 228b. Iskandar, seated on a carpet under a tree, with a fire burning in front of him.
(54) Fol. 232b. Iskandar, seated on a carpet among some trees, at the foot of Kai-khusrau’s throne. A servant is holding the gold goblet of Kaikhusrau before him.
(55) Fol. 240b. Iskandar receiving in state the ambassador of the Khagan of Chin.
(56) Fol. 242b. The contest between the painters of Rum and of Chin. The former has made a picture, and the latter a polished surface reflecting, like a mirror, the other’s painting.
(57) Fol. 243. Mani has painted a dead dog in a pool painted by the Chinese.
(58) Fol. 244. Iskandar on a throne is attended by his host, the Khagan, with musicians and a female dancer.
(59) Foll. 2486–249. A double-page illustration depicting a battle between the Russians and the forces of Iskandar; he is rescuing Nushâbah from the hands of the former.
(60) Fol. 253. Iskandar on his charger dragging off a giant whom he has caught in a lasso.
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(61) Fol. 257b. Iskandar embracing a maiden on a throne in a palace.

(62) Fol. 259b. Khizr and Ilyas drinking from the source of the Water of Life, while Iskandar is searching for it.

(63) Fol. 276b. Iskandar with his suite paying a visit to Suqrat (Socrates).

(64) Fol. 277b. Iskandar, on a throne, giving audience to the ambassador of Hind.

(65) Fol. 279b. Iskandar, seated on a carpet, holding converse with the philosophers.

(66) Fol. 281b. Iskandar, on his throne, receiving God's instructions from two angels (dressed like religious men).

(67) Fol. 287b. Iskandar in the enchanted garden filled with trees bearing precious stones.

(68) Fol. 291. Iskandar listening to the story of the idol with two jewels for eyes, told by the maiden in the idol temple of Qandahar.

(69) Fol. 291b. Iskandar visiting, on horseback, the edge of the Blue Sea and the mermaids.

(70) Fol. 292b. Iskandar, at the top of a domed edifice on the seashore, is destroying the efficacy of the copper talisman statue.

(71) Fol. 294b. Iskandar, on horseback, inspecting the building of the barrier against Gog and Magog. One of his archers is shooting at the demons who are appearing behind the wall.

(72) Fol. 297b. Iskandar lying sick in the midst of his womenfolk, officers, and physicians.

(73) Fol. 299b. Iskandar's bier mourned over by men and women.

Vol. ii. (1) Fol. 42b–43. A double-page picture showing Khusrau Parviz and three other horsemen. Khusrau is holding a portrait of Shirin.

(2) Fol. 44b. Khusrau and Shirin seated under trees in a park.

(3) Fol. 46b–47. A double-page picture of a battle between the forces of Khusrau Parviz and Bahram Chubin.

(4) Fol. 49b. Khusrau and Shirin seated on their throne; before them are Shapur, the king's confidant, and others.

(5) Fol. 53b. Khusrau with Shikar in her house in Isfahan, listening to music.

(6) Fol. 55b. While Khusrau is spending his time with Shikar, Shirin receives Farhad in the presence of her court ladies. This miniature has been retouched.

(7) Fol. 60b. Khusrau disguised as a shepherd goes to see Farhad on Mount Bisutun.

(8) Fol. 61b. Farhad among the fastnesses of Mount Bisutun; a messenger of Khusrau Parviz is bringing him the false news of Shirin's death.

(9) Fol. 63b. Shikar, poisoned by Shirin out of jealousy, is lying on her death-bed and leaving her last messages to Khusrau with her weeping mother.

(10) Fol. 66. Khusrau Parviz, with a companion, near a stream in a park, grieving on account of Shirin's anger towards him.

(11) Fol. 67. Khusrau Parviz arriving on horseback at the castle to which Shirin has retired.

(12) Fol. 71. Khusrau and Shirin seated on a throne between two trees listening to music, played and sung by Barbad and Nakisa, one of whom is not depicted.
(13) Fol. 74b. Khusrau and Shîrîn, wedded, seated on a throne, with servants and female musicians.
(14) Fol. 81. Khusrau Parviz put in chains by order of his son Shîrûyah.
(15) Fol. 81b. Khusrau and Shîrîn asleep.
(16) Fol. 89b. Laila and Majnûn at school.
(17) Fol. 91b. Majnûn in the desert, surrounded by the wild animals with which he lives, telling his father of his love for Laila.
(18) Fol. 93. Majnûn's father asks Laila's father for his daughter's hand.
(19) Fol. 94b. A skirmish between Majnûn's Arab tribesmen and those of Laila.
(20) Fol. 96b. Majnûn is wedded, to the envy of all, to Nufîl's daughter, but his heart and thoughts are with Laila.
(21) Fol. 100. Majnûn on the bank of a stream.
(22) Fol. 101. Majnûn, in the midst of the wild animals, is caressing a black hound, which, hungry and weary, has sought refuge with him.
(23) Fol. 102b. Laila finds Majnûn dreaming in the desert.
(24) Fol. 106. Laila seated in a garden inquiring of a traveller about Majnûn.
(26) Fol. 118. Bahram Gur, on an onager hunt, throws his favourite lutanist from her horse, which he takes away.
(27) Fol. 119. Bahram Gur observing how his former favourite puts the wounded onagers to sleep by playing to them.
(28) Fol. 120b. Bahram Gur before the palace with seven domed edifices, built for the seven princesses. Six of these are to be seen on the roof.
(29) Fol. 121b. Bahram Gur, on Saturday, in the black edifice, listening to the tale of the daughter of the king of Hind.
(30) Fol. 124. Bahram Gur, on Sunday, listening beneath the saffron dome to the tale of the princess of the Nimruz region.
(31) Fol. 127b. Bahram Gur, on Monday, under the green dome with the daughter of the king of the Saqlab region.
(32) Fol. 130. Bahram Gur, on Tuesday, under the dome of the colour of pomegranate flowers, with the princess of the Tatar region.
(33) Fol. 134. Bahram Gur, on Wednesday, under the violet dome with the princess of another region.
(34) Fol. 139. Bahram Gur, on Thursday, under the sandalwood-coloured dome with the princess of the Arab region.
(35) Fol. 143. Bahram Gur, on Friday, under the white dome with the princess of the Khvârazm region.
(36) Fol. 146b. Bahram Gur pursuing an onager which is seeking refuge in a pit by a swamp. Bahram later on sinks in the swamp and meets his death.
(37) Fol. 157b. Iskandar and the Khâqqân of Chîn, both mounted.
(38) Fol. 162b. Iskandar seated on his throne with the Chinese maiden whom he has captured in single combat, with an attendant holding a gold dish, and a female musician.
(39) Fol. 164. Iskandar kills the Khâqqân of Chîn.
(40) Fol. 168. Iskandar watching the manners of the prisoners of Gog and Magog at a feast he is giving them.
(41) Fol. 169. Iskandar has a barrier built against Gog and Magog.

(42) Fol. 179. Iskandar has dismounted and is conversing with Afšâ'ûn (Plato) whom he is visiting with his master Arâstu (Aristotle).

(43) Fol. 185. Iskandar, seated on his throne, ordering a letter to be written to his son and successor Iskandarûs.

(44) Fol. 187. Iskandar, seated on a carpet under a tent, visited by the angel who guards the sea, who appears in human form and kneels before him.

(45) Fol. 188. Iskandar on his way to the bottom of the ocean encounters various sea-monsters.

(46) Fol. 190. Iskandar, with the angel, on returning to land is met by a man who kisses the conqueror's hand.

(47) Fol. 190. Iskandar, enthroned, receiving gifts from various rulers of the world; three female musicians are playing.

(48) Fol. 193. Iskandar's bier, borne by a white elephant, with a horseman behind and two mourners in front.

SEALS AND INSCRIPTIONS. In a note which appears on fol. 204 of vol. ii, after the colophon to the Bûstân, it is stated that this great poetical anthology once formed part of the library of the 'Adil Shah of Bijapur in southern India. A part of the inscription reads: 'By virtue of a purchase made from Khvâjah 'Ayyûb this anthology [passed into] the library of his august and splendid majesty . . . Sultan 'Adil-shah, may his reign be everlasting, on the 24th Ramazân 920 H. '(12 November 1514). The ruler in question was Sultan Ismâ'îl 'Adil-shâh, who ruled at Bijapur from 916 to 941 (1511-34). On the same page is the seal of this prince as well as a most accurate index to the two volumes, which were then bound as one.

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MAŞNAVÎ OF RÜMÎ

DATED 846 (1442)

A manuscript of the Maşnavî of Jalâl al-Dîn Rûmî

SUBJECT AND ARRANGEMENT. This copy of the Maşnavî, the most celebrated of all Persian mystical poems, by Rûmî (see 116 ante), comprises the six authentic books of verse together with their prose prefaces. According to some notes in red ink made in the book in 1104 (1692) by a scholar to whom it then belonged, the first book contains 3,998 verses, the second 3,845, the third 4,755, the fourth 3,860, the fifth 4,318, and the sixth 5,193 : a total of 25,969. Marginal notes in the same Turkish hand of the very end of the 17th century contain details about Rûmî's grandfather Husain Balkhi and the poet himself, with other matters; on fol. 1 is a tale recorded by the famous Shaikh Najm al-Dîn Kubra as well as by Husain Maibudî, in which the great Mystic Abûl-Hasan tells of his ascent to the Throne of Allah and of the things he saw there. At the end of the book the Turkish annotator has appended a note upon the spurious seventh book of the Maşnavî attributed by some persons to Rûmî.

1 See Rieu, p. 588.
MAŞNAVİ OF RUMI

MEASUREMENTS, ETC. 236 × 16.1 cm.; the written surface measures 17.0 × 11.6 cm.; 4 columns of 21 lines; 358 folios.

WRITING AND PAPER. The writing is a fine small Naskh enclosed within gold borders. The paper is somewhat opaque.

BINDING. The outside of the cover is of light-brown leather with gilt sunk centres and corners, ornamented with scroll patterns; the inside is of red leather with gilt lining.

DATE AND Scribe. The manuscript was copied in 846 (1442) by Bayazid ibn Ibrahim i Tabrizi, for a certain Amir Shams al-Din Muhammad.

ILLUMINATION. On fol. 1b, at the head of the prose preface in Arabic to the first volume, is a sarsâleh, in blue and gold and a little black and green, with fleurons of unusual elegance. There are thin gold ‘plaited’ borders. As is usual in éditions de luxe of this work, fol. 10 and 2 form a kind of frontispiece containing the text of the above preface inscribed in very elegant gold Naskh. A profusely ornamented double-page frontispiece on fol. 26 and 3 contains the opening of the first book set within a framework of gold, blue, and black panels embellished with flowers of various colours, chiefly red, and fleurons. Five magnificent ‘mevâns, remarkably pure in colour, on foll. 58b, 108b, 177, 229b, and 290b, form the frontispieces to the remaining five books. The sub-titles are in gold on cloud forms throughout. The ornament throughout is particularly good.

[Ε. Β. and Μ. Μ.]

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ŞÂD KALIMAH

MID 15TH CENTURY

A manuscript of The Şad kalimah, apophthegms of 'Ali, with an interlinear versified Persian translation

SUBJECT AND ARRANGEMENT. The apophthegms and proverbial sayings popularly attributed to 'Ali b. Abi Ṭalib (d. 40 (= 661)), the cousin and son-in-law of Muḥammad, and fourth Caliph, were eagerly collected by the Shiites: one such collection is Mi'ah kalimah or Şad kalimah ('Hundred Words') which was used by the Persian prosodist and poet Rashid al-Din Muḥammad b. 'Abd al-Jallal al-'Umarî, called Rashid i Vatvât (d. 578 (1182)), as material for the composition of verses. The present manuscript contains the Arabic text of the proverbs with Vatvât's metrical paraphrases. For the bibliography of this work see Brockelmann, i. 43-4; Suppl. i. 75, to which add the edition (Calcutta, 1927) and translation of A. H. Harley, published under the title Şad kalima or Centiloquium. This copy begins with a short preface in Arabic:

للهم الله علي الاطفال كرمه وأصحاب نعه والصلاة والسلام علي نبيه محمد وله واصحاب حماة للحق وسلم تسليما فاذا أمير المؤمنين ومحمّد السّمعين وصوب المسلمين وفقيه الامر الفحلين اسدي الله الغالب على من إبي طالب

كرم الله ووجهه ورضى الله عنه
The first saying with its paraphrase runs:

لا كشف الطبا ما ازددت يقينًا
حال خلد و حجيام دانتم بديين آتیناکه می باعید
گر حجاب از مياه بر خرید دان يقين دره نفتزالد

The text exhibits variations from the usually received edition.

**MEASUREMENTS, ETC.** 21.1 x 12.9 cm.; the written surface measures 13.8 x 7.1 cm.; 9 lines; 19 folios.

**WRITING AND PAPER.** The preface and the Arabic text are written in fine Şuls; the Persian text is in clear old Naskh. The polished paper is thin but firm; it is a little discoloured with age, and has some water-stains.

**BINDING.** The finely designed binding is contemporary with the transcription, and is of dark-brown leather ornamented with a centre medallion consisting of a pointed oval blue ground with filigree brown and gilt stucco, the whole flanked by gilt stamped margins, gilt corners, and frieze. The spines are later supplies.

**DATE AND SCRIBE.** The manuscript is undated, but appears to have been compiled towards 860 (1456). The colophon is signed by Zain al-'Abidin b. Muhammad al-Katib.

**ILLUMINATION.** The manuscript opens (fol. 1) with a superb rosette consisting of a gold centre (with a rim of 16 segments of circles) surrounded by a dark blue concentric circle relieved with an arabesque of leaves and flowers in gilt, red, green, pink, and white. On fol. 16 is an exquisite 'unvan in lapis and gold with floral arabesques in colour with the motto الله و لا سواء in gilt Cufic. The preface is executed in gilt and is ornamented with interlinear gilt and coloured fleurons; the Arabic text is written throughout in gilt, three lines to a page, within gilt rules, and the Persian text is arranged with a single line at the head and foot of each page and a pair of lines between each pair of Arabic texts. The colophon is in black ornamented with gilt clouds and flanked by a pair of gilt and coloured fleurons.

**SEALS.** There are erased seals on fol. 1. [A. J. A.]

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**ANTHOLOGY**

DATED 835 (1449)

*An Anthology of Ghazals*

**SUBJECT AND ARRANGEMENT.** This little oblong anthology, of a type which seems characteristic of Herat from the early 15th century (see nos. 122 and 159), is described in the colophon as 'ghazals by various authors'. The contents comprise...
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ghazals from Sa’di (fol. 1'), Hasan [Dihlavî] (fol. 25), Khvajã Kirmâni (fol. 32'), Iraqi (fol. 37), Auhadî (fol. 40), Qasim i Anvar (fol. 53'), Amir Khusrau (fol. 61'),1 Kâti bi (fol. 85), Mahmûd ibn Yamin (fol. 85'), Firdausi’s Šâh-nâmâh (fol. 93), Salman Sâvi ji (fol. 99), Hasan again (fol. 104), Kamâl al-Dîn [Khujandî] (fol. 106'), Imâd [Faqih] (fol. 130'), Hâfiz (fol. 139'), Nazarî (fol. 150), an episode from the romance of Laila and Majnûn by Nîzâmî (fol. 152), Nazarî’s ghazals again (fol. 155'), Kâtibi again (fol. 156), Jalal (fol. 157), 'Ubaîd [Zakânî] (fol. 165), 'Îsâtat (fol. 172'), Shahî (fol. 184), gastronomic poems of Bushâq (fol. 190), and at the end (fol. 197, &c.) a few quatrains and other detached verses.

Many folios are lost, e.g., the first folio of the index (the present fol. 1 being the original fol. 2), and there are lacunae after foll. 24, 30, 39, 84, 92, 149, 164, and 189. The existing index-folio registers only the contents of fol. 130 to the end. The extracts from Nîzâmî and Firdausi are not mentioned in the index.

MEASUREMENTS, ETC. 21.2 x 7.7 cm. (oblong); the written surface measures 13.7 x 4.3 cm. (var.); 204 folios of script at various angles.

WRITING AND PAPER. The writing is a small Nastâliq written within gold rules; the paper is of ivory, mauve, and yellowish tones, polished and thin.

BINDING. The cover is of limp chestnut-brown leather.

DATE AND SCRIBE. The manuscript was completed in Rajab 853 (July-Aug. 1449) by an unknown scribe.

ILLUMINATION AND ILLUSTRATIONS. The frontispiece on fol. 1, containing the title noted above, consists of a blue, gold, and black ‘carpet’ of characteristic Herat style. There are also beautifully executed headings on foll. 32', 53', 61', 69', 85', 106', 132', 141', and 157', in blue and gold, with other colours. In some of these black and green are very effectively introduced, while in others the red is, by contrast, noticeable. Most of the pages are decorated, sometimes profusely, with gold and coloured floral corner and other ornaments. Many have similar floral border ornament, completely enclosing the text.

Foll. 5'b–6, 206–21, 27'b–28, 42'b–43, 56'b–57, 64'b–65, 72'b–73, 80'b–81, 89, 96, 104'b, 105'b, 109'b–110, 117'b–118, 125'b–126, 131'b–132, 137'b, 154'b, 160'b–161, 167'b–168, 186'b–187, 192'b–193, 200'b–201, contain stencilled designs in gold on pale mauve, sometimes of fishes, confronting birds, or deer, sometimes floral or geometrical. The designs are occasionally drawn upside down. They are sometimes partly painted. Medallions are often introduced.

There are three small miniatures, very rich in colouring. The drawing is rather simple and archaic.

The subjects of the individual pictures are as follows:

(1) Foll. 95. This remarkable miniature, unusual in style, shows Akvân, the Div, removing Rustam on his rock to cast him into the sea, in which fish are darting about. Rustam has on his traditional head-dress, a gold helmet surmounted by a tiger’s head.

(2) Foll. 104'b–105. These two confronting pages show four angels in white robes.

1 Renewed title at fol. 69 b.
and gold crowns amid ornamental foliage with a central flower in the form of a satyr’s head.

(3) Foll. 131b-132. Four angels undraped below the waist; one pair has brown and blue wings and blue tunics, the other pair brown and blue wings and violet tunics. They hover against a ground of foliage forms on which their lower limbs terminate.

(4) Foll. 153b-154. A double-page illustration showing Majnun’s mother setting out on a camel led by a man, to see her son, who is represented as a bearded figure, seated among the animals.

**SEALS AND INSCRIPTIONS.** On fol. 1 is a seal of ownership.

[E. B. and M. M.]

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**'AJĀ'IB AL-MAKHLŪQĀT**

**MID 15TH CENTURY?**

*A fragmentary manuscript of the 'Ajā'ib al-Makhlūqāt of al-Qazvīnī, in Arabic*

**SUBJECT AND ARRANGEMENT.** 'Ajā'ib al-Makhlūqāt wa-Gharā'ib al-Manjūdāt, or the ‘Wonders of Creation’, is an encyclopaedic work embodying the cosmography of Islamic culture on supernatural and worldly beings (the heavens and their dwellers, angels, and stars, the reckoning of time and meteoric appearances, the elements and the natural history of stones, plants, man, and animals). It was composed in 661 (1262/3) by Zakariya ibn Muhammad ibn Mahmud al-Qazvini, who was born about 600 (1203/4) and died 682 (1283). The book has been printed several times. The present fragments are part of a manuscript of the original Arabic version. There exist at least two different Persian versions, one of which has been printed.

**MEASUREMENTS, ETC.** 32 × 24.5 cm.; the written surface measures 25 × 19 cm.; 22 lines; about 190 folios.

**WRITING AND PAPER.** The writing is a *Naskh* enclosed within gold and coloured rulings. The paper is strong but the manuscript is badly damaged throughout.

**DATE AND Scribe.** Neither the name of the scribe nor the date is known. The illustrations, which are, as often in works of this nature, largely traditional, are of a somewhat antique type, and the late M. Blochet suggested a mid-14th-century date for the whole manuscript. It seems, however, more probable that both text and illustrations are not earlier than the middle of the 15th century.

**ILLUMINATION AND ILLUSTRATIONS.** Tradition dictated the embellishment of manuscripts of this work with numerous paintings depicting the objects discussed in the text; the 108 here preserved emulate those in the old Arabic manuscripts. They are lightly coloured. They include: (fol. 68) the Queen of the Vaqviaq

1 Brockelmann i. 481; and Suppl. i. 882.