AUTHOR. Al-Bārūn al-Mukhtari, ‘Baron (?) the Inventor’. The name suggests a European, and still more probably an Armenian author. In Armenian baron is the usual title corresponding to ‘Mr.’, ‘Monsieur’ and one might even imagine that the Arabic mukhtari (‘inventor’) also reflects some Armenian name (Mekhitar?). It is curious that in the explanatory note, which contains many Arabic expressions, the name of the Prophet Muḥammad is not mentioned. The basmala (inside the lid) is also of somewhat unusual (though orthodox) type:

بِسْمِ اللَّهِ رَبِّ الْعَالَمِينَ

The author speaks of his interest in geography and astronomy (falakīyāt) and adds that in A.H. 1146/A.D. 1733 he presented to the Grand Vazir [Hākim-zāda] ‘Alī-pasha (1732–14 July 1735) a treatise called ǰam-numā fī fann al-faqāḥāfīyā and was ordered to prepare a rub‘-i shamsī (a sun-dial?) under the name of rub‘-i mustadīr (‘a dial inside a circle’). For this he obtained a liberal recompense and, encouraged by it, started on a new invention, viz., an indicator of the Ka‘ba which would be useful in all lands. The rā‘īs al-kuttab Muṣṭafā-efendi enabled him to present his device to the new Grand Vazir Yegen Muḥammad-pasha (1737–23 March 1739).

It is difficult to say with assurance in what relation al-Bārūn al-mukhtari stood to his contemporary Petro, son of Baron, an Armenian of Qaysariye who in A.H. 1144/A.D. 1731 translated Jacques Robbe’s Méthode pour apprendre facilement la Géographie to which he gave the persianized title of Fann-numū-yi jām-i jām az fann-i jografiyā, very similar to that of our author’s opus primium. See F. Taeschner, Die geographische Literatur der Osmanen, ZDMG, 77, 1923, pp. 74 and 144.

TITLE. CONTENTS. Qibla-numū-yi āfūqī, ‘Universal Indicator of the Ka‘ba’. The contrivance consists of a round box with a lid and a loose round plate resting on the wood cross-sections of the floor. The lower part of the lid and that of the loose plate are covered with script.

The upper part of the lid represents Mekka with the Ka‘ba and the environing hills. The text of the lower part explains how the Indicator came into being and gives instructions for its use.

The upper part of the round plate is occupied by a Map of the northern part of the eastern hemisphere. At the point representing Mekka is fixed a metallic pointer moving round its pivot; in the centre, at the top of the Map, is found a magnetic compass under glass; the southern end of its needle has the form of an arrow-point. The lower half of the plate is divided into twenty columns each with numbered geographical names (392 in all) corresponding to the numbers of the Map. Each region of the latter is painted in a special colour in which is also painted the corresponding part of the table.
INDICATOR OF THE KA'BA

In order to know the direction in which a Muslim, saying his prayers in one of the countries of Asia, Africa, or Europe, must turn his face towards the Ka'ba, one proceeds as follows:

1. The pointer is pointed towards the country in question or towards a point marked with a number and explained in the table.

2. Then the whole plate is moved round until the needle of the compass takes a position parallel to the pointer; the reading of the compass on its dial will indicate the angle at which the Muslim must take position with regard to the true south.

**BOX.** Wooden, bonbonnière-shaped box measuring 31.9 cm. diameter, 57 cm. deep. A metal hinge, two (originally three) hooks, one (originally two) chains, three eyelets.

**SCRIPT.** Turkish naskh.

**SCRIBE. DATE.** Autograph(?): 'finished this qibla-nīma by the hand of the poor slave Baron the Inventor (ṣīyad[sic] al-‘abd al-faqīr al-bārūn al-mukhātārī)’ A.H. 1151/A.D. 1738.

**PROVENANCE.** In the inscription inserted to the right of the picture of the Ka'ba the author expresses a wish that the ‘One who will look (at the Indicator) should keep (bar-qarār) the post of Grand Vazīr’. This must refer to Muhammad-pasha mentioned in the explanatory note. In the erased cartouche on top of the lid some date (1170?) is distinguishable, pointing perhaps to a re-dedication.

**MINIATURES. ILLUMINATION.** The box is lacquered in gold, with scrolls, ‘shell’ forms, poppies, roses, &c., in blue, green, and red; same design round the sides and in the inside rim of the lid and the box; the floor of the box is ‘green marble’; underneath is a lattice design in black and green.

The picture of the Ka'ba inside the lid is in the usual schematic Muslim style; the prevailing colours are brownish and green, with some gold and red. On the right is a basket of fruit out of which rises the dedication panel. An ornamental belt, containing a basmula, separates the painting from the text. Round the painting and the texts is a gold border with some ornamentation.

The Map, though divided into seven longitudinal climes (Ptolemaic) is entirely modern in its outlines. It must be based on some contemporary European map as indicated by the forms of such names as Francha (France), Yapon (Japan), Marsiliya (Marseilles), Fyorenche (Firenze, Florence). As regards the divisions into regions (which are evidently not to be taken as political divisions), the German-speaking lands figure as Avrupa (Europe) bordering in the east on Leh (Poland). The latter extends to the Baltic seaboard. Moscov (Russia) is conterminous with Sweden along the Ladoga Lake, and the new capital of St. Petersburg is not yet shown; in the south it borders on the ‘Black sea lands’; in the east on the ‘Tataristan of Bulghar’ (i.e. Kazan, conquered by Russia in 1552) which in the south-east runs along the ‘Qipchaq plain’ (an old Muslim term).

In Asia, north of China (red) extends the ‘Tataristan of China’ (green) which in the north-west is separated by the Sha-mo desert from the ‘Great Tataristan’. In the extreme north-east of Asia is shown ‘Yaqutia’ (green) neighbouring towards the south-east
with the ‘Nayman lands’ (Nayman is one of the Mongol tribes). This latter is continued to the east by a peninsula inscribed ‘Land of Yeso’, which evidently is a combination of Kamchatka with the northern islands of Japan. Siberia in the north-west is separated from ‘Moscov’ by a territory called ‘Tataristan of Tanqud’ (?) and comprising ‘Obdoria’ (i.e. Obdorsk), &c.

In Africa round the Guinea gulf are shown Gabon and Benin; south of Marakesh (Morocco) lies the desert of Ṣanhaja (one of the Berber tribes); Ethiopia (grey) borders in the west on Gabon and is distinguished from Ḥabash, i.e. Abyssinia (green); this latter adjoins in the north the territory of Danhala stretching along the south coast of the Red sea. Many names in the tables have been misread or mis-spelt.
other two copies. He expatiates upon the difficulties of understanding the abstruse passages which the initiated in the mysteries of fafr do not reveal to outsiders, and apologizes for the hasty character of his work.

The 'translation' occupies ff. 6a-416a. The subject of the book is the principles of al-fafr al-jami, a cryptic science said to be in possession of the 'Alids and first written down by the Imam Ja'far al-Sadiq (see Djafr in EI). The text contains cabballistic formulas, mystic commentaries on the Qur'an, revelations and prophecies concerning the end of the world, the appearance of Dajjal (Anti-Christ), &c.

SIZE. FOLIOS. 18.9 x 11.5 cm.; written surface 11.4 x 6.2 cm.; 15 lines. 423 folios.

BINDING. Brown leather, 3-centre and corners sunk and gilt, gold lining and cord border. Inside, sage-green silver-sprinkled paper; fly-leaves of similar mauve paper.


SCRIBE. DATE. Hajjl Othman of Bosnia, a pupil of Ibrahim Rodosi (of Rhodes), A.H. 1160/A.D. 1747.

PROVENANCE. According to the translator (f. 2a), his work was undertaken at the order of Sultan Muhammad III (A.H. 1003-12/A.D. 1545-1603). Sultan Muhammad's name is again mentioned on ff. 156b and 419b. In his colophon (ff. 422b-423a) the scribe says that the book was copied by the order of the eldest (or, the most righteous) member of 'Othman's family - Sultan Mustafa b. Sultan Ahmad b. Sultan Muhammad whom he addresses as a scholar (talib al-ilm wal-adab, &c.). Muṣṭafā III reigned A.H. 1171-87/A.D. 1757-73, but as the colophon is dated A.H. 1160 the book was evidently presented to him during his cousin 'Othman III's reign while he was only a prince.

MINIATURES. ILLUMINATION. F. 1b: Decorated headpiece with blank gold panel on blue ground. F. 280b: Some gold floral decoration. Dedication (ff. 422b-423) decorated with a rectangular and two triangular panels of blue and red flower design; colophon in a crescent within a gold panel with trailing floral designs.

53 miniatures and 1 diagram (f. 8b). The illustrations were intended to reproduce those found in the Arabic original but the painter has very negligently followed the Turkish translator. So where the text (f. 183b) speaks of Rome (madina-yi Rumiya) and Frankish ships, &c., the artist represents Medina and an uninhabited coast. The miniatures are sometimes vivid in colour but utterly devoid of imagination. In view of the Islamic prohibition of representing God's creatures the faces of all human beings are replaced by roses and even a horse's head cannot be depicted.


ALBUM OF CALLIGRAPHY

AUTHORS. Diverse.

TITLE. CONTENTS. Mostly quotations from the hadīth.

SIZE. FOLIOS. 33 × 21.7 cm.; written surface 22 × 10 cm.; 4 folios (6 pages), 6 lines.

BINDING. Dark-brown leather with 3-centre piece of floral motives on gold ground. Margin: two cord borders, between which a third border of arabesque design. Inside, grey and pink paper.

SCRIPT. PAPER. Very good naskh, one line in larger, and four in smaller script, on each page. Paper thick, white (above) and cream (below), set in cardboard with red leather edges.

SCRIBE. DATE. Muḥammad Sa'īd called Berber-zāda, pupil of Sayyid Muḥammad called Shēker-zāda, a.h. 1146/a.d. 1733.

MINIATURES. ILLUMINATION. Each page is divided into two rectangular compartments: upper part with gold floral design scattered in the text; lower part with gold designs and rosettes in the text, between two rectangular medallions of very artistic designs in gold and colours. The whole, within three borders: the first being coloured plain, the second formed of stripes of various coloured papers, and the third of gold-stamped cord; the outer margin of coloured paper sprinkled with gold and silver.
KHULĀSAT AL-TABYĪN BY MUḤAMMAD AS'AD

BEGINNING. سباح من سلخ من لف البشرة

AUTHOR. Muḥammad As'ad, who dedicated his book to Sulṭān Maḥmūd I (A.D. 1730-54), v. f. 3b. He may be the same person as the former owner of no. 448.

TITLE. CONTENTS. Khulāsat al-tabīn fi tafsīr sura Yā-Sīn, 'Epitome of explanations regarding the commentary on the sura Ya-Sīn (Qūrān, xxxvi)'. The commentary of the sura which the author considers 'the heart of the Qūrān' begins on f. 4a. After each passage the commentator successively examines the words (al-luḥa), the syntax (al-ʻrāb), and the rhetoric points (al-bayān), and finally gives his translation (al-taḥsīl).

SIZE. FOLIOS. 22.6 x 13.3 cm.; written surface 14.4 x 5.7 cm.; 19 lines, 149 folios.

BINDING. Brown leather, flapped, with centre red panel having 3-centre and corners of gold arabesque on dark-green, within silver cord border, 4 gilt-leaf, cord, &c., borders. Inside, red leather, centre ornament of gold arabesque on light-brown, gilt-cord and line borders; marbled fly-leaves.

SCRIPT. PAPER. Naskh, within broad gold rule. Thin, cream-toned, polished paper.

SCRIBE. DATE. Probably an autograph. The date is expressed in a cryptogram:

‘At the end of the beginning of the second third of the round number which follows the chronogram R.SH.M wa T.ZBAR.’ The numerical value of these latter words is 1150 or 1156, but the meaning of the whole is not clear.

PROVENANCE. Written for Sulṭān Maḥmūd I (1143-68/1730-54).

MINIATURES. ILLUMINATION. Opens with decorated headpiece, gold, blue, and red with a blank gold panel; small gold star diagrams to explain the mansions of the Moon; f. 75b, diagram of the Earth, the spheres surrounding it, and the Seven Skies.

ALBUM (MUQAQA')

CONTENTS. F. 1b. A decorated page. After basmala, an Arabic saying of the Prophet Muhammad (ending on f. 2a):

اللهم آتي أعذب رجليك

F. 2a. Another saying:

كل اقتني معاف إلا المجاهرين
A picture of the Ka'ba and its environs. Top left: the dome of Adam.

Another saying: written in naskh by Darvish 'Ali.

Another saying in smaller naskh: signed: Darvish 'Ali.

Two more sayings in the same hand.

A picture of the Medina sanctuary with the tombs of Muḥammad, Abū Bakr, 'Omar, Fāṭima, &c. In the background hills and palm-trees.

Another saying; in gold:

Two Arabic sayings interlaced; in gold: [sic] and in red:

A picture of Masjid-i Aqṣā (Solomon's temple) in Jerusalem. Captions in Turkish; top right: 'Here is a great precipice.'

The ihğrā of Sultan Maḥmud I b. Muṣṭafā (a.d. 1730-54).

A picture of Aya-Sofya. In the left corner a signature: 'Gilt by the son of /sweetalert i khazīna (treasurer) Qayyīm-bāshi; Great Aya-Sofya.'

A small circular Map of the world: East is on top and South on the right. Land in white, water in blue. Round the world the Encircling Ocean. Looking from the south: Africa is represented by a crescent-like segment. The long vertical blue stripe is the Nile flowing into the Mediterranean. Africa is separated from Asia by the Indian Ocean represented as a gulf; from the north-east the Miḥrān (Indus) flows into it, and in the north-west the Shaṭṭ al-'Arab and the Persian Gulf separate Persia from Arabia. In the extreme north-east are: China, the Toghuzghuz (i.e. the Turks in their Central Asian habitat, in the 6th–8th centuries), the Khirkhiz (Kirghiz). The round sea with a straight-flowing river is the Aral sea with the Oxus. The sea in the form of a fish is the Caspian, and to its west are enumerated the Rus (Russians), Burṭās, and Khazar. Farther to the west are the Saqāliba (Slavs) and al-Rūm (Byzantine Empire). The water joining the Mediterranean from the north is the Black sea with the Straits. In the extreme north-west, in a small segment, Europe, consisting of part of the Slav land, the 'great land of Rūm' (Italy, &c.), the Franks, and Spain stretching close to the Maghrīb on the other side of the Mediterranean.

This Map is entirely traditional and echoes the state of Muslim knowledge in the 9th–10th centuries a.d., but the ingenious schematic arrangement, destined to show that Arabia lies in the centre of the world, reflects some skill on the part of the original artist.

**SIZE, FOLIOS.** 29.2 x 21.8 cm.; written and decorated surface 25 x 17.5; number of lines variable; 9 folios.

**BINDING.** Red-brown varnished paper, with elaborate flower designs in gold for centre and corner pieces, within gold border. Inside grey, blue, and orange marbled papers. Leather-bound edges and back.

**SCRIPT, PAPER.** Thulth and naskh, within gold and coloured bands. Each page (mounted on card) is of different colour, with dark-red leather edging.
ALBUM (MURAQQA)

SCRIBE. DATE. Most probably the whole text (with the exception of the Map?) is in the hand of Darvish 'Ali. The tughra of Sultan Mahmud I (A.D. 1730–54) is the terminus post quem for the arrangement of the album, and perhaps of the text itself.

MINIATURES. ILLUMINATION. Each piece of script has gay-coloured flower designs on either side and elsewhere; the same appears on other pages. The margins are decorated in gold and silver designs of flowers, leaves or conventional pattern. 4 miniatures of mosques, &c. (described above) are painted on gold grounds chiefly in white and blue. The Map has gold tracery design on blue ground; small gold rosettes among script.

MAJMŪ'A (‘A COLLECTION OF EXTRACTS’)

AUTHOR. The book may possibly be a collection of personal notes by Qāḍī-asker Muḥammad As'ad, whose signature (?) several times appears on ff. 18b–27a. The whole book seems to be in the same hand, and the ownership entry on f. 123b by the same person may refer to the purchase of the book with blank folios for recording quotations and notes. Cf. the name of the author of no. 446.

TITLE. CONTENTS. On f. 1b the book is called simply Majmū'a, 'Collection'. It consists of texts extracted from numerous, chiefly theological, works, the sources being usually indicated at the end of the quotations. The extracts have been disposed according to the matter under special headings. Before the text some scattered notes (ff. i–vi),

F. 1b. Brief contents of the Collection.
F. 2b. On basmala, &c.
F. 3b. On the formula al-ḥamdu lillāh, the fātihat, &c.
F. 9b. On the formula of blessings on Muhammad (quoted from Maulānā Muḥammad Aq-Kirmānī).
F. 13b. On the science of traditions.
F. 15b. On literary studies.
F. 18b. Critical remarks on several works concerning the formula of tauḥīd, &c., by Qāḍī Muḥammad As'ad, in his personal handwriting (?), &c.
F. 28b. On Reason, the Shari'at, Religion, &c.
F. 35b. On imān and islām.
F. 42b. On the Qur'an and its interpretation.
F. 50b. On vocabulary, grammar, &c.
F. 56. On history, &c.
F. 61b. On Existence, Creation, attributes of God, and Ṣūfism.
F. 68b. On Cause, on resignation to God's will, on prayers, &c.
MAJMŪ'A (A COLLECTION OF EXTRACTS)

F. 70b. On dreams, auguries, &c. (mostly left blank).
F. 78b. On horses.
F. 80b. On Love, Music, Food, Medicine, Marriage, &c.
F. 85b. On Acquisition, Contentment, &c.
F. 89b. On Jurisprudence, Rectitude, morals, &c.
F. 91b. On the dignity of a Prophet, a Vali, an amīr, a sultān, &c.
F. 93b. On the rijāl al-ghayb (v.s. no. 434, f. 7a).
F. 95b. On the three natural reigns (mawālīd), &c. (blank).
F. 101b. On things pertaining to Reason.

SIZE. FOLIOS. 21.8 x 12 cm.; written surface variable, number of lines variable; vi + 133 folios (many blank).

BINDING. Brown leather, 3-centre and corners sunk, with gilt design and ground; gold line and broad cord border. Inside, plain red-brown leather, gold lines.

SCRIPT. PAPER. Naskh, informal hand, size varying. Thin polished paper of light-cream, pink, yellow, green, and blue tones, mostly silver-sprinkled, many blank pages between chapters.

SCRIBE. DATE. a.d. 18th century (?).

PROVENANCE. On f. 123b is an ownership note by Muḥammad As'ad who bought the book at the time of his sojourn at the 'victorious camp' of the Sulṭān (v.s. f. 18b). Before the text another owner's entry Muḥammad Sharif al-Ḥusaynī, a.H. 1226/A.D. 1811.

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BOOK OF PRAYERS, ETC.

AUTHOR. Arranged and written by 'Othmān b. 'Omar.

TITLE. CONTENTS. The book consists of the following parts:
(A) 32 sūras of the Qur'ān (ff. 1b 47b).
(B) The 99 attributes of God (ff. 47b–48b).
(C) Muḥammad’s outward appearance (ff. 49a–51a).
(D) Dalā‘il al-khayrāt wa shawāriq al-anwār fi dhikr al-ṣalāt ‘alā al-nabī al-mukhtār (ff. 52b–185b), the same work as described under no. 459, consisting of an Introduction (chapters on ff. 53a, 59a, and 62a) and of prayers (sections begin at ff. 64b, 71a, 79a, 80a, 84a, 88b, 90b, 95a, 97b, 108b, 109b, 114b, 118b, 128b, 133a). F. 155b, the scribe’s colophon.

BINDING. Dark-brown and dark-red leather, sunk panelled border, corners and 3-centre, with gold ground to red design. Inside, red leather with gold-cord border and lining (and cord border).
BOOK OF PRAYERS, ETC.

**SIZE.** FOLIOS. 16.5 x 11 cm.; written surface 10.7 x 5.8 cm.; 13 lines; 136 folios.

**SCRIPT.** PAPER. Naskh, within gold band and red line. Very thin, biscuit-coloured, polished paper.

**SCRIBE. DATE.** 'Othmân b. 'Omar, on 4 Shavval 1162/17 September 1749.

**MINIATURES. ILLUMINATION.** This book opens with two fully decorated pages, with white naskh on gold panels with coloured flower ends; above and below, seven lines of script between two flower borders, all within gold and coloured flowered border with gold, red, and blue terminals, and a side-piece. Ff. 49b and 50a are fully and similarly decorated, white naskh above, a line of larger black script, nine lines in a circle, names of the Caliphs at the corners; flowery border with slight terminals; followed by two blank pages; two pages with gold border and centre pieces; f. 52a, a half-page 'unwân, the script being interlined in gold; margins decorated with gold flowers; ff. 62a and 63a, miniatures of Mekka and Medina reflecting some knowledge of perspective; f. 64a, a half-page 'unwân. Headings of chapters in white naskh on panels decorated with gold and coloured floral designs; the marginal medallions have similar decorations, with terminals, and some have realistic flowers on them; f. 135b, the colophon ending in a panel with gold floral design; f. 136b, similar to ff. 52a and 53a; gold rosettes in the text.

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**SIX THEOLOGICAL TREATISES**

**TITLE. CONTENTS.** The manuscript consists of six parts (all in Turkish):

(A) **Risâla-yi Aq-Kirmâni** (ff. 1b-36b), a treatise on free will and acts of men, in which are described the theories of the Determinists (al-jabariya) (f. 2b), the Mu'tazilites (f. 4a), Abû Ishâq Isfarâyini (f. 12b), Abu Bakr Başqalâni (f. 13a), the Philosophers (f. 13b), Imam al-haramayn (f. 14b), Ash'ari (f. 15a), Abû Mansûr Maturidî (f. 16a).

(B) **Tarjama-yi hilya-yi sharîf,** a treatise by the same Muhammad Aq-Kirmâni, on the Prophet's outward appearance, habits, &c. (in margin of ff. 1b-20b).

(C) Muhammad Birgevi (d. 981/1575), 'Ilm-i 'aqîd ahl al-sunnat, a well-known Sunnite catechism (in margin of ff. 20b-113b).

(D) Prayers (in margin of ff. 114a-120a).

(E) Prayers [of Aq-Kirmâni?] (in margin of ff. 120b-124a).

(F) 'Abdullah b. Muhammad b. Sha'bân 'marching in the path of 'Ubayd-i Sultan', *Hadîth-i arba'în,* 'The forty traditions' (ff. 37b-161b).

In the Preface the author mentions his connexion with the palace in the time of Sultan Ahmad III (A.D. 1703-30) and says that in 1165/1752 he chose and translated forty traditions (*hadîth*) of unimpeachable trustworthiness, of which ten have been transmitted by the Prophet's companions, ten by the *muhâjîrin* of Mekka, ten by the *ânsâr* of
SIX THEOLOGICAL TREATISES

Medina, and ten by women. He called his book *Ahsan al-khabar min kalâm sayyid al-bashar*. The traditions are translated, explained, and illustrated by stories.

**SIZE. FOLIOS.** 22 × 12-8 cm.; written surface 13-2 × 6-5 cm.; 15 lines and oblique marginal script. 161 folios.

**BINDING.** Dark-red leather, flapped; 3-centre and corners sunk and gilt; cord line gilt. Inside, lighter red-brown leather, gold lining.

**SCRIPT. PAPER.** Naskh, rather indifferent in margins. Thin, firm, ivory-toned, polished paper.

**SCRIBE. DATE.** 'Omar b. Ḥusayn Bahr-i aswad (?), pupil of the late Ḥubla [sic] Ḥusayn-efendi, writing in the Royal Treasury (*khazina-yi humāyūn*). The dates are as follows: (A) and (F) 1105/1752, (B) 1164/1751, (C) Ṣafar 1166/December 1752.

**MINIATURES. ILLUMINATION.** F. 1b, a half-page 'unvān, gold flower border to this and opposite page and corner pieces; f. 37b, another similar 'unvān; titles in red with flower decoration, a few gold rosettes; ff. 36b and 161b, gold flower decorations to the colophons.

**451**

KHAZĪNAT AL-MAʿĀRIF BY ʿIRFĀNĪ

**BEGINNING.** 

الحمد لله الذي انزل على عهد الكتاب المبين

**AUTHOR.** Sayyid ʿAbdullāh Larandāvī, surnamed ʿIrfaṇī and belonging to the Naqshbandī order of dervishes. In the Preface he records the misfortunes of his earlier life until on 25 Ramadān 1180/24 February 1767 he was admitted to the palace along with the ʿulamāʾ who were entrusted with lectures on Baydawī's commentary on the Qurān, the pupils, as it appears, being the Princes Selim and Muḥammad (f. 6b).

**TITLE. CONTENTS.** *Khazinat al-maʿārif wal-laṭif* (f. 5b), 'Treasury of [mystic] knowledge and of pleasant stories', written in Arabic.

The Introduction (ff. 3b–7a) contains a dedication to Sultan Muṣṭafā III (A.H. 1171–87/A.D. 1757/73) and explains the author's interest in collecting Qur'ānic texts and pleasant stories bearing on matters connected with royalty.

The book consists of three chapters and a conclusion.

The first chapter (f. 7b) gives a detailed commentary on Qurān, iii, 25, and the second chapter (f. 23b) on Qurān, iv, 61, both texts referring to royal power. The author quotes his numerous sources and sometimes writes in the form of questions and answers.

The third chapter (f. 52a) treats of the affairs of kings in general (*ahwāl al-mulūk*): kingly justice, wrath, &c., with illustrative stories, the office of vazir (f. 61b), secret affairs (64a), &c. Conclusion (f. 67b) in the form of a sermon.

**SIZE. FOLIOS.** 19-4 × 12-8 cm.; written surface 13 × 6-4 cm.; 13 lines; 72 folios.
binding. Silver-sprinkled green paper boards, with leather back, flap, and edges; gold lining and cord-line borders. Inside, orange silver-sprinkled paper.

script. paper. Naskh within gold and red lines. In the margins: paragraphs, names of authorities, notes, &c. Thin, cream-toned, polished paper.

scribe. date. Autographed by the author for Sultan Mustafa III.


miniatures. illumination. The text opens with a decorated headpiece; gold rosettes throughout, gold floral decoration beside colophon.

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lata'if-i Đürüb

beginning. عکر و سیاس و مّت اول خدای به علّه

author. Unknown; evidently some one in touch with the circles of palace eunuchs.

title. contents. 'Pleasant sayings' (f. 2b). In the Preface written in Turkish the author mentions among his sources the sayings of 'Ali (r.s. 3), the Prophet's traditions, proverbs, &c. The sayings, some of which have been abridged by the author, are all in Arabic. They have been arranged in alphabetical order. The last letter (ya) is absent and f. 17a is unfinished, perhaps because the author intended to produce another copy incorporating the additions written in the margin.

size. folios. 20-2 x 12-7 cm.; written surface 13-8 x 6-2 cm.; 15 lines; 17 folios.

binding. Brown leather, flapped; 3-centre ornament with gold ground. Inside, pink stamped paper.


scribe. date. A.D. 18th century (?).

provenance. The collection is dedicated (f. 3a) to Hajji Bashir whom the author calls 'chief of royal companions, guardian of the Sultan's harem, His Excellency the Aghâ of the House of Happiness'. On f. 1 laudatory entries about the book by 'Muhammad Piri-zâda, imam of the Sultan', and by 'Abdullah b. Muhammad, surnamed Yusuf-effendi, eunuch (khvâja) of the family of Seferli (both in Arabic). This latter
certifies that the book merits presentation to the high personage who is the trusted person (āmin) of the House of Happiness, the ‘protector’ of Mecca and Medina, &c, with some allusion to the name of the above-mentioned Ḥājjī Bashir. A seal bearing the inscription: ‘Abida, daughter of Sayyid ‘Abdullah.

**MINIATURES. ILLUMINATION.** The text opens with a decorated headpiece (blank gold panel); chapters in gold; large gold rosettes after each sentence throughout the text.

### 453

**ANTHOLOGY. BEGINNING.**

AUTHORS. CONTENTS. The folios of this manuscript are out of order and the poems of different authors are quoted pell-mell. The anthology contains selections from the following Turkish poets:

(a) Najātī, a court poet of Sultan Bāyazīd II (A.H. 886–918/A.D. 1481–1512) and his sons, who died in A.H. 914/A.D. 1509, see Gibb, *HOP*, ii, 93–122. Our manuscript opens with Najātī's well-known qaṣīda in praise of the Prophet, said to have been composed on the poet's death-bed. The qaṣīdas continue down to f. 10b. After an interruption, comes (f. 13a) the introduction to Najātī's divān, written in mixed prose and verse. In it the poet explains that he was encouraged to collect his ghazals by the qaṣī-āsker ʿAbd al-Rahmān-chelebi. The ghazals continue down to f. 37b and also occupy ff. 49a–61a.

(b) Fīghānī, executed in A.H. 933/A.D. 1526–7, for an epigram directed against the Grand Vazir Ibrāhīm-pasha. His poems occupy ff. 11b–13b. As both f. 11a, and the end of f. 13b have been left blank, this part of the collection may be a later addition wrongly inserted between Najātī's poems. Another poem by Fīghānī (?) dedicated to Sultan Sulaymān is found on ff. 69a–b.

(c) Bāqī (A.H. 933–1008/A.D. 1526–1609), the best-known poet of Sultan Sulaymān's times, see Gibb, *HOP*, iii, 133–59, and Bāqī's divān ed. by R. Dvořáček, Leiden 1911. His qaṣīda with the rhyme in -āl occupies ff. 37a–38a. Then come the qaṣīdas dedicated to Selīm II (f. 38a–38b), to Šubād-pasha (f. 38b), to Khwāja-ʿAlī (?) (f. 39a), to ʿĀlī-pasha (f. 40a), a congratulatory poem for the end of Ramaḍān (f. 41b), a qaṣīda to Qāḍī Mufti-zade, a qaṣīda to Sultan Sulaymān on the occasion of his campaign of Nakhichevān (f. 44a), an autumn poem (f. 47a), and a qaṣīda to ʿĀḥmad-chelebi Qāḍī-zade (f. 48a–b). Some of Bāqī's ghazals are found on ff. 72b–73a.

(d) Shamsī, whose laudatory poems occupy ff. 61a–66b, and perhaps some more. It is not clear whether this poet is identical with the ṭabrit-nasi-writing mentioned in Gibb, *HOP*, ii, 383. The dedicatees of Shamsī seem to be Selīm I (f. 64a) and Sulaymān (f. 64b). He must have been a courtier, for in the poem (f. 64b), which looks like an epistle sent to the capital, the author mentions a great number of high dignitaries.
(e) 'Ulvî, whose identity with 'Ulvî of Brusa (middle of the 15th century A.D., cf. Gibb, HOP, iii, 24) is not quite certain. Ff. 67b–68b: an ode in honour of Sultan Selim; f. 74a–75b: ghazals.


(g) Dhâtî (a.h. 876–953/A.D. 1471/1546), cf. Gibb, HOP, iii, 47–58.

(h) Nasîmî, in Persian (f. 75b).

(i) Jâmî, in Persian (f. 76a).

(j) Maghribî (d. a.h. 809/A.D. 1406), cf. E. G. Browne, LHP, iii, 331 in Persian (f. 76a).

(k) Hayrâtî (d. a.h. 941/A.D. 1534), cf. Gibb, HOP, iii, 61 (fol. 76b).

(l) Fuḍûlî, see no. 440. A ghazal of his is found on f. 71a. And to him may also belong a tarji-band of strong shi'a feelings in praise of 'Ali on ff. 698–706. The end of the manuscript ff. 77b–86b is occupied by the introduction to Fuḍûlî’s divân and a selection of his poems.

SIZE. FOLIOS. 23 2 × 13 5 cm.; written surface 18 21 × 10 5–11 5 cm.; generally 14 oblique lines in three columns; 86 folios.

BINDING. Black leather, with conventional design within a border, worked in fine silver thread over white leather. Inside, red leather with gold cord-and-line border.

SCRIPT. PAPER. Nasta’îq within gold lines. Uneven, thick, half-polished paper of different shades of cream, yellow, blue, pink, and green; lower margins stained. F. 1b and 2a written in two columns, horizontally.

SCRIBE. DATE. 18th (?) century A.D.

PROVENANCE. On f. 1a a signature of Sayyid Muḥammad Shārâf, a.h. 1220/A.D. 1805. On f. 77a a seal: ‘Omar. Kafâ bil-maut wa‘izan, 1301 (?). The year, if correct, corresponds to A.D. 1883. The motto, said to have been engraved on the Caliph ‘Omar b. ‘Abd al-Khaṭṭāb’s seal, suits the name of the owner.

MINIATURES. ILLUMINATION. Three decorated headpieces on ff. 1b, 14a, 77b, of gold and blue, the first two with some other colours.

454

TAQVĪM (ASTRONOMICAL ALMANAC)

BEGINNING. حاليا بين الناس

AUTHOR. Perhaps arranged by Muṣṭafā b. Muḥammad Kātib-zāda, vi. under (a).

TITLE. CONTENTS. The book has, as an annex, a wooden astrolabe, and contains several tables:
TAQVİM (ASTRONOMICAL ALMANAC)

(a) Muṣṭafā b. Muḥammad Kātib-zāda, Taṣḥīḥ-i raqam-i fiʿāl-i rūznāma-yi waṣāliyya
‘Corrections for a sun-dial’, consisting of an instruction (f. 1b) and a table (f. 3a).
(b) Table of Naurūz (Persian New Year) (f. 3b).
(c) Ghurra-nāma, a table, said to be invented by Imām Ḥāfiz b. Mūsā al-Riḍa, for
finding the day of the week corresponding to the first day of the month (f. 4a).
(d) Table of bisextile years (f. 5b).
(e) Eternal calendar, with indications of the events having happened on a given day
(‘Cain killed Abel’, &c.), or of actions recommended (‘good to have a shave in ḥammām’,
or ‘nothing good’) (ff. 6b–12a).
(g) Astronomical calendar? (ff. 14b–20b).
(h) Beginnings of night and day (miqāt-i layl wa nahār) according to the months
(ff. 20b–26a).
(i) Unfinished table of the longest days in Sabā, Ṣanʿā, Aden, &c.

SIZE. FOLIOS. 15.6 to 8 cm. x 10.3 cm.; written surface 10.3 x 5.5 cm. and 10.6 x
5.8 cm.; number of lines varies; 30 folios. Ff. 27–30 blank.

BINDING. Brown polished leather, centre ornament of black on gold ground, gold
dots, cord-and-line borders; flap similar; inside, dark-grey paper. Brown cloth bag
with cream braid for astrolabe.

SCRIPT. PAPER. Very small naskh, within gold rules. Thin, biscuit-toned, polished
paper. First part looks older than last.

SCRIBE. DATE. A.D. 18th century (?)

MINIATURES. ILLUMINATION. The text opens with a decorated heading with
small white script in a gold shaped panel, on gold floral ground (gold), within white-
spotted red border; ff. 3b, 4a, 5b have circular coloured diagrams, in sections with script
on gold and blue floral grounds; ff. 6b–12a (all similarly arranged): white script on gold
panels, coloured corner pieces, floral vignettes; ff. 13b to 26a: ruled tables.

CALLIGRAPHY AND BINDING

TITLE. CONTENTS. The text is arranged in two tiers. In the upper compartments
Qorān, ii, 131; in the lower compartments a quotation from the [Majd al-dīn al-

SIZE. FOLIOS. 25.6 x 17.3 cm.; written surface 17.5 x 7 cm.; 4 or 5 lines; 4 folios.
CALLIGRAPHY AND BINDING

BINDING. Dark-red leather, 3-centre sunk with gold ground to brown design, corners, cord-and-line borders gilt. Inside plain red leather.

SCRIPT. PAPER. One line of large nastā'liq, 3 or 4 lines of naskh, with flower designs; borders of striped coloured paper. Deep-cream paper mounted on darker card.

SCRIBE. DATE. A.D. 18th century (?)

MINIATURES. ILLUMINATION. Gold flower design under and beside the script; gold rosettes among small script.

456

TAFTAZĀNĪ’S ‘MUṬAWWAL’ (BINDING)


TITLE. CONTENTS. al-Muṭawwal, i.e. ‘The Longer Commentary’ [to be distinguished from the other commentary by the same author] on Muḥammad b. ‘Abd al-Rahmān Qazwī’s Talkhis al-miftāḥ. The latter in its turn is a compendium of Part III of the Miftāḥ al-‘ulūm ‘The Key to Sciences’ by Sirāj al-milla wal-dīn Abū Ya’qūb Yusuf al-Sakkākī al-Khwārizmī (d. A.H. 626/A.D. 1229, in Almaligh on the river Ili in Central Asia). This Part III (and consequently its abridgement and commentary) expounds the principles of Rhetoric. The book is in Arabic. The author Taftazānī says in his Preface that he found the Talkhis during his journey to Jurjānīya (= Gurgānj in Khwārazm), that ‘camp of Masters of Knowledge’. He completed his work in Herat [in A.H. 748/A.D. 1347, cf. C. A. Storey, Taftazānī in E.I.] and dedicated it to the local ruler Ghiyāth al-dīn wa Mughīth al-muslimin Ābul Ḥusayn Muḥammad Kart (so vocalized).

Taftazānī’s Preface (ff. 1b–3b) is immediately followed by the commentary, quotations from Qazwī being marked in red ink. Qazwī’s Introduction is explained on ff. 3b–14b. Book I on the art of meanings (fann al-ma’ānī) begins on f. 14b, with subdivisions (bāḥ) on ff. 27b, 54b, 73a, 79a, 87a, 95b, 110b; Book II on Eloquence (balāgha)—f. 119a; Book III on Tropes (bātār)—f. 165a; conclusion—f. 193b.

SIZE. FOLIOS. 23.2 x 12.10 cm.; written surface 16.7 x 7 cm.; 31 lines; 196 folios.

BINDING. Brown leather, flapped, with 3-centre and corners sunk, gilt ground to red design, gold line-and-cord border. Inside, red leather, centre with gilt ground, cord-and-line border.
TAFTAZÂNÎ'S 'MUṬAWWAL' (BINDING)

SCRIPT. PAPER. Careful nasta'liq within gold lines. Thin, deep ivory-toned polished paper.

SCRIBE. DATE. The manuscript is apparently written in a Turkish hand, in the 18th century A.D.

PROVENANCE. 2 effaced seals on f. 1.

MINIATURES. ILLUMINATION. Decorated headpiece in Turkish style with a basmala in white ink in a gold panel, within coloured floral design in gold and dark blue; gold dots on this and opposite pages.

MUFRIDÂT (ALBUM OF CALLIGRAPHY)

AUTHOR. Darvish Muṣṭafā.

TITLE. CONTENTS. Single elements and combinations of Arabic letters. A Persian verse on f. 6b says that as the mufridât (isolated elements) have been finished, the time has come for murakkabât (combinations of words). F. 7a is occupied by a Persian quatrain.

SIZE. FOLIOS. 28.6 x 18 cm.; written surface 19.5 x 9.5 cm; 4 lines; 7 folios.

BINDING. Cover in brown marbled paper, with leather back, forming f. 1a.

SCRIPT. PAPER. Nasta'liq, within gold and marbled paper; borders mounted on mottled orange, green, and pink card pages with leather-bound edges.

SCRIBE. DATE. Darvish Muṣṭafā A.H. 1179/A.D. 1765.

MINIATURES. ILLUMINATION. Every page has gold and coloured flower decorations or similar side-ornaments. Colophon in an irregular decorated panel.

DIVÂN OF DĀNISH

BEGINNING. حمد اول خلقه کهی یکتارد، حسن افعال افه مستشنادر

AUTHOR. CONTENTS. The author's nom de plume as given by himself is Dānish ('Knowledge'). A former owner (Muḥammad Amin, v.i.) calls him Dānish Sulayman. Sâmi-bey in his biographical dictionary Qāmūs al-ālām, iii, 2103, mentions a poet
Dānish-bey who was a clerk at a public office (divān-i hūmâyūn odāšt), composed a short divān (divānc̤e) and died in 1243/1829. A similar statement about Dānish Sulaymān is found in Gibb, HOP, iv, 41, who calls him panegyrist of Sulṭān Maḥmūd II (A.H. 1223-55/A.D. 1808-39). We shall see, however, that these indications go counter to the data found in our manuscript. This consists of: (a) laudatory poems composed on different occasions (ff. 2b-88b); (b) a complete set of ghazals arranged in the alphabetic order of rhymes (ff. 39b-86b); (c) various poems: three tākhmis written on the poems by Ḥālīm and Sa’d, rubā’ī, single verses (abyīt) apparently destined to be inscribed on public buildings, &c. (ff. 87a-93b); (d) two lists of poetical epithets, chiefly Persian, suitable for the flowers zarri̇n (77 names) and īlāl (57 names) (ff. 94a-b).

The first part of the book opens with the usual praises of God, the Prophet, each of the four orthodox Caliphs, and the reigning Sulṭān Maḥmūd. In the last couplet of this poem (f. 5b) the author records the King’s gracious order which brought into being his two divāns; then he criticizes the panegyrics addressed by the late Nābī (A.D. 1630 (?)/April 1712) to Muṣṭafā pasha (d. A.D. 1685) and greatly extols his own productions which, according to his possess the quality of Sahnāb’s poetry and may relegate Sa’d’s Gulistān to the shelf of oblivion. This fakhār (ostentation) is followed by qaṣīdas and chronograms dedicated to Sulṭān Maḥmūd on different occasions (ff. 6a-27b). In them are recorded such dates as the construction of a fountain: corresponding to A.H. 1163/A.D. 1750 (f. 7b), the arrival of a three-decked galleon A.H. 1168/A.D. 1754 (f. 17a); the construction of a kiosk at Beshik-tash in A.H. 1165/A.D. 1752 (f. 9b); the New Year of A.H. 1167/A.D. 1753, the date being twice recorded in the same verse (f. 13b); the construction of a gate in A.H. 1161/A.D. 1748 (f. 13b); the reparation of the powder-magazine A.H. 1166/A.D. 1752 (f. 17a). Ff. 27b-34a are occupied by praises of Muṣṭafā pasha: a double New Year chronogram records the year 1166/1752 (f. 19a); in several qaṣīdas the poet implores the Vazīr to have pity on him before he has succumbed to his sufferings (ff. 32b and 34a); a congratulation is dated A.H. 1166/A.D. 1752 (30b). The rest of the first part (ff. 34a-38b) contains poems addressed to different dignitaries: a chronogram on the arrival of Muḥammad pasha with a fleet, A.H. 1166/A.D. 1753, f. 34a; ditto on the appointment of Nā’īlī ʿAbdullāh Efendi as daftīdar A.H. 1164/A.D. 1751 (f. 35a); ditto on the appointment of ʿAlī-āghā A.H. 1164/A.D. 1750 (f. 36b); on the appointment of Muṣṭafā Mīr, a chronogram in Christian era (tārikh-i kuhān-sāli-i dawāl) 1751; chronograms on the construction of various fountains (ff. 37b-38a): A.H. 1165/A.D. 1751; A.H. 1181/A.D. 1767; A.H. 1162/A.D. 1748; A.H. 1154/A.D. 1741. The dates mentioned are within the limits of the reign of Sulṭān Maḥmūd I (A.H. 1143-68/A.D. 1730-54). A chronogram on the birth of a son to ʿAlī-āghā, A.H. 1152/A.D. 1739 may have been composed post factum. The centre of the poet’s official activity falls in the fifties and sixties of the 18th century. All these dates entirely conflict with the statements of Şāmī-bey and Gibb quoted above. Even the earlier owner’s date 1193/1779 shows that the poet cannot have been a contemporary of Maḥmūd II. Rather than to suppose that there were two poets called Dānish, we are brought to assume that there is simply a confusion between the reigns of the two homonymous sulṭāns Maḥmūd I and Maḥmūd II. The number of dedicatory verses destined to be inscribed on various buildings certainly suits the well-
DIVAN OF DANISH

known building activities of Mahmūd I. The poet’s patron Muṣṭafā-pasha is undoubtedly Mahmūd I’s Grand Vazir whose term of office extended over the period A.H. 1165-8/A.D. 1752-5, see Hammer, GOK, French translation iii, 662.

SIZE. FOLIOS. 24·2 x 13·3 cm.; written surface 17 x 7 cm.; two columns of 19 lines; 94 folios.

BINDING. This is of excellent craftsmanship. Light-brown leather, flapped, with deep-sunk centre oval and border having gold ground to flower design, broad, and narrow cord borders. Inside, redder leather, gold outline centre, line-and-cord borders; fly leaves marbled.

SCRIPT. PAPER. Nasta’liq within broad and narrow gold rules. Thin, deep ivory-toned polished paper.

SCRIBE. DATE. Probably contemporary with the author. The spaces left in blank may have been reserved for eventual additions. A.D. 18th century.

PROVENANCE. On f. 1a an entry by the former owner Muhammad Amin b. Vali al-din, previously qaṭi-asker of Anatolia, dated A.H. 1193/A.D. 1779. On f. 2 a seal: Nur-i Muḥammad (?).

MINIATURES. ILLUSTRATION. The text opens with a decorated headpiece of built-up scroll forms, with white script in centre, cartouche within crimson, gold, and blue borders; squares of gold-flower design on this and opposite page (ditto headpiece on f. 39); titles in white on gold bands with coloured ends; some blank and half-blank pages in places. The style of the decorations is typically Turkish, with crude opposition of colours.

459

DALĀ’IL AL-KHAYRĀT

BEGINNING (after basmala). الحمد لله الذي هدانا للإيمان

AUTHOR. Muḥammad b. Sulaymān al-Jazūlī, of the Berber tribe of Simlāla, died on 16 Rabī’ I 870/7 November 1465, see Brockelmann, GAL, ii, 252.

DALĀ‘IL AL-KHAYRĀT

The Introduction begins on f. 2b and the divisions of prayers, on ff. 13b, 14a, 15b, 31b, 36b, 48a, 62a, 67b, 85b (some abridgement indicated on f. 22b). The copy is also divided into special portions to be read during eight consecutive days: 15b, 24a, 41b, 51a, 61a, 71a, 81a.

SIZE. FOLIOS. 16 × 10-8 cm., written surface 10 × 6 cm. 11 lines, 89 folios. F. 15a blank.

BINDING. Brown leather, with 3-centre and corners sunk and gold ground to black-and-gold design; gold arabesque design surrounding the centre ornament; gold cord-and-line border. Flap of similar design with traces of silver. Inside, plain brown leather, gold lining.

SCRIPT. PAPER. Naskh within broad gold band. Thin, biscuit-toned, polished paper. Numerous notes in thulūḥ in margins.

SCRIBE. DATE. A.H. 1196/A.D. 1782.

MINIATURES. ILLUMINATION. Ff. 1b and 15b two similar headpieces: floral design on gold-and-blue ground, titles in white on gold ground; ff. 1b and 2a have gold floral design in margins; panels in gold-and-colour with titles in white at each chapter division; rosettes with names of the days of the week (see above); ff. 9b–11b arranged in small gold compartments in which God’s names are inscribed followed by tiny formulas of benediction.

Ff. 12b, 13a two miniatures of Mekka and Medina, sketchy in detail and western in manner.

On ff. 88a, 89a, are two coloured flower drawings.

DALĀ‘IL AL-KHAYRĀT

BEGINNING (after basmala). الحمد لله الذي هدينا الإيمان


TITLE. CONTENTS. Dalā‘il al-khayrāt wa shawāriq al-anwār fī dhikr al-ṣalāt ʿalā al-nabi al-mukhtār (in Arabic), same work as described under no. 459, consisting of an Introduction (f. 2b on the virtue of prayer; f. 9b. Muḥammad’s titles; 13a his burial-place) and of prayers divided into sections beginning on ff. 15b, 21b, 23a, 31a, 34a, 39a, 44a, 46b, 51b, 54b, 66a, 67a, 72a, 76a, 86b and ending on f. 91a. [This part of the manuscript is identical with no. 449, part D]. The book is followed by three other series of prayers comprising respectively ff. 91b–94a, 94b–97a, and 97b–101b.

SIZE. FOLIOS. 14 × 9 cm.; written surface 7-9 × 4-6 variable; 11 lines; 101 folios.
98

DALAIL AL-KHAYRAT

BINDING. Light-brown leather, central rectangular panel with 3-centre and corner pieces of stamped gold design on buff leather, within similar border and gold cord border. Similar flap. Inside, red leather with gold lattice on dotted ground.

SCRIPT. PAPER. Naskh within broad gold band. In margin, notes in black and red ink in very small thulth (giving collation with other manuscripts). F. 96–126: the Prophet's names are accompanied by formulas in microscopic writing. Thin, biscuit-toned, polished paper.

SCRIBE. DATE. The Dalail al-khayrat is concluded by an elaborately worded colophon (f. 91a) saying that the manuscript was copied at the instigation (baith hadhihi al-kitabati) of Mir Sayyid Darvish Muhammad, by 'Othman, known as Dâmâd İbrahim al-'Affî, on 9 Muḥarram 1199/22 November 1784. On f. 97a another colophon: ‘the reading and copying (of this manuscript) have been authorized by our master Sayyid Khalîl al-Maghribî. My master Mir Darvish Muḥammad, known as Shahsavâr-zâda, made me write it. Şâlih whose nom de plume is Mârâmî’. The handwriting in the beginning and in the end of the manuscript is much the same but as the names of the scribes are different we have to admit that they were trained to write the same naskh hand.

MINIATURES. ILLUMINATION. Four similar headpieces with coloured floral designs on gold ground within coloured border, outside which runs another border covering this and the following pages. F. 1b a panel with blue design, first border red, second gold with floral design. F. 15b a gold panel, first border blue, second gold. F. 91b a panel in blue, red, &c., first border grey, second black. F. 94b a panel in gold with light blue, first border red, second blue and gold. Flower design in margin of ff. 1b–2a, 15b–16a, 91b–92a, 94b–95a. F. 15a a half-page floral panel gold and blue, a smaller blue panel at the end of f. 106b. All chapters separated by panels (gold and colour). Text within large bands of gold. Rosettes profusely used throughout.

Ff. 13b and 14a panoramas of Mecca and Medina delicately executed in European style, inside decorated gold frames.

461

BAHJAT AL-MANAZIL

AUTHOR. Al-Ḥajj Muḥammad Adib-efendi b. Muḥammad Darvîsh, judge at Candia, Crete.

TITLE. CONTENTS. Bahjat al-manazîl ‘Joy of the stages’. A full account of the author's pilgrimage between Rajab 1193/July 1779 and Rabî' II 1194/April 1780. Before the text (ff. 1b–8a) is a complete table of contents in the author's hand (stages in red).
The account begins with general notions on the condition of pilgrimage (ff. 9b–25a). After leaving Constantinople (Scutari) the road runs over Kartal, Iznik (Nicæa), Söyüt, Sîdi-Ghâzi, Bulavadin, Aq-Shehir, Ilgîn, Qoniya, Eregli, Ulu-qishla, Adana, Payas, Antiochia, Hâmâ, Qatîfa, to Damascus, which latter town is given a full description (ff. 43b–50b).

Thence over 'Ayn Zurqa, Balqâ, Ma'an, Dhat al-ḥajj, Dar al-Hamrâ, Zumrûd-qal'âshi, Wadi al-qura to Medina, which is described on ff. 65b–107a. The road to Mekka (ff. 107a–111b); rites and conditions of the ḥajj (ff. 111b–124a); continuation of the road over Râbigh–Asfân–Wâdi-Fâṭima (ff. 124a–133b); description of Mekka and the Ka'ba (ff. 133a); Minâ (f. 198a); Muzdalifâ (f. 199a); Jabal 'Arafât (f. 199b); return from Mekka (f. 204a); quotations from the Qur'an on the pilgrimage (f. 204b); some legal points of the ḥajj in the form of queries and answers (ff. 207b–217a).

The original text ends on f. 217a after which (in the author's own hand) follows the Annex (dhayl): a table of the 265 days and 835 march hours necessary for a complete ḥajj (ff. 217b–218b); a description of Jerusalem and its sanctuaries (ff. 219b–231b); the road from Damascus to Jerusalem (f. 231b); some of the places of pilgrimage in Egypt (f. 232b); the road from Egypt to Mekka (f. 233b).

SIZE. FOLIOS. 199 x 13 cm.; written surface 13.7 x 7 cm.; 19 lines; 235 folios.

BINDING. Red leather, gold 3-centre design and borders, flapped. Inside, paper.

SCRIPT. PAPER. Turkish nastaʿlîq within gold rules. Thin, deep-cream, polished paper.

SCRIBE. DATE. The last 17 pages were written by the author himself and concluded on 20 Dhul-qa'da 1204/31 August 1790.

PROVENANCE. The author's seal on f. 213b (‘O, Lord, render easy the affairs of Muhammad Adîb’).

MINIATURES. ILLUMINATION. F. 9b, a narrow headpiece of gold flowers on gold, in light-blue border, this and the opposite page having a broad gold rule to script. Miniatures: of Medina—light flaming up from Muhammad's tomb (f. 90a), Mekka (f. 176a), and Jerusalem (f. 219a), in ovals with coloured flower corner pieces on gold ground.

462

DALÀ'IL AL-KHAYRĀT

AUTHOR. Muḥammad b. Sulaymān al-Jazûlî (his name mentioned on f. 146b).

TITLE. CONTENTS. Dalà'îl al-khayrāt (in Arabic), same work as described under no. 459, &c. Introduction begins on f. 3a; single sections of prayers: ff. 21b, 35a, 56b, 64a, 75a, 80a, 97b, 99b, 108a, 115a, 133a, 140b; f. 144b, colophon; f. 145a, concluding
prayer; ff. 145b-147a, an entry by a former possessor offering the merit which he has acquired, by reading the book, to the souls of the Prophet, of the author of the book, &c.

SIZE. FOLIOS. 18 x 12 cm.; written surface 10.4 x 5.3 cm.; 9 lines; 147 folios.

BINDING. Dark-red leather, flapped, with 3-centre design within two cord-and-line borders, gilt; inside, green paper, gold line borders. Wrapped in green silk.

SCRIPT. PAPER. Naskh within broad gold band and red line. Thin, firm, biscuit-toned, polished paper (ff. 60-65 with holes in lower margin). A few marginal notes.


MINIATURES. ILLUMINATION. Ff. 1b-2a fully decorated in Turkish style; the right page contains a decorated headpiece with white script and 5 lines of black script; the left page, 9 lines of black script; both having two side-borders (coloured flowers on russet ground) and three-sided outer shaped borders, with corners of interlaced black and blue arabesque design on gold; on the sides, above and below, shapes of coloured flowers, with white and blue finials in gold margins. A second head-piece on f. 21b. In each chapter the heading is in white on a panel of gold and colour and is usually accompanied in the margin by a star with finials. Ff. 144a-17b set out in small octagonal squares (black script and red between); f. 144b colophon between two panels of flower designs.

Ff. 20b and 21a miniatures of Mekka and Medina in sketchy and rough Turkish style.

463

BOOK OF PRAYERS

AUTHOR. Probably arranged by the scribe Muḥammad Amin (cf. no. 464).

TITLE. CONTENTS. A. Duʿā-yi jamīl-i mubārak (f. 1b).
B. Duʿā min ism al-āʿẓam (f. 4a).
C. Qorʾānic verses (f. 9a) and separate suras (Yā-Sin, &c.) (ff. 14b-73b).
D. Litanies to Muhammad in Arabic (ṣalāt) (ff. 74a-86b).
E. Prayer to Muḥammad in Turkish (f. 86b).
F. Mystical ‘seals’ containing the names of God, Muḥammad, Jaʿfar al-ṣādiq, ʿAlī; miniatures (ff. 90b-98a).
G. Various prayers: ‘Key of Paradise’, on ‘True belief’ (fi ḥaqq al-imān), Ism al-āʿẓam, Taḥfīd (God’s unity), to be recited in time of need, in grief, on New Year’s day, &c., partly in Arabic and partly in Turkish (ff. 98b-119b).
H. The Prophet’s genealogy (f. 118b)
BOOK OF PRAYERS

I. The properties of the sūra Yā-Sīn (f. 119b).
J. Colophon (f. 125).

SIZE. FOLIOS. 17 x 11 cm.; written surface 10.7 x 6 cm.; 9 lines; 132 folios.

BINDING. Reddish-brown leather, flapped, with centre panel of lattice and five-star pattern, within stamped borders, all gilt. Inside, stamped turquoise paper.

SCRIPT. PAPER. Naskh, within broad and narrow gold band. Thin, deep biscuit-toned, polished paper (seven pages at end with no script).


MINIATURES. ILLUMINATION. F. 1b: Decorated headpiece with white script on a gold panel, above which there is another panel with flower motifs; gold, pink, and turquoise borders; margins of this and opposite pages with gold flower and leaf designs. Ff. 14b–15a are fully decorated with three-sided shaped borders (coloured floral design on alternate blue and green fields, on gold ground, with gold and blue finials); white script above and below in gold panels; 6 lines of black script interlined with gold. F. 126a a page decorated in gold floral designs with gold script inside a crescent-shaped medallion. Chapter headings in narrow gold panels, with floral gold designs in the text below them. 102 marginal designs in gold and colour; rosettes small and large throughout.
F. 90b: ‘God’s seal’ arranged in circles and rectangles containing the names of God. F. 91a: Muḥammad’s ‘seal’ ditto. Ff. 91b–92a: Muḥammad’s ‘prophetic’ seals, the one shield-shaped, the other circular, containing a device

فَتَّجَحّ يَا مَحَمَّدُ أَنَّ الْإِمَانَ هِيْصُورُ • تَوَّجَّحَ حِيثُ شَيْئَ ذَلِكَ مَنْصُورُ

Ff. 92b–93a: Two tables describing Muḥammad’s corporal appearance, arranged in squares with inscribed crescent-shaped medallions, all gold with traces of colour, in margin cypress-shaped gold designs. F. 93b: The seal of Ja‘far al-Ṣādiq, circular medallion with four smaller medallions in corners. F. 94a: The ‘ayn of ‘Alī, arranged in the shape of a human eye (in Arabic ‘ayn meaning both ‘an eye’ and ‘the letter ‘ayn’). F. 94b: A sketch panorama of the Ka‘ba (gold and colour). F. 95a: Ditto of Jerusalem. F. 95b: Muḥammad’s tomb with light flaming up. F. 96a: The sanctuary of Medina. F. 96b: Muḥammad’s banner, rosary, and toothpick. F. 97a: The Prophet’s banners. F. 97b: Muḥammad’s ‘rose-tree’, its silver leaves being inscribed with the names of his companions. F. 98a: The tree planted by Muḥammad in the world beyond and bearing dates; the Tuba, tree of Paradise; the eight rectangles at top inscribed with the names of the ‘Eight Paradises’.
464

BOOK OF PRAYERS

Author. Probably arranged by the scribe Muḥammad Amin, cf. no. 463.

Title. Contents. Identical with no. 463, only the Turkish prayer on ff. 90b–93a not entirely coinciding with the text of ff. 86b–90a of the other manuscript. The final prayer of no. 463 is also lacking.

Size. Folios. 17.7 x 11.2 cm.; written surface 10.8 x 6.3 cm.; 9 lines; 131 folios.

Binding. Maroon leather, flapped, with design of long leaf and flowers (symmetrically arranged) in two shades of gold, within 2 cord borders, gilt. Inside, red leather, with lattice-work panel and broad borders in gold; fly-leaf ditto. Gilt fore-edge. Green velvet case with tughrā in silver threadwork.

Script. Paper. Naskh within broad gold border. Thin, dark biscuit-toned, polished paper, the margins being gold-sprinkled (three pages at the end with no script).


Miniatures. Illumination. The disposition of decoration is as in no. 463, but richer. F. 1a headpiece: The green title in a panel within another panel of flower design, white on gold. Ff. 14b–15a: Two fully decorated pages with three-sided shaped borders in predominant gold. Chapter headings larger than in no. 463 and within coloured borders. 121 marginal designs (some double) in gold and colour; rosettes, large and small, throughout. Miniatures exactly as in no. 463 but more carefully executed and in brighter colours. F. 95a: Muhammad’s ‘seal’ is more elaborate, and f. 102a represents the Tūba tree alone.

465

DĪVĀNS OF NUṢRAT AND ‘AZĪZ

Authors. This manuscript contains the works of two poets:

a. Nuṣrat (ff. 1b–47b). His original divān of Turkish and Persian ghazals disposed in the order of rhymes begins on f. 9b. The preceding folios, forming a sort of intro-
DIVANS OF NUŞRAT AND 'AZIZ

duction, are occupied by various poems in Arabic, Persian, and Turkish, chiefly interesting from autobiographical hints and references to contemporary events. F. 6a: An elegyon the death of the black slave-girl 'Anbar. F. 6b: A jesting chronogram on the conclusion of peace with Persia (A.H. 1160/A.D. 1747). F. 7a: Chronogram on the coming of some 'usurpers' (zorbâyân) to Damascus (A.H. 1161/A.D. 1748). F. 7b: Ditto on the arrival of Mehemed-agha in Syria on pilgrimage. F. 8a: Ditto on the recovery of Sultan Maḥmûd I (A.H. 1167/A.D. 1753); ditto on the accession of Sultan 'Othmân III (A.H. 1168/A.D. 1754). F. 8b: Ditto on the accession of Sultan Muştafa (real date A.H. 1171/A.D. 1757); ditto on the death of Raja'-efendi (A.H. 1216/A.D. 1801 must be a mistake). The ghazals are followed by qiṣāṣāt, a Persian takhmîs (on Omar ibn-Fârid's poem), a tarjî-band and a story (hikayat).

b. 'Aziz; whose qaṣîdas occupy ff. 486–826, and ghazals ff. 836–946. The former open with a summer poem (tammiizîya) dedicated to Raghib-pasha; many panegyrics are addressed to the Sultans 'Othmân III (on his accession in A.H. 1168/A.D. 1754, f. 64a), Muştafa III (A.H. 1171–87/A.D. 1757–73), ff. 66b, 67b, &c., 'Abd ul-Ḥamîd I (A.H. 1187–1203/A.D. 1773–89), ff. 53b, 57a, 76b, &c. A Persian qaṣîda f. 54b is inscribed to Sharif-efendi, son of As'ad-efendi, &c.

SIZE. FOLIOS. 24.6 x 13.3 cm.; written surface 15.6 x 6.7 cm.; two columns of 23 lines; 95 folios.

BINDING. Green leather with centre panel of pink silk, 3 cord borders, gilt. Inside, pink marbled paper; fly-leaf, similar paper.

SCRIPT. PAPER. Nasta'‘iql, within gold rules. Thin, ivory, polished paper.

SCRIBE. DATE. Ahmad Ḥamîd, known as . . .-zâde, middle of Shavvâl 1223/beginning of December 1808.

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece of Turkish floral type, gold and blue. This and the opposite page have gold leaves on either side of script and between columns; the text is within a broad gold border; similar headpieces and border on ff. 96b, 496b, 836. The rest of the text is within a thinner gold border, finely drawn.

466

MEDICAL NOTES (BINDING)

AUTHOR. The name of a Dr. Khayrullah figures under several prescriptions (ff. 80, 81, 85, 90b, &c.).

TITLE. CONTENTS. A note-book (in Arabic, Turkish, and Latin) of a physician who refers to volumes i and ii of some work of his (contents of vol. i are given on f. 8a).
MEDICAL NOTES (BINDING)

He was interested in the theoretical foundations of medicine, such as the action and reaction of bodies, the transmission of humid and congealed substances, &c., and evidently was an adherent of the ancient Greek and Arabic methods (f. 4a quotation from Avicenna). Ff. 106–67: Prescriptions, composition of drugs. Ff. 79–92: Prescriptions in faulty Latin. At the beginning and end various entries (on hot wind causing heart-disease, books lent to a friend, &c.).

SIZE. FOLIOS. 326 x 167 cm.; written surface variable; 96 folios (many blank).

BINDING. Dark red-brown leather, 3-centre and corner pieces of grey leather, gilt design, 3 gilt cord borders. Inside, silver-sprinkled pale-blue paper.

SCRIPT. PAPER. Modern, hurried, ugly hand. Firm, cream, polished, laid paper, watermark.

SCRIBE. DATE. Beginning of the 19th century (?).

MINIATURES. ILLUMINATION. Rough drawings of a hand lifting a weight (f. 1b), &c.

ALBUM OF EXTRACTS

BEGINNING. بدأ كتاب موسيقى لمي بونانيست

AUTHORS. See below.

TITLE. CONTENTS. A collection of disconnected Persian and Turkish texts.

F. 3a. Jami’s mystical treatise Lawá’íb.
F. 6. Quotations from Rūhí (of Hamadán ?), Shaykh Faydí (d. A.D. 1595), Nizámí (opening chapter of the Makhzan al-asrār), stories about the mystics Junayd-i Baghdadi and Dhul-Nūn-i Miṣrī.
F. 8. Enumeration of virtues, &c. in groups of threes and fours, in Arabic with an interlinear Persian translation.
Ff. 16b–23a. Fu’úl’s Turkish mathnavi Bang-u-báda, ‘Hashish and Wine’.

SIZE. FOLIOS. 23 x 13.5 cm.; written surface 18 x 10 cm.; script at various angles, in one to five columns; 23 folios; several pages blank or only partly covered with script.
ALBUM OF EXTRACTS

BINDING. Lacquer binding, central panel of dark olive-green, marbled design outlined in gold dots, within two narrow black and gold borders, the two enclosing orange-gold medallions on dark-green ground. Inside, red lacquer with gold leaf and line border.

SCRIPT. PAPER. Elegant Persian shikasta written in compartments of different shapes; f. 8 Arabic text in naskh. Very thin, transparent, biscuit-toned paper.

SCRIBE. DATE. Binding dated A.H. 1259/A.D. 1843 with a dedication in gold script expressing the wish that the book 'may find refuge under the glory of Rajab 'Ali'(?).

MINIATURES. ILLUMINATION. All pages have gold and blue rules; elaborate compartments; gold written surface gold-sprinkled. Some titles are in red ink.

DALĀ'IL AL-KHAYRĀT

AUTHOR. Muḥammad b. Sulaymān al-Jazūlī.

TITLE. CONTENTS. Dalā'il al-khayrāt (in Arabic), the same work as that described under no. 459. The Introduction begins f. 2a, single sections of prayers on ff. 14b, 24b, 29a, 30a, 34a, 38b, 44b, 47a, 56b, 57b, 62b, 66a, 75a. Colophon on f. 82a.

SIZE. FOLIOS. 18.4 x 11.3 cm.; written surface 9.7 x 5.3 cm.; 13 lines; 82 folios (several folios loose).

BINDING. Black leather, flapped, centre panel of geometric leaf design and borders, gilt. Inside, stamped cream paper.

SCRIPT. PAPER. Naskh, within gold band; colophon in thulth; some marginal notes. Very thin, deep biscuit-toned, polished paper.

SCRIBE. DATE. Sayyid Muḥammad Ṣādiq al-Kharpūṭī, disciple of 'Abdullah Zuhdī al-Tamīmī, a.h. 1276/A.D. 1859.

MINIATURES. ILLUMINATION. F. 1a, decorated page (gold ground) of which the top is occupied by the title in a design of gay flowers in sprays; the lower part forms interlining for text; f. 2a, similar gold interlining; f. 14b, a headpiece similar to f. 1b; headings of chapters in white with narrow panels (gold and colour); marginal corner piece decorations, &c.: ff. 8b, 12a, 13b, 14a, 24a, 24b, 30a, 38b, 47a, 56b, 66a, 75b, and 82a (scrolls of gay flowers, &c.); rosettes in text throughout; ff. 8b–11b, larger rosettes with benedictions inscribed.

Ff. 12b and 13b two sketchy miniatures of Mekka and Medina, oval, with corner pieces of flowers on gold ground.
IJĀZA (‘DIPLOMA’)

BEGINNING (after basmala). الحمد لله الذي أتى دواحة العلم

AUTHOR. Muhtarada b. Muhammad al-'Arif al-Hafiz b. 'Ali Muhtarada, born in the Morea (Mura) and domiciled in Constantinople.

TITLE. CONTENTS. This little book, written in Arabic, has no title. After a short introduction on the utility of knowledge (ff. 1b–3a), the author says that his pupil Sayyid 'Ali Fu'ad b. Sayyid Muhammad al-Amin of Constantinople asked him for a diploma or licence (ijazd) to teach Islamic sciences; the request has been granted and the author gives the chain of tradition of which he is the repository. His teacher (f. 5b) was Nu'man b. Muhammad b. Ibrahim al-Akhiskhawi (i.e. of Akhal-tsikhe in Transcaucasia) who had his ijaza from Muhammad Asad, called Imam-zada. The spiritual genealogy goes up to [Ali b. Abi Bakr] Burhan al-din, author of the Hidaya [d. A.H. 593/A.D. 1197] (f. 9a) and, through him, to 'Ali b. Abi Talib, the Prophet's cousin. Quite particularly is mentioned the authority of Muhammad Hibatullah b. Muhammad Tajl, known as Mufti of Ba'labakk (f. 10a).

In the second part the author quotes the isnad of a saying of the Prophet, and adds that between him and the famous collector of traditions al-Bukhari, there are 14 intermediaries (f. 12a).

The end of the book consists of quotations from the traditions, and of admonitions to seekers of knowledge.

SIZE. FOLIOS. 17.5 x 12 cm.; written surface 10.5 x 5.8 cm.; 11 lines; 20 folios (the two last blank.)

BINDING. Green leather, flapped, with flower and leaf design in two shades of gold (symmetrically arranged), stamped line and leaf borders, gilt. Inside, gold trailing rose pattern on white paper.


SCRIBE. DATE. The scribe is unnamed. The colophon is in the hand of the author, evidently an old man: Muhtarada b. Muhammad b. Muhtarada, on Friday, following the night of (the Prophet's) nocturnal journey (Layl al-isra) in Rajab 1300/May 1883. Seal: 'Abdulhu Murtadah, 1281/1864.

MINIATURES. ILLUMINATION. F. 1b—a decorated headpiece with red medallion inside; floral design on gold ground (two shades); blue finials; the whole within cord; gold interlining (in two shades) on ff. 1b and 2a. Large gold borders and rosettes throughout. Beginnings of sentences in red. Colophon between two gold bands (two shades) similar to f. 1b.
KANZ AL-ḤAQQ AL-MUBĪN

BEGINNING (after basmala).


TITLE. CONTENTS. Kanz al-Ḥaqq al-mubīn fi ʾahādīth ṣayyid al-ʾumūr, 'Treasure of Uncontrovertible Truth (contained) in the traditions of the Lord of the Prophets'. In his Introduction the author says that he used Shaykh 'Abd al-Raʿūf al-Munawi al- Miṣrī's Kunūṣ al-ḥaqāʾiq fi ḥadīth khayr al-khaliq containing 10,000 traditions arranged in ten chapters (this author lived A.H. 952–1031/A.D. 1543–1622, cf. Brockelmann, GAL, ii, 306). He eliminated the repetitions and selected 3,880 traditions while preserving the alphabetic arrangement and the system of references to the original sources of which he gives a list (in red ink) saying that additional references are quoted in full.

The text begins on f. 3b (letter alif) and runs down to f. 106b in alphabetic order, each chapter being followed by an appendix entitled i.e. containing the words beginning with the article al.

The conclusion (f. 106d) gives the date of Nāblusī's work: 21 Muḥarram 1097/18 December 1685.

SIZE. FOLIOS. 22 × 13.3 cm.; written surface 14.6 × 7.7 cm.; 15 lines; 110 folios (3 last blank).

BINDING. Maroon leather, flapped, with lattice leaves and dots within two stamped borders (in two different shades), all gilt. Inside, green paper, with centre flower and line borders in gold. Similar slip-case.

SCRIPT. PAPER. Bold naskh, within broad gold rules. Colophon in thulth. Thin, dark biscuit-toned, polished paper.

SCRIBE. DATE. Yahyā Hilmi, calligrapher to Sulṭān 'Abdul-Ḥamīd, in 1307/1889.

PROVENANCE. Copied for the Field Marshal (mushir) 'Ali Sāʿib-pasha.

MINIATURES. ILLUMINATION. F. 1b: Decorated headpiece of gold flowers on gold and blue grounds, within green lattice border, &c. In centre, small gold medallion left blank, surrounded by design in black, red, and light-green. Chapter headings in red script inside panels with flower design on gold ground, some panels all gilt without script. At end, a larger panel with double border; inside, a bunch of gay flowers. Rosettes, small and larger, throughout, sometimes accompanied by a floral design.
BEGINNING.

AUTHOR. It is explained in the Preface (f. 1b) that Rātib is the nom de plume of the vazir Rātib Ahmad-pasha, son of the Grand Vazir ʿOthmān-pasha the Lame (a'rāj), i.e. of Topal ʿOthmān-pasha, the famous opponent of Nadīr Shāh. After having been promoted Qapudan (admiral) and appointed governor of the Morea, Rātib Ahmadd pasha died in a.h. 1175/A.D. 1764, at the early age of 40. He was a pupil of Aq-ovalī Khātam-efendi of Yeni-shehir, knew Arabic, Persian, and Turkish, and was a calligrapher in several hands. According to a similar notice in Sāmī-bey's Qāmūs, iii, 2232, Rātib Ahmad-pasha was appointed Admiral in 1156/1743 (?) and married a princess of the Sultañ's house. From the poet's divānche Sāmī-bey quotes a verse which is found on f. 62b of the present copy.

TITLE. CONTENTS. F. 2b–15a are occupied by preliminary matter: praises to God, variations (takhmīs) on poems of such authors as Nadīm, Naḥīfī, Nābi, Thabit, Aq-ovalī Khātam-efendi, Rasīma, Sāmī, Mevlevi Faṣīh, Baqī, Vahbī, and Rasīd.

The ghazals of the divān proper (ff. 15b–65a) are followed by specimens of other poetical forms:

- sharqiyāt (songs);
- chronograms for the years a.h. 1146/A.D. 1733, a.h. 1160/A.D. 1747, &c.;
- riddles;
- muqtaʾāt.

SIZE. FOLIOS. 26 x 15.5 cm.; written surface 15 x 7.3 cm.; about 21 lines; 88 folios (last 7 blank).

BINDING. Brown leather. Centre piece and four corners in delicate design in brown deeply sunk on gold ground; border of double cord in two different golds; similar flap; inside, white watered paper.

SCRIPT. PAPER. Nastāʿīq. Polished biscuit and greenish paper within gold rules, mounted on broad margins of marbled paper of unusually bold designs.


MINIATURES. ILLUMINATION. The text is divided into two columns by a double gold rule. Headings in red ink.
ADDITIONAL MANUSCRIPTS

472

GHARĪB-NĀMA BY 'ĀSHĪQ-PASHA

BEGINNING. حمد وافر وشكر متكاثر وثناء بي حذ وسباس بي عث

AUTHOR. 'Ali ibn Mukhlīṣ ibn Shaykh Ilyās, surnamed 'Āshīq-pasha, the oldest Ottoman poet, a.H. 670–733/AD. 1271–1332. The Gharīb-nāma was finished in a.H. 730/AD. 1329. The author aimed especially at explaining in Turkish the ideas of Ṣūfīsm, see Rieu, TC, p. 161; Gibb, HOP, i. 176–200; vi. 8–16; Giese in EI.

TITLE. CONTENTS. Gharīb-nāma 'The Book of the Stranger', i.e. of an exile in this world. The original consists of a short Persian Preface (absent in the present copy) and of 10 parts (ḥāb), each containing 10 legends (dāstân), these again each consisting of an exposition of the subject followed by an appropriate homily. Part I consists of subjects associated in some way with the number one, Part II with those associated with the number two, and so on.

The present manuscript is incomplete and has been wrongly bound. Apparently the text was left unfinished (f. 168b). It begins with a Preface in Turkish ending with the brief contents of the ten Parts (ff. i–4b). Then the sections come in the following order:

<table>
<thead>
<tr>
<th>F. 40: Part I, legend 1</th>
<th>F. 87a: Part IV, legend 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>F. 16b: Part IX, legend 1</td>
<td>F. 91b: Part IV, legend 4</td>
</tr>
<tr>
<td>F. 29b: Part IX, legend 9</td>
<td>F. 90a: Part VI, legend 3</td>
</tr>
<tr>
<td>F. 39b: Part IX, legend 10</td>
<td>F. 98a: Part VI, legend 5</td>
</tr>
<tr>
<td>F. 47b: Part VII, legend 1</td>
<td>F. 101b: Part IX, legend 9</td>
</tr>
<tr>
<td>F. 54a: Part VIII, legend 4</td>
<td>F. 109a: Part IX, legend 16</td>
</tr>
<tr>
<td>F. 63a: Part VI, legend 1</td>
<td>F. 113b: Part VI, legend 6</td>
</tr>
<tr>
<td>F. 67a: Part VI, legend 2</td>
<td>F. 120a: Part VI, legend 9</td>
</tr>
<tr>
<td>F. 70a: Part III, legend 3</td>
<td>F. 126b: Part VII, legend 9</td>
</tr>
<tr>
<td>F. 72a: Part III, legend 9</td>
<td>F. 136a: Part IX, legend 7</td>
</tr>
<tr>
<td>F. 74a: Part III, legend 3</td>
<td>F. 139a: Part VII, legend 7</td>
</tr>
<tr>
<td>F. 78b: Part IV, legend 1</td>
<td>F. 145b: Part VII, legend 8</td>
</tr>
<tr>
<td>F. 82b: Part IV, legend 2</td>
<td>F. 152a: Part VII, legend 9</td>
</tr>
</tbody>
</table>

SIZE. FOLIOS. 34.2 × 24.5 cm.; written surface 26 × 17.7 cm.; 11 lines; 168 folios.

SCRIPT. PAPER. Bold, large naskh, fully vocalized. Cream toned, strong polished paper.

BINDING. Modern, brown leather back, brown cloth. Inside, yellow paper.
GHAHIB-NAMA BY 'ASHIQ-PASHA

SCRIBE. DATE. Circa 1400.

ILLUMINATION. F. 1a. The original rectangular head-piece of volume i, blue, red, and gold with two lines of faded white lettering: ‘The first part of the Gharib-nama composed by 'Ashiq-pashah [sic].’ Golden rosettes on first two pages. Text within blue and double red-line border. Titles (mostly Arabic) in red.

473

KITAB AL-'ARUD BY 'ABDULLAH-MUNSHI

BEGINNING.

'Abdullah-munshi of the (Turcoman) clan Duvirgi (cf. the Duberge sept of the Goklan in Turkmenistan). The poet is a judge by profession and seems to be a modest but disgruntled man not lacking in humour. F 6a:

'Abdullah-munshi moves very freely in Turkish verse and uses a great variety of Turkish forms. A few Arabic and Persian verses are also found in the text (f. 7a):

Despite the dry didactic purpose of the poem it merits full attention on account of its
Kitab al-‘Arūd by ‘Abdullāh Munshi

early date, its archaic forms, and its skilful literary qualities. It is an interesting sample of Turkish literature which flourished at the court of the Mamluk Sultans of Egypt.

The poet says that he completed his work in A.H. 849/A.D. 1445 and that it took him ten days. F. 6a:

سکرْ بَيّرُ قَوَّمٍ فَقْرِ مَلْصُقٍ هُرِئْتٌ كَهَّ بُوَّا أَنْ كُنْ أَوْلَدُ بَدُوُّ وَغَيْبَتٌ

F. 1b. Introduction describing God’s wonders in terms of Prosody.
F. 2b. The reason for the composition of the book.
F. 6a. The author speaks of himself.
F. 7b. Technical terms.
F. 8a. On feet of which verses consist.
F. 9b. Defects (ilaf) of verses.
F. 11b. On the sixteen metres.
F. 13b. Explanation of the Six Circles illustrating the metres.
Ff. 14a–16b. The Six Circles.

Size. Folios. 22.7 x 16.8 cm.; written surface 16.5 x 12.3 cm.; 2 columns of 3 lines; 16 folios.

Binding. None. Now preserved in an old brown leather binding with gold designs.


Provenance. For the library of the residence, most noble, generous, exalted, masterly, Great-Amirian, Sayfian from Yasbek (?) Mahdi, amir, ink-stand holder, master (ustū) of the exalted court, councillor of the Islamic State (belonging to) Malik Ashraf Qayit-bay, let his victory be exalted.' This dedication indirectly referring to the titles of the dedicatee shows that the manuscript was presented to the Sultan of Egypt al-Ashraf Sayf al-din Qa‘it-bay, who ruled A.H. 872–901/A.D. 1468–96, by his mamluk Yasbek Mahdi, holding the rank of davāt-dār. This prince was killed in the battle with the Aq-qoyunlu amirs at Ruha in Ramdān 885/November 1480.

Illumination. F. 1a. A sarlauh of 5 lines of gold script within 8-lobed medallion, above and below which are added rectangular panels also with golden lettering; the whole composition is in green, blue, and gold borders; two blue fleurons. F. 1b has a similarly decorated head-piece with basmala in red gold, on gold arabesque ground; surmounted by a blue and gold panel. Ff. 14–16 have six double circles illustrating various metres. Headings and technical terms in text written in gold.
NAFAHĀT AL-UNS (in Persian)


TITLE. CONTENTS. Nafahāt al-uns min ḥaḍarāt al-Quds (in Persian). Biographies of over six hundred great Sufis, with an introduction on the dogmas of Sufism. Completed a.H. 883/A.D. 1478. The text was published by Nassau Lees, Calcutta 1859. In the present manuscript the text (ff. 1b–350a) is followed by a valuable Appendix (takmilāt), ff. 350b–377a, beginning: َتَبَا بَذِكرِ الْمَلِكِ الْإِعْلَامِ جَوَنِ اسْتِوِدُ أَوْرَاقٍ . . . بَرْحُذ أَنْامٍ رَيْدٍ. The author's name is not mentioned but from the MSS. Br. Mus. Or. 218 and Add. 26292 it is clear that this Appendix emanates from the pen of Jāmī's eminent pupil 'Abd al-Ghafūr Lārī who also wrote a commentary on the Nafahāt, see Rieu, PC, p. 350b. The author says that for a long time ‘he had rubbed the face of sincerity on the threshold of Jāmī's greatness’ and was present at his master's death-bed. The Appendix gives a personal account of Jāmī's habits, sayings, friends, &c., as well as a detailed list of his writings (f. 371a).

SIZE. FOLIOS. 30.6 × 19 cm.; written surface 17.7 × 9.3 cm.; 17 lines; 377 folios.

BINDING. Black leather, sunk 3-centre and corner pieces, gilt. Inside, brown-red leather, 3-centre and corners of gilt tracery over blue, green, orange, brown, and black.

SCRIPT. PAPER. Nastaliq, within gold and blue rules. Firm, deep ivory-toned polished paper; first two and last pages patched.

SCRIBE. DATE. The text of the Nafahāt was transcribed in Shavval 1003/June 1595 (f. 350a) and that of the Appendix in Dhul-qa'da 1003/July 1595 (f. 377a).


MINIATURES. ILLUMINATION. Opens with decorated headpiece (blank gold panel) in gold, blue, black, &c.; similar headpiece on f. 350b.; small titles in red ink. Nine miniatures of which 5 (marked with *) have been mounted. The style of the miniatures shows none of the characteristics of the style of Shāh ’Abbās I’s time, which fact favours the idea that the painter lived either in a remote eastern province, or in Turkey (?).

*F. 42a. A young Christian accepts Islam in the presence of Junayd Baghdādī who is seated on a chair. Behind him is seen Sirrī Saqaṭī (in blue), other persons in the assembly being Ḥārith Muḥāṣibī, Ja’far Ḥaddād, Muḥāammad Qaṣṣāb, &c.

*F. 79b. The martyrdom of Manṣūr al-Ḥallāj.
NAFAḤĀT AL-UNS (in Persian)

F. 116a. Abū-Adyān walks on live coals to convince a Zoroastrian of God’s power over the elements.

*F. 177b. After an illness, Yaḥyā b. ‘Ammār Nīshāpūrī explains from his chair that he will have a successor, similarly to the Prophet who was succeeded by the four Caliphs. The latter are shown on the miniature. ‘Alī, with Ḥasan and Ḥusayn, is seen in the lower left-hand corner.

*F. 219b. A picture meant to illustrate the story of Shaykh ‘Ubaydullāh and his two young murids: a shaykh is sitting in a cave, while a youth reads a book under a tree, and another stands behind the tree. A goatherd with his goats in the foreground.

F. 226b. Shaykh Najm al-dīn Kubrā defends Khwārazm against the Mongols.

*F. 248b. The dancing dervishes of the Mevlevī order founded by Jalāl al-dīn Rūmī, the onlookers being dressed in Ottoman Turkish attire.

F. 276b. Shaykh Muhīy al-dīn al-Jīlānī, having had a vision of the pilgrims at ‘Arafāt, asks his mother to let him go to Baghdad for his studies.

F. 302b. Shaykh Muhīy al-dīn Ibn al-‘Arabī pours live coals into a philosopher’s lap to show him that God may deprive them of their burning properties.

475

NAMES OF GOD, ETC.

TITLE. CONTENTS. Asmā’u Allāhi ta’ālā. Names of God and pious invocations (ff. 1b–7a). Names of Muhammad (ff. 7b–11a). Prayers to be recited on each day of the week (ff. 11b–14b). Bodily characteristics of the Prophet (f. 15). In Arabic, with interlinear explanations in Turkish.

SIZE. FOLIOS. 12 × 17 cm.; written surface 6 × 9.5 cm.; 5 lines; 16 folios.

BINDING. Dark purple polished leather. In centre, gold medallion with pendants, and broad narrow gold borders. Inside, shiny green printed paper with gold flower, &c., pattern.

SCRIPT. PAPER. Thin large naskh within gold rules. Firm polished paper of various colours, cream, blue-green, buff-olive, gold-sprinkled.

SCRIBE. DATE. On the fly-leaf in modern writing: ‘from the early days of the Shaykh.’ Circa A.D. 1500.

PROVENANCE. Dedicated to ‘Sūltān Muḥammad son of Bāyazīd-khān’. The arrangement of the script suggests that ‘Muḥammad’ should precede ‘Bāyazīd’. There was, however, no reigning sūltān ‘Muḥammad ibn Bāyazīd’. Therefore apparently Sūltān Muḥammad was only a royal prince, whose title Sūltān is inferior to the title Khān given to his father. Moreover, a text of such an elementary nature as this would be better suited to some young prince. In all probability it was dedicated to a son of Sultan Bāyazīd II (A.H. 886–918/A.D. 1481–1512). The manuscript does not look earlier than the 16th century.
AMES OF GOD, ETC.

ILLUMINATIONS. F. 1a is decorated with a central square which has four blue corner-pieces and contains cabbalistic numbers divided into sixteen squares: top and bottom—two panels of gold script: 'this is the true meaning of God's words.' F. 1b: decorated head-piece with script on gold panel on blue ground with floral designs. Similar head-piece on f. 7b. Simpler head-pieces on ff. 11b–14b. The names of God and the Prophet in small squares with gold rulings. F. 16b has a lobed medallion, blue with gold border bearing the name of Sultan Muhammad ibn Sultan Bayazid khan, regularly inscribed on the right, and on the left written in reverse, so as to form a symmetrical pattern.

MATHNAVI-YI MA'NAVI

AUTHOR. Jalal al-din Rumi (d. a.h. 672/A.D. 1273).

TITLE. CONTENTS. Mathnawi-yi ma'navi, the famous Persian mystical poem. Text with some old variants:

Books begin: I—f. 3a; II—f. 51b; III—f. 94b; IV—f. 152b; V—f. 195b; VI—f. 249b.
F. 306b: a poem by Sultan Valad, son of Jalal al-din:

مدیتی زین منتهی چون ولامد
شک خمش کفتش ولد کا نیش دم

SIZE. FOLIOS. 18 x 12 cm.; written surface 13 x 8 cm.; in 4 columns; 23 lines; 308 folios.

BINDING. Red leather, centre panel of black velvet with heavy white silk embroidery within an oval border of twisted silver embroidered thread. Inside, pink paper with gold line lattice work. The manuscript is enclosed in a white silk case, embroidered in colours with floral and other patterns, and with dark cord borders and holder. On the flap is an inscription in red: Ya Haqrat Maulana.

SCRIPT. PAPER. Very small naskh. Firm thin paper.


PROVENANCE. On f. 2a a seal in the shape of a Maulavi bonnet with a turban.

' The servant [sic] of this honourable Mathnavi, the least of the dervishes Shaykh Muhammad Sa'id al-Maulavi', which suggests that the manuscript was connected with some Maulavi centre.
ILLUMINATION. Opens with two large black circles on entirely gilt pages; inside the circles are stars with the name of Allah inscribed in the centre. First two pages of each Book are richly decorated, having blue headings with delicate gold designs, and borders filled with varied floral and geometrical ornament, containing a considerable amount of red, on gold and light-blue ground. The margins throughout are entirely gilt, with gold cloud forms in the text. Each Book is followed by a page or more of unusual black, gold, and colour designs: ff. 50b–51a: يا نَّاسِحُ اٰلِهَةٍ; ff. 93b–94a and 151b–152a faint floral motifs in gold; ff. 193b–194a: two black oval panels with floral designs in gold; ff. 246a–247a: floral designs in gold and pink; f. 308: designs in faint gold flowers; f. 309a: oval panel left in blank. The ornament throughout is wholly Turkish in character.

A SPECIMEN OF FAKHRĪ'S 'DÉCOUPÉ' SCRIPT

(A) Recto

CONTENTS. Quotations from the Qur'an, xvii. 84; i; lxiv. 51 (in Arabic).

SIZE. 18.2 × 8.5 cm.; written surface 16.5 × 6.5 cm.; 7 lines of text.

BINDING. Mounted in card-case and glass.

SCRIPT. PAPER. Naskh. Cut in letters of cream-toned paper mounted on dull brownish ground.

SCRIBE. DATE. Signed: al-abd al-aqall Fakhrī, see above, no. 415.


(B) Verso

A cul-de-lampe in gold and blue (7 × 5 cm.) in the form of a medallion, with floral designs and blue finials. The central panel bears the inscription (in white) according to which the manuscript (to which it belonged) was destined for the library of the royal prince (shāh-zāda-yi 'ālamiyān) Abul-Izz Yusuf Bahādūr khān. At top and bottom, traces of a Turkish poem in nastā'liq. 16th century?

A SPECIMEN OF 'DÉCOUPÉ' SCRIPT

CONTENTS. Twelve lines in Persian prose from a story of the sages who at Anushirvān's request committed their sayings to writing.
A SPECIMEN OF ‘DÉCOUPÉ’ SCRIPT

BEGINNING.

Recto: فومود که حکما، آن روزگار در حضور خوید حاضر شدند.
Verso: آن در گزباناها که از صدف در زبان پدر آوردند.

SIZE. 23 × 15.4 cm.; written surface, recto: 14.3 × 7.5 cm.; verso: 14.5 × 7.8 cm.

BINDING. Mounted in card-case and glass.

SCRIPT. PAPER. Persian nastaliq. Cut-out letters in white paper (verso, lines in white and gold alternately) mounted on dull green and (verso) brown, ground.

SCRIBE. No signature. Possibly Fakhri (see nos. 415 and 477), or an artist of his school.

ILLUMINATIONS. Rosettes between the sentences. Text within lined border, green, gold, and blue. Outer margin of gold-sprinkled paper.

MANĀFI’ AL-NĀS BY NIDĀ‘Ī

BEGINNING. حق سنجانه و تالایه حمد و ثناء و رسوله انتا

AUTHOR. On f. 108b the author Nada‘ī tells his life-story. On one of his journeys he became a teacher to the ‘former Khan of Crimea’ Şahib-Girey (A.H. 938–58/A.D. 1532–51). Apparently under his successor Devlet-Girey (A.D. 1551–74), he was sent on a mission to Sulṭān Selim II (A.H. 974–83/A.D. 1566–74). During his absence the courtiers calumniated him and on his return he was imprisoned in a dark cell (gara-zindân) in Kafa (Theodosia). He spent seven years in prison and wrote twenty-two books on Sufism. Some high protector (habib-i akram) obtained his release. A centenarian descendant of the Prophet imparted to him all his experience in medicine. The author completed the account by his readings and as a result wrote this book.

TITLE. CONTENTS. Manāfī al-nās ‘On what is useful to Men’.
F. 1a. An ode to Sulṭān Selim II dated A.H. 974/A.D. 1566 (incomplete at the beginning).
F. 1b. Introduction on Medicine. In view of the scarcity of doctors, except those attached to the court, the author has decided to write a vade-mecum in ‘clear Turkish’ consisting of sixty chapters.
1. Man’s constitution.
2. The four seasons of the year.
3. The limbs.
4. The mixture of humours.
5. How men came into being.
6. Temperaments.
7. The Pulse.
8. Retorts.
9. Diseases affecting the head; 10. the face; 11. the nose; 12. the ears; 13. the mouth; 14. the teeth; 15. the eyes.
16. Leprosy \( (baraz) \).
17. Scrofula \( (temregū) \).
18. Mange \( (jerb) \).
19. Scabies \( (Fīreng uyūzī) \) (see below, p. 121).
20. Elephantiasis \( (juilmām) \).
21. Piles \( (mayasil) \).
22. Varicose veins \( (la'ah, \text{ the word uncertain}) \).
23. Wounds.
25. Circumcision.
26. Epilepsy.
27. Pains in the spleen \( (ṭalāq) \).
28. Warts \( (ṣekl) \).
29. Flatulence.
30. Retention of urine.
32. Asthma.
33. Haemorrhoids \( (bi'amir) \).
34. Trembling of the extremities.
35. Jaundice \( (yaraqān) \).
36. Children's diseases.
37. Women's diseases.
38. Enemas.
39. Suppositories.
40. Burns.
41. Cataplasms.
42. Ointments.
43. Preparation of various oils.
44. Potions.
45. Digestives.
46. Impotence.
47. Sexual intercourse.
48. Useful foods.
49. Graduation of foods.
50. Utility of vegetables; 51. animals; 52. birds; 53. minerals and stones.
54. Simples, in alphabetical order (explained in Arabic and Persian).
55. Astringents.
56. Laxatives.
57. Electuaries.
58. Opiates.
59. Useful theriaca.
MANAFÍ' AL-NÁS BY NIDA'I

60. The cause of the composition of the book (f. 108b).
F. 109b. A poem by the author Nada'i on the duties of a doctor.

SIZE. FOLIOS. 19 x 13 cm.; written surface 15.5 x 11 cm.; 17 lines; 111 folios.

SCRIPT. PAPER. Nasta'liq in a poor elderly hand. First 9 folios added later in modern hand. Paper coarse, cream-toned. Many folios stained or repaired.

BINDING. Boards covered with green paper; flap.

SCRIBE. DATE. Possibly the author's autograph (except for the first nine folios), 16th century A.D.

PROVENANCE. After text, prayers, quotations, and prescriptions by a later possessor. One of the prescriptions is said to have been sent 'by the late Murâd pasha' to a Shaykh al-Islâm.

ILLUMINATION. Headings and quotations in red ink. Text in a red-lined border.

480

TWO MEDICAL TREATISES

(A) Kitâb-i Sultâniya

BEGINNING (after basmala).

AUTHOR. According to the former owner's label, Hajji-pasha (?).

TITLE. CONTENTS. Kitâb-i sultâniya on dietetics, in fourteen chapters with five additional chapters.

F. 3b. Chapter i on food.
F. 10b. Chapter ii on various kinds of waters.
F. 12a. Chapter iii on exercise (harakat) and rest.
F. 14a. Chapter iv on preserving the eyes and on collyriums.
F. 14b. Chapter v on preserving the ears.
F. 15a. Chapter vi on sleep.
F. 15b. Chapter vii on vomiting.
F. 18a. Chapter viii on diarrhoea and constipation.
F. 19b. Chapter ix on baths.
F. 22a. Chapter x on sexual intercourse.
F. 24. Chapter xi on corroborants.
F. 26b. Chapter xii on the four seasons of the year.
F. 28a. Chapter xiii on various kinds of foods.
F. 33b. Chapter xiv on various kinds of drinks, on preparations from grains, on enemas.
F. 40b. Chapter xv on exhilarants.
TWO MEDICAL TREATISES

F. 41b. Chapter xvi on stomachics (javारिशह).
F. 43b. Chapter xvii on electuaries (ma'jūn).
F. 45a. Chapter xviii on dye-stuffs for the hair.
F. 46a. Chapter xix on dentifrices.

DATE. Finished in Adrianople in the middle of Rabi' I 848/beginning of July 1444.

(B) AL-TAS'HIL FIL-TIBB

BEGINNING (after basmala, &c.).

AUTHOR. Judging by the style, the author of (A) and (B) is the same person.

TITLE. CONTENTS. al-Tas'hil fil-tibb 'Relief for Medicine', a manual of the type of 'one's own doctor'; f. 46b. Recipe of a salve for incurables; f. 47b. The true beginning of the Manual which is divided into three parts: Part I: first chapter: on medical theory (f. 48a); second chapter: on medical practice. Part II: on food, drink, and remedies (f. 51b). Part III: causes and symptoms of ailments (f. 59b). At the end some recipes (slightly defective owing to the folios having been trimmed).

SIZE. FOLIOS. 18 × 13.4 cm.; written surface 12.5 × 8 cm.; 13 lines; 118 folios.


BINDING. Dark red leather. Marble-paper cover with medallion and pendants sunk on gold ground; within the lozenges and circles inscription: 'Made by Mullā Muḥammad Dhākir, the book-binder, in 1066/1656 and in 1077/1666 (?)'; flap. Inside, yellow paper.

SCRIBE. DATE. No colophon. Late 16th century (?).

PROVENANCE. Seal of Muḥammad Qurd ibn (?) 'Abdullāh, A.H. 1007/A.D. 1598: with the motto (in Persian) يك ذره عايض البتى ⋆ بهتر ز هزار پادشاهی

481

TWO MINIATURES

TITLE. CONTENTS. The miniatures belong to the same historical poem written in Turkish in the heroic metre mutaqārib, in imitation of Firdausi's Shāh-nāma. The beginnings of the text on the miniatures are

(481) A verse in verso of (B) may serve as a clue to the original manuscript.
'Qara-qāsh pāshā’s looks darkened, but when he took that fort his face became white (i.e. he became honoured).’ The surname Qāra-qāsh (‘the black-browed one’) is uncommon and it is probable that the passage refers to Qāra-qāsh Mehmed pasha who on 14 September 1621 died in a battle before Khotin (on the Dniester), during the Polish campaign of Sultan ʿOthman II (A.H. 1618–22). The event was described in a Shāh-nāma composed (in Turkish) by the court-panegyrist of ʿOthman II, Mehmed Nādīrī (d. in A.H. 1036/A.D. 1627). If, then, our folio belongs to Nādīrī’s Shāh-nāma (which consists of 1948 distichs, see Hammer, GOR, iv, pp. vii and 694) the subject of the second miniature should also belong to the reign of the same Sultan. In fact, on the day of ʿOthman II’s accession to the throne (A.H. 1027/A.D. 1618), Prince Muhammad Gīreī of the Crimea, with his suite of Tatars, escaped from the Istanbul prison and the Ottoman cavalry recaptured him only in Pravadia (Bulgaria). This rare incident, in which the Ottomans and the ‘Tatars’ of the Crimea were in conflict, may be the subject of (A).

SIZE. 31.5 x 24.3 cm.; written surface 26.5 x 21.5 cm.

SCRIPT. PAPER. Nastaʿlīq. Greyish paper.

BINDING. Now mounted under glass.

DATE. Beginning of the 17th century A.D.

MINIATURES: A. The Black-Tatars (in round, fur-bordered bonnets with red tops) are defeated by the Imperial troops (in turbans and helmets).

B. Capture of a Christian fortress inside which there is a church. A troop of Muslim horse (armed with swords and spears) and foot (armed with matchlocks) are attacking a Christian garrison (wearing all-black European hats and armed with matchlocks).

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ḤADĀʾIQ AL-ḤAQĀʾIQ FĪ TAKMILAT AL-SHAQĀʾIQ

BEGINNING. نسيم عنبرشيم حمد و لئنا كشاهد شقيق قدس خدا... فنثر


TITLE. ‘The Pleasaunces of Verities to complete the “Peonies”’, i.e. a biographical dictionary of Ottoman ministers, dignitaries, and worthies, which forms a supplement to Ahmad ibn Muṣṭafā Ẓash-kūprū-zāde’s work ‘Crimson Peonies’. The Hadāʾiq was printed in Stambul in A.H. 1268/A.D. 1851.

Before the text (ff. 16–124b) there is a table of the chief entries in the text, 693 names in all, not counting the names of the lesser worthies. The text is divided into classes (tabaqaṭ) of successive reigns of Sultans:

F. 3b. Sulaymān I (tenth reign in the dynasty).

F. 52a. Selim II (eleventh reign).
The biographies go down to the year a.h. 1044/A.D. 1634.

SIZE. FOLIOS. 25.8 x 15 cm.; written surface 20.8 x 10.2 cm.; 33 lines; 406 folios.

SCRIPT. PAPER. Turkish nasta’lq but assuming the form of divan towards end, Cream-toned paper, semi-polished. Some stains.

BINDING. Brown leather with sunk centre medallion (oval, lobed). Inside, checkered square medallion stamped with gold.

SCRIBE. DATE. PROVENANCE. Possibly copied in the author’s time. Numerous corrections in the margins may be by Nevî-zade himself.

ILLUMINATION. The table of contents is divided by gold lines into squares and has a sober initial ornament on f. 1b of floral designs in gold. Text throughout in gold border. Titles in text and in margin in red ink.

483

MUŞTİFÄ FAYDİ’S EIGHT MEDICAL TREATISES

BEGINNING (after basmala, &c.).

 AUTHOR. Muştafa Faydi, doctor to Sultan Muḥammad IV (a.h. 1058–99/A.D. 1648–87).

TITLE. CONTENTS. Rasâ’il al-mushfiya lil-amrâd al-mushkila, ‘Treatises on curing difficult diseases’.

I. In his introduction (f. 1b) the author says that his intention is to put together the information on Hypochondria and Melancholia (illum-i marâqiya and sandâ-yi marâqiya), as well as on cholera (حَمَى وَبَالِةٍ) and “French disease” (cf. above, p. 117). He refers to the Latin authors who studied these questions. The first treatise in nine paragraphs is on hypochondria and its treatment.

II. On melancholia (sandâ-yi marâqiya) (f. 10b).

III. Ghâyat al-bayân fi tadîr badan al-insân, ‘The aim of the explanation concerning the treatment of the human body’, consisting of an introduction and four chapters beginning on ff. 16b, 25a (on Simples), 38a (on Composita), 43a (on various ailments and their treatment), 71b (on fevers, French disease, balîka, &c.).
IV. An abridgement of the Pharmacopoeia (Qarābādī) of Nuh-efendi (f. 78b).

V. Risālat al-jidwr, i.e. on the zedoary root which the author identifies with Antūra, Antūla, in Arabic antilat al-saūdā (in point of fact the latter is not zedoary but zerumbet). This treatise is dedicated to the Grand Vazir Muḥammad pashā, f. 85b.

VI. On antidotes (padzahr), f. 87b.

VII. On weights used in medicine, f. 92b, followed by an alphabetic list of drugs.

VIII. Another treatise on antidotes translated from the Arabic of Badr al-dīn Muḥammad ibn Muḥammad Ḥusnūnī at the request of Muṣṭafā pashā ibn Siyāvush pashā, f. 95b.

**SIZE. FOLIOS.** 21×13.3 cm.; written surface 15.3×8 cm.; 31 lines; 98 folios.

**SCRIPT. PAPER.** Neat and extremely fine nastaliq. Cream-toned, semi-polished paper.

**BINDING.** Brown-red leather with gold border and a central square of double gold line. Inside, brown leather, gold-line border.

**SCRIBE. DATE.** Either the author, or a professional under his orders. All the treatises are dated by the months of the year ḍ2, i.e. A.H. 1062/A.D. 1652.

**PROVENANCE.** On f. 1a the signature of the former owner al-sayyid Muṣṭafā Maṣūd al-Mutāṭabbī (‘the Medicaster’).

**ILLUMINATION.** Headings in red ink.

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**MAGHZ AL-TIBB**

**BEGINNING.**  . . . .

الحمد لله رب العالمين

إِيٌّ ذَٰلِكَ ثَوَابُ عَلَيْهِ مَا عَدَّلَ مَا عَلَىٰ مَوْقَفَ مَرَّازِجِ دَلْ مَاّ


**TITLE.** Maghz al-Tibb [sic], ‘the Marrow of Medicine’. In his preface the translator says that he could not find a better practical treatise on medicine than the ‘quatrails’ (rubā‘iyāt) of Yūṣufi which he decided to present in Turkish garb. On f. 1b he especially quotes Yūṣufi’s Persian verses from the Ilāj al-amrād (f. 1b) and Favā‘īd al-akhbār (f. 2b), on the treatment of diseases by their opposite elements, on the four humours of the human body: blood, phlegm, bile, and black bile, &c. The translator himself tried out Yūṣufi’s prescriptions and found no fault with them. The description of ailments and their treatment begins on f. 5a and goes down to f. 106a. The text is divided into 369 paragraphs and consists of Persian quotations in verse and prose followed by explanations in Turkish. Before the text is a folio (f. 1) containing praise of the author.
and the commentator (şarîf) by three persons: Sulaymān Nīdāqī(?), Na‘īlī, and Muhammad ‘Ismatī, the qâdi-askar of Rumelia (all three transcribed in the same hand as the text).

SIZE. FOLIOS. 21 × 14 cm.; written surface 14 × 7.5 cm.; 19 lines; 7 + 106 folios.

SCRIPT. PAPER. Nasta‘lq. Yellowish paper (originally white).

BINDING. Dark red leather with marbled paper outside.

SCRIBE. DATE. Apparently Tâl’at himself in A.H. 1067/A.D. 1657—153 years after the date of the composition of the rubâ‘iyât in A.H. 914/A.D. 1508, as the translator explains on f. 4a.

PROVENANCE. Probably the translator’s copy.

ILLUMINATION. A soberly executed manuscript with rubrications in the text. Ff. ii–vii before text give a table of contents arranged in small squares 9 × 5 to a page.

VAQF-NĀMA OF SULAYMĀN-PĀSHĀ

BEGINNING. هزاران هزار حمدوتای پی ابتدای

CONTENTS. The master of the (Imperial) Stables (mir-âkhor-i kabir) Sulaymān āghā (later Grand Vizier), resident in Kefčeh ward of Scutari (Üsküdar), through his nephews appointed as his deputies, makes dispositions concerning the upkeep of certain mosques, mausoleums, and schools, as well as concerning the recitation of prayers, the lighting of wax candles, &c. For this object he makes an endowment from his property.

F. 1b–2b. Introduction on the frailty of human life.
F. 2b. Appointment of his representatives.
F. 6a. Enumeration of the estates situated in Scutari, Qâdi-köy, Istanbul, Adrianople, Bulgurlu, &c., for the upkeep of the cathedral mosque in Kefčeh ward, a mosque in Istanbul, &c.
F. 12a. The emoluments of the imām, preacher, mu‘ezzin, cleaners, &c., are enumerated in so many aqchas (silver coins) per day; special sums are assigned for the annual celebrations of Muslim festivals, for the clothing of the pupils of the school, &c.
F. 14a. Additional endowments.
F. 23b. Additional alterations in the clauses of the endowment.
Ff. 14a–17a (script in margin). Names of witnesses.

SIZE. 28–17.5 cm.; written surface 19 × 9 cm.; 11 lines; 26 folios.

BINDING. Red-brown leather with 3-centre and corners sunk with gold ground to design; gold line-and-cord border; flap. Inside, grey leather, gold-tooled centre design, gold line-and-cord border.
VAQF-NAMA OF SULAYMÂN-PASHA

SCRIPT. PAPER. Bold professional nastālīq. Thin, biscuit-toned, polished paper, stained at places.

SCRIBE. DATE. The original endowment is dated 24 Sha’bân 1088/22 October 1677 (f. 13b); first addition 22 Sha’bân 1094/14 August 1683 (f. 22b); second addition, in which the former Sulaymân-agha is called Grand-Vizier Sulaymân pashâ, 22 Rabî’ II 1097/18 February 1686. Sulaymân pashâ was in office from Muḥarram 1097 to Dhul-qāda 1098/December 1685-September 1687. F. 3b bears the endorsement of the Qâdi Hájjî Muṣṭafâ ibn Hájjî Muḥammad al-Qunaŵî and his seal. F. 14a has the endorsement of Muḥammad ibn Rāmaḍān and apparently his seal. Ff. 3a and 24b: a seal and the inscription, ‘In his hand—love (mīhr) for Aḥmad (= the Prophet), on (his) heart the seal (muhir) of Sulaymân’. Ff. 22b and 25b: two endorsements dated A.H. 1262/A.D. 1846 by some representatives of the office of pious endowments (āqāf).

ILLUMINATION. F. 1b: a decorated head-piece in gold, dull blue, red, &c., containing a blank gold panel; upper part shaped with interlaced finials; f. 3b: a similar rectangular head-piece. Text in gold border, gold rosettes throughout the text. Arabic quotations in gold script.

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TWO TREATISES ON FARRIERY

BEGINNING (after basmala, &c.).

روايت ولئن كه اسكندر ذو القرنين... شرب أب حات ابيهون ظلماه سفر مراد انكده
(Α)

الثنة الدين و علماء اهل اليهدين... روايت فلورل كم جون... أسكندر ذو القرنين... روم
(Β)

ولا نصد خروج قلدى

AUTHORS. Unknown. A hint at the name of the author of the first treatise may be the nom de plume Jami mentioned on f. 51b. A Turkish poet Jami died in A.H. 1019/ A.D. 1610, see above, no. 435, p. 66.

TITLE. CONTENTS. The title Asp-nâma inscribed inside the cover is by a later hand. Both treatises (A and B) are very similar in character to the Bâyṭûr-nâma (no. 492) and reproduce much the same matter.

A

F. 1b. Stories of horses connected with Alexander the Great (Aristotle tests the endurance of horses of various colours), the Caliph ‘Omar, Muhammad (f. 4a the names of his twenty-three horses); quotations from the Qur’ān, the traditions, books of Islamic Law.

F. 34b. On good and bad horses. A good horse must have twenty-seven qualities beginning in Turkish with the letter y- (some of the obsolete terms being explained in plain Turkish); a good horse must resemble a woman, a camel, &c. (see MS. 492, f. 3).
TWO TREATISES ON FARRIERY

F. 40b. ‘The horse’s rights’, i.e. what care is to be given to a horse.
F. 47b. The teeth and the age of horses.
F. 50a. An ode to the King (with a reference to the poet Jamî).

B

F. 54b. Good and bad horses according to their external appearance. A good horse must have sixty-two special qualities (of them three are common with those of a woman, &c., see above, f. 34b).
F. 57a. Various colours of horses.
F. 62a. Bad horses and their characteristics.
F. 64a. Names of the twenty-seven ailments of the horse (in Arabic).
F. 65a. How to fatten a horse.
F. 66a. How to know the age of a horse.

SIZE. FOLIOS. 25.5 x 16.5 cm.; written surface 15.5 x 8.5 cm.; 11 lines; 14 folios.
BINDING. Green-stamped paper boards, flap. Inside, brown marble paper.
SCRIPT. PAPER. Clear naskh (text being vocalized throughout), within gold and black rules. Thin ivory-toned polished paper, corners discoloured.
SCRIBE. DATE. Copied circa A.D. 1700.
PROVENANCE. On ff. 1a, 52a, 114a the seal of the Crimean Prince Muḥammad Girey, son of Daulat Girey, dated A.H. 1121/A.D. 1709. Daulat (Devlet) Girey II ruled in A.H. 1110-14 and 1121-5; his son Muḥammad never ruled. His royal origin is indicated by the flourishes and decorations round the seal. The second seal under it is undecipherable.

ILLUMINATION. Ff. 1b, 52b: two similar head-pieces, gold and colour with blank gold panel, shaped above; blue finials. Text within gold and black borders. Ff. 2b and 57–62: eleven miniatures showing sixteen saddled horses of different colours on gold or silver ground.

AL-SAB’ AL-SAYYÂR BY MUḤAMMAD RIḌÂ

BEGINNING. حمد نامحدود و درود نامحدود شايةتة جناب واجب الوجود

AUTHOR. Sayyid Muḥammad Riḍâ (d. in A.H. 1169/A.D. 1756).

TITLE. CONTENTS. Al-sab’ al-sayyar fi akhbâr mulûk al-Tâtâr, ‘Seven Planets concerning the Tatar kings’, being the history of the khans of Crimea from Mengli-Girey I (year A.H. 871/A.D. 1466) down to Mengli-Girey II (year A.H. 1150/A.D. 1737), see V. D. Smirnov, Krimskoye khanstvo, i, 1887, pp. ix–xiv, and Babinger, GSO, 281. There exists an old and faulty edition of this history by Kazembek, Kazan, 1832. The
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present manuscript completes its lacunae, cf. V. D. Smirnov, *Manuscrits turcs de l’Institut des Langues Orientales*, Saint-Petersbourg, 1897, pp. 27-31, as compared with ff. 81b and 122b of the present copy.

**SIZE. FOLIOS.** 23 x 13 cm.; written surface 16 x 7 cm.; 27 lines; 218 folios.

**BINDING.** Brown leather with central panel in black leather. Gold 3-piece on brown ground; gold cord and gold line border; flap. Inside, grey and pink marbled paper.

**SCRIPT. PAPER.** Nastaliq. Cream, thin, semi-polished paper.

**SCRIBE. DATE.** If not the author’s autograph, the manuscript may have been corrected by him. Numerous corrections in the text. Before 1739.

**PROVENANCE.** Immediately after the record of Mengli-Girey’s expedition against the infidels via Perekop (Or) the manuscript ends with an invocation to the ‘Victorious khan’ (Ey khan-i fatih) and may be the presentation copy of the author. Mengli-Girey II died on 29 Ramadaân 1152/30 December 1739.

**ILLUMINATIONS.** F. 1b: a shaped head-piece of gold, blue, and pink, with finials, within double border, twined gold cord and crimson with white dots. Text within lined border throughout. F. 122b: an ode composed by Prince Shahîn-Girey, son of Toqtamish-Girey, and presented to the ruling khan Selim-Girey (who ruled in a.h. 1081-8, 1095-1102, and 1103-9). The qasida opens:

> {عِيْبُ كُلُّ عَشِّيْكَ مَنْزِيْ نُصْرّيْ قِلْدَمَ جَبَّيْ}
> {إِنَّهُ مِيْگُوْنَ يُوُزِيْ دَيْدَارُيْ رُوْشُنَّثَيْ}

and has twelve verses, each beginning with letters ی+ی. It is arranged in six concentric circles; in the centre stands the letter ی surrounded by letters ی forming twelve rays. Each verse continues through the outer circles following the corresponding rays, after which it returns in zigzags towards the centre to end in the rhyme ی+ی. The circles form a rosette carefully drawn in gold and colours. F. 57a: A map of the Crimea and the surrounding countries and seas showing the capital of the khans Bâghche-saray, Kafa (Theodosia), Bâlîq-ava (Balaklava), Mankûb, the fort Farâh-kermen or Or, ‘which the infidels call Perekop’, the spit of Rabâţ (Arabat), Kersh (Kerch); on the eastern side of the strait: Țâmân and Tamrûq (Temrûk), south of the Kuban; at the estuary of the Don: the fortress of Azaq (Azov); between the Upper Don and the next river flowing into the Azov Sea (Mius ?) is the name Bursuq (Bursaq ?). A river flowing into the ‘Dead Sea’ (Sivash) north-east of the Crimea is called Chinsqa. North of the Crimea: the Noghay country and farther north Moscovia (Moscow); to the west of the Dnieper lies Ugrayina (Ukraine), and north of it the country Ulhiniya (Volhymia). The Turkish name of the Dnieper Úsz is inscribed to the west of its estuary; to the west of the great bend of the Dnieper is written Qudaq (?). The map is drawn in white with seas and rivers in blue. It is divided into degrees of latitude (60°-70°) and longitude (50°).
DALĂ'IL AL-KHAYRĂT

BEGINNING (after basmala). 

AUTHOR. Muḥammad b. Sulaymān al-Jazūlī.

TITLE. CONTENTS. Identical with nos. 449 (part D), 459, 460, 462, and 468. Parts of invocations to Muḥammad are marked in the margin (I, f. 21b; II, f. 36b; III, f. 50b; IV, f. 66a; V, f. 82a; VI, f. 99b; VII, f. 117b; VIII, f. 134b).

SIZE. FOLIOS. 16.1 x 11.2 cm.; written surface (diameter) 6.3 cm.; 7 lines; 148 folios.

BINDING. Dark purple polished leather with sunk designs in black on gold; 3-centre and corner pieces; flap. Inside, blue paper.

SCRIPT. PAPER. Naskh. Cream, semi-polished paper.

DATE. Dhul-Qa'da 1177/May 1764.

PROVENANCE. Presentation copy to Sultan Selim b. Sultan Muṣṭafā b. Sultan Ahmad. As Sultan Selim III began to reign in A.H. 1203/A.D. 1789, the book must have been presented to him while he was still a prince. This is reflected in his reduced title: ḥadrat-i maulānā al-fakhrī al-Sultan Selīm-khan ibn al-Sultan al-aẓam wal-khāqān al-mukarram zill-allāhi fil-ālam Sultan Muṣṭafā khān.

ILLUMINATION. Ff. 1b and 2b fully decorated and similarly arranged as rectangles within gold and crimson borders. Inside, black circle with text inscribed in gold characters; outer circles, gold, blue, and crimson with white dots. Corner-pieces with floral designs, gold, blue, green, pink, white. Above the rectangle a top-piece with similar designs and gold finials. The text throughout in gold on black ground within concentric circles of gold and green. Ff. 20b and 21a: two miniatures of Mekka and Medina drawn in perspective and painted in light tones; each within a gold circle surrounded by faint floral designs in gold and colours.

NĀ'ILĪ'S RŪZ-NŪMĀ

BEGINNING. In the medallion (in Persian). ِ‘This is the Script of Victory for him who holds it’.

AUTHOR. The calligrapher Muḥammad Naʿīlī.

TITLE. CONTENTS. Rūz-nūmā, ‘Indication of days’, or Ḥazr, ‘Computation’, being tables of astronomical and astrological calculations. The text consists of twelve tables.
1. The planets presiding at each hour of the days of the week. In the margin a list of musical tunes (magāmāt alf-falāk) corresponding to each planet. Lower register: astrological characteristics of the planets.

2. A table (ghurra-nūma) for finding the week-days of the first day of each month.

3. A table for finding the time of the morning dawn, sunrise, &c., on various days of the Ottoman calendar, divided into months. (Dark blue top.)

4. Table (miftāh-i rūz-nūmā) for finding out the beginning of the month Āzer (March) for the years of Hijra 1212–88. (Red and blue top.)

5. Table of unlucky days according to the days of the Ottoman calendar, &c. (Dark blue column on the right.)

6. Table of actions recommended and deprecated on the specific days of Kānūn-evvāt. (Red column on the right, script upside-down.)

7. Table of the position of the sun during the arbā‘in (‘forty days’) in winter; memorable days (Christmas, the night of Qara-qonjolos ‘Black vampire’, &c.). (Dark blue top.)

8. Similar indications for the khamsin (‘fifty days’) of early spring, sign of Aquarius. (Red top.)

9. Ditto for Pisces. (Blue top.)

10. Ditto for Aries. (Red top.)

11. Ditto for Taurus. (Blue top.)

12. Ditto for Gemini. (Red top.)

Colophon. Note explaining that calculations in the tables apply to the position of Istanbul.

SIZE. A long roll of 126 x 107 cm.; written surface 103 x 9 cm.

SCRIPT. MATERIAL. Turkish nastā’īq, on thin vellum, yellow and transparent.

BINDING. Protective vellum covering, joined to text; outside red, inside yellow, with the gold circle with the author’s name; red silk tape for keeping the roll tight.

SCRIBE. DATE. The author. 19 Ramādān (?) 1213/24 February 1799.

ILLUMINATION. Head-piece (12 x 10 cm.), gold floral design, with a rose in the centre and several borders crimson, blue, gold, black line. Lower panel with inscription (white on gold). The roll has a gold and black line border. The twelve tables are arranged in elaborate squares with crimson and gold corner-pieces, rosettes, floral details; certain columns have blue or red ground. Text in black and red ink.

ARABIC ALPHABET

TITLE. CONTENTS. No title. Signs and characters of the Arabic alphabet: single characters (ff. 16b–2b), combinations of double characters (ff. 3a–16a); a table of numerical values of the characters (f. 16b), prayers in Arabic (ff. 16b–18a).
ARABIC ALPHABET

SIZE. FOLIOS. 22.5 x 16 cm.; written surface 13 x 10 cm.; 6-7 lines, 18 folios.

BINDING. Red leather, central panel of blue leather with gold border; central design of flowers in gold of two shades, within two gold cord-and-line borders. Inside light-green paper with a double cord border in gold; in the centre a bouquet of flowers in gold of two shades: two pages at the beginning and two pages at the end of the book similarly arranged. Flap to suit the outer cover.

SCRIPT. PAPER. Naskh arranged in thirty squares per page. Strong cream semi-polished paper.

SCRIBE. DATE. Eighteenth century (?)

ILLUMINATION. Opens with two fully decorated pages: coloured flowers (pink, blue, green leaves) within elaborate gold and pink scroll-work and gold flower background, with impressed pointillé work. The whole in Turkish style influenced by Europe. In the first two tables the alternating white and gold squares are formed by lines drawn diagonally. In a white panel: 'O God, make it easy and not difficult and let it end happily.' Each page has margins with gold flower designs between two borders, squares containing script being ruled in gold; the final square being occupied by a flourish in red ink. Ff. 16a-18d have six panels with floral designs.

NIHĀYATUL-BAHJAT BY SHABISTARĪ

BEGINNING. بِسْمِ اللَّهِ مَبْدِئِ الْبَرَاءِ ۚ مَبْتَعَ الْبَرَاءِ مَبْتَعَ العَطَايَ الْسَّنَةِ

AUTHOR. Ibrahim al-Shabistari al-Naqshbandi, surnamed ‘Second Sibawayh’ for his works on Arabic grammar.


SIZE. FOLIOS. 21.5 x 13 cm.; written surface 15 x 7 cm.; 19 lines; 27 folios.

BINDING. Dark-red leather, gold lines; inside, cardboard, marbled paper.

SCRIBE. DATE. 18th century A.D. (?)


ILLUMINATION. F. 1b: headpiece: coloured flowers on gold ground, blue fleurons. Text in gold rules, headings in red ink.
BAYTĀR-NĀMA BY KAN'ĀN EFENDI

BEGINNING (after ḏasmāl).

_begun ... بورمشادر كه ات تربهته هر لم راغب اولته . . .

AUTHOR. Kan'an Efendi, calligrapher to Sultān Ahmed (a.h. 1012–26/a.d. 1603–17) and the master of the Ḥāmi'ī s/iery Mosque.

TITLE, CONTENTS. Baytār-nāma 'Book of hhipiatrics'. The book opens with an Arabic prayer effective in protecting the warrior's charger from danger (ff. 2b–3b). The horse should resemble a camel, a mule, a bull, and a woman, each in three respects: like a woman it must have a soft mane, many trappings (yanijaq), and a well-shaped belly (ff. 3b–7a). Story of Muḥammad pasha who at the time of Sultān Sulaymān's conquests built a mausoleum over the grave of his faithful charger (ff. 7a–10b). Various colours of horses and their characteristics. Glory to the fighters for the faith, &c. (ff. 13a–15b).

The ailments of horses and their treatment:
I. Colic (f. 15b).
II. Cough (17a).
III. Heart trouble (18a).
IV. Retention of urine (19a).
V. Haematuria (20a).
VI. Broken wind (21b).
VII. Foot troubles (23b).
VIII. Hoof troubles (bāgha, cf. above, p. 117, yāgha?) (36a).
IX. Scrofula (ṣirāja) (37b).
X. Skin disease (abraṣ) (40a).
XI. Glanders (saqaghū) (44a).
XII. Wounds (48b).
XIII. On the utility of the horse's limbs (67b–71b).

SIZE. FOLIOS. 13 × 20 cm.; written surface 7 × 14 cm.; 15 lines; 71 folios.


SCRIPT. PAPER. Naskh, in gold and red rules. Thin, cream-toned, polished paper.

SCRIBE. DATE. Said to be transcribed from the author's original copy in a.h. 1262/a.d. 1846. Vocalized throughout. Spellings obsolescent, some mistakes.

ILLUMINATION. Opens with decorated heading with blue leaf design on gold, blue finials, gold 'leaf' interlining on ff. 1b and 2a.
BEGINNING (after basmala). الله أَتِ الْسَّلَامُ وَمَنَى الْسَّلَامُ

AUTHOR. Unknown.

SIZE. FOLIOS. 18.2 x 11.1 cm.; written surface 10.5 x 5.9 variable; 11 lines; 19 folios.

SCRIPT. PAPER. Naskh, within broad gold band. Thin, dark cream, polished, brittle paper.

BINDING. Purple leather, panel with large centre floral design and corners in two shades of gold, within broad and line rules. Inside, pale-blue shiny paper, gold centre flowers, and corners within borders of gold cords and thin rules. Flap and slip-case to design.


ILLUMINATIONS. Fol. 2b: head-piece of coloured flowers and scrolls on gold ground in Ottoman pointillé technique, in the centre the head-gear of the Maulavi dervishes (?): tall brown bonnet with green turban twisted round it; broad gold border with turquoise lattice work and flowers; in margin, floral design of two shades of gold. Fol. 3a similarly decorated. Text within broad gold border. Rich rosettes throughout the text. Gold panels on ff. 4b, 6b, 7a, 9a, 16a, 16b, 17a, 17b, 18a. On ff. 7b–9a God's ninety-nine epithets, each followed by a wreath, in red or green and gold, inscribed jalla jalāluhu. Fol. 19a: gold vase shape with coloured flowers. Ff. 1b, 2a, 18b are blank, except for gold borders.
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