THE CHESTER BEATTY LIBRARY

A CATALOGUE OF THE
TURKISH MANUSCRIPTS AND
MINIATURES
406. SULAYMĀN NĀMA
f.2b. THE COURT OF SOLOMON
THE
CHESTER BEATTY LIBRARY
A CATALOGUE OF THE
TURKISH MANUSCRIPTS AND
MINIATURES

BY
V. MINORSKY
Professor Emeritus in the University of London

WITH AN INTRODUCTION BY THE LATE
J. V. S. WILKINSON

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1958
DEDICATION

To the memory of

Sir Edward Denison Ross, C.I.E., D.Litt., &c.

who, through his remarkable gifts as a linguist and orientalist, together with his wide human sympathies, rendered notable services to the promotion of oriental learning and the understanding of the East by the West.
FOREWORD

TURKISH fine books and miniatures, though closely related to those of Persia, contain interesting features of their own. They are, however, not very well known, largely because the European public collections are rather weak in good examples. I have been fortunate in acquiring a varied collection which includes some outstanding works, and I hope that this Catalogue will be a help to scholars and art-lovers alike.

As with the Persian Catalogue, a rather smaller size of book has been adopted than that chosen for my Indian Catalogue. This should afford greater convenience in handling.

For the cataloguing of the manuscripts and miniatures I am indebted to Professor V. Minorsky, while the artistic aspect has been treated by the late Mr. J. V. S. Wilkinson, the general editor of my Oriental catalogues. I trust that the excellent plates, so important for publications of this nature, which Messrs. Emery Walker, Ltd., have prepared, will be generally appreciated.

A. CHESTER BEATTY
<table>
<thead>
<tr>
<th>Manuscript</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Divān of Hidāyat</td>
<td>1</td>
</tr>
<tr>
<td>Taqvīm (‘Almanac’)</td>
<td>3</td>
</tr>
<tr>
<td>Sayings of ‘Ali</td>
<td>6</td>
</tr>
<tr>
<td>A Folio (‘Découpé’) from Ḥusayn Bayqara’s Poems</td>
<td>7</td>
</tr>
<tr>
<td>A Poem by Amin in Praise of Muḥammad II</td>
<td>7</td>
</tr>
<tr>
<td>Sūlaymān-nāma by Firdausī of Brusa</td>
<td>9</td>
</tr>
<tr>
<td>Iskandar-nāma by Ṭahmud</td>
<td>10</td>
</tr>
<tr>
<td>Navaṭ’s Chihiḥ Ḥadīth-I Ṭasbūl</td>
<td>12</td>
</tr>
<tr>
<td>Divān of Mir ‘Alī-Shir Navaṭ</td>
<td>13</td>
</tr>
<tr>
<td>Thanāṭ’s Shawāhid al-Nubuwwa</td>
<td>15</td>
</tr>
<tr>
<td>Divān of Mir ‘Alī-Shir Navaṭ</td>
<td>16</td>
</tr>
<tr>
<td>Divān of ‘Alī</td>
<td>18</td>
</tr>
<tr>
<td>History of Sultan Sulaymān</td>
<td>19</td>
</tr>
<tr>
<td>Zubdat al-Tawārikh by Luqman-i ‘Ashūrī</td>
<td>21</td>
</tr>
<tr>
<td>Two Specimens of Fakhri’s ‘Découpé’ Script</td>
<td>25</td>
</tr>
<tr>
<td>Budget of Endowments of the Holy Places</td>
<td>26</td>
</tr>
<tr>
<td>Collection of Prayers</td>
<td>27</td>
</tr>
<tr>
<td>Nasab Rasūl Allāh</td>
<td>29</td>
</tr>
<tr>
<td>Life of Muḥammad by Ḥaḍīr</td>
<td>30</td>
</tr>
<tr>
<td>Buṣīrī’s Burda</td>
<td>40</td>
</tr>
<tr>
<td>VAQF-nāma of Dāvūd-AGHA</td>
<td>41</td>
</tr>
<tr>
<td>VAQF-nāma of Princess Fatima-Sultan</td>
<td>42</td>
</tr>
<tr>
<td>Genealogies</td>
<td>43</td>
</tr>
<tr>
<td>Anthology</td>
<td>45</td>
</tr>
<tr>
<td>Leaves from an Anthology</td>
<td>46</td>
</tr>
<tr>
<td>Album of Calligraphy</td>
<td>48</td>
</tr>
<tr>
<td>A Composite Manuscript</td>
<td>49</td>
</tr>
<tr>
<td>Yusuf-u-Zulaykha by Ḥamd-Allāh Chelebi</td>
<td>50</td>
</tr>
<tr>
<td>Book of Prayers</td>
<td>52</td>
</tr>
<tr>
<td>Divān of Biḥishtī</td>
<td>53</td>
</tr>
<tr>
<td>VAQF-nāma of ‘Othmān-AGHA</td>
<td>54</td>
</tr>
<tr>
<td>Kashif al-makṭūm (by Rāzī)</td>
<td>55</td>
</tr>
<tr>
<td>Makhzan al-asrār of Mir Ḥaydar</td>
<td>56</td>
</tr>
</tbody>
</table>
# LIST OF MANUSCRIPTS

<table>
<thead>
<tr>
<th>Manuscript</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>434 ASTROLOGICAL ALMANAC</td>
<td>58</td>
</tr>
<tr>
<td>435 RİYAD AL-SHУ'ARA BY RİYĀDİ</td>
<td>60</td>
</tr>
<tr>
<td>436 ANTHOLOGY</td>
<td>63</td>
</tr>
<tr>
<td>437 NАŞИHAT AL-MУLУK BY SАRĪ 'АBDУLLĀH</td>
<td>64</td>
</tr>
<tr>
<td>438 'ĀSHIQ-CHELEBI'S TАDХКIRAT AL-SHУ'ARA</td>
<td>66</td>
</tr>
<tr>
<td>439 ALBUM OF PAINTING AND CALLIGRAPHY</td>
<td>68</td>
</tr>
<tr>
<td>440 DИVĀN OF FUḌУLI</td>
<td>71</td>
</tr>
<tr>
<td>441 ANTHOLOGY</td>
<td>73</td>
</tr>
<tr>
<td>442 VAQФ-NĀMA OF PRINCESS FĀTIMA AND IBＲĀHIM-PĀSHĀ</td>
<td>74</td>
</tr>
<tr>
<td>443 INDICATOR OF THE KA'BA</td>
<td>78</td>
</tr>
<tr>
<td>444 AL-DУRR AL-MUNАZZАM (BY BИSTĀМΙ)</td>
<td>80</td>
</tr>
<tr>
<td>445 ALBUM OF CALLIGRAPHY</td>
<td>82</td>
</tr>
<tr>
<td>446 KHULАŞАT AL-TABYIN BY MUḤАMМАD AS'АD</td>
<td>83</td>
</tr>
<tr>
<td>447 ALBUM</td>
<td>83</td>
</tr>
<tr>
<td>448 MAЈMУ'A</td>
<td>85</td>
</tr>
<tr>
<td>449 BOOK OF PRAYERS</td>
<td>86</td>
</tr>
<tr>
<td>450 SIX THEОLOGICAL TREATISES</td>
<td>87</td>
</tr>
<tr>
<td>451 KHАZИNAT AL-MА'ĀRIF BY 'ИRFАΝI</td>
<td>88</td>
</tr>
<tr>
<td>452 LАTA'ИF-I DУRУB</td>
<td>89</td>
</tr>
<tr>
<td>453 ANTHOLOGY</td>
<td>90</td>
</tr>
<tr>
<td>454 TAQVIM</td>
<td>91</td>
</tr>
<tr>
<td>455 CALLIGRAPHY</td>
<td>92</td>
</tr>
<tr>
<td>456 ТАFTAΖАNΙ'S MУTAWWWAL</td>
<td>93</td>
</tr>
<tr>
<td>457 MUFRИDАT</td>
<td>94</td>
</tr>
<tr>
<td>458 DИVĀN OF DАNISH</td>
<td>94</td>
</tr>
<tr>
<td>459 DАLĂ'IL AL-KХAЯRĀT (I)</td>
<td>96</td>
</tr>
<tr>
<td>460 DАLĂ'IL AL-KХAЯRĀT (II)</td>
<td>97</td>
</tr>
<tr>
<td>461 BАHJAT AL-MАNАZИL</td>
<td>98</td>
</tr>
<tr>
<td>462 DАLĂ'IL AL-KХAЯRĀT (III)</td>
<td>99</td>
</tr>
<tr>
<td>463 BOOK OF PRAYERS</td>
<td>100</td>
</tr>
<tr>
<td>464 BOOK OF PRAYERS</td>
<td>102</td>
</tr>
<tr>
<td>465 DИVАNS OF NУŞRAT AND 'АZIZ</td>
<td>102</td>
</tr>
<tr>
<td>466 MEDИCАL НОTES</td>
<td>103</td>
</tr>
<tr>
<td>467 ALBUM OF EXTRACTS</td>
<td>104</td>
</tr>
<tr>
<td>468 DАLĂ'IL AL-KХAЯRĀT (IV)</td>
<td>105</td>
</tr>
<tr>
<td>469 ІJĀZA (DIPLOМА)</td>
<td>106</td>
</tr>
<tr>
<td>470 КANZ AL-HАҚQ AL-MУBИN</td>
<td>107</td>
</tr>
<tr>
<td>471 DИVАN OF РАTIB</td>
<td>108</td>
</tr>
</tbody>
</table>
# LIST OF MANUSCRIPTS

## ADDITIONAL MANUSCRIPTS

<table>
<thead>
<tr>
<th>No.</th>
<th>Manuscript</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>472</td>
<td>Gharib-Nama by 'Ashiq-Pasha</td>
<td>109</td>
</tr>
<tr>
<td>473</td>
<td>Kitab al-'Ar by 'Abdullaaj-Munshi</td>
<td>110</td>
</tr>
<tr>
<td>474</td>
<td>Nafahat al-Uns (in Persian)</td>
<td>112</td>
</tr>
<tr>
<td>475</td>
<td>Names of God, etc</td>
<td>113</td>
</tr>
<tr>
<td>476</td>
<td>Mathnavi-yanav (in Persian)</td>
<td>114</td>
</tr>
<tr>
<td>477</td>
<td>A Specimen of Fakhris 'Decouped' Script</td>
<td>115</td>
</tr>
<tr>
<td>478</td>
<td>A Specimen of 'Decouped' Script</td>
<td>115</td>
</tr>
<tr>
<td>479</td>
<td>Manafi al-Nas by Nidai</td>
<td>116</td>
</tr>
<tr>
<td>480</td>
<td>Two Medical Treatises</td>
<td>118</td>
</tr>
<tr>
<td>481</td>
<td>Two Miniatures</td>
<td>119</td>
</tr>
<tr>
<td>482</td>
<td>Hadaiq al-Haqa'i by Nau'i-Zaada</td>
<td>120</td>
</tr>
<tr>
<td>483</td>
<td>Mustafa Faydi's Eight Medical Treatises</td>
<td>121</td>
</tr>
<tr>
<td>484</td>
<td>Maghzi al-Tibb</td>
<td>122</td>
</tr>
<tr>
<td>485</td>
<td>Vaqf-Nama of Sulaymnan-Pasha</td>
<td>123</td>
</tr>
<tr>
<td>486</td>
<td>Two Treatises on farriery</td>
<td>124</td>
</tr>
<tr>
<td>487</td>
<td>Al-Sab' al-Sayyar by Muhammad Riha</td>
<td>125</td>
</tr>
<tr>
<td>488</td>
<td>Dalai'il al-Khayrat (v)</td>
<td>127</td>
</tr>
<tr>
<td>489</td>
<td>Nai'li's Ruz-Numa</td>
<td>127</td>
</tr>
<tr>
<td>490</td>
<td>Arabic Alphabet</td>
<td>128</td>
</tr>
<tr>
<td>491</td>
<td>Nihayatul-Bahyat by Shabistari</td>
<td>129</td>
</tr>
<tr>
<td>492</td>
<td>Baytar-Nama by Kan'an Efendi</td>
<td>130</td>
</tr>
<tr>
<td>493</td>
<td>Prayers</td>
<td>131</td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------</td>
<td>------</td>
</tr>
<tr>
<td>472</td>
<td>14th–15th c. (?)</td>
<td>426</td>
</tr>
<tr>
<td>402</td>
<td>c. 1450</td>
<td>427</td>
</tr>
<tr>
<td>401</td>
<td>1478</td>
<td>479</td>
</tr>
<tr>
<td>473</td>
<td>c. 1480</td>
<td>429</td>
</tr>
<tr>
<td>403</td>
<td>1487</td>
<td>480</td>
</tr>
<tr>
<td>404</td>
<td>c. 1500</td>
<td>422</td>
</tr>
<tr>
<td>405</td>
<td>c. 1500</td>
<td>428</td>
</tr>
<tr>
<td>406</td>
<td>15th–16th c.</td>
<td>439</td>
</tr>
<tr>
<td>475</td>
<td>early 16th c.</td>
<td>481</td>
</tr>
<tr>
<td>407</td>
<td>1518</td>
<td>433</td>
</tr>
<tr>
<td>408</td>
<td>1524</td>
<td>431</td>
</tr>
<tr>
<td>476</td>
<td>1529</td>
<td>434</td>
</tr>
<tr>
<td>409</td>
<td>1533</td>
<td>435</td>
</tr>
<tr>
<td>410</td>
<td>1554</td>
<td>436</td>
</tr>
<tr>
<td>411</td>
<td>1564</td>
<td>482</td>
</tr>
<tr>
<td>413</td>
<td>1579</td>
<td>437</td>
</tr>
<tr>
<td>414</td>
<td>1583</td>
<td>483</td>
</tr>
<tr>
<td>415</td>
<td>16th c.</td>
<td>484</td>
</tr>
<tr>
<td>477</td>
<td>16th c.</td>
<td>485</td>
</tr>
<tr>
<td>478</td>
<td>16th c.</td>
<td>412</td>
</tr>
<tr>
<td>416</td>
<td>1593</td>
<td>430</td>
</tr>
<tr>
<td>417</td>
<td>1593</td>
<td>432</td>
</tr>
<tr>
<td>418</td>
<td>1594</td>
<td>434</td>
</tr>
<tr>
<td>419</td>
<td>1595</td>
<td>438</td>
</tr>
<tr>
<td>420</td>
<td>1595</td>
<td>440</td>
</tr>
<tr>
<td>474</td>
<td>1595</td>
<td>441</td>
</tr>
<tr>
<td>421</td>
<td>1597</td>
<td>442</td>
</tr>
<tr>
<td>423</td>
<td>c. 1598</td>
<td>445</td>
</tr>
<tr>
<td>424</td>
<td>16th c.</td>
<td>443</td>
</tr>
<tr>
<td>425</td>
<td>16th c.</td>
<td>487</td>
</tr>
<tr>
<td></td>
<td></td>
<td>446</td>
</tr>
<tr>
<td>-----</td>
<td>------------</td>
<td>-----</td>
</tr>
<tr>
<td>444</td>
<td>1747</td>
<td>459</td>
</tr>
<tr>
<td>449</td>
<td>1749</td>
<td>460</td>
</tr>
<tr>
<td>447</td>
<td>c. 1750</td>
<td>461</td>
</tr>
<tr>
<td>450</td>
<td>1752</td>
<td>462</td>
</tr>
<tr>
<td>488</td>
<td>1764</td>
<td>463</td>
</tr>
<tr>
<td>457</td>
<td>1765</td>
<td>464</td>
</tr>
<tr>
<td>451</td>
<td>before 1773</td>
<td>489</td>
</tr>
<tr>
<td>458</td>
<td>1779 (?)</td>
<td>465</td>
</tr>
<tr>
<td>448</td>
<td>18th c.</td>
<td>466</td>
</tr>
<tr>
<td>452</td>
<td>18th c.</td>
<td>467</td>
</tr>
<tr>
<td>453</td>
<td>18th c.</td>
<td>492</td>
</tr>
<tr>
<td>454</td>
<td>18th c. (?)</td>
<td>468</td>
</tr>
<tr>
<td>455</td>
<td>18th c. (?)</td>
<td>469</td>
</tr>
<tr>
<td>456</td>
<td>18th c.</td>
<td>470</td>
</tr>
<tr>
<td>490</td>
<td>18th c.</td>
<td>471</td>
</tr>
<tr>
<td>491</td>
<td>18th c.</td>
<td>493</td>
</tr>
</tbody>
</table>
TABLE OF PLATES

<table>
<thead>
<tr>
<th>Plate</th>
<th>Image</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>f. 2b. The Court of Solomon. In colour.</td>
</tr>
</tbody>
</table>
| Plate 1. | 401. Hidāyat, Divān.  
| | (a) f. 19b. Prince with Attendants.  
| | (b) f. 70b. Garden scene. |
| Plate 2. | 406. Sulaymān-Nāma.  
| | f. 1b. The Court of Solomon. |
| Plate 3. | 409. Mīr 'Alī Shīr, Divān.  
| | f. 94b. A Polo Match. |
| | f. ib. The Court of Solomon. |
| Plate 5. | 413. History of Sultaṅ Sulaymān.  
| | f. 14b. A Persian Messenger brings Presents to the Sultaṅ. |
| Plate 6. | 415. Destruction of the Fort of Saint Elmo. |
| Plate 7. | 415. The Sultaṅ’s Pilgrimage to Eyyub. |
| Plate 8. | 415. f. 60b. The Bridge on the Drava. |
| Plate 9. | 415. f. 64b. The Sultaṅ with his army. In colour. |
| Plate 10. | 415. f. 65. The Forts of Szigetvar. |
| Plate 11. | 415. f. 117. The Sultaṅ’s Funeral. |
| Plate 12. | 415. f. 119. The Mosque of Sulaymān. |
| | f. 34. Map of the World. |
| Plate 14. | 415. f. 61b. Noah’s Ark. |
| Plate 15. | 415. f. 68b. Abraham’s Sacrifice of Isaac. |
| Plate 16. | 415. f. 121. Ascension of Muḥammad. |
| Plate 17. | 419. Life of Muḥammad.  
| Plate 18. | 419. f. 44. The Jewish Women accept Islam on seeing Fāṭima’s Cloak. |
| Plate 19. | 419. f. 87b. Ṭalḥa wooing Ghamza. |
| Plate 20. | 423. Genealogies.  
| | f. 20b. Moses and other Prophets. |
| Plate 21. | 423. f. 21b. The Prophet Muḥammad, the Four Caliphs and others. |
| Plate 22. | 423. f. 26b. The Sultaṅs Orkhan, Murād I, Bāyazīd I and Muḥammad I. |
| Plate 23. | 424. Anthology.  
| | (a) f. 60. Angels in a Garden.  
| | (b) f. 104. King on Horseback with Attendants. |
| | f. 20. The Sepulchre of Muḥammad. |
| | f. 57b. Joseph bidding farewell to his Brothers. In colour. |
TABLE OF PLATES

   (b) f. 67b. Joseph and the Dragon.

Plate 27. 429. Book of Prayers.
   ff. 31b, 32, 64b and 39. Decorated pages.

Plate 28. 434. Astrological Almanac.
   (a) f. 18. Venus.
   (b) f. 18b. The Sun.

Plate 29. 439. Album.
   f. 2b. A Falconer; Two Youths by a Stream.

Plate 30. (a) f. 6. Two Horsemen.
   (b) f. 10b. Two Youths standing.

Plate 31. f. 7. A Dragon.

Plate 32. f. 9. A Banquet.

Plate 33. (a) f. 11. A Lion.
   (b) f. 8. Camel and Two Men.

Plate 34. (a) f. 12b. A Youth seated.
   (b) f. 4. A Mounted Archer.

Plate 35. 440. Fuḍālī, Divān.
   (a) f. 18. Prince with Attendants in a Garden.
   (b) f. 55. Youth and Shaykh.

Plate 36. 443. Indicator of the Ka’ba.

Plate 37. 444. Al-Durr al-Muẓaffam.
   (a) f. 272. A Horseman with Guide.
   (b) f. 234b. Map of the World.
   (c) f. 260. A Ship on the Nile.

Plate 38. 447. Album.
   f. 6b. The Medina Sanctuary.

Plate 39. 460. Dala’il al-Khayrāt.

Plate 40. 474. Nafāḥāt al-Uns.
   f. 79. The Martyrdom of Manṣūr al-Ḥallāj.

Plate 41. f. 219b. The Shaykh ʿUbaydullāh and his Disciples.

Plate 42. f. 248b. Dancing Dervishes of the Mevlevī Order.
<table>
<thead>
<tr>
<th>Sultans of Turkey</th>
<th>Reigns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Muhammad II</td>
<td>1451-81</td>
</tr>
<tr>
<td>Bayezid II</td>
<td>1481-1512</td>
</tr>
<tr>
<td>Selim I</td>
<td>1512-20</td>
</tr>
<tr>
<td>Sulayman I</td>
<td>1520-66</td>
</tr>
<tr>
<td>Selim II</td>
<td>1566-74</td>
</tr>
<tr>
<td>Murad III</td>
<td>1574-95</td>
</tr>
<tr>
<td>Muhammad III</td>
<td>1595-1603</td>
</tr>
<tr>
<td>Ahmad I</td>
<td>1603-17</td>
</tr>
<tr>
<td>Mustafa I</td>
<td>1617-18</td>
</tr>
<tr>
<td>'Othman II</td>
<td>1618-22</td>
</tr>
<tr>
<td>Mustafa I (second time)</td>
<td>1622-3</td>
</tr>
<tr>
<td>Murad IV</td>
<td>1623-40</td>
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<tr>
<td>Ibrahim</td>
<td>1640-8</td>
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<tr>
<td>Muhammad IV</td>
<td>1648-87</td>
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<tr>
<td>Sulayman II</td>
<td>1687-91</td>
</tr>
<tr>
<td>Ahmad II</td>
<td>1691-5</td>
</tr>
<tr>
<td>Mustafa II</td>
<td>1695-1703</td>
</tr>
<tr>
<td>Ahmad III</td>
<td>1703-30</td>
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<tr>
<td>Mahmud I</td>
<td>1730-54</td>
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<tr>
<td>'Othman III</td>
<td>1754-7</td>
</tr>
<tr>
<td>Mustafa III</td>
<td>1757-74</td>
</tr>
<tr>
<td>'Abd al-Hamid I</td>
<td>1774-89</td>
</tr>
<tr>
<td>Selim III</td>
<td>1789-1807</td>
</tr>
<tr>
<td>Mustafa IV</td>
<td>1807-8</td>
</tr>
<tr>
<td>Mahmud II</td>
<td>1808-39</td>
</tr>
<tr>
<td>'Abd al-Mejid</td>
<td>1839-61</td>
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<tr>
<td>'Abd al-'Aziz</td>
<td>1861-76</td>
</tr>
<tr>
<td>Murad V</td>
<td>1876</td>
</tr>
<tr>
<td>'Abd al-Hamid II</td>
<td>1876-1909</td>
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</tbody>
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INTRODUCTION

The present work, the publication of which has been delayed by the war and its consequences, is the second of three catalogues planned for the chief collections of Islamic and Indian Manuscripts and Miniatures formed by Mr. Chester Beatty during the last three decades. The first catalogue, of Mughal and other Indian works, appeared in the year 1936; the extensive Persian Catalogue is in active preparation; others are on the way.

These three catalogues form a distinct group, and may be regarded as parts of a single whole. Moreover, they inevitably overlap to some extent; this is because of the double nature, artistic and literary, of the collections. For instance, the language of the manuscripts described in the Indian Catalogue is Persian, though the miniatures are the work of Indian artists. If that catalogue had been a purely literary one, it would have been called 'Persian'. The Persian Catalogue similarly includes manuscripts written in Arabic but executed by Persians. The Turkish Catalogue is even more anomalous, containing as it does accounts of works written in Ottoman Turkish and in the Turki spoken in Persia and in Central Asia, and of examples of the book arts as practised in Turkey, though the language of the text is Persian or Arabic. It has sometimes, in fact, been difficult to decide in which catalogue a manuscript should find a place. Two examples will serve to illustrate this point. The very rare text of No. 401 is in a Turcoman dialect, but the manuscript (made for a Turcoman ruler) is an exquisite example of Persian rather than Turkish book art, though it has certain peculiar features. No. 476, on the other hand, is a manuscript of the celebrated Persian Mathnavi, but it is included here because it is a typical Turkish 16th-century illuminated manuscript.

In general, as may be seen from Professor Minorsky's summary in his Foreword, this collection includes more manuscripts of textual and historical importance, and of character outside the ordinary, than the Indian one. Containing, moreover, as it does, accounts of many varied examples illustrating a branch of Islamic art which has not hitherto been comprehensively studied, an illustrated catalogue of this description has a somewhat special interest.

The sources of the general Islamic style, the characteristics of which are so distinctive in every field of art, were many, for ever since the early centuries of Islam, craftsmen of the various centres were again and again transported by conquerors, or attracted by prospects of gain, to foreign Courts, while, in addition, works of art were conveyed from one land to another, and served as models. Islam, too, owed much to pre-Islamic times and non-Islamic countries. While the character of the general style accordingly doubtless owed more to the genius of the Persians than to that of any other race, it is hard to estimate with close precision the contributions of particular peoples or localities to the common stock. Though the Turks have never ranked among the great artist nations of the world, they have not lacked aesthetic sensibility. Their love of
flowers,¹ their fine taste in clothes—at least before their adoption of European dress—and in music all go to prove this. The sultans in particular were often interested patrons of the architects and artists of every kind who were encouraged at their Courts, Turkish textiles and ceramics are justly famous, and the glorious mosques and turbehs combined with nature to make the most beautiful capital in the world even more beautiful.²

Turkish painting, like the Mughal painting of India, originated from a deliberate attempt to transplant Persian conceptions to foreign soil through the teaching of Persian masters and the copying of Persian originals. In both countries it was primarily a Court art, and was, as the younger sister of calligraphy, mostly confined to the illustration of manuscripts: chronicles, poems, astrological works, &c.; in all this all the characteristic Persian features were naturally continued. But Indian painting quite early began to change its character. It was fostered quite openly, in defiance of the precepts of Islam, by the Emperors themselves, who took a close interest in the work of their painters, and acquainted them with examples of European art; they accordingly adopted to a certain extent several Western conventions, such as modelling and perspective. The Indian painters, in addition, were the inheritors of an ancient indigenous tradition, in which formula and realism were combined. Mughal painting accordingly became a blend—at its best a brilliant synthesis—of three distinct elements, and typical Mughal miniatures by the middle of the 17th century bear but little resemblance to those of Persia.

Many of the examples of Turkish painting which have come down to us are not far separated in time from the hey-day of Mughal art, but the two styles are far apart. It is interesting to set the manuscript of the ‘History of Sultan Sulaymān’ (one of the outstanding manuscripts—No. 413—described in this catalogue) alongside the great Mughal Akbar-nāma, also in the Chester Beatty Collection. The manuscripts are divided by about a quarter of a century; they are similar in aim, celebrating the careers of two mighty Emperors, and illustrating their every detail, in full colour and splendour; but the miniatures—apart from the fact that they depict two different worlds—are very dissimilar in character. In both cases they show some traces of the impact of Western painting upon the Persian tradition, but this is more apparent, and altogether differently manifested, in the Indian illustrations, which draw largely besides from obviously Indian sources. It is more difficult to isolate any powerful native element in the Turkish book. This remains true of later work, and Turkish painting continued all along—at least till it became more thoroughly Europeanized—to be essentially a provincial variety of the Persian.

The generally close adherence, accordingly, of the Turkish painters to the Persian manner inevitably invites comparison with masters of line and colour who knew no rivals in their own particular style. It must always be remembered that ‘Turkish’ paintings include the work not only of Persians but of a proportion of Georgians and Armenians, the extent of whose contributions cannot be exactly estimated. Broadly speaking, however, it may be said that the Turks had not the Persians’ susceptibility to natural beauty, nor their sublimating imagination, nor their pervasive refinement. The

¹ A love which appears clearly in the tulips, roses, and carnations so prominent in Turkish decorative patterns, and in the fondness for flower paintings, noticed by European travellers.

² ‘The most superb combination of city and gardens, domes and shipping, hills and water, with the healthiest breeze blowing over all, and above it the brightest and most cheerful sky.’ (Thackeray.)
touch is heavier, the colour-sense less impeccable (even when not positively crude), the line often lacks spontaneity, the figure-drawing is frequently stiff and mechanical. There are, of course, exceptions. Some of the line work, even as late as the 18th century, has individuality and charm, and can stand comparison with the best Persian drawings. Sometimes one comes across a colourist of real talent. Of bold sweeping designs there is no lack of obviously Turkish examples, though the painters have a preference for rectangular patterns and stereotyped arrangements, often in ‘compartments’. At times some degree of European perspective and modelling is introduced, and perhaps there may be a trace of Italian influence in the designs of certain of the more ambitious compositions, but this is not generally incorporated into the style. In the figures, the Turks are fonder of both frontal views and full profiles than the Persians, who preferred the three-quarter profile. In depicting actual movement Turkish artists were not as a rule successful, though occasionally the natural movements of men and animals are happily realized. The painters on the whole were realistic rather than romantic; they did not eschew the grotesque. A special feature of the manuscript illustration is the prevalence of geographical subjects and plans—some of the paintings of battles and sieges are indeed half pictures and half plans—and architectural representations of actual buildings. Astrological works, illustrated with zodiacal and other figures, are often met with. Portraiture and battle scenes are at least as frequent as in Persian painting, and sea-battles, unknown in Persian art, are sometimes vigorously depicted. The artists, in fact, seem to have been employed largely for the purpose of perpetuating the likenesses of the Sultans and their ancestors and glorifying their wars and conquests.

The Turkish palette, though it is more varied than is usually recognized, shows a preference for strong colours and darker tones than that of Persia. Thick impastos are rather common. The most distinctive colour is a pronounced crimson, and there is a general liking for the hotter colours, reds and magentas. The blues and greens are often distinctive, and black and white are liberally employed.

In manuscript ornament, as distinct from miniature painting, Turkish craftsmanship in all periods shows considerable originality, and, though Persian example is never lost sight of, other motives and colour-schemes are incorporated. At its best, as in the splendid Koran, reputedly executed for Bayazid II (1481–1512), Turkish illumination is of unsurpassed dignity and beauty, and more often than not, in the finer illuminated manuscripts, the ornament contains distinctive features. Of these—the most obvious of which are the employment of several tones of gold, without colours, on a plain ground (sometimes in broad lines), the fondness for complicated *fughras*, the progressive substitution of naturalistic for stylized floral forms, the frequent use of impressed *pointillé* patterns—a mere mention will suffice here, for no account is of much service without detail illustrations.

Calligraphy, in Turkey as in other Islamic countries, ranked as the supreme art, and the unique decorative value of the Arabic script, capable as it is of infinite variation, is
INTRODUCTION

fully realized in Turkish fine books and albums. Mention should also be made of the use of marbled paper. Marbling was a Turkish invention, and it was employed in great variety in the manuscripts, sometimes with brilliant effect, up to the present century.

Craftsmanship of a surprisingly high order survived into quite modern times. In the later work it is in a tendency to excess, a certain loss of vigour, and in the sometimes garish colours, rather than in any considerable failure in careful execution, that there is deterioration.

When all is said, we should be grateful to the Turks for their real love of fine books, and for their having left to posterity examples which, though inferior to the greatest Persian masterpieces, and lacking their especial magic, entitle those who produced them to a high, if not the very highest, place in this field of art.

No attempt will be made here to trace the history of Turkish painting in any detail. The materials available are too fragmentary, and are likely to remain so till the whole extent of the contents of the Turkish libraries is revealed. Turkish fine manuscripts and miniatures elsewhere are not very numerous. A few remarks, however, mainly on the earlier and most interesting period, seem to be called for.

The civilization of the Ottoman Turks, both in their earlier capital at Brusa, and later at Constantinople, after its conquest in 1453, had much in common with that of Persia. When settled at Constantinople, however, it would be natural that the memorials and traditions of East Christian art should have served as examples to the painters, as they did to the architects, of the new régime. But of this there is hardly any trace. Nor again does the celebrated visit to the capital of Gentile Bellini, with the example of his teaching, seem to have had any deep or lasting effect on Turkish painting. There is not, however, unfortunately, much material before the 16th century on which to base conclusions. M. Sakisian believes that he has detected in a drawing at the Old Serai an early portrait, from the life, of Muhammad the Conqueror. The shadows and modelling in this would suggest a certain degree of Western influence. But it is not certain that the portrait is contemporary. In the two impressive illustrations to the Sulaymân-nâma there are slight Western reminiscences. The manuscript was apparently executed for Bâyazid II. These paintings are, however, as far as we know, unique; there seems at least to be no close parallel to them, and in a manuscript of Sheikhî’s Khusrv n Shirin at Upsala, dated 905 A.H. (A.D. 1499), the style is close to that of mid-15th-century Timurid Persia. The artist of this manuscript excels, it may be noted, in depicting the movements and attitudes of animals.

Muḥammad II was, as the Bellini incident proves, interested in painting; so, too,
INTRODUCTION

were many of his successors, but the Sultans, though they, and others in high places, could in private ignore the ordinary man’s deep-rooted prejudice against figural art seem to have avoided making a parade of their unorthodoxy.

The earliest known Turkish painter, Sinan Bey, is said by the 16th-century Turkish writer 'Ali to have been a pupil of the Venetian master Pavli. The inscription on his tomb styles him as ‘Painter to the Sultan Muhammad’, and Sakissian thinks that the above-mentioned portrait may well be by him. But no work of Sinan Bey, nor of the only known Turkish pupil of Bellini, one Shiblzada Ahmad, is definitely known to have survived. The Conqueror’s successor, Bayazid II (1481–1512), though the book arts were still practised under him, did not share his father’s artistic tastes. The two illustrations in the Sulaymán-nâma above mentioned are apparently exceptions, and may have been considered to have been justified by their subject. It would seem that here might have been the beginnings of a great national art; but Bayazid was a Sufi and a strict Muslim; he cleared the palace of Bellini’s pictures, and also, no doubt, of those of his pupils. On the other hand, there was, apparently, even under him, an establishment of painters working at the Serai.

It was in the next reign, that of Selim I (1512–20), that the Persian arms were defeated in 1514, and hundreds of craftsmen were deported from Tabriz by the victor; these included no doubt some of the leading painters of Herat who accompanied Badi al-Zamán, son and successor of Husain Mirzá, the Herat ruler under whom Persian painting, with Bihzad as its brightest star, had reached its zenith. From the teaching of these painters, and no doubt from the example of the Persian manuscripts which reached Constantinople at the time, Turkish painting in the 16th century acquired its main characteristics. At any rate the already powerful Persian influence was further strengthened. Selim ‘The Grim’ was not uncultured; he wrote Persian poetry, like his more renowned son and successor Sulaymán the Magnificent, and various Persian painters seem to have been drawn to the capital now and later. The most celebrated of these was Sháh Qull of Tabriz, a pupil of the Persian master-painter Agha Mirak. For him Sulaymán, who (though with him, as with Sháh Jahan in India, the erection of splendid buildings seems to have been the ruling artistic interest) must have been genuinely interested in painting also, provided a private atelier, and paid him a salary of one hundred aspers daily, visiting him frequently and showing him many favours. One or two examples of Sháh Qull’s work have survived. The register of the guilds working at the Serai in 1525–6 shows him at the head of twenty-nine painters, some of them appointed under the two previous Sultans. Some thirty years later, it is interesting to note, the painters, according to the records, amounted to thirty-five, of whom seven were Persians. Among the existing works attributed to Sháh Qull, one at least, a drawing of a dragon in the Old Serai Museum, is a work of distinguished quality.

1 An amusing example of this, as late as the middle of the 18th century, occurs in one of the manuscripts described in this catalogue (No. 444), in which flowers are substituted for faces.

2 See Arnold, Painting in Islam, pp. 38–9. The prejudice persisted, as the examples given by him clearly show, through the 18th and 19th centuries, and there are a number of accounts illustrating both the various Sultans’ interest in painting and, on the other hand, their anxiety, though they kept painters in their service, that their subjects generally should be unaware of their collections.

3 See the article ‘Turkish Miniatures’ in the Burlington Magazine, Sept. 1945.

4 Sakissian, op. cit.
INTRODUCTION

The better-known ‘Pari’ at the Freer Gallery, Washington, cannot be ascribed with certainty to this artist, and it is not easy, in the absence of stronger evidence than we possess, to estimate his influence with any precision.

Of the work of Ḥaydar, friend and portraitist of Selim II (1566-74), two examples exist in Istanbul. Judging from the reproductions in M. Sakisian’s article above referred to, this painter must have had a style of his own, not lacking dramatic power or a decorative sense.

Vali Jan was another Persian painter (like Shah Quli from Tabriz), who worked at the capital in the last thirty years of the 16th century. He was a pupil of Siyavush, a Georgian. A fair number of existing figure-drawings are assigned to him; three which seem to be his work are reproduced by Sakisian (La Miniature persane, figures 164, 165, 166). A group of slightly coloured drawings, several being of winged figures, in various collections, has also been assigned to this artist, some of them on the basis of inscriptions.

Murād III (1574-95) appears to have had a pronounced taste for the arts. It was in his reign that the Turkish chronicler ‘Āli wrote his valuable work Menâqib i Hunnerverân, on the Persian and Turkish calligraphers, painters, illuminators, and binders. Turkey was almost throughout the reign at war with Persia, but the Vienna Album,² presented to Murād in the year 1572, was formed before this. The miniatures in it at any rate are almost exclusively the work—or so it would seem—of Persian painters. Paintings of the period are fairly numerous. One of the miniaturists was ‘Osmān, who illustrated the manuscript of the Huner-nāma at the Old Serai.

The present collection includes some notable manuscripts of the Court art of this time, at which the Turkish vogue for fine books was more pronounced than at any other. Though differing from each other in many details, these manuscripts confirm the impression that a general Turkish style had become established in the second half of the 16th century.² Figure drawing—the principal figures are sometimes carefully delineated, the rest being more perfunctorily drawn—is somewhat stereotyped, and there is considerable repetition. The Turkish artists did not, however, shrink from frank literalism in the types depicted, and sometimes seem to show a definite taste for caricature. The ensembles, on the other hand, are often largely conceived. The palette shows all the characteristic Turkish traits. There is besides another type of miniature, of which the Chester Beatty Collection contains several examples, which belongs to this period and is more closely akin to Persian work.

Painting in the Turkish manuscripts of the 17th century does not reveal any marked originality, being closely based on earlier Persian Safavī art, which was often followed with much technical skill; Turkish work is sometimes distinguishable from Persian mainly by the details of costume and the colouring. The objection of many Turks to Persian in character.

1 Survey of Persian Art, plate 915.
2 Described by Emmy Wellesz in ‘Die Miniaturen im Album Murads III,’ Wiener Beiträge zur Kunst, &c., pp. 55-67. Another mixed album at the Bibliothèque Nationale (Arabe 6074), described by M. Blochet in Les Enluminures des manuscrits orientaux de la Bibliothèque Nationale, 1926, pp. 117-19 (plates LXVII-LXXI), which was apparently formed at Constantinople in this and the succeeding reign, is mainly Persian in character.
3 Compare, for instance, those described by Fehmi Edhem and Stchoukine: Les Manuscrits orientaux illustrés de la Bibliothèque de l’Université de Stamboul, (1933), and the fine Shāhnāma at Boston (see Coomaraswamy: ‘Les Miniatures de la collection Goloubew’ (Ars Asiatica, xiii), No. 97, and plates LIV-LVI; Marteau and Viver, Miniatures persanes, plates 110, 111).
painting inevitably restricted the free growth of a distinctive school in any way comparable to those of Persia or India, where nothing like the same disadvantages were encountered, and this no doubt explains why the art was limited in scope and largely devoted to the illustration of genealogies and portraits of the Sultans and their predecessors.¹ The first compiler of such genealogies is said to have been one Sharīf Shafī', in the time of Sulayman the Great, and numbers of collections of this nature have survived. The fidelity of the portraits is generally open to question; likenesses of the Sultans do not always correspond closely in the various series.

Early in the 17th century Turkish artists seem to have been sometimes employed, doubtless in part by Europeans (as in India) to compile albums and picture-books illustrating local manners and customs, and the appearance and dress of notables, Court functionaries, &c. One such album is at the British Museum.² Another, apparently of the reign of Muḥammad IV (1648–87), was published in Germany in 1925.³ The pictures are not of much artistic value, however interesting as records of the time.

The names of some of the later artists are known from inscriptions and signatures and from literary sources. There was a revival of all the book arts under Sultan Ahmad III (1703–30) and his successors, and along with artists of Turkish nationality, several foreigners, among them one Van Moor, of Valenciennes, and an Armenian, Raphael, exercised their art at the capital. There are examples of figure subjects by a certain Levni at the Serai Museum and the Bibliothèque Nationale.⁴ He was an early-18th-century painter. Another was ʿAbd Allāh Bukhārī.⁵ None of these seems to have shown outstanding ability, and the increasing influence of the West no doubt stifled originality more and more.

It remains to supplement Professor Minorsky's descriptions in his catalogue by some further remarks on the paintings in this collection and other matters, which, as mentioned in the Preface, it was agreed should be considered here. Where so many different types of book art, covering over four centuries, are concerned, and where, apart from the separate paintings, illustrated manuscripts containing so many miniatures have to be discussed, detailed descriptions would require more space than the plan of these catalogues allows. These brief notes accordingly are mainly confined to the most important or interesting works, while no close analysis has been attempted of the illumination and bindings.

No. 401 is a beautiful little manuscript, which, with its gorgeous ornament, is of peculiar interest as a fine example, for so it seems to be, of the type of dé luxe book which the 15th-century Turcoman rulers must have encouraged. The miniatures, rather simply planned, are delicately drawn and exquisitely coloured. The treatment of landscape, flowers, and ornament, the gold skies and youthful rounded Mongolian faces, the extension of the pictures into the margins, the colouring generally, are all Persian in character, but the illumination, as in the details of the two brilliant opening pages, with central medallions set in emerald green, is somewhat out of the ordinary.

¹ See on this Arnold in The Islamic Book, p. 96.
² Add. 29880, dated a.d. 1618.
⁴ Blochet, Les Enluminures des manuscrits orientaux . . . , pl. cvii.
⁵ See Sakisian, La Peinture à Constantinople et Abdallah Boukhari in Revue de l'Art, Nov. 1926.
INTRODUCTION

There could hardly be a greater contrast to this than the *Sulaymān-nāma* (406), a huge manuscript which represents a rare type of Ottoman art. Judging from the two miniatures—both reproduced here—and from the fine illumination, in a style owing something to Mamluk practice, this work must have been conceived on a splendid scale. The note of impressive dignity is maintained throughout. The two great composite pictures are of peculiar interest. Both represent Solomon, one in youth and the other in later life, surrounded by angels and birds, and with tiers of *jinn* and human figures, angels and strange monsters, arranged in rectangular panels running across the page. The style of the painting is touched obviously both by Western and by Eastern contacts; there are affinities in the figures with the Mesopotamian painting of nearly 200 years earlier. The cheeks are sometimes coloured red, and in a few instances the noses are whitened; this last feature is found both in Christian and Abbasid painting. No brilliance is attempted in the restrained but satisfying colouring, with its sombre browns and greens.

Of the more ambitious kind of typically Osmanli manuscripts, No. 413, the ‘History of Sultan Sulaymān’, is the most sumptuous and in some respects the most interesting. Executed presumably for Murad III, it is a worthy monument to the life and achievements of the greatest of the Sultans, and the illustrations are in the finest style of the period. There are some good panoramic effects, while the stately Court scenes, depicting the Sultan in the splendour of the impressive ceremonial of his day, or those showing him with his armies, on pilgrimage or on the march, in battle, besieging a city, &c. are successfully realistic. (Some of the details are indeed gruesome enough.) The miniatures are perhaps by two different artists; there is considerable variation in the scale of the figures as well as in the colouring, though this is usually rich and pure. The Sultan himself seems to be portrayed with fairly close accuracy; it is interesting to compare his likeness here with his portrait in old age at the Bibliothèque Nationale, a but the rows of courtiers and attendants show little or no individuality. On the other hand, there are some attempts to depict European and central Asian types. The reproductions give a good notion of the character and variety of these miniatures and of their different compositional qualities, in some of which perhaps—in the spacing and arrangement—European affinities may be traced. Movement, both slow and rapid, is sometimes successfully conveyed (e.g. on f. 60). The profuse illumination is mainly Persian in character. The manuscript has a fine ornate binding.

The slightly later *Zubdat al-Tawarikh* is interesting, not only as being illustrated by a known painter, Sunī, but as containing both numerous traditional representations of the Saints and other figures of Islamic legendary history—Adam and Eve (fully clothed); Jonah and the Whale; Abraham about to sacrifice his son, &c.—and portraits of the Sultans and their ministers, though these cannot be relied on as likenesses; the portrait of Murad III, for instance, differs strikingly from the one in the Bibliothèque Nationale. The large-scale figures are dignified enough, but the miniatures cannot be called great works of art. The colouring is rather bright. The map of the earth is of especial interest, as is the celestial map on f. 17b, with its well-drawn zodiacal and other

1 In the dome, for instance.
3 No. 414.
signs. It is worth noticing that there are often two or more pictures on a page, one above the other. The manuscript has some fine ornament, and the handsome binding, less ornate than that of No. 413, should also be mentioned.

The textually important 'Life of Muḥammad' (No. 419) is profusely illustrated, and its large miniatures provide plentiful material for the study of contemporary costume, armour, tents, &c. It has been suggested that a few of the paintings contain reminiscences of other than Persian—possibly Russian—painting; but in the main they follow Persian convention fairly closely. Some of the female dresses are worthy of note. The Prophet is usually represented in green, veiled, with a tall, gold, flame halo. Fāṭima and ‘A’isha are also veiled and haloed. One or two miniatures are particularly remarkable for the curious way in which the leaning female figures are shown. A few, obviously by another hand than the others, have a greater refinement of drawing and colour. As might be expected in a work with so many illustrations, there is a good deal of repetition, and some of the compositions are carelessly painted and poorly composed, with considerable crowding. The colours, sometimes very bright, are rather coarsely applied. The facial types are occasionally curiously ugly (e.g. in f. 107). Camels and other animals are quaintly drawn.

The illustrations in the genealogical work (No. 423) which is dedicated to Muḥammad III, and is only a few years later than the manuscript last mentioned, are quite different in character. They consist, apart from the diagrams, of figures—usually single figures, kneeling or seated—arranged inside, and sometimes projecting from, small gold roundels: a plan well known in Asiatic as well as European art. The drawing is for the most part admirable, the figures being skilfully disposed in a variety of attitudes remarkable considering the small space allowed and the limits imposed by the medallion shape. The colouring is uniformly good. The artist is fond of employing black in the clothes and other details. The ornament is careful throughout and at times minutely excellent; like the illustrations it owes much to Persian work. The binding is unusual and effective.

Of about the same period is No. 424, again a very different type of manuscript, containing some fine examples of the less ambitious type of miniature. Though the paintings are in the Persian manner, the strong colouring is clearly Turkish. The brilliantly coloured wings of the angels on ff. 60 and 87 are unusual. This is an attractive little book.

No. 425, consisting of leaves from another anthology, is much more emphatically Persian in character. In fact, though it contains Ottoman and other Turkish poems, it is actually a fine specimen of a well-known type of small Persian manuscript. Manuscripts of this kind, oblong in shape, appear to have been specially appropriated to anthologies from quite early in the 15th century, and this example should be compared with the several similar books included among the Persian manuscripts of the Chester Beatty Collection. The main features of the illumination are the gold stencilling, the pairs of confronted angels and birds, and the delicate formal ornament. This manuscript may well be earlier than the 16th century.

No. 436 is another, less ornate, example of this type of manuscript. Though written by a noted Constantinople calligrapher, it might easily be mistaken for a Persian book. The third, larger, example of this type (No. 441) is nearly a hundred years later. Completely Turkish in character, it is a good specimen, with its broad, gold margins, its
INTRODUCTION

careful ornament, marked by a liberal use of gold of several tones, its marbled end-pages, and its pretty binding, with a design of rectangles and flowers, of the later book art of Turkey a few years after Lady Mary Wortley Montagu wrote her entertaining descriptions of the country.

These three manuscripts form an instructive group.

No. 428 is distinguished, apart from its beautiful binding and ornament, by its delicately executed miniatures which are clearly the work of a Turkish artist, one, too, with an exceptionally fine colour sense. The miniatures display considerable originality, the well-known incidents of the famous story of Joseph and Potiphar’s wife, repeatedly illustrated by Persian painters, often being treated in an original manner.

No. 474, which bears a date corresponding to A.D. 1595, is again of a somewhat different nature. The fine miniatures are, there can be little doubt, from a Turkish hand; palette and drawing both point to this, though Persian conventions are closely followed. The representation of the dancing dervishes—not a very common subject for illustration—is of particular interest.

Among manuscripts which are more pronouncedly Persian in character, there is no doubt that the miniatures and illumination of No. 409 are the work of Persian artists. It is interesting both textually and as a good example of the more richly illuminated books of the period. No. 411, thirty-one years later, is notable for its marginal miniatures, the character of which, in the mid-Safavi style, is no less typically Persian. The miniatures in No. 440 are in the later Safavi style of about 1625. They are of rare delicacy in colour and drawing, and are in some ways akin to those in a Khamsa of Nizami in the Bibliotheque Nationale. The illustrations in No. 433 are all later additions in the Persian early-17th-century style, except that of f. 30a, which is contemporary with the manuscript.

Among the astrological manuscripts, No. 402 is a rare type of early Turkish book. The ornament is allied to the Mamluk art of Egypt; it should be compared with that in the apparently slightly later No. 473; the style of illumination of both manuscripts, though very different in each case, being outside the stream of native Turkish development. In the much later No. 434, the illustrations of astrological figures already (A.D. 1620) show considerable Western influence in the faces (ff. 19 and 20). Apart from the figures, there are some skilfully drawn flower-subjects in the borders, which may, however, be subsequent additions.

Several manuscripts contain maps and illustrations of the holy places (Nos. 427, 447, 449, 462, 488), in which growing westernization is obvious. No. 447, with its beautiful binding, picturesque miniatures, and vivid floral decoration, is a striking example of mid-18th-century book art. No. 449, profusely decorated, is an excellent specimen of a late de luxe manuscript; so is No. 462, still later in the 18th century, with its copious employment of gold and elaborate ornament, in which the pointillé technique is freely employed. No. 488 is notable for the gold text in black, gold-bordered roundels. No. 489 is the only roll in the collection; it is of vellum, carefully ornamented. No. 443, the 18th-century Kaba indicator, is not actually a book at all. Its peculiar character, and its many points of interest, have been fully described by Professor Minorsky. The script is written on varnished paper. The astrolabe attached to No. 454 is a neatly

\(^{1}\) Supp. Persan, 1980 (Blochet, Ephemerae, pp. 131-3, and plates lxxxvi and lxxxvii).
constructed wooden instrument in the shape of a quarter-circle. It is painted light brown, with some gold ornament, and the surface has been varnished.

No. 439 is typical of the kind of album, containing varied specimens of calligraphy and miniature painting, which was apparently somewhat more common in India than in Persia or Turkey. The miniatures are by different hands and of several periods. The dragon on folio 7a is a very fine example of a type of drawing for which Turkish artists seem to have had a special liking.

The collection is rich in examples of the illuminator's and binder's craft. Some have already been mentioned, but there are many more which illustrate the wide range of the craftsmen's resources. The following deserve special mention: Nos. 417, 426, 428, 437, 442, 445, 453 (with a particularly interesting binding of silver thread embroidery); No. 454; No. 460, a charming example of a late-18th-century ornamental book, in excellent taste, in a pretty gold-tooled binding; Nos. 463 and 464 (two versions of the same book by the same scribe, with many differences in their illumination); 467 (with a striking late lacquer binding); 469, 470; 471 (with its varied marbled paper margins); 476, 490, and 493. The last of these is worthy of note as showing the survival into the present century of many of the characteristics of traditional illumination, nearly 200 years after the foundation of the first Turkish printing works.

J. V. S. WILKINSON
PREFACE

In order to give more prominence to the artistic aspects of the Turkish manuscripts of the Chester Beatty collection, the manuscripts and miniatures as far as possible have been placed in the chronological order of their completion, rather than in that of the composition of the original works. As explained by Mr. Wilkinson, some manuscripts in Persian (Nos. 413, 474, 476) and Arabic (Nos. 451, 491) have been incorporated in the catalogue, if there were indications that they had been copied, or executed, in Turkey and in Turkish style.

The descriptions of Nos. 401-71 were ready in proof in 1939 when the war stopped the further progress of the catalogue. Meanwhile the collection had been increased by a considerable number of accessions which have formed an additional series arranged independently in chronological order. To obviate the inconvenience of the two parallel series a general chronological table of all the items of the catalogue has been placed before the text (pp. xiii. and xiv.).

The great majority of the Turkish manuscripts are in ‘Ottoman Turkish’ (the present day ‘state Turkish’), but some notable exceptions are in Central Asian (‘Chaghatay’) Turkish (Nos. 408, 411, 433) and in the Turcoman dialect usually called ‘Azarbeyjan Turkish’ (Nos. 401, 440).

As these dialects have some phonetic particularities, and as, on the other hand, the titles of the books are mostly in Arabic and in Persian, no unification of the transcription according to the ‘Ottoman’ standards has been attempted. The titles have been transliterated in a conventional form, just to enable scholars to see how they look in Arabic script. On the whole the transliteration is very close to the system used by Charles Rieu in the catalogue of the Turkish manuscripts belonging to the British Museum.

As the artistic aspects of the manuscripts in the Chester Beatty Collection are referred to in the Introduction, it will be enough in this place to put on record some of the manuscripts presenting special historical, linguistic, or literary interest.

Seyyid Luqman’s ‘Supplement to the history of Sultan Sulayman’ (No. 413) is a rare work based on official relations. The same author’s Zubdat al-tawarikh (No. 414) may also reveal some new facts. A Supplement to Tashköprüfaza’s Shaqa’iq, by Nau’izāda (No. 482), seems to contain some additions by the author himself. The history of the Crimea, al-Su‘al asayyar, is well known, but the copy here described (No. 487) is correct and complete.

Of the original documents included in the collection are the waqf deeds (Nos. 416, 421, 422, 442, 485) giving a mass of curious details on the everyday life of estates and pious foundations, and a diploma for teaching Islamic sciences.

From the philological point of view, the Life of Muhammad, by Darir (No. 419), belongs to the earliest works in Turkish of Asia Minor. The divan of Hidâyat (No. 401), as pointed out in its description, is one of the rare literary works written under the Turcoman dynasty of Aq-qoyunlu: only one other copy of Hidâyat’s poems is known. Equally interesting
(and perhaps unique) is the Kitāb al-arūd (No. 473) which increases our knowledge of the Turkish letters cultivated under the Mamluk kings of Egypt.

To the earliest Turcoman-Ottoman literature belong the poems: Gharib-nāma (No. 472), Iskandar-nāma (No. 407), Sulaymān-nāma (No. 406), and Yūsuf and Zulaykhā (No. 428). To a later epoch belong the divāns of Bihishti (No. 430) and ʿAlī (No. 412), and two detailed anthologies by ʿAshīq-chelebi (No. 438) and Riaḍī (No. 435). To facilitate the task of the students of Ottoman literature the contents of the latter have been analysed in the catalogue in great detail. The more recent poets (18th–19th centuries) represented in the collection are Danīš (No. 458), Rātīb (No. 471), Nuṣrat and ʿAzīz (No. 465).

Among the other classes of manuscripts should be mentioned:

(a) Theology, traditions (No. 470), and prayers, including Jazūlī’s Dalāʾīl al-khayrāt represented by five copies.

(b) Occult sciences (Nos. 432, 444) and astrology, chiefly in connexion with the auguries (ahkām) of ‘good and bad days’ (Nos. 402, 434, 489).

(c) Geography as applied to the Islamic religion (Nos. 443, 461).

(d) Medicine (Nos. 466, 480, 483, 484).

(e) Farriery (Nos. 486, 492).

(f) School-books (Nos. 490, 491) and calligraphy (Nos. 455, 457).

(g) Varia, such as albums of extracts and anthologies (Nos. 427, 436, 441, 448, 453, 467); specimens of calligraphy (Nos. 426, 439, 445, 447, 455) and of découpé technique (Nos. 415, 477, 478); single miniatures (Nos. 439, 481).

In preparing the description of Mr. Chester Beatty’s collection I have greatly benefited by the help and kindness of my friend Mr. J. V. S. Wilkinson and of Mrs. Kingsford Wood.

V. MINORSKY

1 September 1947
ADDITIONAL NOTES AND CORRECTIONS

The Chester Beatty collections were transferred to Dublin after the original catalogue was almost ready, and mainly for this reason the publication has been further delayed. In the meantime some additional information has been gathered about certain of the manuscripts.

The catalogue was mainly completed before the new system of romanization of Turkish names had been settled, and the renderings adopted are purely conventional and not always strictly uniform (see above p. xxxi). With Turkish, unlike Persian, there is no fixed system of transliteration in English.

p. xxii. Add to footnote 3. The manuscript has now been fully described. See Zettersteen (K. V.) and Lamm (C. J.), Mohammed Apafi: The Story of Jamal and Jalal, &c. (36 plates, 4 coloured), Uppsala, 1948.

p. xxiv, para. 4. Osman may well have been, as has been suggested by Prof. S. Kemal Yetkin, the painter, at least in part, of the miniatures in MS. 413.

p. xxv. Add to footnote 2. The manuscript has descriptive notes in a contemporary English hand. There is another similar album in the British Museum.

p. xxv, para. 3. Interesting miniatures by Levni (the date of whose death is given as 1732), and by a much earlier painter, Nigari (1494–1572) were exhibited at the Exhibition of Turkish Art at the Masée des Arts Décoratifs, Paris, 1953. See Splendeur de l’Art Turc (Les Presses Artistiques, Paris, 1953), plates 45, 49, 49–53; and for ’Abd Allah Bukhari, plate 55.


The miniatures in MS. 401 are close in drawing to that reproduced in Stchoukine, Les Manuscrits illustrés musulmans de la Bibliothèque du Caire in Gazette des Beaux Arts, 1935 (No. 68, litt. turque). This is in a manuscript dated 876 (1471–2).

p. xxvi, last para. Though the Koran does not specify by name the son whom Abraham was prepared to sacrifice, the more usual opinion among Muhammadans is that it was Ishmael (as in the text of this manuscript) and not Isaac. See, however, the article on Ishak in the Encyclopedia of Islam. The oldest tradition agrees in this point with the Bible account.

p. 6, line 19. For 27 read 47.

p. 11, line 13 from bottom. For 11 read ii.

p. 12, line 11. For f. i read f. ii.

ADDITIONAL NOTES AND CORRECTIONS

p. 14. The date is on f. ii.

p. 14, line 6 from bottom. For 31a read 51a. The manuscript (No. 409) is mainly of textual interest but also interesting because of the somewhat unusual illumination. The miniatures may have been painted in South-Western Persia.

p. 17. MS. 411. There are now 53 folios of this manuscript in the collection. The decorated margins are, for the most part, beautiful examples of the Persian miniature art of the mid-sixteenth century. Against differently coloured grounds are depicted hunting and other scenes; figures, animate and inanimate, are outlined in gold, and a little colour has been added in some cases.

pp. 19–21. MS. 413. See pages xxvi and xxxi. The miniatures are probably by at least two hands.

p. 21, line 5 from bottom. For ‘pasted under the colophon’ read ‘half-page’.

p. 25, line 8 from bottom. F. 160a should be marked with an asterisk.

p. 37. For f. 310a read 318a.

p. 40. MS. 420. M. Blochet considered this a Turkish manuscript, though it is in the Persian style.

p. 45, line 16. For ‘Murad III’ read ‘Murad II’.

p. 46. MS. 425. The manuscript is more Persian than Turkish in appearance, though it contains some Ottoman Turkish poetry. The character of some of the decoration is, however, unusual, and some critics consider that the manuscript may have been executed by Persians employed in Turkey.

p. 49, line 6. For 5a read 6a.

p. 49, second line from bottom. For 27 read 24.

p. 50, line 8. For ‘five small cornerpieces’ read ‘two small cornerpieces’. There are three on f. 11a.

p. 51. MS. 428. The miniatures may, perhaps, be dated in the third quarter of the sixteenth century. They are actually 22 in number; two, Nos. 9 and 10, being on one folio. They are delicately coloured, but the eyes, in some cases, have been repainten. The script is naskh.

p. 56, line 13. For ‘230 folios’ read ‘270 folios’.

p. 65. MS. 437. The unvan and the binding are fine examples of seventeenth-century Turkish book art. The fore-edge has a gilt pattern.

p. 69, line 22. ‘red-haired woman’. It is part of the head-dress that is coloured red.

p. 83, line 8 from bottom. MS. 446. Before ‘small gold’ insert ‘ff. 69–72b’, and in line 7 from bottom, before ‘f. 75b’ insert ‘f. 71, diagram of Scorpio’.

p. 87, line 9. For 52a read 52b.

p. 87, line 14. For 64a read 64b.

p. 87, line 17. Read ‘f. 136a, similar to ff. 51b and 52a’.

p. 93, line 10. Delete the word (Binding).

p. 100, line 11. For 5 read 6.

p. 102, line 18. For 1a read 1b.

p. 103, line 5 from bottom. Delete the word (Binding).

p. 105. MS. 468. Under MINIATURES, ILLUMINATION. For 1a read 1b, and for 24a, 24b read 22a, 22b.
ADDITIONAL NOTES AND CORRECTIONS

p. 114, line 18. For 306 b read 307 b.
lines 21–22. For 308 folios read 309 folios.
p. 119. MS. 480. Add under SCRIBE, DATE, ‘If so, however, the date of Part A is wrong, the script of the manuscript being uniform throughout’.
p. 120. MS. 481. Add under MINIATURES, ‘The two miniatures, probably of the early seventeenth century, are of decided historical interest’.
p. 124, line 11. For 25 b read 26 b.
p. 127, line 17. For 2 b read 2 a.
p. 129, line 17. For 16 a read 16 b.
ABBREVIATIONS

'Ali, Menāqib

Babinger, GSO
Blochet, CMT
Browne, LHP
EI
Flügel, Catalogue

Gibb, HOP
Hammer, GOD
Pertsch, TH, Gotha

Pertsch, Verzeichniss
Rieu, PC
Rieu, TC
Sāmī-bev, Qāmūs


Encyclopaedia of Islam, Leiden, 1908–34.

Die arabischen, persischen und türkischen Handschriften der Hofbibliothek zu Wien, 1867.


Geschichte der osmanischen Dichtkunst, 1836–8.


Catalogue of Turkish MSS. in the British Museum, 1888.

Qāmūs al-a'lam, Constantinople, 1889–98.
401

**DIVĀN OF HIDĀYAT**

**AUTHOR.** Nothing definite is known about the author who in the original 'muvān (f. 2b) of the present copy is called Amir Hidayatullah. The presumable date of this manuscript indicates that the poet must have lived in the second half of the 15th century A.D. The only important personal detail that can be culled from the text is that on ff. 17a–17b Shāh-i Najaf is mentioned, which designation of the caliph 'Ālī can belong but to a Shi'ite. The second indication is provided by the language in which the divān is written. The note on the white folio between the two sarlaufs which calls the language al-mughūliya 'Mongolian,' or at best 'Eastern Turkish,' is entirely baseless. The Turkish of Amir Hidayat is undoubtedly a 'southern Turkish' dialect, as used by Turcoman tribes. Dialectically it belongs to the same class as the divāns of Jahān-shāh Qara-qoyunlu, Khāṭā'ī (=Shāh Ismā'īl), Fuḍūlī, &c. The current designation of this dialect is 'Āzarbāyjān Turkish,' but it is spoken by the Turkish tribes of Transcaucasia, Persia, as well as those of Eastern Turkey and Mesopotamia. The indications (v. infra, p. 2) regarding the date, the dedicatee and the language of the author considerably restrict the field of our hypotheses concerning the milieu to which the poet belonged. On the staff of Sultan Khalil were 'the two great amirs,' Hidayatullah-beg and his brother Inayatullah-beg, whose talents and literary gifts were highly praised by the learned Jalāl al-dīn Davānī.1 The former may have been the author of the divān.

**TITLE. CONTENTS.** Divān-i Hidayat, collection of poems by Hidayat consisting of 186 ghazals, one strophic poem (ff. 62a–63b), one mukhammas (ff. 63b–64b) and two mathnavis (ff. 68a–70b).

Another copy of this rare and interesting divān, dated Jamādi I 893/April 1488, acquired in Kirmān,2 is in the possession of Mr. G. F. S. Stevens (Amritsar). The divān has considerable poetical merits. Although the author imitates the Persian style, and although there are many Persian elements in his vocabulary, he wields his own tongue with elegance, using peculiar grammatical forms and idiomatic expressions.

The following ghazal is found on f. 2b ( = Mr. G. F. S. Stevens's manuscript f. 3b):

دون کورسوی بیک کریں اول شوح دریا
قلید کاکه کورکلی دسیه مبتلا
ای مشک اورمه لاہ خطادن او زلف ایله

1 See V. Minorsky, Bull. S.O.S., 1939, X/1, pp. 141–78.
2 Its former owners were some local chiefs of the Afšār tribe.
DIVAN OF HIDAD
DIVAN OF HIDAYAT

Four miniatures having reference to the poems are found in the text.

F. 86: a prince seated behind a stream with two attendants, of whom the one pours out wine and the other plays on a stringed instrument; a crouching servant holding a horse is represented in the margin.

F. 196: a prince accompanied by a falconer and a shield-bearer, all mounted, is following a guide who is on foot.

F. 386: a prince sitting on a balcony which projects from the wall and listening to a turbaned warrior who stands below. Two attendants are with the prince and a third is seen in a window. Four heads show above the battlements.

F. 706: a prince who wears a turban made of stripes of different colours is sitting in a vineyard. An old man serves wine to him while two cup-bearers are seen lower down in the foreground and two other attendants, behind the prince.

In Mr. G. Stevens’s copy there are three miniatures (ff. 786, 85a, and 88a) one of which (88a) is another variant of the scene of f. 196 of the present manuscript.

TAQVİM (‘ALMANAC’)

BEGINNING.

AUTHOR. Unknown. The fact that in the chronological table (f. 2a, third line from the bottom) he speaks with particular respect of Jalāl al-dīn Rūmī and the other shaykhs of Qonya may indicate his connexion with the Mevlevi order.

TITLE. CONTENTS. The words: Taqvim-i tārikhi, taqvim fil-ahkām on f. 1a may belong to the author of the dedication. F. 1b–3a: Chronological tables giving the number of years which have elapsed since certain well-known events: since Adam’s descent (hubūt), 6984 years; since Muḥammad’s death (A.H. 111), 834 years; since Ḥusayn’s death (A.H. 61), 767 years; since Imām Shāfi‘ī’s death (A.H. 204), 647 years; since Jalāl al-dīn Rūmī’s birth (A.H. 604), 220 years; since Sulṭān Muḥammad I’s enthronement (A.H. 805), 19 years, since Sulṭān Murād II’s enthronement (A.H. 824), 11 years. At the end the author quotes the date of the conquest of Salonika, 5 Rajab 833 / 30 March 1430. The above data would suggest that the book was written some time between A.H. 824 and 844, or even 851, but many of the items are obviously inaccurate. In any case the tables were prepared during the reign of Sulṭān Murād II (A.H. 824–55/ A.D. 1421–51).

F. 3b–4a. A list of caliphs (titles and duration of life and reign).

F. 4b–5a. A list of ancient kings of Iran.

F. 5b–6a. A table of astrological auguries (ikhtiyārāt) based on the conjunction of the Moon with Saturn (f. 5b) and with Jupiter (f. 6a). The first vertical column on the right enumerates the 12 zodiacs (months) and the four columns refer to different types of conjunctions (muqā‘ara, tathlīth, tarbī‘, muqābala). The corresponding entries in the quadrangles give the ‘auguries’ suitable in each case; ‘good to see the king’s face’, ‘good
TAQVIM (‘ALMANAC’)

to solicit employment’, ‘good to cut out clothes and to travel’, ‘good to hunt and to take a bath’.

F. 6b–7a. The same for conjunction of the Moon with Mars and Mercury.

F. 7b. Phases of the Moon, illustrated by a circular figure divided into 28 sections according to the days of the month and indicating the hour of the night at which the Moon rises.

F. 8a–b. Conjuction of the Moon with Venus (arranged as on f. 5b–6a).

F. 9a–10b. Tables for the interpretation of convulsive movements of the body: the first column on the right enumerates the parts of the body: ‘right side of the tongue, left ear’, &c.; and the other twelve columns, arranged according to the presence of the Moon in each of the zodiacs, contain the respective auguries: ‘money, fear, presents, victory’, &c. Continued on f. 17b.

F. 10b–11a. A table of what is good to do and what is to be avoided, arranged according to the 28 mansions of the Moon. First three columns on the right: Arabic names of the mansions and their astronomic formulæ; the remaining two columns: auguries, e.g. on the first day of the month it is good ‘to desire women’ and bad ‘to lend money’.

F. 11b–12a. Table of omens ‘according to the sayings of the sages’. Right column enumerates the happenings: ‘if a cock crow out of time, if a maid slip, if a trouser cord get lost’; the other 12 columns arranged according to the zodiacs, contain the ‘readings’: joy, rain, excuses, &c.

F. 12b–13a. Explanation of the Seven Climes of the World. The author says that each degree of latitude along the Equator = 25 farsangs; 1 farsang = 12,000 arish; 1 arish = 7 qabdas; 1 qabda = 4 finger-breadths; 1 finger = 7 grains of barley. ‘First Clime: burnt soil, down to Sarandib (Ceylon); the inhabitants are black, ugly, naked, and long-haired; lions and dragons are numerous; the length of the Clime from west to east is 3200 farsangs, and its width 100 ditto’, &c. The Seventh Clime is that of the ‘Turks (Turkand, i.e. Turk-and, which indicates a Persian source), Bulghar, Rus, and Saqlab (Slavs)’. These examples show that the author still echoes the 10th-century Muslim geographers.

The description is illustrated by a circular Map of which the top, as usual in old Muslim geographers, points southwards. The lower part of the Map represents the inhabited world. On the right (blue) is the Mediterranean; the square sea joined to it is the Black Sea; farther to the left is a sea representing a combination of the Caspian and the Aral Seas; into it flow two rivers, of which the one is the Jayhūn (Oxus). Left centre is the Indian Ocean with the islands. The Map must have been copied from some earlier Map of Mongol times because it mentions Khanbaliq (Turko-Mongol name of Pe-king). There are several queer mistakes in the names quoted on the Map (e.g. Saqāliba, i.e. Slavs, for Sofāla on the East African coast).

F. 13b–14a. A table similar to that on f. 10b–11a, arranged according to the twelve signs of the Zodiac, opposite which in black ink are entered suitable actions, and in red ink unsuitable ones.

F. 14b. General auguries with regard to dreams according to the day of the month.

F. 15a. The effects of blood-letting, according to the day of the month.

F. 15b–16a. General precepts in such important affairs as visiting the vazirs, sending
TAQVIM ('ALMANAC')

envoys, &c. according to the twelve months; disposed in three degrees: good, bad, and middling.

F. 16b. A brief description of the Seven Climes (v.s. f. 12b) and a table indicating the direction of the Qibla for single places, divided into twelve sectors.

F. 17a. Instructions for finding the direction of some mysterious constellation called Shākūr-yulduz [usually Sekiz-yulduz 'the Eight Stars'] to which, when starting on important business, one must turn one's back, arranged according to the days of the month.

F. 17b. Continuation of f. 9b.

F. 18. Interpretation of the rainbow according to the twelve months and the eastern or western direction in which it appears. Different names of the rainbow: kamand-i Rustam, zunnār-i āsmān, dastār-i firishtagān, sipar-i zamin, qaṣṣ-wa-quzāh; it is said to be of four colours: red, green, yellow, and blue.

SIZE. FOLIOS. 34 × 23.5 cm.; written surface 27.2 × 19.3 cm., variable; numbers of lines vary; 18 folios.

BINDING. None.

SCRIPT. PAPER. Large red or black naskh headings; each page is set out in lines or table form with thin red or black naskh, within red rules. Thin, deep-cream, semi-polished paper, mounted again roughly on later margins.

SCRIBE. DATE. Most probably contemporary with the composition, i.e. before A.D. 1450.

PROVENANCE. F. 1a bears a dedication in Persian and Arabic:

from which it appears that the Taqvim was prepared at the special invitation of a high personage in whom one may suppose the Grand-vazir (sayyid al-suďr), or at least some minister particularly entrusted with correspondence (malik al-nuḥarīrīn) and perhaps having a religious rank as indicated by his titles Hīsām al-mīlla wal-dunyā wal-dīn Muʿīn al-Īslām.

On f. 1a two illegible seals arranged as Ottoman tughrā.

MINIATURES. ILLUMINATION. The 8 lines of dedication within a broad border of gold flowers on blue, between narrow gold bands.

F. 7b. Circular diagram of moon phases (black and gold) around a gold-flowered sun; corner-pieces of gold and red flowers on blue; radiating script. F. 12b–13a, double page map of the World (blue sea) within black circle; similar corner-pieces to f. 7b, with black and red script. F. 16b, circular diagram of small circles of script, the Kaβa being
TAQVIM (‘ALMANAC’)

in centre (black, red, gold on blue, corner-pieces, &c.). F. 17a circular diagram of 8 circles, all with script; corner-pieces, &c. F. 18a, circular diagram enclosing orange, grey, gold, and blue elliptics (rainbow), within radiating script; row of small circles with script, corner-pieces, &c.

403

SAYINGS OF ‘ALI

BEGINNING. قال على كرم الله وجهه ايمان المرء يعرف بإيمان ابناك كله كفرينه سائر إبرور

AUTHOR. Unknown. The formula of blessing appended to ‘Ali’s name (karrama ‘llahu wajhahti) is that used among the Sunnites.

TITLE. CONTENTS. Ṣad kalimu’d-i ‘Alī, ‘One hundred sayings of ‘Ali’. Each of the well-known sayings attributed to ‘Ali b. Abī Ṭalib is quoted in Arabic and followed by a quatrain of verse giving a free translation of it in Eastern (Chaghatay) Turkish. According to E. Blochel’s note the translation has been done from the Persian version entitled Nathan al-la’alī (?). At the end (f. 46) a pious sentence and two rubā’ī referring to the completion of the work. The text is entirely different from that given in B.M. Harley Or. 5490, ff. 190b–222a, in which the Arabic text begins وَلَكَ فَكَفَّرْتُ النَّطاء and is followed by Rashid Wāṭwāt’s Persian translation and by an Ottoman Turkish paraphrase.

SIZE. 22.9 × 14.5 cm.; written surface 14.1 × 6.8 cm., 5 horizontal lines, 2 groups of 4 oblique lines; 27 folios.

BINDING. Dark red-brown leather. 3-centre sunk design. Gilt cord and line borders. Inside, redder leather, blind-tooled line border.

SCRIPT. PAPER. Arabic text in naskh, in gold, blue, red, and black; Turkish verses in nasta’liq, black ink. Thin, firm, cream-toned, polished paper of Samarqand (see entry on f. 1a); ff. 1, 2, 37 of gold-sprinkled coloured paper.


PROVENANCE. On f. 1a six seals and several entries: one of the seals is dated A.H. 1126 and bears the name of Fath ‘Alī Shāh (A.D. 1797–1834); the entries are of A.H. 1097 (by a Sultan-Muḥammad [Sultan being here only a part of the name]), 1105, 1151, and 1160. The immediate provenance from Constantinople.

MINIATURES. ILLUMINATION. Decorated title-piece with gold Kufic inscription: Allāh wa lā siswāhu (?) on blue ground with green foliage; inserted in a gold panel with golden flowers. Above the panel, a strip of blue and gold design.
A FOLIO OF ‘DÉCOUPÉ’ SCRIPT FROM ḤUSAYN BAYQARA’S POEMS

AUTHOR. The Timurid Sultan Ḥusayn Bayqara, who ruled in Herat a.h. 872-911 / A.D. 1468–1506. Nom de plume: Ḥusayni.

TITLE. CONTENTS. One page from the divân containing the end of the ghazal ending:

کیم ایکیلندی غم یوکیکین چکاککا کوبنا دال مین

and the ghazal beginning:

فانی بیر مبوش آتاکا سوز وکدازینی دیسایم.

In B.M. Or. 3379 the two ghazals are respectively found on f. 47a (7 verses) and f. 38a (9 verses).

SIZE. 23 × 14.5 cm.; written surface 12-2 × 7 cm.; recto 9 lines, verso 10 lines; 1 folio.

BINDING. Modern salmon leather.

SCRIPT. PAPER. The originality of this manuscript is that the letters written in nastaliq on white, blue, and yellow paper have been cut out (qi‘a) with scissors and most carefully stuck on (recto) dark-blue paper, within coloured line borders and gold-sprinkled dark-blue margin; (verso) buff paper, within coloured borders and gold-sprinkled buff margin.

SCRIBE. DATE. The script is said to be of ‘Abdullah b. Mir ‘Ali Tabrizi. The work was executed during Sultan Ḥusayn’s life, for his name is accompanied by the formula ‘may God make his reign eternal’.

PROVENANCE. Most of the manuscript seems to be in the Aya-Sofia library, cf. Huart, Les Miniaturistes et Calligraphes, p. 325, and one folio in Sultan Murad’s album in the Vienna Library.

ILLUMINATION. Recto, a panel of decoration across the centre of the page, of inter­lacing circular shapes, in gold and colours; inside, the above-mentioned formula.

A POEM BY AMĪN IN PRAISE OF MUḤAMMAD II

AUTHOR. The poet’s real name is unknown, but his nom de plume Amin appears in the explanations accompanying a verse on f. 18b. He was certainly a contemporary of his patron (a.h. 855–86 A.D. 1451–81).
A FOLIO OF ‘DÉCOUPÉ’ SCRIPT

TITLE. CONTENTS. Ff. 2b–3a: a preface containing a dedication to Muḥammad II b. Murād b. Muḥammad and praising the early Arab poets. F. 3b: a Turkish qasida with the rhyme in -at running down to f. 18b. Some letters taken from the separate verses of this poem and written below in red form new verses possessing some special features: the four lines on f. 4b consist entirely of dotless letters, &c.; those on f. 5a consist of letters alternately dotted and dotless, &c.; those on f. 5b consist entirely of dotted letters; of the verses on f. 6a, the first can be read either downwards or upwards, the second consists of non-connected letters, the third of letters joined in pairs, &c.

F. 8a. The red letters, similarly isolated, form a riddle on the name of Muḥammad II and a chronogram recording the date of the building of the New Fortress.

F. 8b. Ditto: a chronogram on the conquest of Constantinople.

F. 10b. Ditto: five verses in Persian formed out of ten verses in Turkish.

F. 12a. Ditto: four verses in Persian formed out of eight verses in Turkish, and again, out of the former, two verses in Arabic.

F. 13b. A verse consisting of a unique ‘chain’ of joined letters which can be read in 7 different metres, in 13 different ways, and with 11 subtleties, making a total of 98 different combinations (explained in special tables).

F. 16a. 10 verses which can be read each in several different metres (illustrated by special circles).

F. 17b. A conclusion, the red letters forming a Persian verse.

F. 18b. Ditto: with the poet’s takhallus: Amin.

SIZE. FOLIOS. 21-8 x 17 cm.; written surface, 13-2 x 11.5 to 12-3 cm.; lines vary, in 1 or 2 columns; 18 folios.

BINDING. Olive-brown leather, flapped, with fine blind-tooled, leaf-stamped, and interlaced border and centre ornament, gold lining, and corner lattices. Edges of darker leather. Inside, brown leather with pressed geometrical design; fly leaves of black and white flower group printed on crimson paper.

SCRIPT. PAPER. Nastalq in red and black, within red rules. Firm, cream-toned, polished paper.

SCRIBE. DATE. From the inscription within a circular medallion of f. 2a it appears that the poem written for the late Sultan (Muḥammad II) is now presented to another Sultan. The inscription seems to be an autograph and the dedicatee must be Muḥammad II’s successor Bayazid II (a.d. 1481–1512).

PROVENANCE. On ff. 2a and 18b an almond-shaped seal with a royal tughrā containing the name of some Sultan or Prince whose father was Muṣṭafa.

MINIATURES. ILLUMINATION. The text opens with a double gold circle with 7 lines of script.
SULAYMÂN-NÂMA BY FIRDAUSÎ OF BRUSA

BEGINNING of the poem (metre ramal):

"Dárkar ysb al-lhârîm al-rhmîm / Īdâbhu dîl rught âdîr âlî rühm"

AUTHOR. Sharaf al-dîn Mûsâ, surnamed Firdausi of Brusa, or Firdausi 'the Long', born in A.H. 857/A.D. 1453, and contemporary of Sultan Bayazîd II (A.D. 1481-1512).

TITLE. CONTENTS. Sulaymân-nâma 'Book of Solomon', partly in prose and partly in verse. This enormous compilation of stories referring to Solomon, son of David, contains a mass of extraneous matter and combines both the biblical tradition (from Adam on) and the Iranian lore (from the first man Gayumarth down to Rustam). The book, comprising 20 chapters and 100 'scenes' (majlîs), is only the first part of the work which, according to the author's statement (f. 332v), was to consist of 366 books and 1830 'scenes'. See on the Sulaymân-nâma Hammer, GOD, i. 276. Probably the huge size of the work is responsible for the paucity of existing copies. See W. Pertsch, TH Gotha, nos. 11 (ff. 1-356), 208 (253 folios), containing the first part of the book and corresponding to our no. 406, but lacking the Introduction, no. 242—twelve fragments (48 folios); Pertsch, Verzeichnîs (Berlin), no. 470 (49 folios) containing a non-specified part of the book. Other copies are in the libraries of the Vatican (Bibl. Ital., t. xlvi, p. 16, no. 188), Uppsala (Thornberg, Catalogue, no. cxcvi, containing the Introduction), Paris (Blochet, CMTh, ii. 224, Supp. turc 1293, 115 folios, 34 x 25 cm.). Two volumes in Dr. Rescher's possession (Constantinople) begin respectively with the 351st and 356th majlîs and contain Books 71 and 72.

Ff. 2b–3a. Preface in Arabic containing doxology and explaining to the brethren (ikhwa'nî) that their duty is to listen to the Qur'an, then to the traditions, then to the stories of the Prophets, especially this one called Qiṣṣa-yi Sulaymân, which does not belong to the category disparagingly called 'the words (standing half-way) between history and (poetical) divans'.

Book I (in prose and verse) begins on f. 3b. The author explains that his ancestor Ghâzî Kenek, related to Sultan 'Alâ al-dîn [Seljuq ?], died under Sultan Orkhan; his son Ilyâs was sanjaq-begii of Gallipoli; his son Khîrî was appointed sanjaq-begii of Sultan-Öyûk by Murad I; his son Bazarlu beg took part in the battle of Angora (A.D. 1402); his son Hajî Kenek, for his exploits at the conquest of Constantinople, received the town of  Aydînjuq (42 km. to the west of Panderma which lies on the south coast of the Sea of Marmara). Near the latter stands Solomon's castle, inside which, by Bilqîs-pînari ('Queen of Sheba's spring') our poet was born in A.H. 857/A.D. 1453. At the age of thirty the poet revisited his place of birth and in a dream saw Solomon in his glory, about whom he decided to write a poem. The only book he could find on the subject was Serozî Sâ'dî's poem in 3500 verses. However, while taking an official census he happened to visit Niksar (Neo-Caesaria) and there came by the book, originally written
SULAYMÁN-NÁMA

in Syriac by the sage Luqman and translated into Persian (sic) by Plato; this he used as his groundwork.

The remaining Books begin at the following pages: II, 226; III, 46b; IV, 84b; V, 101b; VII (sic, but text complete), 119b; VIII, 133b; IX, 174a; X, 190b; XI, 183b; XII, 206b; XIII, 213b; XIV, 224b; XV, 245b; XVI, 262b; XVII, 272b; XVIII, 291b; XIX, 297b; XX, 313b.

SIZE. FOLIOS. 44.3 x 31 cm.; written surface 36.1 x 23.3 cm.; the first chapter has 29 lines, the following have 39 lines, the pages are sometimes arranged in 5 columns; 332 folios (some pages blank).

SCRIPT. PAPER. Naskh, within gold line, vocalized throughout; more hurried towards the end. Firm, deep-cream, slightly mottled, polished paper. Some outer margins mended.

SCRIBE. DATE. No colophon. 15th or early 16th century A.D.

PROVENANCE. Composed and transcribed for Sultan Bayazid II (A.D. 1481-1512). He is praised at the end of each chapter, and his name adorns the upper and the lower panels of f. 3a. Consequentially the copy seems to have been presented to this king.

MINIATURES. ILLUMINATION. Ff. 2b-3a (Preface) have fully decorated borders (blue, red, gold), with the king’s name in gold naskh above and below, and 3 marginal semi-medallions. 19 oblong panels of similar style contain titles of chapters (v.s.); lesser titles in red. 2 full-page miniatures composed of 6 horizontal panels containing figures, &c., on right-hand page, and 7 on left-hand page (mounted 25 x 19).

ISKANDAR-NÁMA BY AḤMADĪ

BEGINNING. ذكر بسم الله الرحمن الرحيم. قامو نسه زينتی در یا حکیم.

AUTHOR. Taj al-din b. Ibrahim Aḥmadī, who was born circa A.H. 735/A.D. 1334 in Germiyan (less probably at Sivas), and died in Amasiya in A.H. 815/A.D. 1412. See Rieu, T.C., 162a-164b; Gibb, HOP, i. 260-98; K. Sussheim in El, i, sv.; C. S. Mundi, B.S.O.A.S., xii/3, 1948, pp. 537-41.

CONTENTS. The Iskandar-nāma [Turkish pronunciation: Iskender-name] is a poem singing the exploits of Alexander the Great as recorded in Muslim lore, e.g. in Firdausi’s Shāh-nāma. The story is interspersed with numerous digressions on medicine, astronomy, and other sciences of the time. A detailed survey of universal history (ff. 146a-210a) is placed in the mouth of Aristotle who, in the capacity of a philosopher and guide, accompanies Alexander on his travels. In a strain of prophetic vision, Aristotle
ISKANDAR-NAMA

narrates all the events, including those of Muslim history. This summary occupies about a fourth part of the whole text and its length varies according to manuscripts. The date of composition of the Iskandar-nāma is given as 1 Rabī‘ ii 792 / 19 March 1390, and repeated in the eras of Alexander, of Yezdegird, and of Malik-shāh. In his later years the author gradually added further events to the historical survey. So, in the present copy (f. 209b), the death of Sultan Bayazid I (14 Sha‘bān 805/8 March 1403) is mentioned and the succession of his son Amir Sulaymān, whose rule, which was contested by his brother Musa, lasted till 814/1411, when he was killed. On f. 201b the death of Sultan Ahmad Jalāyir is mentioned. This occurred on 28 Rabī‘ ii 813/30 August 1410.

The poem as it stands does not clear up the question concerning the dedicatee of the original draft. According to Latīfī, Ahmadī’s patron was a local prince (boy-begi) called Salmān, by which name is probably meant the lord of Germiyan, Sulaymān, who ruled towards A.H. 779–90/A.D. 1377–88 and whose daughter was the wife of Sultan Bayazid. It is possible that the former dedication disappeared, for some reason, after the accession to the throne of Amir Sulaymān b. Bayazid, when a special chapter in the latter’s praise was added in the text. This must have happened soon after A.D. 1403, for the author (f. 210a, line 13) gives a promise to write a special book in honour of Sulaymān, and, in fact, a Sulaymān-nāma by Ahmādī Germiyanī is mentioned in Ḥaft-Khaylā’ī’s bibliographical dictionary, iii. 615. On the contrary, the text from which the present manuscript was copied was completed before A.D. 1411; for a hint at Sulaymān’s fate, smuggled into later copies apropos of a legendary episode (viz. the destruction of Rustam’s family), has been added on the margin of our manuscript by some later hand (f. 164b). The presence in our copy (ff. 11b–57a) of the love-story of Iskender and Gul-shah, daughter of Zarasp, is against E. J. W. Gibb’s theory, HOP, i. 272, according to which this story is ‘if not altogether apocryphal, at any rate an afterthought and no part of the original scheme’.

SIZE. FOLIOS. 24.6 × 15.3 cm.; written surface 16 × 8 cm. variable; 2 columns of 17 lines, 239 and 11 folios (a loose folio, in f. 107). According to the author (f. 238a) his poem contains 8,250 verses.

BINDING. Dark-brown leather, flap missing, 3-centre and borders and corners blind-tooled. Inside, red-brown leather with centre of tracery over green, blind-tooled border, slight gold lining inside and out.

SCRIPT. PAPER. Nasta‘īq. Thin, deep biscuit-toned, mottled, polished paper.

SCRIBE. DATE. The colophon on f. 238a reads in translation from the Arabic: ‘Finished the transcription of this book ... by the one who errs in the Mountains of Darkness, Jamshid b. Sulṭān-Walad al-Rāmī ... on 24 Dhul-Hijja 924/27 December 1518, at the time of his sojourn in the place of calamities and misfortunes (ḥadathān), in the house of sufferings (al-miḥna) and humiliations (al-hawān), in the village of Akhrīn (Akhirin, Akhūrin?) of the province of al-Sāghir (al-Sāghhar?). God protect him from danger, for he possesses no intimate or friend, no companion or well-wisher, and in his
broken heart only tightness and constriction dwell. O God! Praise be to Thee! I complain but to Thee, I beseech but Thee; for Thou hast power over everything.'

To judge by the scribe's name he may have belonged to the family of Jalāl al-dīn Rūmī, famous founder of the Maulavi order of Konia. On the other hand, the obscure geographical indications may be merely allegoric and mean approximately: 'At the last stage of the kingdom of the Wine Cup!'

The manuscript has been collated with a later (?) copy and the wanting verses added on the margin in another hand, in which the whole of f. 172 has been written.

**PROVENANCE.** Of the earlier possessors one reads: on the guard folio the name of a Ḥājī Muhammad Shefket, ḵāḥā (‘manager’) of Ḥājī Ra‘ūf pasha (date uncertain).

**MINIATURES. ILLUMINATION.** The original lower part of f. 1 has been cut and re-mounted; on the back of the text a part of a rough pen line-drawing is found. On f. 1b the original part of the Introduction has been fitted into an ʿurwān which perhaps had belonged to a Qorān. The Arabic inscription in Kufic characters is: Inna-hu la-Qurānun karīmun fi kitābin mākūnīn, ‘Verily this is a noble Qurān, (preserved) in a concealed book’ (Qurān, lvi. 76–7). The ʿurwān is in gold, blue, and white, and the central part has a geometrical octagonal design of intersecting lines. Ff. 1b and 2a have red and gold rules round script headings written in red and blue ink. F. 239b has a rough circular diagram of planets and zodiacs explained in Turkish verse on f. 239a.

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**NAVĀT’S CHIHIL ḤADĪTH-I RASŪL**

**BEGINNING.** Ḥamd Allāka Kām Klām Xīr Māl

**AUTHOR.** Mir ʿAlī Shīr Navāʾī (v. manuscripts 409 and 411).

**TITLE. CONTENTS.** In spite of the Persian title ‘Forty sayings of the Prophet’, this little work is entirely in Chaghatay Turkish. In the Preface, written in māthnawī form (metre mujlathth), the author says that in a.H. 886/A.D. 1481 Jamāl had selected from the works of Bukhārī and Mūsām forty authentic sayings of the Prophet and translated them into Persian prose and verse. Those who knew Persian could understand the work, but the Turks were deprived of this benefit:

فارسی دان لار ایلان ادراک  عاری اریئدی بو نفع دین ارائک

The author tried to remove this inconvenience. The sayings (in Arabic) begin on f. 34, each being accompanied by a Chaghatai Turkish translation (two verses in four lines) and run down to f. 98. They are followed by a conclusion in verse in which Navāʾī gives his name, and a notice in prose saying that the composition was completed in Herat in a.H. 886/A.D. 1481.
NAVĀĪS CHIHIL ḤADĪTH-I RASUL

SIZE. FOLIOS. 222 × 14.5 cm.; written surface 14 × 6.5 cm.; 2 columns of generally 5 lines of horizontal and 2 sections of oblique script; 10 folios.

BINDING. Modern salmon-coloured levant with flap.

SCRIPT. PAPER. Arabic sayings in naskh (gold, black, and blue), Turkish verse in small nasta’liq (black), disposed straight and sideways within gold and coloured rules and divided by gold lines. Firm, thinnish, ivory-toned, gold-sprinkled, polished paper, set within gold-sprinkled different-coloured margins.

SCRIBE. DATE. The famous Mir ‘Ali, ‘the Sultan’s calligrapher’, in Samarqand in A.H. 930/A.D. 1524, who was working, as it appears, at the court of the Özbek Sultan Kōchkūnči (A.H. 916–36/A.D. 1510–30), successor of Shībānī.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece with a line of white script; there are gold flower corner-pieces on this and the opposite page; a gold and colour design round the colophon and 2 pieces of gold decoration.

DIVĀN OF MĪR ‘ALĪ-SHĪR NAVĀĪ

BEGINNING. فصاحت دواني نبک غزل سرى لارى طع مخطئى دين


TITLE. CONTENTS. ‘Ali Shir’s divān is known in many copies considerably differing in contents, cf. Rieu, TC, p. 294, where seven such manuscripts are enumerated. At a later period of the poet’s life his lyrical poems were divided into four collections according to the stages of life at which they were composed, namely: childhood, youth, middle age, and mature age, under the respective titles: Ghawrā’ ib al-ṣīgḥar, Nawādīr al-shābāb (B.M. Or. 1158), Bādāt’ al-wasāf, Fawwād al-kibār. However, in the original form the divān must have contained all the poems in the simple alphabetical sequence of rhymes, each subsequent edition incorporating the latest additions. Rieu considers B.M. Or. 401 (no date) ‘probably the earliest collection of ‘Ali-Shīr’s poems’ written in the author’s lifetime. Our copy, although written 31 years after ‘Ali-Shīr’s death, belongs to the same type as Or. 401. Rieu mentions the number of ghazals with the rhyme in alif contained in the manuscripts described by him as respectively 44, 48, 49, 52, &c.
DIVAN OF MIR ‘ALI SHIR NAVā’I

Under alif our manuscript has 46 ghazals, of which two (6. and 20.) are not in Or. 401. As regards the order of the ghazals, in the beginning the two manuscripts agree down to 13, after which our numbers come in Or. 401 as follows: 18., 24., 36., 41.–44., 37., 14., 22., 30., 46., 45., 31., 32., 26., 17., 28., 15., 25., 16., 33., 34., 39., 19., 29., 27., 35., 38., 21., 23., 40. There are still more divergences under the other letters, e.g. under mim our manuscript has 45 ghazals of which 2., 4., 21., 28., 33., 35.–45. do not appear in Or. 401, and vice versa, out of 44 ghazals of Or. 401, 16 have no parallels in our manuscript, and the remaining ones are disposed in a different order, namely 3., 5.–7., 9., 10., 27., 30.–32., 34., 11.–14., 8., 15.–17., 19., 20., 23.–25., 1., 26. This shows that the preparation of a critical edition of the divān will be no easy task for a conscientious editor.

SIZE. FOLIOS. 24.2 x 15.5 cm.; written surface 15.3 x 8 cm.; 2 columns of 15 lines; 206 folios.

BINDING. Modern Bokhārā binding, flapped, with a panel of script (a Persian quatrain) within 3 leafy borders (on which is inscribed an Arabic distich). Made by Mulla Sharif Kāshghārī in Bokhārā A.H. 1276/A.D. 1859. Inside the binding, cream paper, new.

SCRIPT. PAPER. Nasta‘liq, within green, gold, and blue lines. Thin, biscuit-toned, polished paper, entirely re-set within new margins of slightly darker-toned paper.

SCRIBE. DATE. Copied in the middle of Rajab 939/March 1533.

PROVENANCE. Seal on f. 16.

MINIATURES. ILLUMINATION. The manuscript opens with 2 fully decorated pages. The title is described in a quatrain written in white in panels above and below the text; the latter is written in black (gold interlining), with two side borders, all within 3-sided border with side ornaments and finials; f. 11a has a fully decorated colophon (trailing flower design on blue, &c.); ff. 11b and 12a have 2 more fully decorated and excellently executed Ṿunvāns (6 lines in centre and straight outer-edged border, &c.); small titles containing a Persian quatrain in blue and gold between rectangular decorations. At the end there are 8 titles in white script on flowered gold panel; decorated headpiece on f. 197b; from f. 176 on, there are gold or coloured centre and side borders to the text; ff. 197, 206 have decorated colophons.

The manuscript contains 6 miniatures inserted in the text to suit the verses written on the same or on the opposite page. The faces seem to have been retouched in order to surmount them with the typical Safavi headgear (ṭāj).

F. 26b. Riders practising at a target (gabaq).
F. 31a. Cavaliers hunting deer; one man attacked by a lion.
F. 94b. A polo match.
F. 118a. A prince drinking wine in an open country scene; he and two attendants wear small upturned moustaches.
F. 130a. A prince drinking in a garden, attendants, musicians (faces damaged).
F. 158a. Majnūn approaching Leyli’s tent.
THANA’Í’S SHAWÁHID AL-NUBUWWÁ

BEGINNING. سبحان من خلق الإنسان وعلمه البيان

AUTHOR. The author’s nom de plume Thanā’í (Sena’ī) appears on f. 5a penultimate line اى فخر انبیاء خدا ورسکه سلک (استثنائي واه اهد اهل این) and on fol. 129, line two:

The book is dedicated to Sultan Sulaymán (A.H. 926-74 / A.D. 1520-66). The author says that before he started collecting material from ‘renowned books’ he saw in a dream the great Persian poet Farid al-dīn ‘Attār (d. circa A.H. 627 / A.D. 1230) who suggested to him the subject which would eventually secure him a place in paradise (f. 6a). Of the four Thanā’ís known, our author would best correspond to the native of Magnesia who lived at the court of Prince Muṣṭafā; see Hammer, GOD, ii, 394.

CONTENTS. The ‘Evidences of Prophecy’ opens with the usual praises to God, the Prophet, and the King (ff. 1b-7b). The text begins on f. 7b: ‘Beginning of the Prophet’s miracles’, and consists of short paragraphs headed ‘Miracle’ (mu’jiza) and interspersed with Arabic verses. The post-mortem ‘miracles’ relative to the times of the first three Caliphs occupy ff. 69b-77b. They are followed by a description of the virtues (manāqib) of the Twelve Imāms (ff. 77b-122b), see the headings: praise of ‘Ali (f. 87b), praise of the saints (auliyā) (f. 101b), Ja’far Ṣādiq (f. 102a), a qasīda on the Qur’ānic verses studied at school (f. 110a), Imām Muḥammad Baqīr (f. 116a), Imām Hādī (f. 118b), &c. The last part of the book (ff. 122b-128b) is devoted to the Prophet’s ‘companions’ and ‘followers’. The book ends (ff. 128b-129a) with the author’s invocations to God in Turkish and Persian, and the date. The long and detailed account of the Imāms, and more especially the stories relative to the ‘Hidden Imām’ (f. 121b), might suggest the idea that the author is a Shi’ite but his orthodoxy is fully attested by his energetic deprecation of the ṭaffīdī (shī‘a), cf. ff. 73-75. His attitude towards the Imāms is that of a Sunni who is respectful to the direct descendants of the Prophet without ascribing to them any exclusive rights. The only strange detail is that speaking of the Twelfth Imām’s death he quotes a tradition of his reappearance (ṣuḥūrī), contrary to the usual Sunni belief in the coming of a Mahdī.

The title of the book exactly corresponds to Jāmi’s Shawāhīd al-nubuwwa, see Rieu, Persian Catalogue, i, 146, Add. 25.850. Jāmi died in A.H. 898 / A.D. 1492 and his works were extremely popular in Turkey. According to Ḥājjī Khalīfa, Kashf al-ṣunūn, iv, 83, no. 7689, Jāmi’s work was translated into Turkish twice; by Lāmi’ī (d. in A.H. 938 / A.D. 1531) and, with more success, by Mullā ‘Abd al-Ḥalīm b. Muḥammad, surnamed Akhī-zāde (d. in A.H. 1013 / A.D. 1604). A copy of the former translation is described in
THANĀT'S SHAWĀHID AL-NUBUWWA

Flügel's Catalogue, iii, 126, no. 1686. Our author Thanāt could hardly have avoided knowing or hearing of Jāmī's Shawāhid al-nubuwawa, but his book is presented as an independent composition. Among his sources the author mentions Imām Mustaghfīrī’s Dalā'il al-nubuwawa (f. 72b) and [Ibn al-'Arabī's] Futūḥāt-i Makkīya (sic, f. 74b). Perhaps the similarity of the sources used may save our author from the reproach of having tacitly quoted Jāmī. A comparison of the respective sections on the Twelfth Imām (our manuscript ff. 232a-234a and B.M. Or. 25,850, ff. 120a-121b) shows, e.g., that the various details on the Imām’s surnames and the dates assigned to his birth have been abridged in our manuscript; the miraculous signs at his birth are reported from the mouth of Muḥammad Ḥasan, a nephew of the Eleventh Imām, whereas in Jāmī they are more logically told by the latter's aunt Ḥalima; details on corporal signs—identical; details on the new-born child’s genuflexions—identical; the item on the presentation of the child to a visitor—similar but not entirely identical; the item about the men sent by the Caliph Mu’tadīd to Ḥasan b. ’Alī’s house—identical, but our manuscript mentions the authority of Ahmad Muslim, and, on the other hand, quotes the Arabic letter in an unsatisfactory version. In our manuscript there is no trace of Jāmī’s divisions into chapters (ṣūrān). The part of Thanāt’s book written in prose is in a simple and clear style. There are, however, some antiquated expressions in it: f. 118a 'may I give'; f. 121b 'I shall destroy thee', 'before his death' (a Chaghatay form).

SIZE. FOLIOS. 26·6 x 17·2 cm.; written surface 15·8 x 9·4 cm.; 17 lines; 129 folios.


BINDING. Dark brown-red leather, flapped, with 3-centre and corners sunk, gilt ground to design, gold cord and line borders. Inside, black leather, centre brown lattice-work over blue, gold cord and line borders.

SCRIBE. DATE. F. 129a containing the date Rabī’ I 961 / February 1554 and some corrections in the text may be the author’s autograph.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece containing the title (in white script on gold panel on blue and gold design); titles in gold with some slight decoration in blue; colophon with similar typically Turkish design.

DĪVĀN OF MĪR ‘ALĪ-SHĪR NAVĀ’Ī

BEGINNING.

اشْرَقَتْ مِن عَکْس شَمسِ الْکَلاَسِ اَلْوَارِ الْهَدِئِ ِ اِلَّا کَلَسِ مِدَاکُور دِبَ جَامِدِنَ چِنْدِی صَدَا

AUTHOR. See above no. 409.
DIVAN OF MIR 'ALI SHIR NAVAI

TITLE. CONTENTS. This seems to be a different divan from that described under no. 109. The relation of the first collection of Mir 'Ali Shir's poems to his later divans arranged according to the four stages of his life is still a moot question. The present copy is incomplete. The mounted pages have been placed in the order of rhymes with the aid of the custodians found at the bottom of the pages. The numbers of unmounted folios are marked by asterisks.

Ff. 1-10 + *2—rhyme in alif.
Ff. 11 + *2—in b.
Ff. 12-13—in l.
F. *1—in dh and j.
F. *2—in kh and d.
Ff. 14-15 in d.
  *1—in dh and r.
  *2—in sh.
  *1—in sh.
  *1—in q.
  *1—in l.
  *1—in m.
F. 16 + *4—in n.
F. 17 + *3—in h.
Ff. 18-21 + *4—in y.
Ff. 22-26 + *2—a strophic poem and quatrains.

SIZE. FOLIOS. 23.2 x 16.5 cm.; written surface 13.5 x 2 cm. variable; usually 2 columns of 11 lines; 23 folios, mounted.

BINDING. 3 blue clasp cases.

SCRIPT. PAPER. Nastalq, within gold and coloured lines. Thin, firm, polished, cream, rose, yellow, blue, and green paper, set within margins of similar and deeper coloured papers.

SCRIBE. DATE. Ibrahim b. Muhammed-Amin, Jamadi I 972/5 December 1564.

PROVENANCE. A personal entry by Prince Farhad-mirza Qajar, son of the crown-prince 'Abbas-mirza, son of Fath-'Ali shah, who acquired the manuscript on 22 Muḥarram 1302/11 November 1884.

MINIATURES. ILLUMINATION. Half-page 'unvān; within the headpiece, a bawmala; every margin has a design in gold of birds, trees, animals, flowers, and figures, with some little colour.
**Dīvān of ‘Alī**

**BEGINNING.**  

**AUTHOR.** Muṣṭafā b. ʿAbd al-Maula Chelebi, with the nom de plume ‘Alī, celebrated author, born in Gallipoli a.h. 948/A.D. 1542, died a.h. 1008/A.D. 1600 (see Hammer, GOD, iii. 115, Sussheim, ’Alī in El, and Ibn al-Amin Maḥmūd Kamāl’s Introduction to his edition of ’Ālī’s Menāqib-i hūnevorān, Stambul, 1926).

**TITLE. CONTENTS.** In the unpublished part of his Kunh al-akhbār ’Ālī prides himself on having composed 4 divāns in Turkish and in Persian (see Ibn al-Amin, op. cit., p. 70). The present copy seems to be the earliest collection of ’Ālī’s poetry. In his Preface (ff. 1b–6a) the poet states that it was arranged in Shavval 982/January 1575, in connexion with the accession of Murād III (Ramadan 982/December 1574). This is confirmed by the verse (f. 6a):

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کشت تدوین غزلهای جواهر بهایه
سنه اینی و همانی و نسبت
```

The verse quoted by Ibn al-Amin according to which the divan is called Vāridāt-i anqā is absent in the present copy.

The ghazals start on f. 6b:

```
بر سحر کم و بره انگار صبا جلال
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The qaṣīdas, written in the margin, also begin on f. 6b:

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زهی جلال رضی مقام رب جبل
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The ghazals are followed (ff. 106–10) by shorter poems (rubā’i, qit’a, &c.).

**SIZE. FOLIOS.** 24.5 x 15.8 cm.; written surface 19.2 x 13.3 cm.; 17 lines (mostly) in the text and in the margin; 110 folios.

**BINDING.** None.

**SCRIPT. PAPER.** Nasta’lliq within gold and blue rules. Paper polished, gold-sprinkled pink or cream. F. 109 repaired.

**SCRIBE. DATE.** Judging by its general appearance and the paper, the manuscript probably belongs to the 17th century.

**PROVENANCE.** On ff. 1a, 6a, and 110b, several Turkish seals.

**MINIATURES. ILLUMINATION.** F. 1b. Decorated heading: a rectangular panel, gold, blue, and red, with floral designs; above it, a top piece, gold and blue, with scrolls in lighter blue and pink. F. 6b. A decorated heading, gold, blue, and red, with six
DIVAN OF ‘ALI

repeated designs on top; in the margin, a triangular gold panel with coloured flowers, and a blue top with flowers. The pages are elaborately ruled in gold, the headings being coloured in gold and blue.

413

HISTORY OF SULTĀN SULAYMĀN

BEGINNING. بنام خداآلا که دنيا ودين پديدار کست از دو حرض يقيق

AUTHOR. According to the mention inserted in the sarlaḥ (f. 16) and on ff. 26 (line 9) and 23a the author’s name is Luqān and a hint on f. 121 shows that he was a suyyid descended from the Prophet. On f. 23b he refers to his previous work Selim-nāma. The date of composition (A. H. 986) also corroborates his identity with Sayyid Luqān b. Sayyid Ḥusayn al-‘Ashūrī al-Ḥusayni of Urmiya who from A. H. 976/A.D. 1569 down to A. H. 1005/A.D. 1596 occupied the post of shāh-nāmechi, i.e. official historian panegyrist. In A. H. 1010/A.D. 1601 he was still alive, see Babinger, GSO, pp. 164–7.

TITLE. CONTENTS. The title of the book as recorded in the sarlaḥ is Tatimma-yi akwāl-i shāχhīnshāχh-i khud-ashiyān Sultān Sulaymān khān, ṭaba tharā-hu az guftār-i banda-yi Luqān. This versified ‘Supplement to the account of Sultan Sulayman’ is written in Persian in the metre of Firdausī’s Shāh-nāma (mutaqāriḥ). The author treated the history of Sulayman several times: in his Mujmal al-Tamān (a history of the Ottoman sultans completed in 992/1584), in his Shāh-nāma-yi al-i ‘Othmān (completed in 999/1590), and the Hūner-nāma (begun in 985/1577), of which the second volume contains the history of Sulayman. Judging by the description of this latter work consisting of 10 fasāl, a tadhyil, and a khātima, see Babinger, GSO, p. 166, the present manuscript is different from it, though the date of its completion (986/1578) suggests that the author was working on it simultaneously with the Hūner-nāma.

In the introductory paragraphs the author praises Reason and Speech (ff. 1b–5b). The historical part begins (f. 5b) with the events after the suppression of Prince Bāyazid’s revolt (defeated on 30 May 1559, put to death on 25 September 1561). Story of an innocent man killed in a tavern which entailed the prohibition of wine and various punishments (f. 6a). Measures for protecting frontiers (f. 12b): building of fortresses in Luristan, Arjish, Shahrazul, &c. A messenger from Persia, &c. Building of a mosque in Constantinople (f. 15a), the aqueduct of Chihil-cheshme (f. 18b); the tanks of Belgrad, near Constantinople (f. 21a), the bridge of Chekmeje (f. 23b), &c. Campaign of Malta [A.D. 1565] (f. 24a). Revolt of Muhammad ‘Othmān near Başra (f. 29a). Negotiations with Maltese (f. 29b). Expedition against Chios (f. 30a). Expedition against Spain and Genoa (f. 31b), &c. The podestà of Chios arrested (f. 33a). Campaign of Szigetvár [A.D. 1566] (f. 34a). Opposition of the Emperor of Austria [Bech girāḥī] (f. 34b). Sulaymān goes on pilgrimage to Eyyūb (f. 37b). Rüstem-pasha starts against Austria (f. 42a). The Sultan’s illness (f. 44b). Turkish victory (f. 44b). The Vazir rewarded (f. 47a). Arrival
in Adrianople (f. 47b). Praise of Sofia (f. 48a). Description of Belgrade (f. 49b). Crossing of the bridge (f. 50b) via Srem to Zemlin (f. 53a). Qirâl Isteфан (Sigismund Stephen, son of Zâpolya of Transylvania) greets the Sultan (f. 53b). The Sultan marches to Szigetvâr instead of Egri [Erlau] (f. 57a). Building of a bridge on the Tara vá [Drava] (f. 59a). Punishment of Arslân pasha of Buda [Ofen] and appointment of Muştafa pasha in his stead (f. 61). Zâl-Mahmûd pasha brings heavy guns from Mihâch [Mohacz?] (f. 62a). The Sultan arrives before Szigetvâr (f. 63b) and the siege begins. Second fort taken (f. 70b); third fort taken (f. 72a). The Turks blow up the enemy’s mine (f. 77a). Pertev pasha announces the victory of Göle [Gyula]. News of intrigues of Lazare of Bech [Vienna or Pecs = Fünfkirchen?] (f. 81b). Turkish ambush against a night attack of Zrínyi [Pârâ ibn-i Zirinsqa] (f. 83a). Sulaymân’s health grows worse (f. 85a), his will, his death. The Vazîr’s prayers (f. 87b). The Sultan’s death kept secret (f. 89b). The fourth fort taken and Zrínyi killed (f. 92). Szigetvâr blown up (f. 95a); news of the victory sent to the capital and Sulaymân’s death announced (f. 96b). The Fourth Vazîr and the Mîrmîrân of Rumelia conquer Bobofcha (f. 100a). Zrínyi’s head sent to the Qirâl (f. 103a). An Austrian [nemêcê] prince joins the Turks and becomes a Muslim (f. 106b). Admonition to the ‘Rebellious Soul’ (f. 114b). The vazîr Ahmad pasha convoys Sulaymân’s body via Belgrade. Chronogram of the Sultan’s death A.H. 974/A.D. 1566 (f. 119b).

Chronogram of the completion of the book A.H. 986/A.D. 1578 [jąc-yi newam].

SIZE. FOLIOS. 37.8 x 26 cm.; written surface 23.8 x 14.5; 4 columns of 17 lines; 121 folios.

BINDING. Red-brown leather, 3-centre, corners and broad border (with medallions) sunk, with gold ground to black arabesque design; gold cord line borders. Inside, black-green leather, with all-over flower design in painted gold, 3-centre and corners sunk with red ground to gold arabesque. Marbled fly leaves.

SCRIPT. PAPER. Nasta’liq, with gold rules. Thin, deep, cream-polished paper, gold sprinkled under text.

SCRIBE. DATE. Qâsim al-Ḥusayni al-‘Aridî of Qazvin, in A.H. 987/A.D. 1579.

PROVENANCE. On f. 1a an inscription in a golden medallion states that the manuscript belongs to the library of Sultan Murâd III (A.H. 982-1003/A.D. 1574-95). At the top of the page, an entry in black ink saying that the manuscript containing portraits of Sulaymân I entered the possession of a sultan from the children of Ibrahim khan (this sultan reigned A.H. 1049-58/A.D. 1640-8). Under it, a circle filled in red ink to the effect that the manuscript entered the library of Sultan Sulaymân, son of ’Abd al-Hamid, ‘may God prolong their lives’. This latter formula suggests that ’Abd al-Ḥamid (evidently the First, A.D. 1773-89) was still reigning.

MINIATURES. ILLUMINATION. The text opens with a sarlauh in blue and gold, with coloured floral scrolls. Ff. 1b and 2a have gold interlinear ornament and blue running
design between columns of script. The titles are in gold, red, blue, and green script on panels with coloured arabesque in gold border. 38 pages with many triangular pieces of decoration in gold and colours, with flower or motive designs, mostly opposite the miniatures. The script above each miniature has gold interlining.

There are 25 full-page miniatures, of which 6 occupy each two pages, executed in Ottoman style with rather large figures.

F. 5b. The Sultan in a garden.
F. 7a. A ceremony in a court-yard.
F. 10a. Hanging of a drunkard and burning of the boats loaded with wine.
F. 12b. Fortifications along the Persian frontier, in foreground a sheep, sacrificed on completion of the Gul-anbar fort (in Shahrazûr). In the distance the fort of Zâlm.
F. 14b. Persian messenger bringing presents.
Ff. 22b–23a. Panorama of the system of aqueducts of Belgrad, near the Golden Horn in Constantinople.
F. 28. Destruction of Santarma (?) in Malta. The fort in question must be Saint Elmo, locally called Santiurmi.
F. 33b. The podestà of Chios arrested.
F. 38. Sulaymân’s pilgrimage to Eyyüb.
F. 46a. The Vâzir supports the ailing Sultan.
Ff. 55–6. King Stefan, son of Zâpolya, greeting Sulaymân.
F. 60a. Bridge on the Drava.
Ff. 64–5. Arrival before Szigetvár.
F. 70a. Siege of Szigetvár.
F. 71b. Second fort taken.
F. 78a. A scene before Szigetvár.
F. 80a. Surrender of Gyula.
F. 82a. Muḥammad Girey of the Crimea sent against Lazare of Bech [Pecs ?] crosses a river.
Ff. 93–4. Fall of Szigetvár. Zrinyi’s head on a lance.
F. 95a. Szigetvár blown up.
F. 101a. Capture of Bobofcha.
F. 115b. Funeral procession with molas.
F. 119a. Sulaymâniye (?) mosque.
F. 121a. A court scene (pasted under the colophon).

414

ZUBDAT AL-TAWĀRĪKH BY LUQMĀN-I ‘ASHŪRĪ

BEGINNING (f. 5a).

AUTHOR. Luqman-i 'Ashuri of Urmiya, see manuscript No. 413. In the paragraph recording the construction of a fort in Gul-anbar (in Kurdistan) in A.H. 970/A.D. 1562 the
ZUBDAT AL-TAWARIKH

author says that at that time he was commissioned with the composition of a *Shah-nāma* and appointed qādi of Ḥarrīr (f. 187b, line 10).

**TITLE. CONTENTS.** The earlier title of the book, as begun in the reign of Sūlṭān Sulaymān, must have been *Nasab-nāma* (f. 4b), but on f. 5b, as well as in the later preface it is called *Zubdat al-tawārīkh*, ‘The Cream of Histories’. Ff. 2 and 3 were added at a later date. They contain the Preface just mentioned stating that the book is an account of the events from Adam’s fall down to Muhammad. It explains the creation of the world, the history of the Prophets, of Muhammad, of his companions and successors, of the 12 Imāms. It gives geographical and astronomical information. It narrates the history of the Sūlṭāns from ʿOthmān khan down to Murād III (A.D. 1574–95). Its author is the late Luqmān-i ʿAshūrī (v.s. no. 413) who wrote it after having completed in verse the *Shāh-nāma-yi humayūn*, presented to Sūlṭān Sulaymān. Having secured the collaboration of the famous painter ʿṢūnī he made him illustrate the book at the appropriate places. The book was then presented to the late Muḥammad-aghā, head of Sūlṭān Sulaymān’s eunuchs (sūlṭān Sulaymān khan hazretleriniň dăr-i se ādet-i sherife aghalıqları-ṭe hâ’iz-i rhine-yi imtiyâz olan). The Preface winds up by extolling the merits of the clearly written epitome and its embellishments and illustrations. It is followed by a genealogical table of Ottoman sūlṭāns down to Murād III who is mentioned as dead (died 1003/1595) though the details of his reign have been left blank (see also f. 59).

The original text starts at f. 4b. A qifā in a medallion hints at the contents of the *Nasab-nāma*, ‘Book of Genealogies’, which seems to be the less pretentious original title of the work.

F. 5a. Another qifā contains the dedication:

almė bu kətəb bêhät əfəz
mümməd əğāye əwluən miyərək
şəhək dər əsəhə dərkiñə
miiñi əun əfəs həq ərik

F. 5b. The author’s Introduction explaining the contents of his book. Sulaymān I is mentioned as the reigning Sūlṭān. The author says that he consulted many books of his predecessors and called his book *Zubdat al-tawārīkh*. The text starts on f. 6b: description of Paradise; f. 11b: description of Hell; f. 16b: the Seven Skies; f. 25a: distances; f. 26b: the seas; f. 27b: the islands (many of them legendary); f. 33b: the Seven Climes (mostly traditional data borrowed from earlier geographers, such as ai-Wardī; f. 41a: Arabia and the sacred cities; f. 43b: Eastern countries [according to Idrisi ?] among which figure White Qumāniya, Ghuzz, Adkash, Gog and Magog, &c.
ZUBDAT AL-TAWARĪKH

F. 45b: creation of Adam out of dust; f. 53b: Adam's progeny; f. 54a: Kayumarth and the other Kayanians; f. 55b: Idris, Misran, 'Ayfan, 'Arnâq, Lûkhîm, &c.; f. 58a: Noah and his progeny, Qara-khan, the ancestor of the Turks, being mentioned as Shem's son; f. 65b: Lot; f. 66b: Abraham, Isaac, Jacob; f. 72a: Yûhannâ, Dhu-kifl, Jonas; f. 74b: 'Uj (Og), &c.; f. 75b: 'Uzayr (Ezra ?); f. 76a: a table of Cham's and Japhet's progeny; among the former figure such African peoples as Abyssinians, Nubians, Zinj, Zaghawa; f. 76b: (in the margin) notice on Turk, son of Buljâs, ancestor of the Turks; f. 77a: David and his progeny; f. 80–81: Moses and Job; f. 87b: Solomon, Qârûn (Corah), &c.; f. 88b: Elias, Joshua, &c.; f. 90b: Samuel; f. 93a: Daniel; f. 95a: the Seven Sleepers; f. 98a: Zachariah, John the Baptist; f. 99b: Jesus; f. 103a: Baluqiyâ b. Usâq; f. 105a: Alexander; f. 110a: Samson.

F. 111b: Muhammad; f. 118b: his slaves; f. 120a: his habits; f. 121: genealogies of his companions; f. 123a: the first four Caliphs; f. 126b: Muhammad's wives; f. 127b: the Imâms and their children; f. 130a: the founders of the four Islamic rites and their pupils.

The subsequent folios contain detailed genealogies: f. 132a: the Omayyads; f. 132b: the Abbasids; f. 133b: the 'Alids in Spain and Tabaristan; f. 137: the Sâmannâs, the Caliphs in Egypt; f. 137b: the Ghaznavids; f. 138: the Mongols; f. 139b: the Buyids; f. 140a: the Qara-qoyunlu and Aq-qoyunlu; f. 142a: the Safavids.

F. 142b: the princes of Qaraman and the origin of the house of 'Othmân. This history of the Sultân continues then to the end of the book, red medallions at top of pages containing the names of the Grand Vazirs. From Muḥammad II on (f. 154b) the narrative becomes more detailed: Bâyazid I (f. 156b), Selim (f. 158), Sulaymân (f. 160?). This part is given in great detail, the author having been a contemporary of the events (see f. 167); Selim II (f. 192): Başra (193a), Yemen (194b), Azov and Tunis (170a), Cyprus (198a), the building of a fortress in Van (207b), Tunis (212b). Murâd III (f. 220a): Fez and Morocco (f. 229a); the book ends abruptly (f. 254a) with the events in Transcaucasia (occupation of Shamâkhî by the Turks) in the year 991/1583, and has no final formula and no colophon.

SIZE. FOLIOS. 39.5 × 25 cm.; written surface 29.7 × 18.5 cm., variable; 19 lines; 254 folios.

BINDING. Red-brown leather, flapped, with an all-over gold-painted flower design, 3-centre and corners with gold ground to black flower design. Inside, yellow paper.

SCRIPT. PAPER. Naskh, within gold band. Firm, deep cream-toned, polished paper.

SCRIBE. DATE. Completed after A.H. 991/A.D. 1583.

PROVENANCE. Note of ownership (f. 1a), within a gold medallion, erased. Probably from the library of the original dedicatee.

MINIATURES. ILLUMINATION. The text opens with a page of large arabesque designs in gold on stippled ground (f. 1b). Ff. 2–3 (later addition) contain a decorated heading and a list of sultân arranged in triangles (design in gold and blue with red
rubrication). F. 4a exactly as f. 1b. Ff. 4b–5a—two pages of green lattice-work ground with light pink corners; in the middle of each page a light pink circular medallion surrounded by a band of verse in red ink. F. 5b decorated ‘ünvān in gold and blue. Decorated panels: white script on gold with coloured flower decoration on ff. 6b, 45b, 53b, 55b, 58a; three chapter endings with two triangular pieces of decoration. Numerous genealogical trees beautifully executed with names in gold and colour.

45 miniatures which, according to the later Preface, are by the painter Şunî. The 13 miniatures mounted separately are marked by asterisks.

F. 17b. A celestial map. The Earth surrounded by seven skies, each in a different colour; 7 signs of the Zodiac and 28 mansions of the Moon in gold and blue. The remaining space decorated in pink flower design.

F. 34a. A map of the earth, very artistically executed, and combining the ancient traditional ideas with some new material. North at bottom, south at top. Northern part divided into seven climes, the northernmost segment (pink) bearing the inscription, Gog and Magog. The Mediterranean, clearly recognizable, is joined to the Black sea and the latter to the Azov sea, a separate river (Don) flowing into the latter. The Iberian peninsula is inscribed Portugal, and the British Isles Flandria. The Danube flows across Europe. In Asia are seen the Caspian sea, the Aral sea, and a lake into which flows the river of Bukhārā; the southern part of Asia is formed by three peninsulas: Arabia, with Mekka and Medina, a dragon-shaped India with Ceylon, and a narrow China with numerous islands. The southern part of the hemisphere is occupied chiefly by Africa, which is traversed by the Nile flowing down from the Moon-mountains (gold). One of the Nile’s branches forms the Niger. To the south-east of Africa a large island is seen (Madagascar) while to the south-west of Africa lies a vague land called Yenidünyâ, ‘the New World’ (i.e. America).1 In the extreme south lies a land vaguely reflecting Australia and the Antarctic; its eastern end is inscribed ‘the coast of the Island of Darkness’. To the north-east of this inscription lie the ‘newly found islands’, and still nearer to China the ‘ Açhi island’ (Atjeh, Achin, i.e. the northern part of Sumatra). The world is surrounded by an ocean, and the latter by a bright-green border of the Qāf mountains. The space outside the map is occupied by a flower design in blue with touches of red.

F. 56b. The prophet Idris with an angel.
F. *61b. Noah.
F. 64a. Alexander on a throne. Above him Khizr fills a vessel with the Water of Life.

F. 65a. The Qur’ānic prophets Hûd (top) and Šālîh (bottom).
F. 66a. Lot seeing the destruction of Sodom. Safwân and the bird ’Anqā, the latter devouring a man.

1 The painter Şunî and his patron were certainly behind their times. A chart of the World incorporating the discoveries in the Western hemisphere was drawn by the admiral Pir-i Re’îs and presented to Sultan Selim, A.D. 1517, see P. Kahle, The Lost Columbus Map of 1498 in Aligarh Muslim University Journal, ii, 1935, no. 2, and E. Braûnlich, Zwei türkische Weltkarten aus dem Zeitalter der grossen Entdeckungen, Leipzig, 1937. A history of the discovery of America by Columbus and Cortez was dedicated to Sultan Murad III (A.D. 1574–95), cf. Blochet, CMP; 382, no. 521.
ZUBDAT AL-TAWĀRĪKH

*68b. Abraham (top); Abraham sacrificing Ishmael (bottom).
69b. Isaac and the Qur'ānic prophet Shu'ayb.
73a. David and Solomon.
74a. Seth; 74b: Og.
81a. Jacob with Joseph.
82a. Job and (bottom) Moses.
88a. Moses and Aaron producing a dragon before the Pharaoh.
89a. Elias and (bottom) Joshua before Jericho.
90a. Alyasa (Elijah) appointing his successor; (bottom) Ezekiel restoring the dead to life.
91b. Samuel and the coffin, and Isaiah destroying Sennacherib’s army.
94b. Daniel before the king. Şadiq and Şaduq healing a sick man.
97b. The Seven Sleepers with their dog, and the onlookers.
99a. Zachariah and John the Baptist.
102b. The Ascension of Christ, to the astonishment of the Jews.
108a. Alexander building a wall against Gog and Magog.
111a. Jirjis (St. George) buried by angels. Samson pulling down the temple.
121a. Muhammad’s ascension.
123b. The four first Caliphs.
128a. The first five Imāms.
129a. The following six Imāms.
130a. The four founders of Islamic rites.
145b. Sulṭān ‘Othmān I.
146b. Orkhan with Sulaymān pasha.
148b. Murād, with ‘Avaḍ pasha.
150b. Bāyazīd I, with Saruja pasha.
152b. Chelebi Muhammad II with Mahmūd pasha.
154b. Murād II with Gedik Ahmed pasha.
158a. Muhammad II with Dāvūd pasha.
158a. Bāyazīd with Muṣṭafā pasha.
160a. Selim I with Piri pasha.
191b. Sulaymān I with ‘Alī pasha and two other vazirs.
219b. Selim II with Muhammad pasha.
253a. Murād III with Muhammad, Ahmed and Sinān pashas.

415

TWO SPECIMENS OF FAKHRĪ’S ‘DÉCOUPÉ’ SCRIPT (QIṬʿA)

ARTIST. Fakhrī of Brusa; whom ‘Alī in his Menāqib-i hīnervarān (written in 995/1586), p. 63, mentions as an incomparable representative of his art (see no. 404) among the Rūmīs, i.e. Ottoman Turks.
I

TITLE. CONTENTS. Five verses in Persian by Ḥāfīz (ed. Brockhaus, ode no. 5) in centre, and four Persian verses in margin.

SIZE. FOLIOS. Single sheet 13.4 x 6.4 cm.; 10 lines of oblique script in centre, and script along the four sides of the margin.

BINDING. Mounted in card case, leather-bound edges, with lid. 15.7 x 8.5 cm.

SCRIPT. PAPER. Cut-out letters in pale-buff, blue and white paper mounted on dull-blue ground; in margin, white script on buff ground.

SCRIBE. DATE (see ante). Fakhrī's signature in lower left corner.

MINIATURES. ILLUMINATION. 12 triangular decorations on minute cut-out flower design in gold and buff paper; a similar border surrounding the centre.

II

TITLE. CONTENTS. Three Persian verses in praise of Muḥammad beginning:

سلام عليك يا نبي مکرم

SIZE. FOLIOS. Single sheet 20 x 11 cm., written surface 10.5 x 4 cm.

BINDING. Mounted separately.

SCRIPT. PAPER. Cut-out white script on dull-blue ground.

SCRIBE. DATE. Signature as in I.

MINIATURES. ILLUMINATION. Two triangular decorations in the centre as in I. Text within double black and gold rule. Margins buff, sprinkled with gold.

BUDGET OF ENDOWMENTS OF THE HOLY PLACES


TITLE. CONTENTS. Muḥāsaba-yi vāridāt-va-maṣārīf-i auqāf-i ḥaramayn-i sharīfayn va quds-i sharīf; 'Budget of the endowments appertaining to Mekka, Medina, and Jerusalem, and situated in Istanbul, Adrianople, Brusa, Rumelia, Anatolia, Qaraman,
BUDGET OF ENDOWMENTS OF THE HOLY PLACES

Ram, Mar'ash, Diyarbekr, Baghdad, Cyprus, &c., from 1 Rajab 1001 down to the end of Jamadi II 1003—by order of H.M. Sultan Murad III, and with the knowledge of myself, Mustafa-agha, eunuch (agha) of the royal harem (dar-i sadat) and inspector of the endowments of the Holy Places. The document is in Persian, only the conclusion (ff. 13b–14a) being in Turkish. Each item of income is enumerated with details as to its situation, founder, and the amount of money collected. The whole amount of yearly revenue is evaluated at 52 times 143,763 (= 7,475,676) aqchas, or 43,698 florins.

SIZE. FOLIOS. 49.2 x 17.3 cm.; written surface variable; number of lines variable; 14 + iv blank folios.

BINDING. Dark-maroon leather, 3-centre with a gold ground to design, gold cord and line borders. Inside, grey and red marbled paper. Lower edge and fore-edge damaged.

SCRIPT. PAPER. Naskh, in black and gold, horizontal and oblique. Firm, thick, ivory-toned, polished paper; watermarks: a duck(?), in a circle, and an anchor, without the top loop, in a circle. No identical marks could be found in C. M. Briquet's standard work, Les Filigranes, Paris, 1907, but a comparison shows that the paper is of Italian origin and belongs to the later half of the 16th century, cf. for bird, no. 12157, Rome (without circle), and for anchor, no. 571, Verona, a.d. 1583.

SCRIBE. DATE. Some official scribe. Beginning of Sha'bân 1002/end of April 1593.

PROVENANCE. The document is sealed and endorsed by Muştafa-agha and the controller Muğammad b. Muğammad.

MINIATURES. ILLUMINATION. The text opens with a tughrâ of Sultan Murad III (f. 1), rather freely done in black and gold.

COLLECTION OF PRAYERS, ETC.

AUTHORS. Various.

TITLE. CONTENTS. In the colophon, the collection is called al-Surat al-'Azîma wa-l-'Ayât al-Karîma li-i'gîrad [sic] al-sharî'îa ma'a al-ad'îyât al-mu'thûra. The same designation, in abridged Turkish form, is repeated in a later hand on f. 1a.

i.e. Sivas, see P. Wittek, Le Sultan de Rûm in Mélanges E. Boisacq, Bruxelles, 1938.
COLLECTION OF PRAYERS, ETC.

The book (in Arabic and Turkish) consists of several divisions, chiefly decorative towards the end.

A. Thirteen Qur'anic suras: al-Kahf (f. 1b), al-Dukhān (f. 20a), al-Rahmān (f. 32b), al-Wāqīf (f. 36a), al-Jumā, al-Mulk (f. 41a), al-Qiyāma (f. 44a), al-Banūn (f. 45b), Kuwwirat (f. 47a), al-Ikhlās (f. 48a), al-Falaq, al-Nās (f. 48b), al-Fātiha (f. 49a).

B. Prayers (wird) to be recited on each of the seven days of the week; some prayers ascribed to Muhammad (ff. 49b–82a).

C. 99 names of God, each with its numeric value; 40 names of God with explanations (in margin) as to the occasions suitable for the recitation (ff. 82a–88a).

D. Litanies (salaat) to Muhammad (ff. 88b–92a) and prayers for special occasions, against the plague, for dispelling sorrow, &c. (ff. 88b–127a); one of the prayers (f. 121) being in a cryptic language.

E. Morning and evening prayers and various special prayers, lauds (tasbih) of the prophets, including Lot, Job, Jonas, &c. (ff. 127b–155b).

F. Prayers of Salmān-i Fārisī, of Karkhī, &c. (ff. 156a–170a).

G. The Prophet's outward appearance; numerical value of the Arabic letters (ff. 171a–b).

H. Prayer for the destruction of enemies, &c. (f. 173a).

I. Profession of faith (f. 179b).

J. Prayers on seeing the new moon in each of the twelve months, &c. (f. 181b).


SIZE. FOLIOS. 26.2 x 16.7 cm.; written surface 15.6 x 8.8 cm.; 9 lines; 196 folios.

BINDING. Black leather, flapped; 3-centre, corners and border sunk with gold ground. Inside, red-brown leather, centre sunk design on gold ground. Gilt fore-edge. Repaired.

SCRIPT. PAPER. Good naskh within gold band. Marginal commentaries in smaller script. Thick, greenish-toned, semi-polished paper, set within margins of same or yellow, thick, semi-polished paper; f. 41 reddish-brown, f. 92 dark-cream.

SCRIBE. DATE. The late vazir Farhād pasha's son Muṣṭafā-āgha, who at that time was head of the Charity Department (رئیس الواحدین = 'Master of the Indigent?') to Sulṭān Murād III (A.H. 982–1003/A.D. 1574–95). Begun on 4 Ṣafar 1001/10 November 1592 and finished on 20 Ṣabī‘ II 1001/24 January 1593.

PROVENANCE. On the fly leaf after the text, an entry by a former owner Jamila, daughter of Sulṭān Selim (A.D. 1789–1807), Sha‘bān 1267/June 1851; a semi-effaced entry by 'the late Sulṭān Selim's third wife', 1245/1829, and another entry in a poor feminine hand.

MINIATURES. ILLUMINATION. F. 1b. A headpiece, with the title inscribed on a gold panel, inside a larger panel with gold (two shades) and blue ground covered with flower design (white, red, and blue); above the panel a cupola-shaped top-piece of similar design, green and gold borders. Text on ff. 16 and 26 interlined with gold and margins with gold flower designs.
COLLECTION OF PRAYERS, ETC.

F. 20a. A smaller headpiece on gold (two shades) and blue ground; text interlined in red net; gold flower design on margin. Similar headpieces on ff. 44a, 49b, 82b (82b–84a being arranged as tables), 88b, 127b, 156a, 173b, 179b, 181b.

F. 171. Two decorated pages, gold script with traces of colour, in margin gold flower designs.

Fl. 195b–196a. Fully decorated; colophon in two circular and four semi-circular medallions in white ink on gold ground; remaining space within border filled with flower designs on blue and gold ground; in margin, gold flower designs.

182 panels with titles (white script on gold with colour decoration); 84 stars on margins (down to f. 42b); rosettes throughout.

418

NASAB RASŪL ALLĀH

AUTHOR. Tables completed by Shaykh Jamāl al-dīn Yūsuf b. Ḥasan b. Ḥabīb al-Ḥanbālī (see ff. 1a and 1b, and 9a).

TITLE. CONTENTS. The text throughout is in Arabic.

In the Preface, ff. 2b–3a, the author says that a 'brother' procured him the genealogical tables which he completed, and added to them five new pages (ff. 9a–11b), calling the book al-Durrat al-munī'a wa-l-Arūs al-mardīya wa-l-Shajarat al-nabawīya wa-l-Akhālāq al-Muḥammadiya. F. 3b. The Prophet's detailed genealogy; f. 4b his cousins; f. 5a his aunts; f. 5b his wives; f. 6b his additional wives and his children; f. 7a children of his daughters; f. 7b his uncles; f. 8a sons of his aunts; f. 8b his maternal uncles and brothers. This page has a signature in red: 'Service done by myself 'Abdullah b. 'Alī al-Ḥifṭī.' This, however, does not seem to be the name of the original author of the Tables but rather a colophon of the previous copy incorporated by the later scribe. On f. 9a begin the additions of Shaykh Yūsuf. F. 9a the Prophet's servants; f. 9b his generals, governors, arms-bearers (Turkish term: silihdar); f. 10a his army; f. 10b his horses, his furniture, &c.; f. 11a events of his life; f. 11b chronological data of the earlier Caliphs (inclusive of Ḥasan b. 'Alī and 'Abdullāh b. al-Zubayr) down to 'Omar b. 'Abd al-ʿAzīz.

SIZE. FOLIOS. 38 × 26.3 cm.; written surface, 11 lines on first two pages, 16.8 × 12.3 cm.; other pages vary, generally 28.7 × 19 cm. Script at all angles; 11 folios.

BINDING. Late, purple leather, centre ornament and stamped border, gilt. Inside, brown paper.

SCRIPT. PAPER. Thulth, in gold, black, green, brown, blue, and red, and naskh, mostly in black, in various sizes, within gold and coloured rulings and compartments of various sizes. Thickish, little-polished, cream-toned paper, stained in places.
LIFE OF MUHAMMAD BY ḎARĪR

BEGINNING.

４１９

AUTHOR. Muṣṭafā b. Yūsuf b. ‘Omar al-Maulavī al-Arzan al-Rumi (i.e. of Erzerum), surnamed Ḏarīr ‘The Blindman’, who wrote his Siyar (or Rasūl hağretiünü siresi) in a.H. 790/A.D. 1388. Among the places that he visited on his travels were Egypt, Qaraman, and Syria. Circa a.H. 795/A.D. 1393 he dedicated a translation of Waqidi’s (?) Futūḥ al-Shām to Sayf al-daula Malik Cholpan (‘The Morning Star’), governor of Aleppo on behalf of Sultan Barquq, see Rieu, TM, p. 33, Or. 3214.

The starting-point for this identification has been the archaic character of the language of no. 419, very similar to that of the translation of Kalila va Dimna by Mas‘ūd, completed before a.H. 734/A.D. 1334, cf. Zajęczkowski, Studia nad językiem staroosmańskim, i, Kraków, 1934, p. xii. This consideration precluded the possibility of the author being one of the later authors of the Siyar (Dhā‘ī, Vaysi). Some indication as to the author’s name was found on f. 453a: Ḏarīr has translated what those great authorities say.’ The word Ḏarīr being written in red ink corroborated the impression that it is used here as a nom de plume and not as a general term of self-abasement. Then the name of Ḏarīr was found in Rieu, TM, p. 38, where the author calls himself similarly, cf. also M. Fu‘ad Köprülü-zade’s Fuhūti, Istanbul, 1924, p. 9. Another copy of Ḏarīr’s Siyar belongs to the Dresden Library, cf. H. O. Fleischer, Catalogus codicum manuscriptorum orientalium Bibliothecae Regiae Dresdensis, p. 5, Turkish no. 35 (slightly deficient at the beginning). From the introductory formula quoted in Fleischer and containing a hint to the title al-Zāhīr, which belonged to Barquq, one would think that the work was presented to the said Sultan of Egypt.

TITLE. CONTENTS. Siyar-i Nabi (spelt سيره النبي ‘The Life of the Prophet’). The manuscript contains Part iv of an immense compilation for which the author quotes
LIFE OF MUHAMMAD BY DARIR


Some particular exaltation of 'Alî, noticeable in the text ('Alî is called khayr al-awsiyî), is perhaps due to the Sufi leanings of the Maulavi author. The compiler is specially interested in miraculous and picturesque details, and speaks at great length of the adventures of secondary heroes.

The narrative is interspersed with Turkish and Arabic verses. The style is pleasantly simple. The language is both popular and archaic. It may contain some provincialisms of Erzerum, but generally comes under the category of 'old Ottoman', as described lately by A. Zajęczkowski in his Studia quoted above, i. 1934, ii. 1937; cf. also Prof. Koprulu-zade's remark in EZ, under Turkish (Ottoman) literature. The following are some of the more striking features of Darir's language:

Lexicography. 'to climb', 'now', 'a shirt', 'his son-in-law', 'different', 'to loosen, to let', 'a word', 'to send', 'to think it expedient to send a man', 'prefix', 'good', 'from that light', 'there is no place for going up', 'these'.

Suffixes. 'further ahead', 'earlier', 'he turned away from that light', 'they are doing', 'he is fighting'. [On the other hand, the form in -iyor is not found in the text.] 'I do not know'. Future: 'they will see'. Imperative: 'go out and sit down'. Optative: 'may I come and say'. Perfect: 'it has broken out'. Composite past: 'he (suddenly) arrived'.

Here are two specimens of Darir's style in prose and in poetry:

Verbs. 'they are doing', 'he is fighting'.
SIZE. FOLIOS. 37.4 x 27 cm.; written surface 29 x 17 cm. The manuscript consists now of 490 folios (+folio 44A), 13 lines to a page. Some folios are out of order, the true sequence being: ff. 2, 7, 3; 102, 112, 103; 111, 113. A number of folios containing miniatures are missing, some having been lost at an earlier date and some having been cut out recently. The numeration of miniatures in a European hand (in ink) ends on f. 437a, with no. 130, while at present this miniature would be only no. 109. The lacunae,
LIFE OF MUHAMMAD BY ḌARĪR


BINDING. Black leather with a three-piece centre and four corner pieces sunk with gold; lower side cut. Red leather back, added later. Inside, red leather with a three-piece centre sunk with gold, now covered with green silk. Flap to design. One folio of green paper and one folio of cream paper are found both before and after the text.

SCRIPT. PAPER. Large naskh (lines circa 2 cm. high). Arabic quotations and the names of Muhammad and ‘Alī in red ink. Cream-toned, polished paper. Some brown spots throughout.

SCRIBE. DATE. The colophon on f. 490v runs as follows (trivial formulas of blessings, &c., being omitted): 

The points of interest are that the manuscript was copied by a Muṣṭafā b. Valī in the year A.H. 1003/A.D. 1594-5, in the reign of Sultan Murād III b. Sultan Selīm (A.H. 982-1003/A.D. 1574-95). The scribe calls blessings upon him who will repair the book if damaged, and offers prayers for the trustee (al-nāṣir wal-wakil) of the book Silihdar Hasan-agha, perhaps an official connected with the royal library (?).

PROVENANCE. F. 2b (in an erased panel), an endorsement in a feminine hand dated A.H. 1167/A.D. 1753, stating that the book belongs to Seādetlu Bāsh-Rūkhshahqādīn ḥaḍretleri, and inviting the reader to pray for her and her sons the Princes (shahzādagan). A second similar entry is found on f. 8b. An effaced seal on f. 2a.

MINIATURES. ILLUMINATION. The upper part of f. 1b is occupied by a decorated title-piece in two parts: the lower is rectangular, the upper is of irregular shape, both filled with flower designs on blue background, with arabesques in gold and green. Central medallion in gold contains the title in white.

Ff. 1b and 2a arranged in two columns within double border in gold with flower designs; gold flakes between the lines. Gold border throughout the text. Verses arranged in two columns. The text on miniature pages has gold decorations between the lines. F. 490. The colophon inscribed in a triangle with two corner pieces in silver.

One hundred and thirty-six miniatures, beside which there are only three or four lines of text to a page.

It is possible that the book was illustrated by several artists. The miniatures on ff. 87b, 91b, and 93b belong to the best standards of Persian tradition of the sixteenth century A.D. The scenes representing the Prophet are more standardized: Muhammad
in the centre, the future four Caliphs on his left, and some petitioners on his right, the background being a room, a mosque, a tent, an awning, &c. (ff. 14a, 171a, 172a, 212a, 270a, 272b, 293a, 296a, 296b, 314a, 323b, 334a, 337a, 364b, 383a, 404a, 411b, 434b, 453a, 455b, 456b, 489a). The types of the principal personages vary: on f. 14a 'Ali is represented with a full beard and on f. 272b, &c. as a beardless youth; 'Omar on f. 14a can hardly be by the same artist as on f. 272b and especially on f. 280a (the latter being curious by some tendency to portraiture). The scenes of Jewish life (ff. 44a, 310a, 323b) must have been painted by some one well acquainted with Jewish colonies in Turkey. The two miniatures representing crowds of women (angered or wailing) are of striking animation (f. 384b, the upper part, and f. 392b)—some faces being of a type unknown to Persian artists.

F. 6b (right to left): Abu-Bakr, 'Omar and 'Abd al-Rahmân b. 'Auf, wearing large turbans with long edges hanging on their shoulders and long scarves (taylasan) round their necks, in a meadow with a hilly background. Golden skies with blue wisps of clouds.

F. 7b. Gabriel (in the text: Michael), dressed in red, brings a covered vessel with dates and grapes from Paradise (uchmag) to Muḥammad, who is dressed in green and veiled, while flames stream up from his head.

F. 14a. Muḥammad's companions congratulate 'Ali (standing on the right of Muḥammad) on his prospective marriage with Fāṭima. On the Prophet's right: Abu-Bakr, 'Omar, and 'Othmân. 'Abbās is seen shaking hands with 'Ali; behind him, dressed in white, is Salmān-the-Persian.

F. 22a. Fāṭima (in green) sitting by 'A'īsha (in white) and Umm-Salma (in pink), all veiled. Twelve other ladies and attendants surround them. Fāṭima holds a phial of perfume brought to her father by Gabriel (disguised as Dahya al-Kalbi).

F. 24b. Muḥammad joins the hands of 'Ali and Fāṭima. Two attendants holding tall candles.

F. 30b. 'Ali waiting outside while Muḥammad is asking Fāṭima whether she is pleased with her bridegroom. A handmaiden is keeping watch on the threshold.

F. 38b. Muḥammad standing outside 'Ali's house explains to 'Ali that the Arab sitting inside with Fāṭima and helping her to grind the flour on a handmill is the Archangel Gabriel.

F. 40b. A parcel containing the green cloak brought by Gabriel from Paradise is presented to Fāṭima who is about to proceed to a Jewish wedding party. Sitting: Muḥammad, Fāṭima, Umm al-mu'minin (i.e. 'A'īsha), Umm-Salma, and Umm al-Ayman (the Prophet's nurse, future wife of Zayd)—all veiled except Umm al-Ayman (sic). Four handmaidens standing, one opening the bundle.

F. 44a. Jewish women on seeing Fāṭima's cloak accept Islam. One of the sleeves is taken outside to the sages of Israel who admit that no such stuff has ever been seen in the world. Inside the room, sitting right to left: Umm al-Ayman, Umm al-mu'minin, Fāṭima, Umm-Salma (all veiled), as well as nine Jewesses gesticulating with vivacity; on the threshold three Jewesses; outside many Jews wearing red or black turbushes of Ottoman Jewish pattern.

F. 53a. Muḥammad, followed by Abu Su'ūd Thaqafi and other companions, visits an Arab encampment where a young Arab is seen with three crouching camels and
a wild goat. The latter, having scented the Prophet, approaches him and implores him to save her from captivity.

F. 57a. Abu Mas'ud's camel implores the Prophet to free her from her master. The latter is seen kissing the Prophet's feet.

F. 60b. The jar of the shepherd 'Omar b. Zayd is still full of water after Muhammad and his companions have drunk from it.

F. 61b. 'Omar b. Zayd prays Muḥammad to kill a dragon.

F. 64b. At Muḥammad's request two mountains move and crush the dragon.

F. 74a. Two youths in conversation by a spring amid a smiling lawn in a hilly country. A camel and a horse are ready at their service.

F. 79a. Ghamza, daughter of 'Abbas b. Mirdas, lives a merry life and rejects the offers of suitors. She is sitting under a golden awning surrounded by her eight slave-girls dressed in Circassian (?) frogged coats, who are entertaining a guest, while two other guests are seen behind the tent.

F. 87b. Ţalha woos Ghamza. They are sitting on a throne in a bower decorated with scenes of animal life. Outside, one youthful and one bearded attendant. (The miniature is in exquisite Persian taste.)

F. 91b. The black-eyed Ţalḥa kills another suitor before the eyes of Ghamza, who is riding on a camel surrounded by four attendants.

F. 93a. After a fight with Talha, Ghamza consults her attendants as to whether she should surrender herself to her victor. A mountainous landscape and a spring.

F. 95b. Malik b. Rabī'a (on the miniature wrongly Abū Bakr) goes to 'Abbās b. Mirdas's encampment to discuss the capture of Ghamza by Ţalḥa.


F. 100b. While going round to collect the tithe Ţalḥa comes to visit an encampment of 'Abbās b. Mirdas's men and speaks to his shepherds.

F. 102a. 'Abbās discussing with his tribesmen the consequences of the capture of Ţalḥa.

F. 103b. 'Abbās's men stop Abū Bakr on the road and hurl stones at his messenger (left below).

F. 106a. Muḥammad, informed by Gabriel, comes to the rescue of his companions who are seen greeting him.

F. 107a. Muḥammad brings forth water from out a rock to quell the thirst of his companions.

F. 111b. 'Omar embraces Ţalḥa after the latter's liberation.

F. 112a. 'Abbās's tribesmen approve his decision to resist Muslims (this miniature should follow f. 102).

F. 118b. Abū Jahl exhorts the Quraysh to try their luck in fighting Miyās, daughter of Amir Jābir al-Kindi.

F. 120b. Jābir's son informed by a shepherd of the coming of the Mekkan army.


F. 145a. Miqḍād, vanquished by 'Ali, accepts Islam. Miyās (on 'Ali's right) also becomes a Muslim.

F. 147b. While Miyās, surrounded by the ladies, is awaiting the beginning of the
LIFE OF MUHAMMAD BY DARĪR

nuptial festivities, Malik b. Zibāh (dressed as Rustam) enters her tent and declares that he has captured Miqdād and put him in fetters.
F. 150a. 'Ali and Faḍl b. 'Abbās free Miqdād while his guards are asleep.
F. 151b. Miqdād kills Malik as the latter is seizing Miyāsā's hand.
F. 161b. Muhammad, 'Ali, and 'Ammār, overtaken by night near the palm-grove of Dhāt al-Saq, stand in the moonlight.

F. 171a. Muhammad is exhorting his men to remain under arms when the passage of the Mekkan caravan is reported.
F. 172a. Gabriel predicts victory for Muhammad.
F. 173a. Muhammad preaches from a pulpit to his Mekkan companions.
F. 183b. Sanbas b. 'Amr and 'Adī b. Ra'āna sent by Muhammad to spy on the movements of the Mekkan caravan.
F. 184b. Muhammad and 'Ali mounted on camels, catch sight of an idol set up on a hill.

F. 189b. The old idol-worshipper, overcome by 'Ali in a round of wrestling, breaks his silver idol and accepts Islam. In the background, mountains with flat tops looking like polished blocks of cornelian.
F. 193b. Abu Sufyān interrogates two Juhayna Arabs as to whether they have met Muhammad.
F. 199b. In the sanctuary of the Ka'ba, 'Abbās attacks Abū Jahl. Some Mekkans try to calm 'Abbās who is seen with his hand on his sword. Abū Jahl, who has lost his turban, appeals to his countrymen.
F. 203a. The Mekkans are at their yearly festival near the wells of Badr, Abū Jahl presiding over the meeting (on the miniature his face is damaged).
F. 208b. Abū Jahl interrogating Juhayn b. 'Abd al-Muṭṭalib on the latter's dream.
F. 212a. Muḥammad's companions complaining of their thirst at the stage of Adaftr.
F. 214b. Muhammad interrogating some of Abū-Ṣufyān's men.
F. 216b. Muḥammad, sitting under a canopy (uraysī) amidst his companions, prays God for victory.
F. 217a. The Quraysh in battle array.
F. 221b. The Muslim and Quraysh armies facing each other (Abū Jahl's face damaged by a reader).
F. 223b. Another scene: the head of Asad b. 'Abd al-Asad brought by Hamza to Muḥammad's feet.
F. 225b. 'Ali, in green cloak and armed with a double-edged sword, shows clemency in his fighting.
F. 229b. In the middle of the battle Gabriel inspires Muḥammad to recite the āyāt of the Qurʾān, iii. 200.
F. 232b. Iblīs, having assumed the appearance of Surāqā b. Malik and riding a mule, joins the Quraysh (his figure is damaged).
F. 234b. Ḥamza b. 'Abd al-Muṭṭalib charging.
F. 234b. Iblīs turns back his mule from the Muslims.
F. 240b. Miʿādh, fighting with one hand, his other arm hanging half separated from his body.
The Quraysh prisoners led in fetters behind Muhammad. 

The defeat of the Quraysh being reported to Umm al-Fadl, wife of 'Abbās (in pink); on her left, her slave Abū Rāfī'.

In Muhammad’s presence 'Abbās lifts his finger and professes Islam, while Abū Bakr is about to put his cloak on to the convert's shoulders.

A servant of Muhammad’s own daughter Zaynab brings to the Prophet her gifts, as a sign of intercession for her husband Abū-'Āš b. al-Rabi'.

'Umayr b. Wahb arrives in Medina with the intention of killing the Prophet, while 'Omar and other companions are talking on the porch of the mosque.

The Prophet sitting under an awning. On his left the future Four Caliphs; on his right four men, probably some of Muḥammad’s relations enumerated in the text.

Some other converts joining Muḥammad.

Three other converts: Wahb b. Sa’d, Khāṭib b. 'Amr, and 'Ayād b. Abī Zuhayr.

Poets bringing to Muḥammad their odes on the battle of Badr. (Muslims and infidels, they were thirty-six in number, but only the poems of three of them are quoted in the text.)

Representatives of the Jewish tribe of Banū Qaynuqā' before Muḥammad. (The scene is a replica of ff. 272b, 293a, 314a.)

In the Bazaar of the Banū Qaynuqā': an Arab woman of a nomad tribe (kochkünf) is selling her bracelet (in text مسلك) to goldsmiths. The types are realistically drawn (cf. f. 44a).

The spoils of the Quraysh (sent by Zayd b. Ḥāritha?) are presented to the Prophet.

The two milk-brothers Abū Na’ila and Ka'b b. Ashraf in confidential conversation.

The head of Ka'b b. Ashraf presented to Muḥammad.

Although the ansār belonging to the Banū Aus tribe refuse to kill the Banū Qurayza Jews, saying that they are bound with the latter by an oath (halif), Muḥammad appoints two Aus to each captive Jew and the execution begins.

At the request of her husband, Abū Ṣufyān, Hind, accompanied by her attendants, goes to her own tribe of Banū Kanāna to invoke their help.

Jubayr b. Muṭ'im incites his Abyssinian slave Abū-Dasma to kill Muḥammad.

Muḥammad tells the Abyssinian Bilāl to cry in Medina for a rally of the companions.

Muḥammad, having heard that the Quraysh have arrived in Ohod, preaches to his companions.

Muḥammad, ready for battle, comes out of his house, saying that he will not put down his sword until he has fought the enemy.

Muḥammad presents a red silk banner to his uncle Ḥamza and places under his command a detachment of muḥājīrīn.

Muḥammad presents a white silk banner to the leader of the ansār Sa’d b. 'Ubāda.

It is probable that this Turkish term stands here as an equivalent of Arabic muḥājr (v.s. f. 342a) 'an emigrant', which refers to the Mekkan companions of the Prophet. V.s. No. 408: 'Ṣultan Kochkunchi'.

1
LIFE OF MUHAMMAD BY DARIR

F. 343a. Muḥammad presents a yellow banner to Miqdād b. Aswad and places under him a detachment of 'Arabs from outside'.

F. 343b. Muhammad marches with three detachments; behind him 'Ali is carrying the banner called 'Uqāb ('The Eagle').

F. 345b. A blind man from among the infidels throws earth on the army of Islam accusing them of a damage done to his field.

F. 357b. The Muslims (right) and the Quraysh (left) fling stones at each other.

F. 361a. Wahshī removes the spear with which he killed Ḥamza.

F. 364b. After Wahshī's conversion Muḥammad questions him why he killed Ḥamza.


F. 374b. The wounded Prophet placed at the foot of the Ḥod mountain.

F. 375b. Abū Ibn Khalaf advances to kill the Prophet. Ḥārith b. Ṣanma (in pink) asks for permission to fight him.

F. 379b. Ṭalḥa b. ‘Ubayd stoops to enable the Prophet to climb on to a peak.


F. 384b. Hind, Abū Šuṭyān's wife, incites the women of Quraysh to mutilate the bodies of the fallen Muslims. (A scene of remarkable expressiveness.)

F. 386b. Abū Bakr caressing the little daughter of Saʿīd b. Rabī who gallantly fell in battle.

F. 389a. Ṣafīya, with true resignation, receives the news that her brother Ḥamza is among the dead.

F. 392a. The women wailing for Ḥamza outside the mosque.

F. 394b. After the battle of Ḥod Muḥammad requests everybody to be again present under arms. No exemption for Jabir b. ʿAbdullah (in brown), left in charge of his brother's daughters, to be given.

F. 396b. A party of mounted Muslims, led by Muḥammad, is moving towards a rich tent. A young man, as if alarmed by their approach, is carrying away in his arms a young person. (The text does not support the illustration. The latter may refer to Muḥammad's rapid advance towards Ḥamrā' al-Asad.)

F. 398a. ʿAbdullāh b. Ubār remains standing, while the other members of the congregation persuade him to sit down decorously.

F. 401a. Muḥammad orders ʿAsīm b. Thābit to kill the captive poet Abū ʿIzza (sitting) who, having been freed after the battle of Badr, again joined the Mekkans.

F. 404a. After the raid to Ḥamrā' al-Asad Muḥammad preaches to his companions. ʿAbdullāh b. Ubī remains standing, while the other members of the congregation persuade him to sit down decorously.

F. 411b. Muḥammad preaching to his companions.

F. 419a. Ḥamza and the other Muslims fallen on the battlefield of ʿOhod.

F. 420b. The enemies fallen at ʿOhod.

F. 421b. The unknown warriors fallen at ʿOhod, with bodies blackened by the sun.

F. 434b. Kaʿb b. Mālik of Banū ʿAmīr on entering the mosque wants to know who among those present is Muḥammad. ʿAli explains that the Prophet is to be recognized by his resplendent looks and perfumed breath.

F. 435b. Rayḥānā, daughter of Kaʿb b. Mālik, neglected by her husband.
F. 437a. Ka'b kills Rayhāna's faithless husband. Rayhāna in horror at her father's deed.

F. 438b. After his return from the Prophet, Ka'b stands at prayers. Rayhāna listens to him and accepts Islam.

F. 442a. King Rayyān of Banū 'Āmir questions Ka'b on his conversion.

F. 443a. While Rayyan orders a fire to be lit and horseshoes heated in it to be applied to Ka'b's body, Rayhāna, dishevelled and in distress, enters, followed by notables.

F. 445a. Ka'b and Rayhāna, overtaken by Rayyān's men, give themselves up to God's will.

F. 446a. Ka'b declares that being a Muslim he cannot return to his heathen king.

F. 447a. By God's command Gabriel transports Ka'b and Rayhāna on to a mountain. Rayyan's men are trying to scale it.

F. 449a. As God destined Rayhāna to be the Prophet's wife, 'Ali goes to Ka'b's rescue. Below: 'Ali's mule carrying his double-edged sword (Dhu'l-Fiqār) and Zubayr b. 'Awām are waiting.

F. 451a. 'Ali and Zubayr put to flight Rayyan's men.


F. 455a. 'Amr b. Ludgha Sulaymān (standing) volunteers to murder Khalīd b. Ṣufyān al-Hadhli (al-Hudhali?) [lower down called Ṣufyān b. Khālid!] who is marching against the Prophet.


F. 458b. The story of Zayd b. 'Amr: Ta'abbata-Sharran having placed six men at the entrance of a grotto where Zayd was hiding, God sent a snake to kill them all.

F. 460b. The family story of the fifth volunteer, Mālik b. Shuqrā. His father Shuqrā joins the shepherds of Khalīd b. Muhārīb with the intention of killing their master (dressed in pink) who had dishonoured his wife.

F. 462b. Having killed Khalīd (whose headless body is seen on the couch) Shuqrā puts on his clothes, mounts his steed, bids Khalīd's wife to bring his spear, and finally kidnaps her.


F. 466b. Ghaḍbān escapes from Ta'abbata-Sharran.

F. 468a. The family story of the seventh (?) volunteer, Mālik b. Ta'abbata-Sharran. Ta'abbata-Sharran climbs to an inaccessible grotto which is full of honey.

F. 469a. Being surprised by the owners of the grotto Ta'abbata-Sharran tells his men to inflate the skins brought for the honey. (He then covers himself with the skins and rolls down the mountain to bring help.)

F. 470b. The leader of the volunteers, 'Abdullāh b. Anīs, kills a lion for his friends' repast.

F. 473a. 'Abdullāh b. Anīs, disguised as a white-bearded poet, recites a qaṣīda to the black officer of Sufyān b. Khālid (sic) commissioned to guard a pass.

F. 474b. 'Abdullāh speaking to Ṣufyān's chamberlain.
F. 478a. The chamberlain explains to 'Abdullah that the king likes to hear Muḥammad cursed.

F. 484a. Ṣufyān b. Khālid listening to 'Abdullah's praise of Muḥammad and 'Alī.

F. 485a. Ṣufyān, softened by 'Abdullah's further qaṣīdahs, tells the chamberlain to entertain the poet in his tent.

F. 486a. 'Abdullah asks for Ṣufyān's permission to go and visit his ancient father whom he had left in a grotto.

F. 487a. The king, whose curiosity is awakened by 'Abdullah's tales, accompanies 'Abdullah to the grotto where 'Abdullah murders him. Ṣufyān's horse is seen in the distance.

F. 488a. Dressed in Ṣufyān's clothes 'Abdullah is riding his horse. On being questioned by the black officer he praises the liberality shown to him by Ṣufyān and shows the king's signet-ring.

F. 489b. 'Abdullah presents Ṣufyān's head to the Prophet. The latter gives him a staff and requests him to carry it even up to the Day of Judgement, when it will be his special sign. 'Abdullah's companions are seen behind him.


SIZE. FOLIOS. 32.1 x 22 cm.; written surface 21 x 12.5 cm.; 11 lines; 20 folios.

BINDING. Dark-red leather, 3-centre and corners with gold ground to black design. Inside, yellow paper.

SCRIPT. PAPER. Large naskh (3 lines) alternating with small naskh (2 groups of 4 lines each). Firm, thick, dark ivory-toned, polished paper, gold-sprinkled, set within thicker, rose-yellow, gold-splattered paper, margins stained in places.

SCRIBE. DATE. Khan Aḥmad Sayrī (Sērī ?), a.h. 1004/A.D. 1595. The scribe's name sounds Kurdish(?)?

MINIATURES. ILLUMINATION. Opens with two decorated pages with two lines of title in lobed medallion on gold rectangular panel with scrolls of coloured

flowers; above and below, diamond-shaped gold panel between gold scrolls, on blue rectangular panels, all within broad blue border with gold and red motives of coloured flowers. Ff. 2b and 5b: two decorated headings; blank gold oblong panels between 2 gold motives, on blue, &c., grounds. 4 rectangular panels with gold design on each page, slighter gold design under script.

421

VAQF-NĀMA OF DĀVŪD-AGHA

AUTHOR. Some official jurist.

TITLE. CONTENTS. The document consists of two parts: (a) an Introduction containing praises to the Prophet (ff. 1b–5b); (b) a statement with regard to an endowment made by Dāvūd-agha, which also opens with a long discourse on the transitoriness of the world (ff. 6–9b), on the utility of good actions, &c. After a panegyric to the former Chief Eunuch of the palace, Dāvūd-agha b. 'Abd al-Mu'in (f. 9b), it is explained that in Constantinople, in the neighbourhood of the hammām of Sulṭān Bāyazīd, at the corner of the road running from the Sultan’s palace to Aq-saray and of the road passing behind Farhād-pasha’s palace, he founded a Qor’ānic school and a fountain, as he also built some 50 shops and lodgings for the upkeep of the said pious institutions. On f. 16b are quoted the rules of administration of these buildings. From the yearly rent, 1,920 aqchas must be paid to the fund of Sulṭān Bāyazīd’s vaqf. The manager (mütevelli) receives daily 8 aqchas plus some casual additions, &c. The teacher receives 5 aqchas and his assistant (khalifa) 4 aqchas daily, with some additional premiums. Both must be mild in punishing the children and especially kind to orphans. To the latter clothes will be issued for holidays. Four dervishes are appointed to attend on the fountain with a salary of 4 aqchas daily. Daily grants are also paid to persons appointed to inspect the working of the vaqf. On f. 21a it is explained that the carrying out of the clauses of the arrangement met with some delay (imhāl) but now the officers have been appointed. F. 24a: some doubts as to the validity of the vaqf, according to the doctrines of Abū Ḥanīfa, are removed by a reference to the authority of Imam Abū Yūsuf and Imam Muḥammad b. Hasan Shaybānī. The vaqf is then proclaimed operative. The document emanates from the qādi-asker of Rumelia Yaḥyā b. Dervish, whose endorsement and seal appear on f. 6a. The date figures only at the end of the text: beginning of Jamālid I 1006/ middle of December 1597, but the space left for the signatures of witnesses is blank.

SIZE. FOLIOS. 25.5 × 17.4 cm.; written surface 16.2 × 8.7 cm.; 11 lines; 25 folios.

BINDING. Brown-red leather, flap, 3-centre with brown-red design on gold ground. Inside, grey leather, blind rules.

SCRIPT. PAPER. Naskh, within gold rule. Thin, firm, semi-polished paper, some slight staining.
VAQF-NAMA OF DAVUD-AGHA

SCRIBE. DATE. Beginning Jamādi i 1006/middle of December 1597. On f. 6a an entry (in thulth) and the seal of the qaḍī-'asker of Rumelia Yahya b. Dervish (without date), cf. no. 422.

MINIATURES. ILLUMINATION. F. 1 opens with a tughra of Muhammad III (a.d. 1595-1603), in gold and colours; followed by a decorated heading with blank gold panel on flowered gold and blue ground; a similarly shaped decoration above; gold dots in text throughout.

VAQF-NAMA OF PRINCESS FĀTIMA-SULṬĀN

AUTHOR. Some official jurist, on behalf of the founder of the endowment Princess Fātimah-Sulṭān, one of the one hundred and two children of Sultan Murad III (a.h. 982-1003/a.d. 1574-95). She was married to Muhammad III's Grand Vazir Ibrāhīm-pasha b. 'Abd al-Jamil, who was in office thrice, a.d. 1596, 1597 and 1598-1601, see Hammer, GOR, chapter xlii.

TITLE. CONTENTS. Vaqf-nama, or Title-deed of an endowment. After a long and turgid introduction (fft. 1b-8a) it is explained that the Princess raises to the state of endowment (vaqf) her property situated in Constantinople in the Qasim-pasha ward and consisting of a palace for which a ground-rent of 550 aqchas is paid yearly. After the Princess's death the palace is to remain in the occupation of her husband and of her descendants; in the case of the extinction of the family, the specially appointed manager (mūtevelli) must lease the property to a bidder ready to pay 200 aqchas daily. Out of this sum, 10 aqchas will be paid to the manager and his assistant, and 40 used for the upkeep of the property. The remaining 150 aqchas will be divided between 75 worthy persons, each of whom shall read a portion of the Qur'an for the rest of the Princess's soul. The vaqf-nama, dated end of Muharram 1006/beginning of September 1597, is approved (f. 19a) by the husband of the Princess and other ministers (signatures lacking). Moreover, f. 2a contains two entries, the one by the qaḍī-'asker of Rumelia Yahya b. Dervish (see no. 442) and the other by the qaḍī-'asker of Anatolia 'Abd al-Ḥalīm b. Muhammad, in their personal handwriting and sealed with their seals, to confirm the validity of the vaqf.

SIZE. FOLIOS. 24.8 x 15.5 cm.; written surface 17.5 x 8.5 cm.; 9 lines; 23 folios.

BINDING. Brown-red leather, flap, 3-centre and corners with black design on gold; gold cord and line borders; inside, grey-blue leather, gold lining.

SCRIPT. PAPER. Bold naskh within gold rules. Firm, polished, ivory-toned paper, the first two and last folios damaged.
MINIATURES. ILLUMINATION. The manuscript opens with a tughrā of Muḥammad III (f. 1b) in gold and colours; gold dots among text.

423

GENEALOGIES

BEGINNING. الحمد لله الذي استخرج من جواهر خلقه درة مکونة

AUTHOR. Only the first part of the manuscript, written in Arabic, contains the name of the author Yusuf b. ‘Abd al-Ḥādī. It is not clear whether the second part of the manuscript, written in Turkish, is by the same author. It is true that the two parts complete each other, but, on the other hand, a dedication to the reigning Sultan is found at the beginning of the second part, whereas, were the author the same, it would have been more natural to place it at the beginning of the book.

TITLE. CONTENTS. The manuscript has two parts.

(1) The first part (ff. 1b–14a) has no title. It consists of tables giving a complete genealogy of the Prophet’s family up to Adam, and lists of his companions (aṣḥāb), of his children and their mothers, of his wives who bore him no children, of all his 16 wives, of his cousins, of the children of his daughters, of his uncles and aunts, of his brothers, of his nurses, of his servants, of his utensils and clothes, arms, &c., of his riding animals, of his generals (umara), scribes, and other dignitaries. These tables are followed by a list of principal events during Muḥammad’s lifetime and a list of his successors down to ‘Omar b. ‘Abd al-‘Aziz (died in 99/720), cf. no. 417.

(2) An anonymous Zubdat al-tawārīkh, ‘The Cream of Chronologies’ (ff. 14b–28a) dedicated to Sultan Muḥammad III (1003–12/1595–1603). The book contains chronological data on the prophets (Adam, Noah, Solomon, Moses, Jesus, &c.) and the dynasties of kings. The latter are divided into two classes: those before Islam (Pishdādī, Kayānī, Ashkānī, Sāsānī), and those after Islam (the caliphs, the Sāmānīds, the Buyyids, the Ghāznavīds, the Khwārizm-shāhs, the Chengizīds, the Ottoman sultans down to Muḥammad III). This work may be identical with the Zubdat al-tawārīkh of the Bibliothèque Nationale, cf. Blochet, CMT, p. 224, no. 126 (supplement).

SIZE. FOLIOS. 26 × 16-4 cm.; written surface: (a) ff. 1–14: 20-5 × 11 cm.; number of lines varies; (b) ff. 14b–17: 15 × 7 cm. of 17 lines; 28 folios.

BINDING. Dark-olive leather, centre panel having design of interlaced ribbon-work and flowers, broad cord and line borders, corner motives all gilt. Inside modern paper.

SCRIPT. PAPER. Naskh, in black, red, and green, of various sizes, written in 4 vertical cartouches which have gold and colour decoration and are placed on either
GENEALOGIES

side of the genealogical tree (ff. 1–9); the next 5 pages are written and disposed in very diverse ways (ff. 10–14). Ff. 3–17 have been re-laid within new margins. The script around the miniatures is disposed at various angles.

SCRIBE. DATE. Abu Ṭalib Iṣfahānī, ‘residing in Baghdād’, who completed the first part in Shavvāl 1006/October 1598 (colophon on f. 14a). Second part in the same hand.

PROVENANCE. As the work is dedicated to Muḥammad III, and as there is every reason to think that the miniatures are original, the copy must have belonged to the dedicatee’s library.

MINIATURES. ILLUMINATION. The text opens with two fully decorated pages (ff. 16–2a), each with 12 lines of text, panels above and below, 2 side-borders, all within 3-sided outer-shaped border, chiefly in gold, blue, and red; gold and colour decorations around script. F. 14a: gold decorations to colophon. F. 14b: decorated heading. Ff. 25b–28a: gold flower decorations around miniatures, &c.; names of sultans written in golden circles. Ff. 18–28 mounted.

86 circular miniatures (circa 2.5–3.5 cm. in diameter) on 11 folios, showing portraits of: F. 18a. The prophets Idrīs (with an angel) and Noah, the Iranian king Jamshīd.
F. 18b. Noah’s sons: Cham (right), Japhet (left), Shem (centre); the prophets Šāliḥ and Hūd (bottom, right and left).
F. 19a. The prophets Elias (right), Khiḍr (left), Abraham and his nephew Lot (bottom, left and right), king Farīdūn (top left).
F. 19b. Abraham’s sons: Ishmael and Isaac (right and left); Jacob and ‘Iṣ, i.e. Esau (bottom, right and left); Afrāsiyāb, king of Turān (left centre).
F. 20a. Būriyān, the supposed king of Egypt in Joseph’s time (top right); Joseph (centre right), Job (left); Bishr, son of Mattā Job (below the above-mentioned); Joshua and Dhul-Kifl (bottom, right and left); Manūchihr (left top) and Rustam (under Manūchihr).
F. 20b. Moses and his father-in-law Shu‘ayb (top right), Aaron (to the left of Moses); Yāsīn, Ilyās, i.e. Elias, Alyasa, i.e. Elijah, ‘Uzayr (under Aaron), Samuel, and Daniel (bottom, right and left), Kay-Kāvus (left top).
F. 21a. David, Solomon, Alexander, Zachariāh (downwards); John the Baptist and Jesus (bottom, right and left).
F. 21b. ‘Abdul-Muṭṭalīb, Muḥammad’s grandfather (top), Muḥammad, with his face veiled, surrounded by the four orthodox caliphs Abū-Bakr (left bottom), ‘Omar (left top), ‘Othmān (right top), and ‘Alī (under ‘Othmān); the Persian king Anūshīrvān (left centre).
F. 22a. Imām Ḥasan and Imām Ḥusayn (top, right and left); Shāfi‘i and Abū-Ḥanīfa (bottom, right and left); Abū Muslim, organizer of the ‘Abbasid movement (centre).
F. 22b. The caliph Manṣūr, Būya, the founder of the Būyid dynasty (top, right and left); the caliphs Hārūn al-Rashīd and al-Ma‘mūn (under Manṣūr), Ḥmad the Sāmanīd (centre).
F. 23a. The caliphs al-Mu‘taṣ and al-Muqṭadīr (right, downwards); Būyqa-tegin, the
founder of the dynasty of Khwarizm (centre); the sultans Maḥmūd and Maṣūd of Ghazna (left, downwards).

F. 23b. The caliph Mustarshid (right); the Seljuk sultans: Sanjar (centre), Malikshāh (left).

F. 24a. The caliphs al-Mustanṣir and al-Mustaṣim (right, downwards); the Mongol emperor Chengiz-khan (bottom).

F. 24b. The Mongols: Ügtay (Ögedey)-qa'an, Mangü (Mönke)-qa'an and Hulagü (from top downwards).


SCRIBE. DATE. Hajji Muhammad al-Katib. 16th century (?)..

PROVENANCE. The figures of secondary personages (especially on ff. 1b, 2a, 104a) seem to have been repainted in order to give them a more contemporary Ottoman Turkish appearance (Janissary uniforms).

MINIATURES. ILLUMINATION. 8 decorated headpieces, chiefly in blue and gold, at the beginning of each new series of poems; on some pages 3-pieces, of gold design; titles in blue or gold.

8 miniatures, of which two are found before the text and the rest before the beginning of each new part.

Ff. 1b–2a: a king, whose head-dress resembles that of Murad III as represented in no. 414, riding with his army. Behind him two ladies. On the right side the soldiers are armed with bows, and on the left with shields and muskets, the latter possibly added at a later date, see above.

F. 17a. A [Persian?] king riding; of the three attendants, one is seated on the ground and two are going on foot.

F. 38a. Two horsemen, with repainted head-dress, on a hunting-ground.

F. 60a. A winged attendant presenting a plate of fruit to an angel seated on a golden throne.

F. 87a. An angel on a throne attended by five winged genii.

F. 104a. A [Persian?] king riding; behind him two youthful princes; at his stirrup, three attendants, of whom two armed with bows wear the head-dress of Ottoman Janissaries.

F. 136a. Two [Persian?] princes galloping on the hunting-field.

F. 166a. A [Persian?] prince riding on a grey mule, preceded by a lady in red; in the background three young faces behind cypress-trees.

LEAVES FROM AN ANTHOLOGY

AUTHORS. Various Persian and Turkish poets, see below.

TITLE. CONTENTS. No title. Ghazals, many incomplete.

SIZE. FOLIOS. Oblong (jung) 22.2 × 8.3 cm.; written surface 13.3 × 5 cm. The fifteen separate folios (ten mounted and five unmounted) which form the present item are only a part of the original manuscript which must have contained nearly a hundred folios. The traces of the previous pagination are still distinguishable: ff. 1, 2, 3, 4, and 5 went originally under the respective numbers of 15, 28, 46, 48, and 84.

BINDING. None.

SCRIPT. PAPER. Nasta’liq. The hand looks Oriental Iranian (Khorasan, Northern
India?), but the scribe may have worked in Turkey (i.e., miniatures). Thin, deep-cream, semi-polished paper with some staining.

SCRIBE. DATE. No colophon. Judging by the script and the general condition of the manuscript the latter probably belongs to the 16th century A.D.

MINIATURES. ILLUMINATION. The manuscript is conspicuous for the originality and consistency of its decorations in light-gold and faded colours. The designs are either floral (queer trees and plants) or animal (wild deer, fantastic birds of paradise with human faces). The angels appearing on ff. 1a and 6a are holding strange offerings. On the whole, the style seems to reflect some non-Muslim influences (Christian, Caucasian?). One might recall at this place the fact that two artists of Georgian origin, Siyavush and Mihrab, were working in Constantinople in the later part of the 16th century A.D., see 'Ali, Menâqib, pp. 64, 67.

F. 1a. A rectangular panel of which the four corners are occupied by interlaced geometrical designs; in centre, a square similarly decorated. Margins with slightly girt floral motives on gold-sprinkled ground. The top of the margin is occupied by two confronted angels with their hair arranged into top-knots, drawn in black ink with some gold. The angel on the left is holding some offering resembling a loaf of bread; the one on the right some indefinable object (a conical cake?), probably of ritual character (Christian?). The text is a ghazal by Khusrau-i Dihlavi. F. 16. A Persian ghazal written in three panels.

F. 2a. A drawing of a tree with leaves delicately coloured in faded green and red; birds rocking on its top; all within an octagonal panel. A poem by an Ahmad in early Ottoman Turkish, or perhaps in a Turcoman dialect, see the form baghlanîp-dir in line 3 (cf. no. 401).

F. 3a. Margins of floral design drawn in faded gold; on the top, a vase with a plant and two confronted peacocks out of whose tails grow up trees on which small birds are rocking. In the rectangular panel a ghazal by Kamâl (of Khujand?). F. 3b. A half-effaced poem in Persian.

F. 4a. A border of floral design similar to f. 2a. On the top, two confronted peacocks with bushes growing up from their tails. In central panel a Persian poem. Fol. 4b. A Persian poem.

F. 5a. A border similar to f. 4a, in faded gold and green. On the top, a vase with a plant with two peacocks similar to those on f. 3a. Inside the central panel a Persian poem continued on f. 5b.

F. 6a. A dark-blue border with a floral design resembling that on f. 1a. On the top, two confronted angels similar to those of f. 1a and holding offerings of the same description; the left angel, however, has his hair flowing loose. In the central panel a Persian ghazal by Kamâl, written in zigzag lines. F. 6b. A similarly written Persian poem, with four triangular floral decorations above and below.

F. 7a. A tree drawn in gold, with birds, within a rectangular panel. On the top, a vase of similar plants flanked with two birds with human faces and wearing crowns; out of their tails grow new plants with another pair of paradise birds on them. F. 7b. A poem in Persian by Salâman-i Sâvaji.
LEAVES FROM AN ANTHOLOGY

F. 8a. A hexagonal panel with a vase containing a flowering tree similar to that on f. 3a. A Turkish poem within border and in two oblique lines. F. 8b. A Turkish poem (by Niżam?).

F. 9a. An octagonal panel with a vase similar to that on f. 8a. A ghazal by Ḥāfiẓ (ed. Brockhaus, No. 552) ending

چو ننقشه خانمه که در میان دایره (آی)

[sić] یخنده کفت بخافظ که این چرکاری

F. 9b. Another ghazal by Ḥāfiẓ (ed. Brockhaus, No. 521) ending

آکر به داره، عشق راه برکشتی

[sić] چو نطقه حافظ بیلد در میان بودی

F. 10a. A border of floral and animal decoration in gold with some colour: ibexes, deer, hares, birds executed with a fine feeling for nature. On top, a fleuron, gold, black, and dark-olive. The central rectangular panel is divided into compartments and oblique lines with corners of floral decoration, continued on f. 10b and similar to those on f. 12, &c. Three ghazals by Kamāl run from f. 10a to f. 10b. On the top of the margin of f. 10b, a line of exercise in médioe hand.

F. 11a. This folio lacks the outer margin. The border contains a faded floral design similar to f. 2. The text is arranged in two columns. F. 11b. With gold rules but without decorations. Two ghazals by Kamāl.

Ff. 12a–b. A Persian ghazal arranged in four columns and written at various angles. Small triangular floral decorations in the corners.


Ff. 14a–b. Two Persian ghazals; the one by Khusrau-i Dihlavī is arranged in two columns with decorations as on f. 12.

F. 15a. A ghazal by Ḥāfiẓ (ed. Brockhaus, No. 538) ending

مکن حافظ از چور دوران شکایت

چه دانی تو ای بنه کار خدائی

arranged as on f. 14.

ALBUM OF CALLIGRAPHY

TITLE. CONTENTS. Pious maxims, sayings of Muḥammad and 'Alī in Arabic.

SIZE. FOLIOS. 30.8 x 20.3 cm.; written surface 20 x 9 cm.; numbers of lines vary; 6 folios.
Alphabet of Calligraphy

Binding. Maroon leather, 3-centre ornament sunk and gilt, gold cord and line borders. Inside blue paper, gold outline and borders.

Script. Paper. Thulth (1 line lengthwise to page) and naskh (3–10 lines horizontally or diagonally), within gold and blue, or gold and green borders. Cream and pink-toned paper mounted on different marble paper on card.

Scribe. Date. On f. 5a colophon of Hamdullah, known as Ibn Shaykh, twice repeated. The famous calligrapher Shaykh Hamdullah of Amasia, one of ‘The Seven Masters’ of Turkey lived under Bayazid II (A.D. 1481–1512) and died under Selim I (A.D. 1512–20); he had a son Dede-chelebi, known as ‘Shaykh-zāda’ (in Arabic Ibn-al-Shaykh) who inherited his father’s rank (rūlbe). It seems, therefore, that the present album consists of Shaykh-zāda’s specimens of writing and belongs to the 16th century A.D. Cf. ‘Ali, Menāqīb, p. 24.

Miniatures, Illumination. Each page has 2 rectangular columns. In the upper, the text stands out within irregular-shaped flower ornament, in the lower, the text occupies the middle between two squares of coloured arabesque and ‘carpet’ designs on gold background. F. 6a, a more complicated arrangement with two colophons on the left.

A Composite Manuscript


B. A Turkish mathnawi poem on the Ka’ba. In the margin some explanations in prose concerning pilgrimage (ff. 10b–14b). Beginning: ابتدا ذكر أول اسم الله

C. Explanation of the sacred places of Arabia in Turkish prose illustrated by pictures (ff. 15b–21a); inserted, a Turkish mathnawi (in a different metre), beginning:

قيل أي سالك بو يولده تكرر يدان

Size. Folios. 27.5 × 9.3 cm.; written surface in A. occupies nearly the entire surface; B. and C. 19.3 × 13.5 cm., variable; 27 folios (six blank pages at the end).

Binding. None.
A COMPOSITE MANUSCRIPT

SCRIPT. PAPER. A. Naskh (at various angles, generally in vertical or horizontal columns, &c.); genealogies in red, commentaries in black, within gold rules. B. and C. Naskh (generally in 2 columns, with a narrower column of oblique script by outer margin) within gold rule. Thin, cream-toned, polished paper; B. and C. have several pages of lighter and darker tone. Outer margins stained.

SCRIBE. DATE. The same hand throughout; 16th century A.D. (?).

MINIATURES. ILLUMINATION. F. 10b. A large decorated headpiece and a smaller one in the outer column; five small corner pieces. Miniatures: f. 15b the Ka'ba; f. 16a ditto (detail); f. 17a Mārwa, Ṣafā, Muḥammad's and Fāṭima's birth-places, &c.; f. 18a Abraham's mosque; f. 20a Muḥammad's sepulchre; f. 21b tombs of Muḥammad's wives, of caliph 'Othmān, of the Imāms Ḥasan, Zayn al-dīn, &c.

YŪSUF-U-ZULAYKHĀ BY ḤAMD-ALLĀH CHELEBI

BEGINNING. ذكر أئمناه أول اسم الله و هرته بشانه اخر أئمه تباه

AUTHOR. Ḥamd-allah Chelebi, the youngest of the twelve sons of Shaykh Aq-Shams al-dīn, whose poetical name was Ḥamdī and who died in A.H. Dhul-Qa'da 914/A.D. March 1509. The date of the composition of the poem (f. 202b) is A.H. 897/A.D. 1491-2. Ḥamdī (ff. 12b-13a) respectfully remembers his late father's spiritual guidance and discreetly hints at his sufferings at the hands of his brothers and nephews, reminiscent of Joseph's fate. He mentions as his predecessors Firdausi and Jamāl, and calls his poem 'partly translation, partly imitation'.

As E. J. W. Gibb's analysis in HOP, ii. 142-72, has shown, Ḥamdī's work was originally modelled on Firdausi's Joseph and Zulaykhā (the authenticity of which is now subject to much doubt), but in the account of the hero's dealings with the heroine Ḥamdī introduces a translation of Jamāl's version.

SIZE. FOLIOS. 20-3 x 12-8 cm.; written surface 12-7 x 5-7 cm.; 2 columns of 17 lines; 202 folios.

BINDING. Dark red-brown leather, flapped, with border and centre panel (with corners and 3-centre ornaments) having an all-over arabesque design entirely gilt, also cord border. Inside, panelled border and centre panel of gold lattice-work over blue, gilt cord border.
SCRIPT. PAPER. Nasta‘liq, within gold rules. Thin, firm, deep-cream, polished paper.

SCRIBE. DATE. 16th to 17th century A.D. (?).

PROVENANCE. On f. 1a traces of effaced seals and a seal apparently belonging to a sufí: Mazhar-i sirr-i Muḥammad bād Zayn al-‘Abidīn, 1277, ‘Let Zayn al-‘Abidīn become the manifestation of Muḥammad’s mystery. A.H. 1277/A.D. 1860 (?)’.

MINIATURES. ILLUMINATION. The text opens with two fully decorated pages with 3-centre ornaments (white design on gold and blue) inside a floral design on gold background which, with its blue corners, forms a parallelogram; the latter inside a five-fold border; the whole surrounded on three sides by a rich festooned decoration. F. 1b has an elaborate unvān in black, gold, and blue, and the margins of this, as well as of all pages containing miniatures, are covered with gold floral designs. The text is in a gold border and the titles are throughout in gold.

Of the 21 miniatures 12 are mounted separately.
1. F. 17b. Esau (Ishmael) greeting Jacob.
2. F. 38b. Joseph’s brothers with the blood-stained coat before blind Jacob.
3. F. 52b. Joseph being rescued from the well.
4. F. 57b. Joseph bidding farewell to his brothers who have sold him to the Ishmaelites.
5. F. 61b. A snake entwining Aflāḥ, who beat Joseph while he was weeping on his mother’s tomb.
6. F. 67b. A dragon emerging from the Nile prevents the onlookers from watching Joseph as he bathes.
7. F. 71a. The nobles of Egypt struck by Joseph’s beauty.
9 and 10. F. 91. Seven kings’ envoys requesting Zulaykhā’s hand; verso: the father explains the situation to Zulaykhā.
11. F. 107. Zulaykhā sees Joseph as he comes out of the hammām.
13. F. 120a. A bedouin’s camel pities Joseph on seeing him separated from his father.
14. F. 125. With Zulaykhā’s permission Joseph goes to tend a flock.
22. F. 189b. The brothers coming a second time to see Joseph.
BOOK OF PRAYERS

CONTENTS. Ff. 1b–2a. Introductory decorated pages (inscribed: 'Enumeration of God's names', 'There is no god but Allah'). Ff. 2b–8b. A list of God's names.

The remaining part of the book (from f. 8b on) consists of twenty sections, each introduced by a title and the formula: Lā ilāh illa 'llah. The prayers contained in these sections are said to be those used by the Prophet, Shaykh Ḥamid, Shaykh Shādhilī, &c. On f. 11b begins a series of single magic words imitating Hebrew or Syriac and inscribed in small squares. On f. 12b begin 40 prayers, each mentioning a special attribute of God with some magic numbers. From f. 136a to the end follow talismanic figures, numbers, invocations, &c.

SIZE. FOLIOS. 12.5 x 8 cm.; written surface 8.7 x 5.3 cm.; 11 lines; 149 folios.

BINDING. Dark-brown leather, flapped, with centre stamped ornament, gold lining. Inside, cream paper.

SCRIPT. PAPER. Indifferent Turkish naskh. Inscriptions on decorated pages seem to have been executed by a scribe not totally sure of the Arabic language and script. The formulas (lā ilāh illa 'llah), though written in a rather poor hand, show considerable artistic independence and inventive power. Firm, thickish, deep-cream, polished paper. Last folios partly effaced.

SCRIBE. DATE. 16th century a.d. (?)

PROVENANCE. A modern entry in Turkish, probably by a professional seller, on the last page claims that the date of the manuscript is A.H. 809/A.D. 1391 [read: 1406! and that it is a vestige of the Seljuqs [sic].

MINIATURES. ILLUMINATION. Decorated pages are found on ff. 1b–2a, 8b–9a, 11b–12a, 21b–22a, 31b–32a, 38b–39a, 45b–46a, 48b–49a, 60b–61a, 64b–65a, 70b–71a, 74b–75a, 77b–78a, 81b–82a, 88b–89a, 93b–94a, 97b–98a, 112b–113a, 120b–121a, 131b–132a. The ornamentation is very original, both in colour (much black, red, and greyish-green) and unusual geometric patterns suitable for carpets. It reflects some provincial and even non-Islamic influences. The manuscript may have been executed in the Balkans or among some Turcoman tribes.
DIVĀN OF BIHISHTĪ

AUTHOR. CONTENTS. This collection of poems presumably belongs to the only Bihishtī so far known in Ottoman literature, whose real name was Sinān. Bihishtī's father Sulaymān Qarīshduran was the first general who planted his standard on the walls of Constantinople and at the time of Sultān Murād occupied the post of governor of Vize. For this reason Bihishtī was sometimes called Vizelī, see Gibb, HOP, ii, p. 356. During the reign of Bayazid II (a.H. 886–918/A.D. 1481–1512) Bihishtī had to flee to Persia, but later he returned to Turkey with letters of introduction from Jāmī (died 9 November 1501). According to Hajjī Khalīfā, Bihishtī passed away a.H. 979/A.D. 1571–2, which date would suggest that he died almost a centenarian.

In the scarce notices on Bihishtī found in Turkish sources, he is chiefly mentioned as the author of a 'quintet of poems' (khamsa) comprising the following works: Vāniq va ‘Azrā, Yūsuf va ‘Azlaykha, Ḥüsnu va Niqār, Suhayl va Naubihār, Laylā va Majnūn, about which no detailed records are available. The British Museum possesses an incomplete History of Ottoman sultans by Bihishtī, written in mathnawi form (rhyming distichs), see Rieu, TC, p. 44a. Some quotations from Bihishtī are found in a collection of poems (B.M. Add. MS. 11525, ff. 24b–25a) and the Turkish MS. 270 of the Bibliotheque Nationale (ff. 134b–156b) is said to contain Bihishtī's divān (or part of it?).

The divān opens with a Preface (ff. 2b–7b) in mixed prose and verse. The doxology is followed by praise of Sultān Sulaymān (a.H. 924–74/A.D. 1520–66), the princes, and the Vazīr. Then the author criticizes Turkish poets, most of whom 'erred in the valley of metaphors', with the exception of Shaykhi (died circa a.H. 855/A.D. 1451), Nizāmī [of Qoṭīya? a contemporary of Sultān Muḥammad] and Ahmad-pāsha (died a.H. 902/ A.D. 1496). Of the latter is said that his qaṣidas are excellent but his ghazals are uninspiring (hāl-bakhsīslarī az-dīr). Only the late Nejātī-bey (died 25 Dhul-Qa‘da 914 / 17 March 1509), careless though he was about the outer form, could express the state of true lovers (ushshāq); 'among the author's predecessors, there is no other protagonist (pehlevān) in the field of Turkish poetry'. Among the later poets, there are some very able men. Allusions to the latter's names may be contained in a mathnawi in which the words kāmrānī, subhānī, hakimī, thabātī, &c. are found. The others, 'like white crows, exist only in name' and have no merit except when they translate from Persian. The author Bihishtī, from his early youth, strove to acquire knowledge and, 'having placed the sword of his tongue in the shadow of the throne', displayed his distinction among his contemporaries. Then for some time he attended on the late Maulānā Sa‘dī Chelebi Efendi (evidently Sultān Sulaymān's muftī who died in March 1539) and benefited by the spiritual guidance of this haqiqat-pīrī. The author mentions then the great influence which the divān of Ḥāfīz had upon him.
DIVAN OF BIHISHTI

Bihishti presented his work (*nuskhayi gharra*) to some highly respectable person who greatly praised it and suggested that it should be submitted to the king. The author follows this advice, comparing his labours to those of the ant which brought its gift to Sulayman (Solomon).

Our copy contains 444 ghazals, nine *qifas*, a chronogram for the death of Śāliḥ Efendi in a.h. 945 (f. 98a), one *beyt* and three enigmas (*lughz*).

**SIZE. FOLIOS.** 23 x 14 cm.; written surface 15.2 x 8.2 cm. Fifteen lines in two columns broken into three groups by 2 lines; 100 folios.

**BINDING.** Red-brown leather, flapped, with 3-centre ornament with gold ground to design; gold cord and line borders. Inside, plain yellowish-brown leather.

**SCRIPT. PAPER.** Naskh, within gold rules. Thin, dark cream-toned, polished paper; f. 2 has a part of the margin cut out; first and last leaves stained.

**SCRIBE. DATE.** 17th century.

**PROVENANCE.** Seal and notes of ownership on ff. 1b, 2a, 99a, 100a, some erased.

**MINIATURES. ILLUMINATION.** The text opens with a pasted-on decorated headpiece in gold, blue, &c.; small titles in gold on either side of the two lines, in rectangles.


div

VAQF-NĀMA OF 'OTHMĀN-AGHA

**AUTHOR.** Some official jurist.

**TITLE. CONTENTS.** Title-deed of endowment (in Arabic) by 'Othmān-agha b. 'Abd al-Rahmān, Chief Eunuch of the palace and inspector of the vaqfs assigned to the Holy Places, builder of Bilal's sepulchre in Damascus (f. 10a). The act refers to the cathedral mosque built by the donor in Cairo, in the quarter al-Jabā'iya, near the pond called Birkaṭ al-Fil (f. 8a). For the upkeep of the mosque are assigned: tanneries (*madābih*) situated on the road of Bulaq, with shops, mills, wells, stores. F. 12a, duties of the manager (*mutawalli*), the secretary, the imām, and the other members of the staff; f. 18b, authorized daily expenditure; f. 20b, appointment of Davūd-agha as inspector of the endowment, &c. f. 25a, approval of the act by six ministers (signatures lacking).

**SIZE. FOLIOS.** 26.7 x 17.1 cm.; written surface 14 x 8.2 cm.; 9 lines; 26 folios.

**BINDING.** Brown-red leather, flap, centre design on gold ground; gold cord and line borders. Inside, grey-blue leather, gold rule.
KĀSHIF AL-MAKTŪM

BEGINNING. منت فراوان وشکر یک پایان اول خالق زمان و زنان و زبان حضرت‌ن

AUTHOR. The author, or more exactly translator and commentator, Sayyid Muhammad al-Uskudari (f. 2a) describes himself as an eager student of mathematics, desirous of preserving for posterity the arcana of secret sciences. Cf. No. 434.


The translator’s commentary covers only Book I, the remaining four books being only translated into Turkish. The books (maqāla) are subdivided into sections (fāṣl); the latter into chapters (bāb); the latter into preambles (muqaddima) and points (vujuh).

After the Translator’s Preface, the original Arabic Introduction (in red) accompanied by a Turkish translation (in black) begins on f. 3b: on the virtue of Science, on the virtue of Astrology, on the conditions necessary for a student of Astrology.

Book I: on the fundamentals of Astrology, f. 10b (sections on ff. 10b, 13a, 15a, 15b, 21b, 24a).

Book II: on the prerequisites of Astrology, f. 21a (sections on ff. 21a, 31a, 34a, 35a, 38b, 39a, 40a, 43a, 47a, 57b, 62b, 70b, 76a, 76b, 96b, 98a, 99b, 105a).
KĀSHIF AL-MAKTUM

Book III: on talismans, f. 106a (preamble, f. 106a; on the talismans of the sage Abū Ṭāṣīs, f. 107b; quotations from the Yawāqīt al-mawāqīt, f. 113a; on another category of talismans, f. 117b).

Book IV: on the invocation of the planets (da’vat-i kavākib), seems to begin on f. 122b.

Book V: on magic operations designed to provoke love or hate, to cause sleep, &c., f. 147b. In this part of the book the translator seems to treat his original more freely and introduce extraneous matter, e.g. on f. 147b references to Ulugh-beg’s astronomical tables.

On f. 370a the translator says that he completed his work in Damascus on the last day of Jamādī I 1027/25 May 1618, which date was recorded in a chronogram by the poet Rāmī Chelebi Efendi, son of Maḥmūd-āgha.

SIZE. FOLIOS. 24 × 14.5 cm.; written surface 16.5 × 8 cm; 23 lines, 230 folios.

BINDING. Dark-red leather, sunk centre panel of black leather with a design of trees and animals, within gilt cord border; an outer border of sunk gilt panels of scroll designs. Brown leather and gold flap. Inside, faded green paper.

SCRIPT. PAPER. Turkish naskh within gold rule. Thin, deep biscuit-toned, polished paper.

SCRIBE. DATE. Written by Muhammad Khwaja-zāda. 17th century a.d.

MINIATURES. ILLUMINATION. Before text, 8 pages, each divided into 66 gold squares, left in blank. Text throughout within gold rules, thinner gold rules enclosing the margins. The opening two pages have wider rules. Ff. 1-3b and 270a-b are divided into elaborate sections. Rosettes and rubrications throughout. Ff. 78b-96a arranged in tables. Several magic figures, ff. 188-9, 259, 266, &c.

MAKHZAN AL-ASRAR OF MĪR ḤAYDAR

BEGINNING. بسم الله الرحمن الرحيم ؤُفتح وظفر

AUTHOR. Mir Haydar, called Tilpā (‘the Madman’) or Majdhub (‘the Ecstatic’), who lived in Herat and wrote in Chaghatay Turkish, see Rieu, TC, 286-7.

TITLE. CONTENTS. Makhzan al-asrār, ‘The Treasury of Secrets’, a replica of the homonymous book of Nizāmī, written in the same metre (sārī). After praises to God, the Prophet, and Speech comes a dedication to Iskandar-pādīshah who is called ‘Sultān
of four buluks and seven ulus... ruler of the Barlas, Maqlliq (Oymaq ?) and Qiyat’. The Timurid Sultan Iskandar, brother and rival of Shahrukh, was the ruler of Fars and Isfahan in the years A.H. 812-17/A.D. 1401-14 and was deposed and killed in 818/1415. The remaining part of the book consists of 17 chapters of moralizing stories and pious commentaries.

SIZE. FOLIOS. 29.5 x 18.2 cm.; written surface 18.3 x 9.5 cm.; 2 columns of 12 lines; 30 folios. Ff. 2-3 are bound in upside down.

SCRIPT. PAPER. Nasta’liq within red, blue and gold rules. Biscuit-toned, polished paper, gold-sprinkled, within faded rose-coloured margins.

BINDING. Black leather, stamped gilt border and rules. Inside, pink paper.

SCRIBE. DATE. The dedication on the last miniature shows that the manuscript was presented to a Safavid king, probably to Shah ‘Abbas I (A.D. 1587-1639). The person represented on f. 30a may be the donor, if not the scribe of the manuscript.

PROVENANCE. On f. 1a two seals, the one of Muhammad ‘Ali, A.H. 1030/A.D. 1621 (?), and the other (indistinct) accompanied by an entry of Muhammad Mahdi b. Muhammad Naṣiri (?). An inscription in French affirms that the manuscript belonged formerly to the library of Muḥammad al-dīn Shāh Qājār.

MINIATURES. ILLUMINATION. The margins are covered with very elaborate gold flower designs throughout.

F. 1a. An ‘unvān consisting of two panels of blue, red, and gold. Both are within a red border; moreover, the upper part has a gold and a white border, and the lower a black and gold and a gold and white border. Inside the panels are scrolls and flowers. The text of the opening pages is on gold ground.

Eight miniatures, in the style of early 17th century Persian painting, partly coloured.

F. 14b. Ḥarūn al-Raşīd in conversation with the barefooted Bahlul.

F. 16b. A merchant of textiles offers a small sum for a cotton fabric brought by an old woman. An old man witnesses the proceedings.

F. 18a. The merchant having sold the fabric with profit, the old man asks for the favour of being placed in the seller’s box in order to acquire more value.

F. 20b. A bedouin tells the merchants of Ḥātim Ṭā’ī’s generosity.

F. 23a. Solomon sitting with his vazir ʿĀṣaf while an ʿifrīl presents to him an earthen jug made of the clay of a king.

F. 26a. Sultān Mahmud of Ghazni (represented as Shāḥ ʿAbbās) in bewilderment before a dervish who praises his own freedom. Two attendants of the king, one holding his bow and the other his horse.

F. 29b. Under a tree rising towards a sky covered with light clouds, a poet drinks wine as he listens to a youth reading poetry.

F. 30a. A young man in a rich turban of gold stuff, dressed in light-blue garments over which he wears a coat of purple figured brocade, girt with a gay silk sash, holds a paper on which are expressed good wishes to the Shah from the son of a courtier Minūṣūrīh.
ASTROLOGICAL ALMANAC

AUTHOR. Probably compiled from various sources by the scribe Muḥammad al-Uskudārī. Cf. No. 432.

TITLE. CONTENTS. F. 1b. Ghurra-nāma, i.e. instructions for finding the day of the week corresponding to the first day of each month of any year (examples for the years A.H. 1094–6); f. 2a a table for the same object with an explanation in Turkish verse signed: Kāṭīb-zāda.
F. 2b. A table for finding the 30 mansions of the Moon.
F. 3a. ‘Auguries’ (ahkām) for the twelve years of the Turkish animal cycle.
F. 5b–6a. ‘Auguries’ connected with natural phenomena (eclipses, comets, earthquakes, thunder), according to the twelve months.
F. 6b. Parts of the day as connected with special planets, according to the days of the week.
F. 7a. A table consisting of three concentric circles: the two middle ones and an arrow are reversible; the whole table serves for finding the mansions of the Moon according to the months and the days of the week.
F. 7b. A table for finding the Naurūz-i Sulṭānī (Persian New Year). A table for finding the direction in which the rijāl al-ghayb (The occult Guardians of the World) are to be found; in the centre the Ka’ba.
F. 8a. A table of bissextile years. A table of the first days of the months (ghurra-nāma).
F. 8b–14a. Astronomical tables of the twelve months (names in Ottoman Turkish, Greek, &c.) beginning with March, with respective ‘auguries’.
F. 14b. Another ghurra-nāma as established by a Shaykh Vāfā.
F. 15b–16b. Correspondence of Muslim and Ottoman calendars for the years A.H. 1079–1109/A.D. 1668–97.
F. 17a–20a. The Seven Skies and their planets (the Moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn) with the indications as to the latter’s influence.
F. 21a–24b. The Angels belonging to the Seven Skies, each accompanied by four stars.
F. 25a. Another table for finding the rijāl al-ghayb (v.s. f. 7b).
F. 25b. The world with its Seven Climes. The author who calls himself Amir Muhammad b. Amīr Hasan al-Su’dī states that, contrary to Maulana Qaḍī-zāda, Constantinople lies in the middle of the fifth cline.
F. 26a–b. Two more ghurra-nāma.
F. 27a. On the best hours (ashrāf-i sāʿāf) of the days of the week.
F. 28b. On astronomical hours (sāʿāt-i zamāniya).
ASTROLOGICAL ALMANAC

Ff. 29b-30a. The mansions of the Moon with the indications belonging thereto.
F. 30b. The Twenty-eight Mansions of the Moon.
Ff. 31a-33a. Another table of the rijāl al-ghayb and an explanation concerning them.
F. 33a. Hours connected with special planets. The copy certified by Muḥammad al-Uskudārī.
Ff. 35-39a. A list of omens (fāl) according to Jalālī Qara-Yazijī’s book called Ḥumāyūlī, &c.
F. 39b. Various magic items entered in a later hand.
F. 42. Continued in the original hand. Various indications, omens, and auguries.
Ff. 44a-55b. A mathnawi poem by Shaykh b. ‘Īsā enumerating God’s attributes, which ends with a colophon of Muḥammad al-Uskudārī, Shaʿbān 1029/July 1620.
F. 55b. Various entries in a later hand.
Ff. 56a-58a. Lucky and unlucky days.
Ff. 58a-59b. Some later entries, chiefly magic (magic alphabet, &c.).

SIZE. FOLIOS. 20 x 15.9 cm.; written surface 15.5 x 8.4 to 13 x 12.3 cm.; 59 folios; numbers of lines vary.

BINDING. Olive-green leather, flapped, painted and stamped centre ornament, and line borders. Inside, faded purple, gold-sprinkled paper.

SCRIPT. PAPER. Naskh within gold rule. Thin, deep cream-toned, polished paper, margins stained and fox-marked. Entries on ff. 40b-41b, 55b-59a in a later cursive hand.

SCRIBE. DATE. On ff. 34b and 55b colophons of Muḥammad al-Uskudārī, in the second case accompanied by the date A.H. 1029/A.D. 1620. The later dates quoted in the tables may have been used only as examples in calculations.

MINIATURES. ILLUMINATION. Opens with a decorated page, gold, blue, and pink. Pages within gold lines, several decorated titles. 9 paintings of flowers in margins (cyclamens, broom, hyacinth, yellow narcissus, rose, and tulip); f. 2a, urn-shaped table; ff. 5b-6a, elliptic tables with some gold; ff. 7a-8a, circular tables decorated in gold with floral designs; ff. 8b-14a, decorated pages with the 12 signs of the Zodiac; ff. 17a-20, miniatures of the Seven Planets (note the Sasanian sashes of the Moon and the Sun); f. 20b, the Earth surrounded by belts of Water, Wind, and Fire and encircled by a dragon; f. 21a, a rainbow; ff. 21b-24b, miniatures of seven angels, each surrounded by four stars; f. 25, the Ka‘ba; ff. 25b-26a, 29b-30a, 31a, circular drawings.
RIYĀD AL-SHU’ARĀ BY RIYĀDĪ

BEGINNING.


TITLE. CONTENTS. Riyād al-shu’ārā, ‘The Meadows of Poets’. Short biographies of Turkish poets, usually comprising an indication of the birth-place, profession, and activities, and the date of death. These are arranged in alphabetical order and are illustrated by quotations from their respective divāns.

An Introduction (ff. 2b–4b) enumerates the special merits of the Anthology, namely its lack of prolixity, its elimination of poetasters (mulasha’ir), its truly select quotations, its care for chronology, its appropriate explanations free from personal feelings. The author admits that poetry in Turkish is no easy art because ‘Turkish words are faulty and uncouth (rakik va nā-hamvār)’. Early Turkish poets chiefly cultivated the meaning, and the modern, chiefly the form, though both are essential in poetry. The poets please either if they create new ideas (ma’na); or if they impart new meanings to the already known things; or if they nicely retell the already known ideas; or if they apply the already known ideas to new subjects.

These short remarks are followed by a dedication to Sulṭān Ahmed I (f. 4a).

The text is divided into two ‘meadows’ (raudda). The first enumerates the royal poets of the House of ‘Osmān (‘Othmān): Muḥammad II the Conqueror (A.H. 853–86/A.D. 1451–81) (f. 5b), Bayāzīd (f. 6a), Selīm (f. 6b), Sulaymān (f. 7b), Selīm II (f. 9a), Murād III (f. 9b), Muḥammad III (f. 10a).

The second and much longer raudda (ff. 10b–105b) enumerates the other poets in alphabetical order.

Letter ALIF (ff. 10b–22b): Abū-Su’ud (d. 982), Ahmād-pasha (d. 902), Ahmad efendi Kemāl-pasha-zade (d. 940), Ahmād Dukāgin-oghlu (d. 983), Adā’ī (d. 982), Adībī (d. 1028), Adhārī (d. 993), Ishāq (d. 944), As‘ād (d. 1034), Uṣūlī (d. 945), Iṣābī (d. 985), ‘Ali, Amānī (d. 1006), Ummī (d. 983), Umūdī, nos. 1 (d. 979) and 2 (d. 1019), Amīrī, Amīnī (d. 1008), ‘Insān-i Kāmil (d. 1020), Anvard (d. 954), ‘Ānī (d. 977), Ahlī (d. 1009), ‘Āhī.

Letter B (ff. 22b–27b): Bāqī (d. in Ramaḍān 1008), Bālī, Bazmī (d. 1020), Bāshīrī, nos. 1 (d. 941) and 2, Bāqāʾī, nos. 1 (d. 1015) and 2 (d. 1003), Balīgī, Bāhārī (d. 958), Biḥishtī, nos. 1 (d. 977) and 2 (d. in Bayāzīd II’s time), Bayādī, Bayānī, nos. 1 (d. 1006) and 2, Bīdārī (d. 969).

Letter T (f. 27b): Tīghi.

Letter TH (f. 27b): Thañī (d. 995).

Letter J (ff. 28a–31a): Jāmī, nos. 1 and 2 (d. 1019), Ja’far chelebi (d. 920), Jalālī, Jalālī,
RIYAD AL-SHU'ARA

nos. 1 (d. under Selim I) and 2, Jamālī (d. 991), Janābī, nos. 1 (d. 1004) and 2 (d. 1001), Janābī-pāshā (d. 999), Jāvānī, Jāurī (Jevrī) (d. 994), Jayhārī (d. 999).

**Letter H** (ff. 31a–37a): Hāfīz, Hālātī, nos. 1 (d. 974) and 2, Darvīsh-Hālātī, Hibī (d. 1025), Ḥādīdī (d. under Sulaymān), Ḥarīmī (d. under Selim I), Ḥasan chelēbei (d. 942), Ḥasan-efendi (d. 1012), Ḥāsān-Hilī (d. 997), Husayn-chelēbei, Husaynī (d. 1023), Kaftāvī Husayn-efendi (d. 1012), Ḥuḍūrī (d. under Selim I), Ḥīfīzī, nos. 1 and 2, Ḥilīmī, nos. 1 (d. 1004) and 2 (d. 1003), Ḥālīmī (d. 1013), Ḥāmjī, nos. 1 (d. 909) and 2, Ḥaṭṭātī, Ḥayrātī (d. 940).

**Letter KH** (ff. 37a–42b): Khatāmī, nos. 1 (d. 922) and 2 (d. 1004), Ḥaqqāntī (d. 1015), Khālīṣī (d. 996), Khāvārī (d. 972?), Ḥalāmī, Khurram pāshā, Khusrāvī (d. 1000), Khīzīrī, nos. 1 (d. 950) and 2, Khīlītī, Khiyālī (d. 964) and 2 (d. under Sulaymān), Khaylī.

**Letter D** (ff. 39a–45b): Ḍānīshī (d. 969), Darūnī, nos. 1, 2 (d. 950?), and 3 (d. 976), Darvīsh-pāshā (d. 1012), Darvīsh (d. under Murād III), Delīrī.

**Letter DH** (ff. 44a–45b): Dḥātī (d. 953), Dhiyānī, nos. 1 (d. 997), 2 (d. 1023), and 3 (d. 1021).

**Letter R** (ff. 45b–49a): Ṛāzī, Raʿyī, nos. 1 (d. 982), 2 (d. 988), and 3, Raḥmī (d. 975), Raḥīqī (d. 1039), Riḍātī, nos. 1 (d. 1039), 2 (987), and 3 (d. 985), Raḥfī (d. 939), Raḥfī-ʿī Lang (d. 983), Raḥfī (d. 939), Ṛaʿfī, nos. 1 (d. 939) and 2 (d. 956), Ṛavānī (d. 930), Ṛūḥī, nos. 1 (d. 928), 2 (d. 1017), and 3 (d. 1014), Ṣiḥādī (d. 953).

**Letter Z** (ff. 49b–55a): Zāhīrī, nos. 1 (d. 960) and 2, Zinātī (d. 963).

**Letter S** (ff. 49b–55a): ʿṢāʿī (d. 1004), Ṣāghārī (d. under Sulaymān), Ṣāmī, Ṣāʿīlī (d. 960?), ʿṢāḥīḥī (d. 1014), Ṣāḥābī (d. 978), Ṣarvārī, nos. 1 (d. 963) and 2, Ṣarītī (d. 1016), Sirrī, nos. 1 (d. 990?) and 2 (d. 982) ʿṢādi-efendi (d. 945), ʿṢād al-din-efendi (d. 1008), ʿṢādī (employed by Prince Jam), Suʿūdī (d. 999), ʿṢāʿītī, nos. 1 (d. under Sulaymān) and 2 (d. 960?), Ṣalmān, nos. 1 (d. 979), and 2, Ṣūlūkī, Ṣaʿīqī, Ṣaʿāfī (d. 997), Ṣūṭī, Ṣāḥīb-bey (d. 955), Ṣuḥaylī (d. 1008), Sayfī.

**Letter SH** (ff. 55a–58a): Ṣāmī, nos. 1 and 2, Shāvūrī, Shāhī (d. 1039), Ṣhaftīqī, Shūkri, Shīmī (d. 988), Ṣhāmī (d. 936), Ṣhināsī, Ṣhaftīq, Ṣhūrī, Shuhraṭī, Shāykhī, nos. 1 (d. under Murād II), 2 (d. 971), and 3, Shaydā, Sharrī.

**Letter S** (ff. 58b–60b): Ṣābīrī, Ṣādīq, nos. 1 and 2, Šāantiago (d. 997), Šāhī-efendi (d. 973), Šāyīghī, nos. 1 (d. 979) and 2 (d. 993), Šuṭbī (d. 955), Šābīrī, nos. 1 (d. 999) and 2, Šābūhī, Šafātī (d. under Selim I), Šuṭnī, nos. 1 (d. 941), 2 (soon after Najātī), 3, and 4 (d. 1005).

**Letter D** (f. 60b): ʿDāmīrī (d. under Selim I).

**Letter T** (f. 60b–61b): Ṣālīrī, ṢṬābī, nos. 1 (d. 1026) and 2 (d. 1020), Ṣuṭlī, ʿṬiflī.

**Letter Z** (f. 61b): ʿZuhūrī.

**Letter ÂYIN** (f. 61b–70a): ʿÂrifī, nos. 1 (d. 959) and 2 (d. 1018), ʿĀshiq, ʿÂshiqī, ʿĀlī (d. 1008), ʿAbdullah-efendi (d. 1026), ʿĀdī, nos. 1 and 2 (d. 943), ʿUbaydī (d. 981), ʿAdānī (d. 879), ʿAḥārī, nos. 1 (d. 996) and 2 (d. 901), ʿArshī, nos. 1 and 2 (d. 978), ʿAzīzī (d. 993), ʿĀzmī (d. 990), ʿAṣhīqī, nos. 1 (d. 980) and 2 (d. 1026), Ṣātā (d. under Selim I), ʿĀṭā, nos. 1 and 2, ʿUṭūfī (d. 1016), Huṁī, nos. 1 (d. 1006) and 2 (d. 1008), Ṣulīmī (d. 983), ʿUlī, nos. 1 (d. 993), 2 (d. 986), and 3 (flourished under Murād III), ʿAlī, ʿAli-efendi (d. 979), ʿImādī (d. 1003), ʿUmārī (Riyādī's grandfather), ʿOmar bey (d. 1004), ʿAnqā (still living), ʿAḥdī (d. under Murād).
RIYĀD AL-SHU’ARA

Letter GH (ff. 70a–71a): Ghabarī (d. 982), Gharībi (d. 954), Ghazālī (d. 941), Ghamī (d. 929), Ghaynī (d. 995).

Letter F (ff. 71a–75b): Fānī, Fāyīdī (d. in Rajab 1031), Fīdāyī (d. 1011), Fīrāghī, nos. 1, and 2 (d. 1014), Fīraqī (d. 988), Fīrūghī, Fūsūnī, Fārīdī (d. 1038), Fādīlī (d. 971), Fūṣūlī (d. 962), Fīghānī (d. 938), Faqīrī (d. under Selīm I), Fīkri, Darvīsh-Fīkri (d. 992), Fārūrī (d. 978), Fāhīmī, nos. 1 (d. 1004) and 2 (d. 1026), Fāyīdī, nos. 1 (d. 1020) and 2 (d. 1019).

Letter Q (f. 75b): Qādīrī (d. under Bāyazīd II), Qānī, Qabūlī (d. 1000), Qābīlī, Qādīrī (d. 999), Qadīrī–Alī, Qudsī, Qawmī (d. 995), Qurībī (d. 936), Qalendā (d. 1000?), Quvvā’ī, Qiyāsī.

Letter K (ff. 78a–79b): Kātībī (d. 970), Kāmī, nos. 1 (d. 987) and 2 (d. 952), Kārāmī (or Gārāmī, d. 982), Kārimī, Kāshīfī, Kālāmī (d. under Muḥammad III), Kamāl, Kānālī, Gūnāhī (d. 988), Kāthīrī, Kayfī.

Letter L (ff. 79b–90b): Lālī (d. 970), Lāmī’ī (d. 938), Līsānī (d. 1018), Mūní Lutṭī (d. 900), Lātīfī (d. 972), Lātīfī (d. under Murād), Lāmī.’

Letter M (ff. 80b–87a): Mālī (d. 942), Mānī (d. 1008?), Muttakī (d. 992), Mīthālī (d. 1016), Majdī (d. 999), Muḥāmmand, nos. 1 (1008) and 2, Muḥīṣī (d. 1008), Muḥiyī, nos. 1 (d. 950) and 2, Mukhtarī (d. under Murād), Mukhlīṣī, Muḍāmī (d. 1014), Mādī (d. 1006), Mardūmī (d. 971), Muṣāhī (d. 994), Masīhī (d. 918), Masbāhī (d. 993), Mas[hī (d. 1004), Mu’īdī, nos. 1 and 2 (d. 994), Mu’aşī, Maqālī, nos. 1 (d. 997), and 2 (d. 992), Māhī (d. under Bāyazīd II?), Mīrāk Ṭāhib, Mīrī (d. 967), Maylī, nos. 1 (d. 1001), 2 (d. 1020), and 3.

Letter N (ff. 87b–91b): Nādirī (d. 1036), Nāzīkī (d. 1032), Nāmī, nos. 1 (d. 1001), 2 (d. 978), 3 (d. 1003), and 4 (d. 997), Nājītī (d. 914), Naḥīfī (d. 1018), Nağīsī, Naṣḥātī (d. 975), Naşhī (d. under Selīm I), Niẓāmī (d. under Muḥammad II), Ka’būlī (d. 955), Niṣāmī (d. 1012), Naḡmī, Naḥfī, Niğiṭī (d. 980?), Niḡālī (d. under Sulaymān), Niḵṣīrī (d. 1025), Nūmātī, Nūrī, ‘Aḥīr Nāva’ātī (d. 906), Nau’ī (d. 1007), Nāvīdī (d. 1017), Niḥālī, nos. 1 (d. 1027) and 2 (d. 949), Nīhānī, nos. 1 (d. 925) and 2 (d. 1000), Nīyāzī, nos. 1 (d. 910) and 2.

Letter V (ff. 90a–99b): Vājīdī, Vāṣī (d. 945), Vālī, nos. 1 (d. 1008) and 2 (d. 994), Vālī (d. 1007), Vajdhī (d. 1010?), Vujūdī (d. 1029), Vajhī (d. 1019), Vaḥdatī (flourished under Sulaymān), Vaznī (flourished under Murād III), Viṣālī, nos. 1 (under Bāyazīd II) and 2, Vāṣī (under Bāyazīd II), Vāṣātī (d. 997), Vūṣūlī (d. 1000), Vayṣī.

Letter H (ff. 99a–102b): Hātūfī (d. 1000?), Ḥādī (d. 1018), Ḥāshīmī, nos. 1 and 2 (d. 1000), Ḥījīrī (d. 965), Ḥudā’ī, nos. 1 (still alive) and 2 (d. 991), Ḥalākī (d. 980?), Ḥilālī, nos. 1 (d. 980) and 2, Hīmmatī (under Muḥammad II), Hāvā’Tī (d. 1017).

Letter Y (f. 102): Yāṭīm (d. 960), Yāḥyā-bey (d. 990), Yāḥyā-efendi (still alive), Yaqīnī, nos. 1 and 2 (d. 976), Yūsuf (d. 953).

The anthology ends with the dates of the composition and an expression of loyalty to the Sultan.

SIZE. FOLIOS. 23.3 × 12.3 cm.; written surface 15.3 × 6.8 cm.; 21 lines, sometimes in columns; 106 folios.

BINDING. Olive-brown leather, 3-centre, corners and border sunk with gold ground to brown trailing flower design. Inside, dark-red leather with gold cut-out centre ornament on black ground.
RIYAD AL-SHU'ARA

SCRIPT. PAPER. Naskh, within gold rule. Firm, thin, cream-toned, polished paper.

SCRIBE. DATE. Ahmad surnamed Marhaba-zade, in Rabī' II 1040/November 1630, i.e. in the author's lifetime. The scribe probably belonged to the family of Marḥabā-efendi mentioned on ff. 53a-b.

PROVENANCE. Note of ownership (f. 2a): 'Abdullāh b. Shaykh Muḥammad whose signature is certified by his son. The latter's poetical quotations are also found on ff. 16a and 106a.

MINIATURES. ILLUMINATION. The manuscript opens with a headpiece decorated in Turkish style, in red, blue, and gold; the margins of this and opposite page have large leaf and flower design in gold and some pink; small titles in gold; gold dots throughout the text.

ANTHOLOGY

AUTHORS. The following authors are quoted in this collection:

1. Yahyā (of the Albanian family Dukagin, d. in A.H. 983/A.D. 1575), cf. Gibb, HOP; iii, 119, ff. 2b–8b and 10a–26b.
2. Riyāḍī, d. in A.H. 1054/A.D. 1644, Gibb, HOP, iii, 201, ff. 9a–b and 43b–46b.
5. Ḥalāṭī, d. in A.H. 1040/A.D. 1631, Gibb, HOP; iii, 222, ff. 47a–51b.
7. Veysi, d. in A.H. 1037/A.D. 1627, Gibb, HOP; iii, 208, ff. 57b–61b.
9. Fuḍūlī (Fuzuli) (v.s., no. 18), ff. 67a–69b.
11. Kāṭīb Jevrī(?), apparently the scribe of the present manuscript, f. 73.
12. Ḥāfīz (in Persian), f. 74.

SIZE. FOLIOS. Oblong, 6.8 x 18.5 cm.; written surface 3.4 x 10.8 cm. (variable); 10 oblique lines; 75 folios.

BINDING. Dark-brown leather, 3-centre and corners sunk, gold ground to design, gold cord border. Inside, dark-grey leather, gold rules.

SCRIPT. PAPER. Good nastaʿlīq, within gold and blue rules. Various tones of cream, ochre, brown-rose, and dark-blue, polished paper, gold-sprinkled under script.
ANTHOLOGY

SCRIBE. Jauri (Jevri), 14 Dhul-Qa'da 1041/2 June 1632. This signature undoubtedly belongs to Ibrahim Chelebi of Constantinople who died A.H. 1065/AD. 1654 and was much esteemed as a professional calligraphist, cf. Gibb, *HOP*, iii. 297. A copy of Khayali's *Divan* transcribed by Jevri belongs to the Royal Asiatic Society.

PROVENANCE. On f. 75 the signature of the mudarris 'Abd al-Qadir, 15 Muḥarram (?) 1264/23 December 1847.

MINIATURES. ILLUMINATION. The text opens with a decorative headpiece, with blank gold panel on blue ground, within narrow red border; this and opposite pages have gold floral decoration in the margins. Every page has the corner pieces of either coloured flowers on blue, or gold flowers on pink or plain paper; the colophon has 4 such pieces.

437

NAṢĪHAT AL-MULŪK BY SĀRĪ ‘ABDULLĀH

BEGINNING. 

AUTHOR. On f. 370a he calls himself: 'Abdullāh ibn Sayyid Muḥammad ibn Aḥmad, born and domiciled in Constantinople *javātī* (?) by 'ṭariqāt', *mevlevi* by spirit and education.' His more familiar name in Turkish is Sārī ‘Abdullāh. He wrote poetry under the nom de plume of 'Abdi but is better known as the author of a commentary on Book I of the *Mathnawi* (mentioned in our text, f. 370b, line 14) and the editor of a collection of state papers. After a long career in Ottoman chanceries, he died in A.H. 1071/1660-1 and was buried in the cemetery of Mal-tepe, cf. Hammer, *GOD*, iii, 482, and Huart in *EI*. The present work was finished on Sunday 16 Jamādī II 1059/27 June 1649 and copied by the author himself later in the same year (v.i.).

TITLE. CONTENTS. *Naṣīḥat al-mulūk tārghīban li-ḥusn al-sulūk*, 'Advice to kings to induce them to be virtuous', is a composition of semi-religious and moral contents. It is divided into two Books, the first of which treats of the affairs of this world, the second those of the beyond.

Before the text is found a table of contents (ff. i-iv).

After the doxology (f. 1b) and the dedication to Sultān Muḥammad IV (A.H. 1058-99/A.D. 1648-87) the object and system of the book are explained (f. 3a).

Book I, 'On the order of the affairs of this world and the necessity of a Caliph ', begins on f. 4a.

Chapter 1 treats of the 'caliphate' of Adam, Moses, Joseph, David, and Solomon (f. 5a).

Chapter 2: the four orthodox Caliphs (f. 32a); the twelve Imāms (f. 76b); the four Doctors of Islam (f. 87a); the beliefs of the Sunnis (f. 91b); on the categories of saints (f. 97a); on the necessity of kings for the ministers, doctors of religion, and scholars
(f. 105b); some stories and examples (f. 116b); quotations from Jāmi', 'Aṭṭār, Rumi; a letter concerning the renovation (tajdid) of the State laws, &c.; on conformity with what is accepted and on abstinence from what is forbidden (f. 135a); on obedience to kings (f. 139a); samples of sermons (f. 145a); on the names and attributes of God (f. 155b); on embryonic life (f. 157b); on the coming of the Mahdi (167a).

Book II begins on f. 176a: On Human and Animal Spirit (rūḥ) (f. 186b); on the Supreme Spirit and Universal Soul (f. 190b).

Chapter 1: on Death and its true meaning; on the seizing of souls by the Angel of Death (f. 196b); an intimidating sermon (f. 202b); on what happens in the grave and in Purgatory (barzakh) (f. 206a); on the incorruptibility of the bodies of the saints (f. 220a).

Chapter 2: on Resurrection, on Hell and its fear, on Paradise and the abundance of God's mercy (f. 223a); on the Trumpet-call of Resurrection (nafkha-yi bāth) (f. 232a); a sermon (f. 257); on the Balance, the Sirāt-bridge, the spring of Kauthar, &c. (f. 270a); on the dreadful signs of Resurrection, in alphabetic order (f. 279a); how Resurrection will take place (f. 288b); on the Kauthar basin (f. 290a); on the images of this world (f. 296b); some appropriate traditions (f. 297a); on God's mercy and the entering into Paradise (f. 302a); on food, clothing, dwellings, &c. in Paradise (f. 333b); on the Hūris (f. 335); on Music in Paradise, &c. (f. 336b); on different classes of Paradises (f. 346b); on visiting in Paradise (f. 351a); on Arāf (f. 356b); on visiting and seeing God (f. 359b).

The book ends with a paragraph (in Arabic) giving the date of composition (f. 369), a Turkish poem on the merits of the book, &c. (f. 370a) and a Persian colophon (f. 371a) on the completion of the present copy by the author himself 'at the end of the first part of Friday of the first day of the last of the tens of the eleventh month of 1059', i.e. at noon of Friday 21 Dhul-qa'da 1059/Friday 26 November 1649.

SIZE. FOLIOS. 20.9 × 11.3 cm.; written surface 15.5 × 6.5 cm.; 15 lines; 371 folios.

BINDING. Dark-brown leather, polished, centre design of urn with grapes and four pink and gold corner scrolls, within three gold borders (the inner one of white leather). Inside, pink paper, the centre being painted in gold and silver lattice design.

SCRIPT. PAPER. Nasta'liq within gold rules. Thinnish, cream, polished paper.

SCRIBE. DATE. Autograph (v.s.).

PROVENANCE. F. 1a: a later Turkish inscription saying that the book was presented to some one by Muhammad Selim, son of the late Ramiz-pāshā. A seal on f. 1b stuck down.

MINIATURES. ILLUMINATION. The manuscript opens with a decorated head-piece with white Kufic inscription: اللَّهُ۪ الَّذِي اعَطَى الْإِسْلَامِ بِرُوْمَ حَيَاكَ in a blue and gold panel on black and white ground. Above, moon-shaped decorations in blue, gold, &c. Headings in red script.
BEGINNING.

AUTHOR. Muhammad b. 'Ali al-Biqā'ī (or Naṭṭā'ī) of Prizren in Macedonia, known as 'Ashiq-chelebi, was born, according to different reports, in A.H. 924 or 926/A.D. 1518 or 1520, and died in A.H. 976 or 979/A.D. 1568 or 1571, see Hammer, GOD, ii, 335-9, Flügel, Catalogue (Vienna), ii, 318, no. 1218, Gibb, HOP, iii, 7 and 162 (E. G. Browne's additional note), Babinger, GSO, pp. 68-9, 412.

TITLE. CONTENTS. This is the well-known and useful anthology of Ottoman Turkish poets written 'in a very laboured and highly artificial style' (E. J. W. Gibb).

The book opens with a long and florid Preface (ff. 1b-40b) discussing the problems of Rhetoric (beyân) in Poetry. Ff. 19a-33b are occupied by praises to the Ottoman sultans from 'Othman down to the reigning king Selim II (A.D. 1566-74). After this, the author gives some autobiographical data (f. 33b) and quotes his own poetry, such as the ode to the Danube (f. 36b). Finally (f. 38a) he explains the six principles (khasîsa) observed in the arrangement of the book:

1. The author contents himself with the material collected by himself.
2. The poets' lives are only an 'appearance', behind which the beauty of the style is hidden.
3. The honour of a work is proportionate to the dignity of the patron.
4. The learned contemporaries of the poets must be mentioned.
5. A happy omen is that the book was first presented to the Sultan in Kütahya and its unvan added on the King's return to the capital.
6. In order not to imitate the anthology of Mulla Laṭṭīf, 'Ashiq-chelebi has adopted the order of abjad hawwaz, i.e. the letters come not as they stand in the alphabet (alif, b, t, th, &c.) but in the order of their numerical value, namely alif, b, j, d, h, w, &c., corresponding to the numbers 1, 2, 3, 4, &c.

The book contains notices of the following 360 poets:


**Letter B (f. 62b):** Bâqi, Bâqi Dallal-zada, Bazmi nos. 1 and 2, Bașiri, Balighi, Panahi, Bahari, Bihishti nos. 1 and 2, Bahlul, Bayani nos. 1 and 2, Bidaari, Paykî.

**Letter F (f. 69b):** Jamî, Ja'far chelebi, Ja'far, Jalali, Jalili, Jam, Janabi, Jinaî, Javanî, Jauri (Jevri), Jauhari (Jevheri) nos. 1 and 2.

**Letter D (f. 81a):** Dânishî, Dâ'i, Daruni nos. 1, 2, and 3, Darvish-chelebi nos. 1, 2, and 3.

**Letter H (84b):** Hafiî, Hadi, Hashimi, Hijri, Hudai, Halaki, Hilali.


Letter T (f. 103a): Ta'î, Ta'bi nos. 1 and 2, Ta'bi, Tu'lî.


Letter K (f. 106b): Ka'tîbi nos. 1 and 2, Kamî-efendi nos. 1 and 2, Kamâl-i zard, Gulabî, Gunâhî, Guvâhî.

Letter L (f. 114b): La'âlî, Mullâ Lu'tfî, Lu'tfî-Ţütî, Latîfî, La'î, Lamî, Lauhî, Lamî-i-chelebi, La'îhî.

Letter M (f. 121b): Ma'âlî, Ma'âtî, Ma'ârâmî, Ma'hvî, Muhyî, Mudâmî, Mudârîs, Mardumî, Mâstî, Mûsîmî, Mashê-bey, Mashâmî, Muştafa, Mu'âmâmî, Ma'nâvî nos. 1 and 2, Mu'âdî, Maqâmî, Ma'lîhî, Mu'mîn, Mîrî, Maylî, Mâşiî (an Armenian from Diyarbekir).


Letter Q (f. 237a): Qâbîlî, Qâdîrî, Qâdirî-efendi, Qadîrî, Qudsî, Qurbi, Qândî the chronogram writer, Qiyâsî.

Letter R (f. 245b): Râyî nos. 1 and 2, Ra'î, Rahmî, Ra'hîqi, Rahîmî, Rusûkhi, Rû'dî nos. 1 and 2, Rafî, Râfiqî, Ramzi, Ramzi-chelebi al-Qâdî, Ravânî, Raunarq, Riyâdî nos. 1 and 2.

Letter SH (f. 258b): Sa'hîrî, Şâmî, Şânî nos. 1 and 2, Şâhîdî, Şâvar, Şâh Qâsim, Shah Muhammed Qazvîni al-Ţâbîb, Shahâl-châlebi-efendi, Shikârî nos. 1 and 2, Shukrî, Shamş-pasha, Shamî, Şûrî, Şauqî (Shefqû) nos. 1 and 2, Shahîdî, Şahîdî, Şâykî, Şâykî Chaghshurchi, Shaydâ, Şîrî nos. 1 and 2.
TADHKIRAT AL-SHU'ARĀ

Letter T (f. 274a): Tābī nos. 1 and 2, Tabī, Turābī.
Letter TH (f. 275b): Thānī, Thubūtī, Thanātī.
Letter DH (f. 294b): Dhihnī, Dhihnī.
Letter D (f. 302b): Da'īfī.
Letter GH (f. 303b): Ghabārī nos. 1 and 2, Gharamī, Gharbī, Gharibī, Ghazālī, Ghulāmī.

SIZE. FOLIOS. 25.5 x 16.2 cm.; written surface 17 x 7.5 cm.; 25 lines; 318 folios.

BINDING. Dark-brown leather, 3-centre and corners sunk with gold design and ground, and cord border. Inside, dark-brown leather with centre and corners of brown cut tracery over blue, gold lining. Damaged.

SCRIPT. PAPER. Small Turkish naskh within gold and blue rules. Firm, deep-cream, polished paper. First page damaged, some staining at the beginning and end.

SCRIBE. DATE. No colophon. Apparently 17th century.


MINIATURES. ILLUMINATION. The text opens with a decorated headpiece (empty centre gold medallion); small titles in gold, red, and blue throughout.

ALBUM OF PAINTING AND CALLIGRAPHY

TITLE. CONTENTS. The loose leaves forming the present item are parts of an album which may have been arranged some time in the 16th–17th (?) century. The character of the majority of the miniatures points to the Turkish origin of the album. As the title-page and the colophon are missing, there are no indications as to the dedicatee’s name.

SIZE. FOLIOS. 12 folios, of identical size, 41.5 x 27.2 cm. Single paintings and panels of script vary in size.

SCRIPT. PAPER. The miniatures are mostly surrounded by gold or coloured decorations. The outer margins of the pages are either marbled paper or gold-sprinkled cream paper. The script usually has a gold background.
MINIATURES. ILLUMINATION. F. 1a. A pair of miniatures, with a similar mountainous landscape. Left: a turbaned young man in Turkish attire (scarlet coat, black overcoat) holding out a flower. Right: a young woman in a long light-blue dress. Above, three oblique panels of Arabic poetry of religious character.

F. 1b: Six oblique lines of script forming three verses in Persian by Mir Khusrau [Dihlavl], the calligraphy being signed by Malik al-Daylami. The square border of script continues the Arabic poetry from recto.

F. 2a. Two miniatures and two panels of script. Left top: a hunting scene in light-blush tones—two horsemen pursuing wild animals; right bottom: two Turkish students in a spring landscape, the one in white turban and green cloak holding a book, the other in scarlet coat, his turban and coat hanging on a tree. The two gold-and-blue panels of script contain four verses of a Persian poem.

F. 2b. Five panels of which two contain miniatures: a young falconer dressed in yellow, on a chestnut horse, and two men picnicking by a stream in a hilly landscape, in Turkish style and with some perspective. Top panel contains a 'cut-out' signed Fakhrī (cf. no. 415, ii): the letters are not pasted on, but cut out in the panel (damaged). The other two panels contain respectively two and four lines of Persian poetry.

F. 3a. Two miniatures. Left: a prince in large white Turkish turban, blue cloak, and green sash, drinking wine in a garden kiosk by a fountain; a lute-player and a tambourinist; a page (dressed in red and blue) holding a sword; two other attendants. Right: a similar scene with the prince kneeling on a vermilion cushion, two musicians, two attendants, and a red-haired woman (standing); behind the prince a garden with running rills, a field, and a hilly landscape, with towers, displaying some knowledge of European perspective. Top: a Persian quatrain on gold ground; below, two panels, each with a line of Persian.

F. 3b. Two miniatures. Left: a young man in red, wearing a buff and white cloak, under a tree. Right: a fat young prince in black wearing a large Turkish turban and a red cloak. Above, two panels of Arabic in nastā'īq. Top: a Persian quatrain, 'cut-out' of buff paper with gold decorations, pasted on black paper. Signed: Fakhrī (v.s.).

F. 4a. A mounted archer in red baggy trousers, on a dappled grey horse. Inscribed in lower left corner: Bihzād (?). Above and below the miniature, panels of Persian verse, on gold ground. Outer margins of floral designs, with two bouquets in the corners.

F. 4b. A Turkish miniature representing a beardless man, in white, wearing a red cloak and a tall, brown, rounded cap (a Mevlevi dervish), under a tree. Outer margins similar to 4a.

F. 5a. A man in white, wearing a Turkish turban and a red cloak lined with blue, under a tree. Outer margins with gold flower designs.

F. 5b. A variation of miniature 3a: a young prince in a garden kiosk listening to music. Outer margin as on 5a.

F. 6a. Four miniatures. Lower row: two Turkish princes in black and red clothes wearing large turbans. Upper row: two Arab horsemen, the one in a lavender 'ābā on a dappled roan, the other in a yellow 'ābā on a dappled grey, both wearing tall, red, helmet-like hats; ground decorated with blue flowers, &c., in Turkish style. The two rows are separated by a Persian quatrain, in two lines, on gold ground.

F. 6b. Panels of Persian script (nastā'īq) at different angles. Right: six lines of
poetry by Maulana Muḥammad b. Ḥisam; left: eight lines of poetry by Maulana Ḥash (late 15th century, cf Browne, LHP, III, 439), the first signed by Shāh Muḥammad Nishāpūrī, the second by Muḥammad son of the late Sultan Ḵān, both signatures certainly belonging to the same artist (16th century?). Top: three Persian quatrains, separated by three lines of vertically written verse. Between the larger gold panels are inserted smaller triangular, &c., panels of blue floral design on white ground.

F. 7a. A miniature in Chinese ink with slight colour and gold; a roaring dragon crawling along rocks shaped like dogs' faces. The miniature which is not signed but may belong to the Herat school (15th century) is clearly influenced by Chinese paintings. Above and below, two panels of Persian verse on gold and blue ground. Outer border, gold with floral designs.

F. 7b. Two Persian quatrains of religious contents written in nasta'liq by Mirī. The script is surrounded by cloud-forms and arranged in geometrical patterns of gold, grey, and red.

F. 8a. Two miniatures. Top: a lion killing a deer, with trees, rocks, and birds, in black and some colour. Signed: Ḵāja Mir. Below: a camel shackled to a tree stump; its attendant, in yellow jacket tucked into red trousers, and another man wearing a blue coat with floral design.

F. 8b. Two Persian quatrains arranged in four panels, with six smaller panels of smaller script (a poem by Jāmī). The whole arranged in geometrical patterns decorated in gold and colours, with some marbled paper.

F. 9a. A banquet scene. A party of gaily dressed men in large Turkish turbans enjoying the coffee prepared by a young attendant (top right). The guests of honour are sitting in a recess (top centre). Three musicians playing (left); an old man taken ill (left bottom); forty-seven figures in all. The types are purely Turkish. Above and below the miniature: two lines of Persian verse on gold ground. Margins of marbled paper.

F. 9b. A panel of Persian verse, 10 lines of nasta'liq, straight and oblique. Signed: Shāh Muḥammad Nishāpūrī, v.s. f. 6b. Gold ground, 6 triangular small panels of blue and gold floral design, four white squares (originally with some blue decoration). Margins of greyish-blue paper sprinkled with gold. Below, a panel of two flying angels, each carrying a bird. The one on the left wears a head-dress in the form of a flower as on f. 11a(b), while the other has his hair fastened on top in a lyre-shaped loop. A gold border, margins of red floral design.

F. 10a. Four miniatures. Top right: a couched lion, traces of pricked outline. Inscribed: Ḵīzād. Left: two Turkish boys, the one helping the other to climb a tree. Bottom right: a Turk in red, wearing a brown white-bordered cloak. Left: a young Turk in a cemetery, two skulls lying under his feet.

F. 10b. Top: a party of three young men picnicking; two young musicians. Round the miniature, six panels containing Arabic verse. Bottom: a pair of miniatures, each representing a young man dressed in grey and wearing a kind of Spanish beret (possibly imitated from a Spanish picture). Borders of red floral design, as in 9b (bottom).

F. 11a. Top: a couched lion similar to that on 10a (top). Inscribed: Ḵīzād. Border as 9b (bottom) and 10b (bottom). Bottom: a bust portrait of a lady with very full cheeks and black tresses. On her head is a head-dress in the form of an enormous leafy
ALBUM OF PAINTING AND CALLIGRAPHY

flower, cf. 9b (bottom). Possibly painted after some European original. Slightly coloured. The margins are of blue marbled paper.


F. 12a. A young man with narrow eyes wearing a sword and playing on a long-necked lūr. His dress is of vermilion stuff with gold designs and he wears a large queer-shaped turban entwined with a gay shawl. Margins of golden floral design with three side-decorations.

F. 12b. A young man sitting with a book in his hand, dressed in vermilion with a dark-brown coat over it. On his head a bluish turban, as in f. 12a, entwined with three rows of ribbon, with two large plumes attached. Inscribed in Turkish: Khwāja Ḥāfiz’s pupil Shirvānī-nīrūzā-zāde ('Khwāja Ḥāfiz' in this case seems to refer to some person other than the famous poet). Margins as in 12a.

440

DĪVĀN OF FUḌŪLĪ

BEGINNING. (sic)

AUTHOR. Muhammad b. Sulaymān Fuḍūlī (Fuzūlī), native of ‘Iraq, and member of the Bayat tribe. According to the best authorities he died in A.H. 963/A.D. 1555. Fuḍūlī is one of the most celebrated poets in Turkish, cf. Gibb, HOP, iii, 70–106, M. F. Köprülü-zade, Fuzuli hayati ve etheri, Istanbul, 1924. His language though perfectly intelligible to Ottoman Turks, contains a number of local Turcoman words and forms and, on the whole, more particularly belongs to the group of the 'Āzarbāyjān Turkish' dialects, v.s. no. 401.

In the Preface to his Dīvān the poet explains how he undertook its composition at the instigation of a friend who said: 'Among the Arabs and Persians the turn of chieftainship in the Realm of Speech has gradually become thine, whereas among the Turks there are many single men with perfections but no one like thee possessing all the languages. ... God forbid that the Turkish tribe be deprived of the bud of a divān from the garden of composition of a refined spirit of their own.'

The ghazals contained in this manuscript begin on f. 7a and are 140 in number. They are followed by qitāt (ff. 84b–93a) and rubā’iyāt (ff. 90b–93b).

SIZE. FOLIOS. 17.2 × 10.5 cm.; written surface 11.7 × 5.3 cm. Twelve lines in two columns (first six folios partly in columns); 94 folios.

BINDING. Maroon leather, with centre lacquered panel having a bunch of coloured flowers on a deep-orange 'broken' ground, and corners of gold design on dark red;
DIVAN OF FUDÜLI

gilt leaf and line border. Inside, 3-centre and corners of gold design on red, having a ground of deep-ochre with black, green, and pink floral design; gilt borders.

SCRIPT. PAPER. Nastā'liq, within gold, blue, and green rules. Thin, cream-toned, polished paper. Many pages have been re-margined and some newly guarded-in again.

SCRIBE. DATE. The manuscript (17th century?) is slightly incomplete at the end and the colophon is missing.

PROVENANCE. Two indistinct seals on ff. 1a and 1b. The latter may belong to some Persian library and underneath it is seen a former no. 910.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece in gold and blue; four similar small panels of decoration are found on f. 2a and four more on f. 2b. The titles are in white script on gold panel with coloured decoration; f. 86 has eight triangular decorations; the original margins have gold flower designs.

Five miniatures (mounted), all in the later Šafavid style, best exemplified by Rīdā 'Abbāsī's paintings; the vestimentary accessories and architectural details concur with this conclusion.

F. 18a. A young prince picnicking in a garden. He is seated under a canopy and is surrounded by eleven attendants pouring or distributing wine. The scene is destined to illustrate the verse: 'O, you, prisoner of grief, flee to the corner of a tavern.' The principal personages wear ample turbans of gold, typical of the Šafavid period after circa 1600. The same applies to the large jug of wine imitating Chinese ware. The tops of some trees extend into the margin on which, in slight gold outline, are represented animals and plants.

F. 34b. A bearded man dressed in vermilion sitting under a canopy in a garden; before him, a squatting semi-nude youth representing Majnūn, and an attendant (standing) who wears a light-green overcoat. The scene illustrates the verse in which Fudūli compares himself with Majnūn. The turbans as on f. 18a.

F. 55a. A youth in violet, seated on a blue rug under a tree; before him a shaykh, in white overcoat lined with blue, is squatting in an admiring posture; three attendants. The scene illustrates the verse inviting to 'worship as a mihrāb the brow of the Beauties'. The youth's turban is, as above, in the style of Rīdā 'Abbāsī.

F. 75b. Scene in a garden. A youth in vermilion is sitting before a kiosk decorated in Chinese style with flying herons; before him another youth in yellow overcoat, seated; three attendants standing.

F. 93a. A youth, richly dressed in green and gold, is seated under a canopy on the deck of a ship; nine attendants and sailors; one man climbing up a mast, another overcome with the motion of the boat. The scene illustrates the verse: 'Amid the perturbation of sorrow a vessel of wine is what the Ark was to Noah amid the Flood.'
AUTHORS. This collection (majmū‘a) contains poems of the following, mostly little-known, authors:

a. Fahīm (18th century, Blochet, CMT, ii, 11), f. 2b.
b. Nā‘īlī (Yeni-zāda Muṣṭafā, d. A.H. 1077/A.D. 1666, Gibb, HOP, iii, 305), f. 6b.
c. Bahā‘ī, f. 10b.
d. Bahā‘ī (whose poetry is found in a manuscript written before A.D. 1617, Blochet, CMT, i, 320), f. 14b.
e. ‘Īsma‘īlī, f. 18b.
f. Rushdī, f. 22b.
g. Rūḥī (of Baghdād, d. A.H. 1014/A.D. 1605, Gibb, HOP, iii, 186), f. 26b.
h. Yahyā, v.s. no. 433 (1), f. 30b.
i. Nazīm (d. A.H. 1107/A.D. 1695, Gibb, HOP, iii, 319) f. 34b.
j. Sāmī, f. 38b.
k. Vajhī, f. 42b.
l. Nazmī, f. 46b.
m. Fā‘ız, f. 50b.
o. Hilmi (16th century, cf. Blochet, CMT, i, 646), f. 58b.
r. Kami (Shaykh Jamāl-zāda, died a.H. 952/A.D. 1545, Gibb, HOP, ii, 149 ?), f. 70b.
s. Sa‘īb, f. 74b.
t. Tajallī, f. 78b.
u. Rūḍā‘ī (of Van? who must have lived in the 17th century, cf. Blochet, CMT, ii, 313), f. 83b.
v. Pīrī, f. 86b.
w. Tibī, f. 90b.
x. Raghibī, f. 94b.
y. Ta‘līb (Muḥammad-efendi of Brusa, d. A.H. 1118/A.D. 1706, Gibb, HOP, iii, 323), f. 99b.

SIZE. FOLIOS. Oblong, 26.2 x 9.1 cm., written surface 15.8 x 4.2 cm.; 10 lines (4 horizontal, 6 oblique); 102 folios. The original pagination, beginning with f. 101, suggests that there existed a first part of the anthology.

BINDING. Limp lacquer, centre panel containing four rectangles (set obliquely), with 2 lines of script, with coloured flowers in surrounding triangles, all on deep-yellow ground, within red band, outer border of leaf design in gold, red, and white on black.
Inside, dark-brown leather, 3-centre and corners of gold arabesque, line borders; fly-leaves of gold-sprinkled marbled paper. Marbled, red leather slip-case.

SCRIPT. PAPER. Nasta'liq, within blue, red, silver, and broad gold rules. Thin, ivory-toned, polished paper, set within rougher yellow margins.

SCRIBE. DATE. Darvīsh Muṣṭafā, a.h. 1137/A.D. 1724.

MINIATURES. ILLUMINATION. The text opens with a page set in squares containing the Index; it is followed by a blank page with two artistic corner pieces. F. 2b: a decorated headpiece (blank gold panel) typically Turkish in design; twenty-two similar headpieces, each introducing a new poet; each page has two triangular corner pieces in gold (some with colour), the last page having four. A very effectively illuminated copy, though with some excess of gold decoration.

442

VAQF-NĀMA OF PRINCESS FĀTIMA AND IBRĀHĪM-PASHA

BEGINNING. لا المنشأة النظام حمد ثا معدود

AUTHOR. Some official jurist on behalf of the two benefactors, namely: Princess Fāṭima-Sultan, daughter of Ahmed III, born on 22 Jamādi II 1116/22 October 1704, died in Dhul-qa'da 1145/May 1733, and her husband Dāmād Ibrāhīm-pasha, Grand Vazir from 18 Jamādi II 1130/9 May 1718 till 18 Rabī' I 1143/1 October 1730 when he was murdered in the revolt which resulted in the deposition of Ahmad III. Ibrāhīm-pasha is famous in Ottoman history for his long and peaceful tenure of office and his numerous buildings and foundations, see Hammer, GOR, chapters lxii–lxxv.

CONTENTS. Praises to God and the Prophet (ff. 1b–4b) are followed by a turgid discourse on differences in men’s conditions, the frailty of wealth and the necessity to secure lasting happiness (ff. 5a–8a). Praise to the reigning Sulṭān Aḥmad III (a.h. 1115–43/A.D. 1703–30) with special reference to a library which he rendered accessible to scholars within the precincts of the Palace (ff. 8b–10b). His daughter Fāṭima-Sultan has inherited her father’s propensity to good deeds. Through her eunuchs Bilal-agha and Muhammad-agha she has appointed as her representative Muhammad-agha b. Ḥājjī Muṣṭafā-agha, ‘Alī to the Grand Vazir, while the Grand Vazir, through his Treasurer ‘Alī-agha and the secretary of the Treasury ‘Ali-efendi, appointed as his representative the K‘ahya of his wife, Sulaymān-agha b. Muhammad. The two representatives having appeared before the Shari‘at court (majlis-i shar‘) made the following declaration:

F. 14a. Their constituents make an endowment of a Medrese built in the neighbour-
hood of the Shehzade-jami', opposite the Eski-Odalar Gate, and consisting of 13 chambers, a lecture room, a library, a fountain, &c.

F. 15a. For the upkeep of the endowment they assign:

(1) In the sanjaq of Aydın, nahiya of Hisar [probably Sultan-Ḥisār, to the N.E. of Aydın]: the villages of Qujaq and Dervenik;

(2) In the sanjaq of Qarli-eli, nahiya of Vazîqa: the villages of Draghumsin (?) and the produce of its port (iskele);

(3) In the sanjaq of Pasha [Pâshâ-limanî, on the southern coast of the Marmora?], nahiya of Manastir: lands and fields (15b);

(4) In Constantinople: 43 shops situated near Eski-Odalar, plus another 37 shops;

(5) In the Naqsha (Naxos?) island, in the Aegean: various lands.

F. 16b. Allowances to the staff of the endowment per day: a teacher of Qur'anic sciences, 20 aqchas; two monitors from among the students, 4 aqchas each; ten other students, 2 aqchas each; a teacher 'of useful Shari'at sciences and of usual divine arts', 100 aqchas; other scholars to live in the thirteen rooms of the school, 10 aqchas each.

F. 17b. The books from the library not to be lent outside the building, but readers to be admitted three times a week. The Librarian, who will compile a catalogue of the books, 10 aqchas daily; four keepers, of whom two must be on service on admittance days, 15 aqchas each; a bookbinder, 4 aqchas; the keeper of the books bequeathed by Sûmbûl 'Ali-efendi, 15 aqchas; a teacher of calligraphy, 10 aqchas; a teacher of şûfism 'free from vices of superficiality', 20 aqchas; a reader of Jalâl al-dîn Rumi's Mathnavi, 4 aqchas; a teacher of mathematics to explain the shares of relatives in an inheritance, 10 aqchas; a monitor of religious duties, 5 aqchas; a teacher of prayers to act as the imām of the school, 30 aqchas; a muezzin, 10 aqchas; a lighter of lamps, 4 aqchas; a door-keeper, 8 aqchas; a burner of incense during lessons, 3+5 aqchas; a sweeper, 5 aqchas; a door-keeper of the garden, 4 aqchas; ditto of the library, 6 aqchas; a farrâsh of the library, 5 aqchas; a porter of the entrance door, 10 aqchas; an attendant looking after the fountain, 6 aqchas; a scavenger, 7 aqchas; four men serving (in turn) water to the passers-by, respectively 10, 8, 8, and 8 aqchas; a keeper of the drinking-cup (kefîche), 2 aqchas; a guardian of the Sulaymâni canal (râh-âbî), 4 aqchas; a conduit cleaner (suyulji?), 4 aqchas; a farrâsh of the lavatory, 4 aqchas; a mason, 4 aqchas; a plumber, 4 aqchas; a cleaner of the sewers (laghûmcîhî), 3 aqchas; a stone-cutter, 3 aqchas.

F. 21a. To 42 old men and women in possession of certificates issued by the administration of the Sacred Places, 266 aqchas daily.

F. 21b. Various yearly allowances to the Qur'anic readers, &c., in Mekka and Medina.

F. 22a. To complete the budget of the Cathedral Mosque built in Orta-köy by Muhammad-pasha, K'âhya to the Şadr-i a'zam (i.e. the founder of the endowment?), through the mütevelli, 100 aqchas daily.

F. 22b. To the Mevlevi dervishes of the tekkiye of Beshik-tash 12,000 aqchas half-yearly; ditto of the tekkiye of Vodena (?) in Rumelia, 340 aqchas monthly.

1 Qarlı-eli was one of the sanjaqs of Epirus comprising parts of ancient Aetarnia and Aetolia; the Turkish name is derived from that of the Italian prince of Epirus Carlo Tocco. Vazîqa (?) may be Vasiliki, in the south-west of Leucas; Draghumsin is very probably Dragamestos, north of Astakos Bay.
76 VAQF-NĀMA OF PRINCESS FĀTIMA AND IBRĀHĪM-PASHA

F. 23a. To 8 nurses in the Lunatic Asylum and Hospital for Ladies’ Diseases founded by Khāṣṣi-Sultan at ‘Avret-bazarī, in order to encourage them in the performance of their duties, 3+8 aqchas daily.

F. 23b. Various grants for the celebration of the Prophet’s birthday and during Ramaḍān in the Teberdārān-odāst; ditto in the Qozbekchiyan-odāst, 1,440 aqchas.

F. 25a. Various grants to the mosque of Eyyūb (illumination of the minaret during Ramaḍān, &c.).

F. 25b. Various grants for the celebration of the Prophet’s birthday and during Ramadan in the Teberdārān-odāst, ditto in the Qozbekchiyan-odāst, 14,400 aqchas.

F. 27a. The Chief Eunuch of the Palace, Supervisor (Nāẓir) of the Vaqfs, is appointed Supervisor of this particular vaqf and will receive 10 aqchas daily. Special care is recommended to him in the selection of the teachers of the Medrese. Next comes an elaborate budget of the administrative staff of the school (per day): the secretary (kāṭīb), 10 aqchas; the accountant, 10 aqchas; the collector of revenues, 8 aqchas, &c. Repairs of the building, 6,000 aqchas yearly.

F. 27b. Special provision is made for the qāḍā of Nevshehir [N. of Nigde in the vilayat of Qoniya], birth-place of the founder of the endowment; a sum of 1,186½ ghurushes is to be used for the payment of the extraordinary levies (avārid) on the district; a mosque to be completed at Nevshehir.

F. 30a. The son of the founder Damād Muḥammad-pasha is appointed to be the Manager (mütevelli) of the vaqf and will receive 120 aqchas daily; after his death the office will pass in turn to the eldest and worthiest of the male and female descendants of Ibrāhīm-pasha, preference ceteris paribus being given to a man. Eventually, if ‘the scissors of destruction cut the cord of descent’, the management will pass to theummitted slaves of the family (utagā va ‘atiqāt), and even in the case of their extinction the vaqf must be used for the benefit of poorer Muslims.

F. 31a. The Chief Eunuch who is the Nāẓir of the vaqf begins his activity from the present year.


F. 33b. Invocation of punishment on those who would change the contents of the vaqf (Qor‘ān, ii. 177).

Ff. 33b–35a. Full titles of 34 dignitaries meant to be witnesses, from Admiral Muṣṭafā-pasha, the ‘Sultan’s companion’ Muḥammad-pasha, &c., down to the Director of the Customs Mehmed-agha, the Treasurer to the Şad’s k’āhya Sayf al-din-agha, &c.


1 The colophon of No. 463 indicates some connexion of takārdarān (in Persian ‘halberdiers’) with the Old Saray. Very probably, they were identical with the baltijaş (in Turkish ‘halberdier’) who acted as guards to the princes, princesses, and ladies of the Harem and were under the orders of the Governor of the Harem (bostanjī-başsh); their barracks were in the Old Saray, d’Ohsson, Tableau de l’Empire Ottoman, VII, 15, 39. The term qoz-bekchi refers to another class of palace attendants. Their name (‘watchmen of the walnut-trees’) is said to be a euphemism for qiz-bekchi (‘watchmen of the girls’), but in later times their duty was to serve coffee to the Sultan, the princes, &c. Their corps was abolished A.D. 1826 (J. Deny).
VAQF-NAMA OF PRINCESS FÂTIMA AND IBRAHÎM-PASHA

SIZE. FOLIOS. 32.5 x 22.2 cm.; written surface 19.3 x 11.3 cm.; 11 lines, 36 folios.

BINDING. Leather with sunk designs in gold. Three borders, of which two in cord and the middle one with panels of red floral design separated by silver rosettes. Central panel in brown lacquer, with the central three-piece and four corner pieces in gold and silver floral design. Inside, red leather with gold tracings. Flap, to design.

SCRIPT. PAPER. Very beautiful Turkish nasta’liq (?) with numerous embellishments on tops of letters, loops of final letters often serving as element to the initial letters of the following words. Dark, ivory-toned, polished paper.

SCRIBE. Colophon on f. 35a: Abdullah al-Vâfâ’î, teacher of calligraphy in the Palace, in Shavval 1141/May 1729. Addition on ff. 35b–36b in a modern ruq‘a hand, probably made in the second half of the 19th century A.D.

PROVENANCE. The text within the three panels on f. 1a consists of (a) a prayer for the two founders of the vaqf signed by the Muftî ‘Abdullâh, (b) a formula certifying the legality of the act, sealed by the Qâdi-asker of Rumelia Sayyid Muḥammad b. Zayn al-abîdîn al-Hasyânî, and (c) ditto by the Qâdi-askar of Anatolia Abû-Sâ‘îd Muṣṭafâ. In the margin of f. 33b a registration entry (qayd) of the office of tâṣîr al-viqâyat (?), at the Sultân’s Harem, mentioning the name of the eunuch Ḥâfîz Ṭaṣ-aghâ and dated 1234/1819. Two years later A.H. 1236 an ‘ilm-u-khaber (‘notification’) was issued with regard to the vaqf by a Şadr. A copy of this document was inscribed on ff. 35b–36b by a grandson of the said Şadr.

MINIATURES. ILLUMINATION. F. 1a. Three gold panels, the top one being in the form of a bush of flowers and the lower one in the form of urns containing flowers. The text inscribed inside the panels is also interlined with gold. F. 1b has a headpiece chiefly in gold, blue, and light-green, with floral designs. It consists of two panels, the lower one being rectangular with a gold medallion in the middle which is left blank; the top of the upper panel is of irregular shape, the remaining space being filled with blue finials. Both panels are within a five-fold border of gold, blue, red, &c., in Turkish technique of pricked dots. The margins of ff. 1b and 2a are fully decorated with floral designs in gold of two shades. The text is throughout within broad rules with prevalent gold. Elaborate gold rosettes separate each part of a sentence in the text. Titles and Qur’ânic quotations in red and gold. On f. 33b a quadrangular panel (gold and red) before the enumeration of witnesses. The latters’ names in 34 regularly traced panels. F. 35b, a panel similar to that on f. 33b closes the text, the lower part of the page forms a scalloped panel in which the colophon, embellished with interlinear decoration, is inscribed; on two sides of the panel there are corner pieces in gold with floral design.