54- Futuh al Haramayn

Access no.: 24 M. Tarikh Farsi
Calligrapher: Unknown
Date: 11th c. H / 17th c. AD
Style: Ottoman Influence
Size: 18 x 22.5 cm

Futuh al-Haramayn (Description of the Two Holy Cities of Mecca and Medina) is compiled as a guide to pilgrims. It is an example of religious genre that flourished in Sunni dynasties. This copy is composed of 52 folios with numerous illustrations of the holy shrines in the cities of Mecca and Medina. The paintings reflect the Ottoman art ateliers of the 17th century. The manuscript has been re-mounted, at a later period, on marbled paper and rebound.
Access no.: 4471 S.
Calligrapher: Unknown
Date: 12th c. H / 18th c. AD
Style: Afshar
Size: 11x18 cm

This manuscript has been produced during the reign of Nadir Shah Afshar (r. 1736–1747) in Persia. The manuscript incorporates seven sketches executed in a rough manner, indicating a provincial production house.

The noticeable feature in the sketches are the headgear, which was introduced during Nadir Shah’s reign and came to be known as the Kolah-e-Naderi. This hat with peaks symbolizing the four righteous caliphs became popular in paintings. The shape, color, and material used for such caps indicated the social status of the wearer.

مخطوطه برجع تاريخها إلى عهد الملك ناصر أحشار في بلاد فارس، والذي حكم خلال الفترة من 1736 إلى 1747 م، وتحتوي المخطوطة على سبع رسوم (اسكتشات) نفذت على نحو غير متقن، دلالة على أنها خرجت من مرسوم قروي.

ومن برز الملامح السائدة في هذه الرسوم منظر غطاء الرأس الذي ظهر في عهد ناصر، وأصبح شائعاً، وعرف تحت اسم "كولاه نادر". وهو يتميز بارتفاع قدم ترميز إلى الخلفاء الراشدين الأربعة، ويدل شكله ولونه نوع مادة صنعه على الوضع الاجتماعي لمن يرتديه.
This Mathnawi composed by Ibrahim Ibn Mohammed Kulshani (d. 940 H /1533 AD) in over 20,000 couplets, is also known as the Diwan al Kulshani. This manuscript begins with an outstanding corrugated oval Shamsa medallion with Chinese cloud scrolls springing around it, all painted in blue, against gold with pink blossoms.

A verse from the Quran is inscribed inside the medallion in the Naskh script style followed by an exquisitely illuminated bifolio. An introduction in Arabic precedes the text and spreads over three illuminated folios, where the author praises God for granting him knowledge and wisdom.

The manuscript is compiled in 411 folios and starts in Persian nasta‘liq style with an illuminated bifolio, and ends with a double Finspices that displays two full page miniatures. The two paintings depict a beautiful greenery environment with blossoming trees around several garden kiosks in monumental setting.

This 18th century manuscript reflects a revival of the Timurid illuminations found in deluxe royal manuscripts. This revival of earlier traditional subjects and the copying of old masters styles became popular in 18th c. Qajar Persia, in an attempt to renew interest in the Arts of the Book.
The double frontispiece
اللوحة الزخرفية الافتتاحية