INTRODUCTION

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

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

The slightly later Zubdat al-Tawārīkh is interesting, not only as being illustrated by a known painter, Sun'ī, but as containing both numerous traditional representations of the Saints and other figures of Islamic legendary history—Adam and Eve (fully clothed); Jonah and the Whale; Abraham about to sacrifice his son, &c.—and portraits of the Sultans and their ministers, though these cannot be relied on as likenesses; the portrait of Murad III, for instance, differs strikingly from the one in the Bibliothèque Nationale.* The large-scale figures are dignified enough, but the miniatures cannot be called great works of art. The colouring is rather bright. The map of the earth is of especial interest, as is the celestial map on f. 176, with its well-drawn zodiacal and other

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1 In the dome, for instance.
2 Reproduced in Blochet, *Musulman Painting*, plate CLXXIII.
3 No. 414.
4 Reproduced in Blochet, *Les Peintures...*, plate LXX.
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signs. It is worth noticing that there are often two or more pictures on a page, one above the other. The manuscript has some fine ornament, and the handsome binding, less ornate than that of No. 413, should also be mentioned.

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

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

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

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

No. 436 is another, less ornate, example of this type of manuscript. Though written by a noted Constantinople calligrapher, it might easily be mistaken for a Persian book.

The third, larger, example of this type (No. 441) is nearly a hundred years later. Completely Turkish in character, it is a good specimen, with its broad, gold margins, its
INTRODUCTION

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

These three manuscripts form an instructive group.

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

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

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

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

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

1 Supp. Persan, 1930 (Blochet, Esluminaires, pp. 131-3, and plates lxxxvi and lxxxvii).
constructed wooden instrument in the shape of a quarter-circle. It is painted light brown, with some gold ornament, and the surface has been varnished.

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

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

J. V. S. WILKINSON
PREFACE

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

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

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

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

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

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

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

From the philological point of view, the Life of Muhammad, by Ḍarir (No. 419), belongs to the earliest works in Turkish of Asia Minor. The divān of Hidâyat (No. 401), as pointed out in its description, is one of the rare literary works written under the Turcoman dynasty of Aq-qoyunlu: only one other copy of Hidâyat’s poems is known. Equally interesting
PREFACE

(and perhaps unique) is the *Kitāb al-arūd* (No. 473) which increases our knowledge of the Turkish letters cultivated under the Mamluk kings of Egypt.

To the earliest Turcoman-Ottoman literature belong the poems: *Gharīb-nāma* (No. 472), *Īskandar-nāma* (No. 407), *Sulaymān-nāma* (No. 406), and *Yūsuf and Zulaykha* (No. 428). To a later epoch belong the *divāns* of Bihishti (No. 430) and ‘Alī (No. 412), and two detailed anthologies by ’Ashiq-chelebi (No. 438) and Ṣiyādi (No. 435). To facilitate the task of the students of Ottoman literature the contents of the latter have been analysed in the catalogue in great detail. The more recent poets (18th–19th centuries) represented in the collection are Dānish (No. 458), Rātib (No. 471), Nuṣrat and ‘Aziz (No. 465).

Among the other classes of manuscripts should be mentioned:

(a) Theology, traditions (No. 470), and prayers, including Jazuli’s *Dalā’īl al-khayrāt* represented by five copies.

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

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

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

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

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

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

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

V. MINORSKY

1 September 1947
ADDITIONAL NOTES AND CORRECTIONS

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

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

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

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

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

p. xxv, para. 3. Interesting miniatures by Levni (the date of whose death is given as 1732), and by a much earlier painter, Nigârî (1494–1572) were exhibited at the Exhibition of Turkish Art at the Musée des Arts Décoratifs, Paris, 1933. See Splendeur de l’Art Turc (Les Presses Artistiques, Paris, 1935), plates 45, 46, 49–53; and for 'Abd Allah Bûkhârî, plate 55.


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

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

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

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

p. 12, line 11. For f. 1 read f. ii.

ADDITIONAL NOTES AND CORRECTIONS

p. 14. The date is on f. 11.

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

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

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

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

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

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

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

p. 45, line 16. For 'Murad III' read 'Murad II'.

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

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

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

p. 50, line 8. For 'five small cornerpieces' read 'two small cornerpieces'. There are three on f. 111 a.

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

p. 56, line 13. For '230 folios' read '270 folios'.

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

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

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

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

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

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

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

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

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

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

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

p. 114, line 18. For 306 $b$ read 307 $b$.
   lines 21–22. For 308 folios read 309 folios.

p. 119. MS. 480. Add under SCRIBE, DATE, ‘If so, however, the date of Part
   A is wrong, the script of the manuscript being uniform throughout’.

p. 120. MS. 481. Add under MINIATURES, ‘The two miniatures, probably of the
   early seventeenth century, are of decided historical interest’.

p. 124, line 11. For 25 $b$ read 26 $b$.

p. 127, line 17. For 2 $b$ read 2 $a$.

p. 129, line 17. For 16 $a$ read 16 $b$. 
ABBREVIATIONS

'Alī, Menāqīb

BABINGER, GSO

BLOCHET, CMT

BROWNE, LHP

EI

FLÜGEL, Catalogue

GIBB, HOP

HAMMER, GOD

PERTSCH, TH, Gotha

PERTSCH, Verzeichniss

RIEU, PC

RIEU, TC

SAMI-BEIY, Qāmūs


Encyclopaedia of Islam, Leiden, 1908–34.

Die arabischen, persischen und türkischen Handschriften der Hofbibliothek zu Wien, 1857.


Geschichte der osmanischen Dichtkunst, 1836–8.


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

Qāmūs al-ālām, Constantinople, 1889–98.
CATALOGUE
BEGINNING.

DĪVĀN OF HIDAYAT

AUTHOR. Nothing definite is known about the author who in the original ‘unvān (f. 26) of the present copy is called Amir Hidayatullah. The presumable date of this manuscript indicates that the poet must have lived in the second half of the 15th century A.D. The only important personal detail that can be culled from the text is that on ff. 17a–17b Shāh-i Najaf is mentioned, which designation of the caliph ‘Alī can belong but to a Shiʻite. The second indication is provided by the language in which the dīvān is written. The note on the white folio between the two surlauks which calls the language al-mughāliya ‘Mongolian’, or at best ‘Eastern Turkish’, is entirely baseless. The Turkish of Amir Hidayat is undoubtedly a ‘southern Turkish’ dialect, as used by Turcoman tribes. Dialectically it belongs to the same class as the dīvāns of Jahān-shāh Qara-qoyunlu, Khāṭa‘ī (= Shāh Ismā‘īl), Fudnā, &c. The current designation of this dialect is ‘Āzarbāyjān Turkish’, but it is spoken by the Turkish tribes of Transcaucasia, Persia, as well as those of Eastern Turkey and Mesopotamia. The indications (v. infra, p. 2) regarding the date, the dedicatee and the language of the author considerably restrict the field of our hypotheses concerning the milieu to which the poet belonged. On the staff of Sultān Khalīl were ‘the two great amirs’, Hidayatullah-beg and his brother ‘Inayatullah-beg, whose talents and literary gifts were highly praised by the learned Jalāl al-dīn Davānt.¹ The former may have been the author of the dīvān.

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

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

The following ghazal is found on f. 2b (= Mr. G. F. S. Stevens’s manuscript f. 36):

دون گردشوب پیکارین اول شوخ درا
فِرّ دُنیه گَوگُلی مسِنَه مبتلا
ای مشک اوره لاف فَطَنَان او زلف ایله

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

دوشنم سنکا بو سوز یی کیت ای بوژی فما
هجران کونی سنکا نوله عرظ ایسنک جمال
چون حشر اولمه بندیه حق کریسدو لانا
سن یارد کلون نیچ ایگردن فاجم
تیبیز پورخارور ییساخ تکریزدن بلا
سنن جنادن اوزکه هدایت نه اوهه کیم
چون چین ایمش بو کنکه که عمر ایلم وفا

SIZE. FOLIOS. 17.3 x 12.3 cm.; written surface 11 x 6.8 cm.; 2 columns of 11 lines; 73 folios.

BINDING. Brown leather, flapped, with deep-sunk 3-centre and corners, with flower design, cord and line borders, all blind-tooled. Inside, the centre and corners are of brown tracery over gold and blue, the borders being in gilt blind-tooled cord and lines; the flap is decorated with lattice design of tracery.

SCRIPT. PAPER. Nasta‘liq, gold rule. Thin, cream, semi-polished paper, gold-sprinkled.

SCRIBE. DATE. Probably a.h. 883/a.d. 1478.

PROVENANCE. Inscription in rosettes on ff. 1b and 2a runs: 'For the library of the Great Sultan, the Ruler of the Nations, the Arm of the State, of the World and of the Faith, Abul-Fath Sultan Khalil Bahādur Khān, may God prolong his reign.' The title corresponds to that of the Aq-qoyunlu ruler Khalil, son of Uzun-Hasan. After a.d. 1470 Khalil acted as governor of Fārs. After the death of his father (on 6 January 1478) he succeeded him, but on 15 July 1478 was killed in a battle with his brother Ya‘qūb. The fact that the manuscript has no colophon, and may have been left unfinished, may be connected with the sudden end of the patron's career.

F. 1a bears an official entry (no. 6975) by Muṣṭafā Tahir, inspector of the Holy Places (Mekka and Medina), testifying that the present manuscript was presented as a pious gift (vagf) by the Ottoman Sultan Mahmūd I b. Sultan Muṣṭafā II (a.h. 1143–68/a.d. 1730–54), whose seal is apposed above the entry. Underneath the latter is Muṣṭafā Tahir's seal. In the top left corner, seal of some learned Qāsim b. Maqṣūd (?). An official seal on f. 1a and f. 71b.

MINIATURES AND ILLUMINATION. Before the text two full-page 'unnūns are found executed in dominant gold, blue, and light green in best Persian artistic style. F. 2b opens with a sanlūgh in complete harmony with the 'unnūns. The end of each poem is marked by two flower sprays, or motives varying all through the manuscript. In addition to them triangular panels and other decorations mark single verses towards the end of the book (f. 62, &c.).
DIVĀN OF HIDĀYAT

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

F. 88b: a prince seated behind a stream with two attendants, of whom the one pours out wine and the other plays on a stringed instrument; a crouching servant holding a horse is represented in the margin.

F. 106b: a prince accompanied by a falconer and a shield-bearer, all mounted, is following a guide who is on foot.

F. 38b: a prince sitting on a balcony which projects from the wall and listening to a turbaned warrior who stands below. Two attendants are with the prince and a third is seen in a window. Four heads show above the battlements.

F. 70b: a prince who wears a turban made of stripes of different colours is sitting in a vineyard. An old man serves wine to him while two cup-bearers are seen lower down in the foreground and two other attendants, behind the prince.

In Mr. G. Stevens’s copy there are three miniatures (ff. 78b, 85a, and 88a) one of which (88a) is another variant of the scene of f. 106b of the present manuscript.

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TAQVĪM (‘ALMANAC’)

BEginning. ذکر تواریخ انبیا

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

TITLE. CONTENTS. The words: Taqvim-i tārīkhī, taqvim fil-ahkām on f. 1a may belong to the author of the dedication. F. 1b–3a: Chronological tables giving the number of years which have elapsed since certain well-known events: since Adam’s descent (hubūt), 6084 years; since Muḥammad’s death (A.H. 11), 834 years; since Ḥusayn’s death (A.H. 61), 767 years; since Imām Shāfi‘ī’s death (A.H. 204), 647 years; since Jalāl al-din Rūmī’s birth (A.H. 604), 220 years; since Sultān Muḥammad I’s enthronement (A.H. 805), 19 years, since Sultān Murād II’s enthronement (A.H. 824), 11 years. At the end the author quotes the date of the conquest of Salonika, 5 Rajab 833/ 30 March 1430. The above data would suggest that the book was written some time between A.H. 824 and 844, or even 851, but many of the items are obviously inaccurate. In any case the tables were prepared during the reign of Sultān Murād II (A.H. 824–55/ A.D. 1421–51).

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

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

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

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

F. 66a. The same for conjunction of the Moon with Mars and Mercury.

F. 76b. Phases of the Moon, illustrated by a circular figure divided into 28 sections according to the days of the month and indicating the hour of the night at which the Moon rises.

F. 8a-b. Conjunction of the Moon with the Sun and Venus (arranged as on f. 56-6a).

F. 9a-106. Tables for the interpretation of convulsive movements of the body: the first column on the right enumerates the parts of the body: 'right side of the tongue, left ear', &c.; and the other twelve columns, arranged according to the presence of the Moon in each of the zodiacs, contain the respective auguries: 'money, fear, presents, victory', &c. Continued on f. 17b.

F. 106-11a. A table of what is good to do and what is to be avoided, arranged according to the 28 mansions of the Moon. First three columns on the right: Arabic names of the mansions and their astronomic formulae; the remaining two columns: auguries, e.g. on the first day of the month it is good 'to desire women' and bad 'to lend money'.

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

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

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

F. 13b-14a. A table similar to that on f. 106-11a, arranged according to the twelve signs of the Zodiac, opposite which in black ink are entered suitable actions, and in red ink unsuitable ones.

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

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

F. 156-16a. General precepts in such important affairs as visiting the vazirs, sending
envoyis, &c. according to the twelve months; disposed in three degrees: good, bad, and middling.

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

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

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

F. 18. Interpretation of the rainbow according to the twelve months and the eastern or western direction in which it appears. Different names of the rainbow: kamand-i Rastam, zunnār-i ʿāsman, dastār-i firishtagān, sippar-i zamin, qaʾsun-qaʾzah; it is said to be of four colours: red, green, yellow, and blue.

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

BINDING. None.

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

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

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

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

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

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

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

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

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SAYINGS OF ‘ALĪ

BEGINNING. قال علي كرم الله وجهه إيمان المرء يعرف بإسمائه إباني أتيك كره كفرنه سائر إبرور

AUTHOR. Unknown. The formula of blessing appended to ‘Ali’s name (barrama ‘llāhu wajhahu) is that used among the Sunnites.

TITLE. CONTENTS. Ṣad kalimāt-i ‘Ali, ‘One hundred sayings of ‘Ali’. Each of the well-known sayings attributed to ‘Ali b. Abi Ṭalib is quoted in Arabic and followed by a quatrain of verse giving a free translation of it in Eastern (Chaghatay) Turkish. According to E. Blochet’s note the translation has been done from the Persian version entitled Naṭhr al-la‘ālī (?). At the end (f. 46) a pious sentence and two rubā’ī referring to the completion of the work. The text is entirely different from that given in B.M. Harley Or. 5490, ff. 190b–222a, in which the Arabic text begins لا كشف العنان and is followed by Rashīd Waṭwāt’s Persian translation and by an Ottoman Turkish paraphrase.

SIZE. 229 × 14.5 cm.; written surface 14.1 × 6.8 cm., 5 horizontal lines, 2 groups of 4 oblique lines; 27 folios.

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

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


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

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


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

کیم ایکلیبدی نم یوکین چکا کا کوپا دال مین

and the ghazal beginning:

تای بپر مهینی آکا سوز و کدازینی دیسمن

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

SIZE. 23 × 14.5 cm.; written surface 12.2 × 7 cm.; recto 9 lines, verso 10 lines; 1 folio.

BINDING. Modern salmon leather.

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

SCRIBE. DATE. The script is said to be of ʿAbdullāh b. Mīr ʿAli Tabrizī. The work was executed during Sultan Husayn’s life, for his name is accompanied by the formula ‘may God make his reign eternal’.

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

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

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A POEM BY AMĪN IN PRAISE OF MUḤAMMAD II

AUTHOR. The poet’s real name is unknown, but his nom de plume Amīn appears in the explanations accompanying a verse on f. 186. He was certainly a contemporary of his patron (A.H. 855-86 / A.D. 1451-81).
A FOLIO OF ‘DÉCOUPÉ’ SCRIPT

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

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

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

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

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

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

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

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

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

SIZE. FOLIOS. 21.8 × 17 cm.; written surface, 13.2 × 11.5 to 12.3 cm.; lines vary, in 1 or 2 columns; 18 folios.

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

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

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

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

MINIATURES. ILLUMINATION. The text opens with a double gold circle with 7 lines of script.
SULAYMĀN-NĀMA BY FIRDĀUSĪ OF BRUSA

BEGINNING of the poem (metre ramal):

کُرِ بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ ٞ ۴۵۴۵
ایدِبَکَ دَلَ رَحْتَ ایدِرَ اولَ رَحِمَنَ


TITLE. CONTENTS. Sulaymān-nāma ‘Book of Solomon’, partly in prose and partly in verse. This enormous compilation of stories referring to Solomon, son of David, contains a mass of extraneous matter and combines both the biblical tradition (from Adam on) and the Iranian lore (from the first man Gayūmarth down to Rustam). The book, comprising 20 chapters and 100 ‘scenes’ (majlis), is only the first part of the work which, according to the author’s statement (f. 326b), was to consist of 366 books and 1830 ‘scenes’. See on the Sulaymān-nāma Hammer, GOD, i. 276. Probably the huge size of the work is responsible for the paucity of existing copies. See W. Pertsch, TH Gotth. nos. 11 (ff. 1–356), 200 (253 folios), containing the first part of the book and corresponding to our no. 406, but lacking the Introduction, no. 242—twelve fragments (48 folios); Pertsch, Verzeichniss (Berlin), no. 470 (49 folios) containing a non-specified part of the book. Other copies are in the libraries of the Vatican (Bibli. Ital., t. xlvii, p. 16, no. 188). Uppsala (Thornberg, Catalogue, no. ccxiv, containing the Introduction), Paris (Blanchet, CMT, ii. 224, Supp. turc. 1203, 115 folios, 34 x 25 cm.). Two volumes in Dr. Rescher’s possession (Constantinople) begin respectively with the 351st and 356th majlis and contain Books 71 and 72.

Fl. 28–32a. Preface in Arabic containing doxology and explaining to the brethren (ikhwān) that their duty is to listen to the Qur’ān, then to the traditions, then to the stories of the Prophets, especially this one called Qiṣṣa-yi Sulaymān, which does not belong to the category disparagingly called ‘the words (standing half-way) between history and (poetical) divāns’.

Book I (in prose and verse) begins on f. 38. The author explains that his ancestor Ghażi Kenek, related to Sultān ‘Ala‘ al-din [Seljuk ?], died under Sultān Orkhan; his son Ilyās was sanjag-begi of Gallipoli; his son Khīdr was appointed sanjag-begi of Sultān-Oytık by Murād I; his son Bāzarlu beg took part in the battle of Angora (a.d. 1402); his son Ḥājjji Kenek, for his exploits at the conquest of Constantinople, received the town of Aydivijq (42 km. to the west of Panderma which lies on the south coast of the Sea of Marmara). Near the latter stands Solomon’s castle, inside which, by Bilqis-pūmart (‘Queen of Sheba’s spring’) our poet was born in a.h. 857/a.d. 1453. At the age of thirty the poet revisited his place of birth and in a dream saw Solomon in his glory, about whom he decided to write a poem. The only book he could find on the subject was Serozli Sa‘di’s poem in 3500 verses. However, while taking an official census he happened to visit Niksar (Neo-Caesarea) and there came by the book, originally written
SULAYMÂN-NĀMA

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

The remaining Books begin at the following pages: II, 22b; III, 46b; IV, 84b; V, 101b; VII (sic, but text complete), 119b; VIII, 133b; IX, 174a; X, 190b; XI, 183b; XII, 206b; XIII, 213b; XIV, 224b; XV, 245b; XVI, 262b; XVII, 272b; XVIII, 291b; XIX, 297b; XX, 313b.

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

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

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

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

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

ISKANDAR-NĀMA BY ĀHMĀDI

BEGINNING. ذكر اسم الله الرحمن الرحيم قام نبه زييتي در أي حكيم

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

CONTENTS. The Iskandar-nāma [Turkish pronunciation: Iskender-name] is a poem singing the exploits of Alexander the Great as recorded in Muslim lore, e.g. in Firdausī's Shah-nāma. The story is interspersed with numerous digressions on medicine, astronomy, and other sciences of the time. A detailed survey of universal history (ff. 146a-210a) is placed in the mouth of Aristotle who, in the capacity of a philosopher and guide, accompanies Alexander on his travels. In a strain of prophetic vision, Aristotle
narrates all the events, including those of Muslim history. This summary occupies about a fourth part of the whole text and its length varies according to manuscripts. The date of composition of the *Iskandar-nāma* is given as 1 Rabi' ii 792/19 March 1390, and repeated in the eras of Alexander, of Yezdegird, and of Malik-shāh. In his later years the author gradually added further events to the historical survey. So, in the present copy (f. 206b), the death of Sulṭān Bayazid I (14 Shabān 805/8 March 1403) is mentioned and the succession of his son Amīr Sulaymān, whose rule, which was contested by his brother Musa, lasted till 814/1411, when he was killed. On f. 210b the death of Sulṭān Ahmad Jalāyir is mentioned. This occurred on 28 Rabi' ii 813/30 August 1410.

The poem as it stands does not clear up the question concerning the dedicatee of the original draft. According to Latif, Ahmad's patron was a local prince (boy-beg) called Salāmān, by which name is probably meant the lord of Germiyān, Sulaymān, who ruled towards a.h. 779–90/9.1377–88 and whose daughter was the wife of Sulṭān Bayazid. It is possible that the former dedication disappeared, for some reason, after the accession to the throne of Amīr Sulaymān b. Bayazid, when a special chapter in the latter's praise was added in the text. This must have happened soon after a.d. 1403, for the author (f. 210a, line 15) gives a promise to write a special book in honour of Sulaymān, and, in fact, a *Sulaymān-nāma* by Ahmad Germiyāni is mentioned in Ḥājī-Khalīfa's bibliographical dictionary, iii. 615. On the contrary, the text from which the present manuscript was copied was completed before a.d. 1411; for a hint at Sulaymān's fate, smuggled into later copies apropos of a legendary episode (viz. the destruction of Rustam's family), has been added on the margin of our manuscript by some later hand (f. 164a). The presence in our copy (ff. 11b–57a) of the love-story of Iskender and Gūl-shāh, daughter of Zarāsp, is against E. J. W. Gibb's theory, *HOP*, i. 272, according to which this story is, 'if not altogether apocryphal, at any rate an afterthought and no part of the original scheme'.

**SIZE. FOLIOS.** 246 × 153 cm.; written surface 16 × 8 cm. variable; 2 columns of 17 lines, 239 and 11 folios (a loose folio, in f. 107). According to the author (f. 238a) his poem contains 8,250 verses.

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

**SCRIPT.** PAPER. Nastalq. Thin, deep biscuit-toned, mottled, polished paper.

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

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

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

PROVENANCE. Of the earlier possessors one reads: on the guard folio the name of a Ḥājjī Muḥammad Shefket, Ḥaḥyā (‘manager’) of Ḥājjī Ra’ūf pasha (date uncertain).

MINIATURES. ILLUMINATION. The original lower part of f. 1 has been cut and re-mounted; on the back of the text a part of a rough pen-line-drawing is found. On f. 16 the original part of the Introduction has been fitted into an ‘unwān which perhaps had belonged to a Qorān. The Arabic inscription in Kufic characters is: Inna hu la-Qur'ānun karīmun fī kitābihi nakūnīn, ‘Verily this is a noble Qorān, (preserved) in a concealed book’ (Qorān, lxi, 76–7). The unwān is in gold, blue, and white, and the central part has a geometrical octagonal design of intersecting lines. F. 16 and 2a have red and gold rules round script headings written in red and blue ink. F. 239b has a rough circular diagram of planets and zodiacs explained in Turkish verse on f. 239a.

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NAVĀ’I’S CHIHIL ḤADĪTH-I RASŪL

BEGINNING. حمد آکا کم کلام خیز مال

AUTHOR. Mir Ṭalib Shir Navā’ī (v. manuscripts 409 and 411).

TITLE. CONTENTS. In spite of the Persian title ‘Forty sayings of the Prophet’, this little work is entirely in Chaghātay Turkish. In the Preface, written in mawdū‘i form (mērt mujaltiḥ), the author says that in a.h. 886/a.d. 1481 Jāmī had selected from the works of Bukhārī and Muslim forty authentic sayings of the Prophet and translated them into Persian prose and verse. Those who knew Persian could understand the work, but the Turks were deprived of this benefit:

فارسی دان لار ایلامان ادرک

The author tried to remove this inconvenience. The sayings (in Arabic) begin on f. 3a, each being accompanied by a Chaghātay Turkish translation (two verses in four lines) and run down to f. 98. They are followed by a conclusion in verse in which Navā’ī gives his name, and a notice in prose saying that the composition was completed in Herat in a.h. 886/a.d. 1481.
NAVĀTS CHIHIL ḤADĪTH-I RASŪL

SIZE. FOLIOS. 22.2 x 14.5 cm.; written surface 14 x 6.5 cm.; 2 columns of generally 5 lines of horizontal and 2 sections of oblique script; 10 folios.

BINDING. Modern salmon-coloured levant with flap.

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

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

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

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DĪVĀN OF MĪR ‘ALĪ-SHĪR NAVĀT

BEGINNING. فضاحت ديواني نك غزل سراي لارى طل مخزني دن


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

Under alif our manuscript has 46 ghazals, of which two (6. and 20.) are not in Or. 401. As regards the order of the ghazals, in the beginning the two manuscripts agree down to 13., after which our numbers come in Or. 401 as follows: 18., 24., 36., 41.-44., 37., 14., 22., 30., 46., 45., 31., 32., 26., 17., 28., 15., 25., 16., 33., 34., 39., 19., 29., 27., 35., 38., 21., 23., 40.

There are still more divergences under the other letters, e.g. under mim our manuscript has 45 ghazals of which 2., 4., 21., 28., 33., 35.-45. do not appear in Or. 401, and vice versa, out of 44 ghazals of Or. 401, 16 have no parallels in our manuscript, and the remaining ones are disposed in a different order, namely 3., 5.-7., 9., 10., 27., 30.-32., 34., 11.-14., 8., 15.-17., 19., 20., 23.-25., 1., 26. This shows that the preparation of a critical edition of the divan will be no easy task for a conscientious editor.

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

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

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

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

PROVENANCE. Seal on f. 1b شاه باد نور خان فروز.

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

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

F. 26b. Riders practising at a target (gābāq).
F. 31a. Cavalier hunting deer; one man attacked by a lion.
F. 94b. A polo match.
F. 118a. A prince drinking wine in an open country scene; he and two attendants wear small upturned moustaches.
F. 130a. A prince drinking in a garden, attendants, musicians (faces damaged).
F. 158a. Majnun approaching Leyli's tent.
THANĀṬ'S SHAWĀḤID AL-NUBUWWA

BEGINNING. سبجان من خلق الإنسان وظلمه البيان

AUTHOR. The author's nom de plume Thanāṭ (Senā'i) appears on f. 5a penultimate line

آي فخر ينبغي خدا روشك ستكن استثنائی وآه ابده اهل این (؟)

and on fol. 129, line two:

آي الثناي هو نفس تكريره أيه خالله

The book is dedicated to Sulṭān Sulaymān (A.H. 926–74 / A.D. 1520–66). The author says that before he started collecting material from 'renowned books' he saw in a dream the great Persian poet Fārid al-dīn Šāhī (c. 627 / A.D. 1230) who suggested to him the subject which would eventually secure him a place in paradise (f. 6a). Of the four Thanāṭ's known, our author would best correspond to the native of Magnesia who lived at the court of Prince Muṣṭafā; see Hammer, GOD, ii, 394.

CONTENTS. The 'Evidences of Prophecy' opens with the usual praises to God, the Prophet, and the King (ff. 1b–7b). The text begins on f. 7b: 'Beginning of the Prophet's miracles', and consists of short paragraphs headed 'Miracle' (muṭṣā) and interspersed with Arabic verses. The post-mortem 'miracles' relative to the times of the first three Caliphs occupy ff. 69b–77b. They are followed by a description of the virtues (manāqib) of the Twelve Imāms (ff. 77b–122b), see the headings: praise of 'Ali (f. 87b), praise of the saints (aḥlāq) (f. 101b), Jāfār Ṣādiq (f. 102a), a qaṣida on the Qur'ānic verses studied at school (مَدَارس أَبِي) (f. 110a), Imām Muḥammad Bāqir (f. 116a), Imām Hādī (f. 118b), &c. The last part of the book (ff. 123b–128b) is devoted to the Prophet's 'companions' and 'followers'. The book ends (ff. 128b–129a) with the author's invocations to God in Turkish and Persian, and the date. The long and detailed account of the Imāms, and more especially the stories relative to the 'Hidden Imam' (f. 121b), might suggest the idea that the author is a Shī'ite but his orthodoxy is fully attested by his energetic deprecation of the ṭāfī (shi'a), cf. ff. 73–75. His attitude towards the Imāms is that of a Sunnī who is respectful to the direct descendants of the Prophet without ascribing to them any exclusive rights. The only strange detail is that speaking of the Twelfth Imām's death he quotes a tradition of his reappearance (anwār zahārī), contrary to the usual Sunnī belief in the coming of a Mahdi.

The title of the book exactly corresponds to Jāmī's Shawāḥid al-nubuwā, see Rieu, Persian Catalogue, i, 146, Add. 25,850. Jāmī died in A.H. 808 / A.D. 1492 and his works were extremely popular in Turkey. According to Ḥājī Khalīfa, Kashf al-ṣūnūn, iv, 83, no. 7689, Jāmī's work was translated into Turkish twice; by Lāmī'ī (d. in A.H. 938 / A.D. 1531) and, with more success, by Mullā ʿAbd al-Ḥalīm b. Muhammad, surnamed Akhlāzāde (d. in A.H. 1013 / A.D. 1604). A copy of the former translation is described in
THANĀ'I'S SHAWĀHID AL-NUBUWWA

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

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

SCRIPT. PAPER. Nastaʿlīq within gold rules. Firm, cream, polished paper, rather stained in lower margins.

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

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

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

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DĪVĀN OF MĪR 'ALĪ-SHIR NAVĀ'I

BEGINNING.

یار عکس میداکور دب جامدین جنگید چدا

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

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

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

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

BINDING. 3 blue clasp cases.

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

SCRIBE. DATE. Ibrâhim b. Muhammad-Amin, Jamādi I 972/5 December 1564.

PROVENANCE. A personal entry by Prince Farhād-mīrzā Qājār, son of the crown-prince 'Abbas-mīrzā, son of Fath'-Ali shah, who acquired the manuscript on 22 Muharram 1302/11 November 1884.

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