DIVAN OF 'ALI

BEGINNING. انتخاب جواهر اسما سطر بم السبسط اي دانا


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 In the unpublished part of his Kunh al-akhbâr 'Ali prides himself on having composed 4 divans in Turkish and in Persian (see Ibn al-Amin, op.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

کشت تدوین غزلهای جواهر مایه ★ سه آنتی و نامی و تساماها

The verse quoted by Ibn al-Amin according to which the divan is called Vâridîl-ı auriqa is absent in the present copy.

The ghazals start on f. 6b:

بر سحر کم ویه انتها سبا جلا

The qaṣīdas, written in the margin, also begin on f. 6b:

نه جلال وفتم مقام رب جليل

The ghazals are followed (ff. 106-10) by shorter poems (rubā'i, qiṭ'a, &c.).

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

BINDING. None.

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

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

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

MINIATURES. ILLUMINATION. F. 1b. Decorated heading: a rectangular panel, gold, blue, and red, with floral designs; above it, a top piece, gold and blue, with scrolls in lighter blue and pink. F. 6b. A decorated heading, gold, blue, and red, with six
repeated designs on top; in the margin, a triangular gold panel with coloured flowers, and a blue top with flowers. The pages are elaborately ruled in gold, the headings being coloured in gold and blue.

413

HISTORY OF SULTĀN SULAYMĀN

BEGINNING. بنام خدام که دیوان ودین پیدا کرکت از دو حرفش پیچین

AUTHOR. According to the mention inserted in the sarlawh (f. 1b) and on ff. 2b (line 9) and 23a the author’s name is Luqmān and a hint on f. 121 shows that he was a sayyid descended from the Prophet. On f. 23b he refers to his previous work Selim-nāma. The date of composition (a.h. 986) also corroborates his identity with Sayyid Luqmān b. Sayyid Ḥusayn al-‘Ashrī al-‘Huṣaynī of Umra who from a.h. 976/a.d. 1569 down to a.h. 1005/a.d. 1596 occupied the post of shāh-nāmechi, i.e. official historian panegyrist. In a.h. 1010/a.d. 1601 he was still alive, see Babinger, GSO, pp. 164–7.

TITLE. CONTENTS. The title of the book as recorded in the sarlawh is Tatimma-yi akhwāl-i shāhīnshāh-i khud-dāshīyān Sultān Sulaymān khān, ṯāba tharā-hu az gufšār-i bandā-yi Luqmān. This versified ‘Supplement to the account of Sultān Sulaymān’ is written in Persian in the metre of Firdausī’s Shāh-nāma (mutagāriāb). The author treated the history of Sulaymān several times: in his Mujmal al-Ṭūmār (a history of the Ottoman sultāns completed in 992/1584), in his Shāh-nāma-yi al-ī ‘Othmān (completed in 999/1590), and the Hūner-nāma (begun in 985/1577), of which the second volume contains the history of Sulaymān. Judging by the description of this latter work consisting of 10 fašt, a tahlīyāt, and a khātima, see Babinger, GSO, p. 166, the present manuscript is different from it, though the date of its completion (986/1578) suggests that the author was working on it simultaneously with the Hūner-nāma.

In the introductory paragraphs the author praises Reason and Speech (ff. 1b–5b). The historical part begins (f. 5b) with the events after the suppression of Prince Bayazid’s revolt (defeated on 30 May 1539, put to death on 25 September 1561). Story of an innocent man killed in a tavern which entailed the prohibition of wine and various punishments (f. 6a). Measures for protecting frontiers (f. 12b): building of fortresses in Luristan, Arjish, Shahrazul, &c. A messenger from Persia, &c. Building of a mosque in Constantinople (f. 15a), the aqueduct of Chihil-cheshme (f. 18b); the tanks of Belgrad, near Constantinople (f. 21a), the bridge of Chekmjej (f. 23b), &c. Campaign of Malta [a.d. 1565] (f. 24a). Revolt of Muhammad ‘Othmān near Başra (f. 29a). Negotiations with Maltese (f. 29b). Expedition against Chios (f. 30a). Expedition against Spain and Genoa (f. 31b), &c. The podestà of Chios arrested (f. 33a). Campaign of Šīzetvár [a.d. 1566] (f. 34a). Opposition of the Emperor of Austria [Bech gīrāṯi] (f. 34b). Sulaymān goes on pilgrimage to Byyūb (f. 37b). Rüstem-pasha starts against Austria (f. 42a). The Sultan’s illness (f. 44b). Turkish victory (f. 44b). The Vazir rewarded (f. 47a). Arrival
HISTORY OF SULTĀN SULAYMĀN

in Adrianopole (f. 47b). Praise of Sofia (f. 48a). Description of Belgrade (f. 49b). Crossing of the bridge (f. 50b) via Srem to Zemlin (f. 53a). Qiral Istefan (Sigismund Stephen, son of Zápolya of Transylvania) greets the Sultān (f. 53b). The Sultān marches to Szigetvár instead of Egri [Erlau] (f. 57b). Building of a bridge on the Țarava [Drava] (f. 59a). Punishment of Arslan pasha of Buda [Offen] and appointment of Muṣṭafā pasha in his stead (f. 61). Zāl-Maḥmud pasha brings heavy guns from Miḥač [Mohacz?] (f. 62a). The Sultān arrives before Szigetvár (f. 63b) and the siege begins. Second fort taken (f. 70b); third fort taken (f. 72a). The Turāk blow up the enemy’s mine (f. 77a). Pertev pasha announces the victory of Göle [Gyula]. News of intrigues of Lazare of Bech [Vienna or Pecs – Fünfkirchen?] (f. 81b). Turkish ambush against a night attack of Zrinyi [Pār-i ibn-i Zirinša] (f. 83a). Sulaymān’s health grows worse (f. 85a), his will, his death. The Vazīr’s prayers (f. 87b). The Sultān’s death kept secret (f. 89b). The fourth fort taken and Zrinyi killed (f. 92). Szigetvár blown up (f. 95a); news of the victory sent to the capital and Sulaymān’s death announced (f. 96b). The Fourth Vazīr and the Mīrtnan of Rumelia conquer Bobofcha (f. 100a). Zrinyi’s head sent to the Qiral (f. 103a). An Austrian [menchel] prince joins the Turks and becomes a Muslim (f. 103b). Two spies captured and forced to write false reports (f. 105a). New correspondence with the heir to the throne [Selim] who progresses via Adrianopole (f. 108b) and Philippopoli (f. 112b). Admonition to the ‘Rebellious Soul’ (f. 114b). The vazir Ahmad pasha conveys Sulaymān’s body via Belgrade. Chronogram of the Sultān’s death A.H. 974/A.D. 1566 (f. 119b).

Chronogram of the completion of the book A.H. 986/A.D. 1578 [fayd-i nusah].

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

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

SCRIPT. PAPER. Nastaliq, within gold rules. Thin, deep, cream-polished paper, gold-spinkled under text.

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

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

MINIATURES. ILLUMINATION. The text opens with a sarlanah in blue and gold, with coloured floral scrolls. Ff. 16 and 2a have gold interlinear ornament and blue running
HISTORY OF SULTÂN SULAYMÂN

design between columns of script. The titles are in gold, red, blue, and green script on panels with coloured arabesque in gold border. 38 pages with many triangular pieces of decoration in gold and colours, with flower or motive designs, mostly opposite the miniatures. The script above each miniature has gold interlining.

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

F. 5a. The Sultân in a garden.
F. 7a. A ceremony in a court-yard.
F. 10a. Hanging of a drunkard and burning of the boats loaded with wine.
F. 12b. Fortifications along the Persian frontier, in foreground a sheep, sacrificed on completion of the Gul-anbar fort (in Shahrazûr). In the distance the fort of Zalm.
F. 14b. Persian messenger bringing presents.
Ff. 22b-23a. Panorama of the system of aqueducts of Belgrad, near the Golden Horn in Constantinople.
F. 28. Destruction of Santarma (?) in Malta. The fort in question must be Saint Elmo, locally called Santiermu.
F. 33b. The podestà of Chios arrested.
F. 38. Sulaymân's pilgrimage to Eyyûb.
F. 46a. The Vazîr supports the ailing Sultân.
Ff. 55-6. King Stefan, son of Zâpolya, greeting Sulaymân.
F. 60a. Bridge on the Drava.
Ff. 64-5. Arrival before Szigetvár.
F. 70a. Siege of Szigetvár.
F. 71b. Second fort taken.
F. 78a. A scene before Szigetvár.
F. 80a. Surrender of Gyula.
F. 82a. Muhammed Girey of the Crimea sent against Lazare of Bech [Pecs?] crosses a river.
Ff. 93-4. Fall of Szigetvár. Zrínyi's head on a lance.
F. 95a. Szigetvár blown up.
F. 101a. Capture of Bobofcha.
F. 115b. Funeral procession with mollas.
Ff. 116-17. Further ceremonies.
F. 119a. Sulaymâniye (?) mosque.
F. 121a. A court scene (pasted under the colophon).

414

ZUBDAT AL-TAWĀRĪKH BY LUQMĀN-I 'ASHŪRĪ

BEGINNING (f. 5a). حمد وسپاس قراون وحمد وستايش بين پياين

AUTHOR. Luqmân-i 'Ashur of Urmia, see manuscript No. 413. In the paragraph recording the construction of a fort in Gûl'anbar (in Kurdistân) in A.H. 970/A.D. 1562 the
ZUBDAT AL-TAWĀRĪKH

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

TITLE. CONTENTS. The earlier title of the book, as begun in the reign of Sulṭān Sulaymān, must have been Nasab-nāma (f. 4b), but on f. 5b, as well as in the later preface it is called Zubdat al-tawārīkh, ‘The Cream of Histories’. Ff. 2 and 3 were added at a later date. They contain the Preface just mentioned stating that the book is an account of the events from Adam’s fall down to Muhammad. It explains the creation of the world, the history of the Prophets, of Muḥammad, of his companions and successors, of the 12 Imams. It gives geographical and astronomical information. It narrates the history of the Sulṭāns from ʻOthmān khan down to Murād III (A.D. 1574–95). Its author is the late Luqmān-i ʻAshurī (v.s. no. 413) who wrote it after having completed in verse the Shah-nāma-yi Ḥumāyūn, presented to Sulṭān Sulaymān. Having secured the collaboration of the famous painter Şun’i he made him illustrate the book at the appropriate places. The book was then presented to the late Muḥammad-agha, head of Sulṭān Sulaymān’s eunuchs (sulṭān Sulaymān khan hazretleriniî dâr-i se‘dâdet-i sherife aghaligârî-i hâ’î-i rehine-yi intîyâz olan). The Preface winds up by extolling the merits of the clearly written epitome and its embellishments and illustrations. It is followed by a genealogical table of Ottoman sulṭāns down to Murâd III who is mentioned as dead (died 1003/1595) though the details of his reign have been left blank (see also f. 5b).

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

بو نب نامه اصل سلسله
بشناویدر زن ان آمدن
مدرج انده نسل انسانی
آل شمائل دور خاندبن

F. 5a. Another qīfā contains the dedication:

اللهی بکتاب بهچت ازا
محمد اغا‌ی اولسون مبارک
شیخ دار السعاده درکنده
معین عون وفضل حی بارک

F. 5b. The author’s Introduction explaining the contents of his book. Sulaymān I is mentioned as the reigning Sulṭān. The author says that he consulted many books of his predecessors and called his book Zubdat al-tawārīkh. The text starts on f. 6b: description of Paradise; f. 11b: description of Hell; f. 16b: the Seven Skies; f. 25a: distances; f. 26b: the seas; f. 27b: the islands (many of them legendary); f. 33b: the Seven Climes (mostly traditional data borrowed from earlier geographers, such as al-Wardī; f. 41a: Arabia and the sacred cities; f. 43b: Eastern countries [according to Idrisi?] among which figure White Qumāniya, Ghuzz, Adkash, Gog and Magog, &c.
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F. 45b: creation of Adam out of dust; f. 53b: Adam's progeny; f. 54a: Kayumarth and the other Kayanians; f. 55b: Idris, Mişrân, 'Aynân, 'Arnâq, Lukhun, &c.; f. 58a: Noah and his progeny, Qara-khan, the ancestor of the Turks, being mentioned as Shem's son; f. 65b: Lot; f. 66b: Abraham, Isaac, Jacob; f. 72a: Yâhannâ, Dhu'l-kifl, Jonas; f. 74b: 'Uj (Og), &c.; f. 75b: 'Uzayr (Ezra?); f. 76a: a table of Cham's and Japhet's progeny; among the former figure such African peoples as Abyssinians, Nubians, Zinj, Zughwâ; f. 76b: (in the margin) notice on Turk, son of Buljas, ancestor of the Turks; f. 77a: David and his progeny; f. 80–81: Moses and Job; f. 87b: Solomon, Qârûn (Corah), &c.; f. 88b: Elias, Joshua, &c.; f. 90b: Samuel; f. 93a: Daniel; f. 93b: the Seven Slepers; f. 98a: Zachariah, John the Baptist; f. 99b: Jesus; f. 103a: Balaqiyâ b. Usâq; f. 105a: Alexander; f. 110a: Samson.

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

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

F. 142b: the princes of Qaraman and the origin of the house of 'Othmân. This history of the Sultân continues then to the end of the book, red medallions at top of pages containing the names of the Grand Vazirs. From Muḥammad II on (f. 156b) the narrative becomes more detailed: Bayazid I (f. 156b), Selim (f. 158), Sulaymân (f. 160?). This part is given in great detail, the author having been a contemporary of the events (see f. 167); Selim II (f. 192): Baṣra (103a), Yemen (194b), Azov and Tunis (176a), Cyprus (198a), the building of a fortress in Van (207b), Tunis (212b). Murâd III (f. 220a): Fez and Morocco (f. 229a); the book ends abruptly (f. 254a) with the events in Transcaucasia (occupation of Shamâkhi by the Turks) in the year 991/1583, and has no final formula and no colophon.

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

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

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

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

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

MINIATURES. ILLUMINATION. The text opens with a page of large arabesque designs in gold on stippled ground (f. 1b). Ff. 2–3 (later addition) contain a decorated heading and a list of sultân arranged in triangles (design in gold and blue with red
ZUBDAT AL-TAWARİKH

rubrication). F. 4a exactly as f. 1b. Ff. 4b–5a—two pages of green lattice-work ground with light pink corners; in the middle of each page a light pink circular medallion surrounded by a band of verse in red ink. F. 5b decorated *unvān* in gold and blue. Decorated panels: white script on gold with coloured flower decoration on ff. 6b, 45b, 53b, 55b, 58a; three chapter endings with two triangular pieces of decoration. Numerous genealogical trees beautifully executed with names in gold and colour.

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

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

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


F. *54. Kayumarth.*

F. 56b. The prophet Idris with an angel.

F. *61b. Noah.*

F. 64b. Alexander on a throne. Above him Khizr fills a vessel with the Water of Life.

F. 65a. The Qur’ānic prophets Ḥud (top) and Ṣulih (bottom).

F. 66a. Lot seeing the destruction of Sodom. Safwān and the bird Ḥanūqā, the latter devouring a man.

1 The painter Ṣun‘ī and his patron were certainly behind their times. A chart of the World incorporating the discoveries in the Western hemisphere was drawn by the admiral Pir-i Re‘is and presented to Sultan Selim, a.d. 1517, see P. Kahle, *The Lost Columbus Map of 1498 in Aligarh Muslim University* *Journal*, ii, 1935, no. 2, and E. Bräunlich, *Zwei türkische Weltkarten aus dem Zeitalter der grossen Entdeckungen*, Leipzig, 1937. A history of the discovery of America by Columbus and Cortez was dedicated to Sultan Murād III (a.d. 1574–95), cf. Blochet, *CMP*, 382, no. 521.
F. *68b. Abraham (top); Abraham sacrificing Ishmael (bottom).
F. 69b. Isaac and the Qor'anic prophet Shu'ayb.
F. 73a. David and Solomon.
F. 74a. Seth; 74b: Og.
F. *81a. Jacob with Joseph.
F. *82a. Job and (bottom) Moses.
F. 88a. Moses and Aaron producing a dragon before the Pharaoh.
F. 89a. Elias and (bottom) Joshua before Jericho.
F. 90a. Alyasa (Elijah) appointing his successor; (bottom) Ezekiel restoring the dead to life.
F. 91b. Samuel and the coffin, and Isaiah destroying Sennacherib’s army.
F. 94a. Daniel before the king. Ṣādiq and Ṣādūq healing a sick man.
F. 97b. The Seven Sleepers with their dog, and the onlookers.
F. 99a. Zachariah and John the Baptist.
F. 102b. The Ascension of Christ, to the astonishment of the Jews.
F. 111a. Jīrjīs (St. George) buried by angels. Samson pulling down the temple.
F. *121a. Muḥammad’s ascension.
F. 125b. The four first Caliphs.
F. 128a. The first five Imāms.
F. *129a. The following six Imāms.
F. 130a. The four founders of Islamic rites.
F. 145b. Sulṭān ‘Othmān I.
F. *146b. Orkhan with Sulaymān pasha.
F. 150b. Bayazīd I, with Saruja pasha.
F. *152b. Chelebi Muḥammad II with Maḥmūd pasha.
F. 154b. Murād II with Gedik Aḥmed pasha.
F. 156a. Muḥammad II with Dāvūd pasha.
F. *158a. Bayazīd with Muṣṭafā pasha.
F. 160a. Selim I with Piri pasha.
F. 191b. Sulaymān I with ‘Alī pasha and two other vazīrs.
F. 219b. Selim II with Muḥammad pasha.
F. *253a. Murād III with Muḥammad, Aḥmed and Sinān pashas.

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TWO SPECIMENS OF FAHKRI’S ‘DÉCOUPÉ’ SCRIPT (QIT’Â)

ARTIST. Fakhrī of Brusa; whom ‘Alī in his Menâqibât hânverân (written in 995/1386), p. 63, mentions as an incomparable representative of his art (see no. 404) among the Rūmîs, i.e. Ottoman Turks.
I

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

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

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

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

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

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

II

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

سلام عليك يا نبي مكرم

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

BINDING. Mounted separately.

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

SCRIBE. DATE. Signature as in I.

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

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BUDGET OF ENDOWMENTS OF THE HOLY PLACES


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

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

SIZE. FOLIOS. 492 x 173 cm.; written surface variable; number of lines variable; 14 + iv blank folios.

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

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

SCRIBE. DATE. Some official scribe. Beginning of Shawwâl 1002/end of April 1593.

PROVENANCE. The document is sealed and endorsed by Muṣṭâfa-agha and the controller Muḥammad b. Muḥammad.

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

COLLECTION OF PRAYERS, ETC.

AUTHORS. Various.

TITLE. CONTENTS. In the colophon, the collection is called al-Sūrat al-ʿAẓîma wal-ʿAyāt al-Karîma li-izzîrad [sic] al-ṣarîfâ māʾa al-adʾîyat al-mathîra. The same designation, in abridged Turkish form, is repeated in a later hand on f. 1a.

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

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

A. Thirteen Qor'anic sūras: al-Kahf (f. 1b), al-Dukhān (f. 20a), al-Rahmān (f. 32b), al-Waqi'a (f. 36a), al-Jum'a, al-Mulk (f. 41a), al-Qiyāma (f. 44a), al-Banna (f. 45b), Kūr'wirāt (f. 47a), al-Ikhās (f. 48a), al-Falaq, al-Nās (f. 48b), al-Fātiḥa (f. 49a).

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

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

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

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

F. Prayers of Salīm-i Farisi, of Karkhī, &c. (ff. 156a–170b).

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

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

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

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


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

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

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

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

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

MINIATURES, ILLUMINATION. F. 1b. A headpiece, with the title inscribed on a gold panel, inside a larger panel with gold (two shades) and blue ground covered with flower design (white, red, and blue); above the panel a cupola-shaped top-piece of similar design, green and gold borders. Text on ff. 1b and 2b interlined with gold and margins with gold flower designs.
COLLECTION OF PRAYERS, ETC.

F. 20a. A smaller headpiece on gold (two shades) and blue ground; text interlined in red ink; gold flower design on margin. Similar headpieces on ff. 44a, 49b, 82b (82b–84a being arranged as tables), 85b, 127b, 136a, 173b, 179b, 181b.

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

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

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

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NASAB RASūL ALLĀH

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

TITLE. CONTENTS. The text throughout is in Arabic.

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

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

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

SCRIPT. PAPER. Thuluth, in gold, black, green, brown, blue, and red, and naskh, mostly in black, in various sizes, within gold and coloured rulings and compartments of various sizes. Thickish, little-polished, cream-toned paper, stained in places.
NASAB RASUL ALLAH

SCRIBE. DATE. Ahmad b. Shaykh Zayn [al-Abidīn ?]. Dated Jamādir II 1002/February 1594. The script is in one hand throughout; on the signature of f. 8b (‘Abdullāh b. ‘Ali) see above.

MINIATURES. ILLUMINATION. Opens with a rectangular sarланğ containing the title in gold with a circular medallion inside, in which is inscribed the author's name in black. F. 2b and 3a gold and coloured flower interlining; f. 3b gold script on blue ground in broken circle round the Prophet's name; f. 116 a vase-shaped table, small black circle with gold showing disposition of the Prophet's tomb; below, two circular medallions with ccophon.

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LIFE OF MUHAMMAD BY DARIR

BEGINNING.

Chapter 1. Mālik al-Jāmī known in History.

AUTHOR. Muṣṭafā b. Yūsuf b. 'Omar al-Maulāvī al-Ārābī al-Rūmī (i.e. of Erzerum), surnamed Darīr 'The Blindman', who wrote his Siyār (or Rasūl hadrətinîn sırası) in a.H. 790/A.D. 1388. Among the places that he visited on his travels were Egypt, Qaraman, and Syria. Circa A.H. 795/A.D. 1393 he dedicated a translation of Waqīdī's (?) Futūh al-Shām to Sayf al-daula Malik Cholpan ('The Morning Star'), governor of Aleppo on behalf of Sultan Barquq, see Rieu, TM, p. 33, Or. 3214.

The starting-point for this identification has been the archaic character of the language of no. 419, very similar to that of the translation of Kalila va Diwana by Mas'ud, completed before a.H. 798/A.D. 1344, cf. Zajaczkowski, Studia nad językiem staroosmańskim, i, Kraków, 1934, p. xii. This consideration precluded the possibility of the author being one of the later authors of the Siyār (Dhâtī, Vaysā). Some indication as to the author's name was found on f. 453a:

The miserable Darīr has translated what those great authorities say.' The word Darīr being written in red ink corroborated the impression that it is used here as a nom de plume and not as a general term of self-abasement. Then the name of Darīr was found in Rieu, TM, p. 38, where the author calls himself similarly, Darīr, cf. also M. Fu'ud Kıpırıza-zade's Fuṣūlī, Istanbul, 1924, p. 9. Another copy of Darīr's Siyār belongs to the Dresden Library, cf. H. O. Fleischer, Catalogus codicum manuscriptorum orientalium Bibliothecae Regiae Dresdensis, p. 5, Turkish no. 35 (slightly deficient at the beginning). From the introductory formula quoted in Fleischer and containing a hint to the title al-Zāhir, which belonged to Barquq, one would think that the work was presented to the said Sultan of Egypt.

TITLE. CONTENTS. Siyār-i Nabi (spelt Siyār-i Nabi) "The Life of the Prophet". The manuscript contains Part iv of an immense compilation for which the author quotes

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

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

**Lexicography.** To climb,' to climb', 'amid', 'different', 'she had a different intention', 'they wailed', 'to loosen, to let', 'his son-in-law', 'a word', 'he sent', 'self', 'he thought it expedient to send a man', 'on foot'.

**Suffixes.** 'Further ahead', 'earlier', 'he turned away' (yûnâldîr) from that light', 'whither', 'there is no place for going up', 'on foot', 'these'.

**Verbs.** 'They are doing', 'he is fighting'. [On the other hand, the form in -îyor is not found in the text.] 'I do not know'. Future: 'they will see'. Imperative: 'go out and sit down'. Optative: (gâlâm sülyâyüm) 'may I come and say'. Perfect: 'it has broken out', 'arrived'. Composite past: 'he (suddenly) arrived'.

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

(f. 73a)

(f. 76a)
LIFE OF MUḤAMMAD BY ḎARĪR

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


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

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

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

قد وقّع الّذي من تسويق كتاب هذا الكتاب في يتمّة في يوم التّوجه...

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

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

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

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

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

It is possible that the book was illustrated by several artists. The miniatures on ff. 87b, 91b, and 93b belong to the best standards of Persian tradition of the sixteenth century A.D. The scenes representing the Prophet are more standardized: Muḥammad
in the centre, the future four Caliphs on his left, and some petitioners on his right, the background being a room, a mosque, a tent, an awning, &c. (ff. 142a, 171a, 172a, 212a, 270a, 272b, 293a, 296a, 296b, 314a, 323b, 334a, 337a, 364b, 383a, 404a, 411b, 434b, 453a, 455b, 456b, 486b). The types of the principal personages vary: on f. 14a ‘Ali is represented with a full beard and on f. 272b, &c. as a beardless youth; ‘Omar on f. 14a can hardly be by the same artist as on f. 272b and especially on f. 280a (the latter being curious by some tendency to portraiture). The scenes of Jewish life (ff. 44a, 310a, 323b) must have been painted by some one well acquainted with Jewish colonies in Turkey. The two miniatures representing crowds of women (angered or wailing) are of striking animation (f. 384b, the upper part, and f. 392a)—some faces being of a type unknown to Persian artists.

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

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


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

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

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

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

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

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

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

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

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

F. 61b. ʿOmar b. Zayd prays Muhammad to kill a dragon.

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

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

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

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

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

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

F. 95b. Malik b. Rabīʿa (on the miniature wrongly ʿAbū Bakr) goes to ʿAbbās b. Mīrḍās’s encampment to discuss the capture of Ghamza by Ṭalḥa.

F. 98b. ʿAbū Bakr goes to ʿAbbās b. Mīrḍās’s encampment.

F. 100b. While going round to collect the tithe Ṭalḥa comes to visit an encampment of ʿAbbās b. Mīrḍās’s men and speaks to his shepherds.

F. 102a. ʿAbbās discussing with his tribesmen the consequences of the capture of Ṭalḥa.

F. 103b. ʿAbbās’s men stop ʿAbū Bakr on the road and hurl stones at his messenger (left below).

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

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

F. 111b. ‘Omar embraces Ṭalḥa after the latter’s liberation.

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

F. 118b. Abu Jahl exhorts the Quraysh to try their luck in fighting Miyāṣa, daughter of Amir Jābir al-Kindī.

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

F. 125a. Miyāṣa challenging Miqṭād b. ʿAswād.

F. 134a. Miqṭād kissing the stirrup of ʿAbbās b. ʿAbd al-Muṭṭalib.


F. 147a. While Miyāṣa, surrounded by the ladies, is awaiting the beginning of the
nuptial festivities, Malik b. Zibah (dressed as Rustam) enters her tent and declares that he has captured Miqdad and put him in letters.
F. 150a. 'Ali and Faḍl b. 'Abbās free Miqdad while his guards are asleep.
F. 151b. Miqdad kills Malik as the latter is seizing Miyāsa's hand.
F. 161b. Muhammad, 'Ali, and 'Ammar, overtaken by night near the palm-grove of Dhāt al-Saq, stand in the moonlight.
F. 171a. Muhammad is exhorting his men to remain under arms when the passage of the Mekkan caravan is reported.
F. 172a. Gabriel predicts victory for Muhammad.
F. 173a. Muhammad preaches from a pulpit to his Mekkan companions.
F. 183a. Sanbas b. 'Amr and 'Adī b. Ra'ina sent by Muhammad to spy on the movements of the Mekkan caravan.
F. 184b. Muhammad and 'Ali mounted on camels, catch sight of an idol set up on a hill.
F. 189b. The old idol-worshipper, overcome by 'Ali in a round of wrestling, breaks his silver idol and accepts Islam. In the background, mountains with flat tops looking like polished blocks of cornelian.
F. 193a. Abū Ṣûfyan interrogates two Juḥayna Arabs as to whether they have met Muhammad.
F. 196b. In the sanctuary of the Ka'ba, 'Abbās attacks Abū Jahl. Some Mekkans try to calm 'Abbās who is seen with his hand on his sword. Abū Jahl, who has lost his turban, appeals to his countrymen.
F. 203a. The Mekkans are at their yearly festival near the wells of Badr, Abū Jahl presiding over the meeting (on the miniature his face is damaged).
F. 208a. Abū Jahl interrogating Juḥayn b. 'Abd al-Muṭṭalib on the latter's dream.
F. 212a. Muhammad's companions complaining of their thirst at the stage of Aḍāfīr.
F. 214b. Muhammad interrogating some of Abū-Ṣufyan's men.
F. 216b. Muhammad, sitting under a canopy (kuraysh) amidst his companions, prays God for victory.
F. 217a. The Quraysh in battle array.
F. 221b. The Muslim and Quraysh armies facing each other (Abū Jahl's face damaged by a reader).
F. 223b. Another scene: the head of Asad b. 'Abd al-Asad brought by Ḥamza to Muhammad's feet.
F. 225b. 'Ali, in green cloak and armed with a double-edged sword, shows clemency in his fighting.
F. 226b. In the middle of the battle Gabriel inspires Muhammad to recite the āyat of the Qur'an, iii. 200.
F. 232a. Iblis, having assumed the appearance of Surāqqa b. Malik and riding a mule, joins the Quraysh (his figure is damaged).
F. 234a. Ḥamza b. 'Abd al-Muṭṭalib charging.
F. 234b. Iblis turns back his mule from the Muslims.
F. 240b. Mi'ādh, fighting with one hand, his other arm hanging half separated from his body.
F. 242a. 'Abdullāh b. Mas'ūd stabbing Abū Jahl.
F. 253a. The Quraysh prisoners led in fetters behind Muḥammad.
F. 259a. The defeat of the Quraysh being reported to Umm al-Faḍl, wife of ‘Abbās (in pink); on her left, her slave Abū Raʾf.
F. 270a. In Muḥammad's presence 'Abbās lifts his finger and professes Islam, while Abū Bakr is about to put his cloak on to the convert's shoulders.
F. 272b. A servant of Muḥammad's own daughter Zaynab brings to the Prophet her gifts, as a sign of intercession for her husband Abū-'Aṣ b. al-Rabi'.
F. 280a. 'Umayr b. Wahh arrives in Medina with the intention of killing the Prophet, while 'Omar and other companions are talking on the porch of the mosque.
F. 293a. The Prophet sitting under an awning. On his left the future Four Caliphs; on his right four men, probably some of Muḥammad's relations enumerated in the text.
F. 296a. Some other converts joining Muḥammad.
F. 299a. Poets bringing to Muḥammad their odes on the battle of Badr. (Muslims and infidels, they were thirty-six in number, but only the poems of three of them are quoted in the text.)
F. 308a. Representatives of the Jewish tribe of Banū Qaynuqaʾ before Muḥammad. (The scene is a replica of ff. 272b, 293a, 314a.)
F. 310a. In the Bazaar of the Banū Qaynuqaʾ: an Arab woman of a nomad tribe (Kūkūnjī?) is selling her bracelet (in text مسلم) to goldsmiths. The types are realistically drawn (cf. f. 44b).
F. 314a. The spoils of the Quraysh (sent by Zayd b. Hāritha?) are presented to the Prophet.
F. 323b. Although the anṣār belonging to the Banū Aus tribe refuse to kill the Banū Qurayza Jews, saying that they are bound with the latter by an oath (ḥalīf), Muḥammad appoints two Aus to each captive Jew and the execution begins.
F. 330a. At the request of her husband, Abū Šufyān, Hind, accompanied by her attendants, goes to her own tribe of Banū Kanāna to invoke their help.
F. 334a. Muḥammad tells the Abyssinian Bilāl to cry in Medina for a rally of the companions.
F. 337a. Muḥammad, having heard that the Quraysh have arrived in ᪆ḥd, preaches to his companions.
F. 341a. Muḥammad, ready for battle, comes out of his house, saying that he will not put down his sword until he has fought the enemy.
F. 342a. Muḥammad presents a red silk banner to his uncle Ḥāmza and places under his command a detachment of muḥājirs.
F. 342b. Muḥammad presents a white silk banner to the leader of the anṣār Sa'd b. 'Ubāda.

1 It is probable that this Turkish term stands here as an equivalent of Arabic muḥājir (v.s. 342a) 'an emigrant', which refers to the Mekkan companions of the Prophet. V.s. No. 408: 'Ṣulṭān Kōchkūči'. 
LIFE OF MUHAMMAD BY DARIR

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

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

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

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

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

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

F. 371b. Mālik b. Ṣinān sucking blood from the wounds of the Prophet whom Ibn Qumayya and Ḫūṭa b. Abī-Waqqās struck with stones.

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

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

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


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

F. 386b. Abū Bakr caressing the little daughter of Sa'īd b. Rabi' who gallantly fell in battle.

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

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

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

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

F. 398a. Ma'bad Khuzayrī, returning with his caravan from Syria, informs Abū Šuṭyān that Muḥammad has already reached Ḫamrāʾ al-Asad.

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

F. 404a. After the raid to Ḫamrāʾ al-Asad Muḥammad preaches to his companions. 'Abdullāh b. Ubi' remains standing; while the other members of the congregation persuade him to sit down decorously.

F. 411b. Muḥammad preaching to his companions.

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

F. 420b. The enemies fallen at Ḫūd.

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

F. 433b. Ka'b b. Mālik of Banū 'Amir on entering the mosque wants to know who among those present is Muḥammad. 'Alī explains that the Prophet is to be recognized by his resplendent looks and perfumed breath.

F. 435b. Rayḥāna, daughter of Ka'b b. Mālik, neglected by her husband.
LIFE OF MUḤAMMAD BY ḌARĪR

F. 437a. Ka'b kills Rayhāna's faithless husband. Rayhāna in horror at her father's deed.

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

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

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

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

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

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

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

F. 451a. 'Alī and Zubayr put to flight Rayyān's men.


F. 456b. Three other volunteers, 'Abdullāh b. Anīs, 'Amr b. Umayya, and the youthful son of Zayd b. Ṭāʾabbāt-Sharrān having placed six men at the entrance of a grotto where Zayd was hiding, God sent a snake to kill them all.

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

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


F. 466b. Ghaḍbān escapes from Ta'abbāt-Sharrān.

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

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

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

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

F. 474b. 'Abdullāh speaking to Ṣufyān's chamberlain.
LIFE OF MUHAMMAD BY DARIR

F. 478a. The chamberlain explains to 'Abdullah that the king likes to hear Muhammed cursed.

F. 485a. Sufyan, softened by 'Abdullah's further qasidas, tells the chamberlain to entertain the poet in his tent.
F. 486a. 'Abdullah asks for Sufyan's permission to go and visit his ancient father whom he has left in a grotto.
F. 487a. The king, whose curiosity is awakened by 'Abdullah's tales, accompanies 'Abdullah to the grotto where 'Abdullah murders him. Sufyan's horse is seen in the distance.
F. 488a. Dressed in Sufyan's clothes 'Abdullah is riding his horse. On being questioned by the black officer he praises the liberality shown to him by Sufyan and shows the king's signet-ring.
F. 489a. 'Abdullah presents Sufyan's head to the Prophet. The latter gives him a staff and requests him to carry it even up to the Day of Judgement, when it will be his special sign. 'Abdullah's companions are seen behind him.

420

BUŞIRI'S 'BURDA'

AUTHOR. Muhammed b. Sa'id al-Busiri (A.D. 1212-97).

TITLE. CONTENTS. al-Kawaki'b al-durriya fi madh khayr al-barriya ... al-man'īta bil-Burda (in Arabic). 1 Ff. 26-5a contain the story of how the author, in his dream, saw the Prophet. The poem in the Prophet's praise occupies ff. 5b-20a.

SIZE. FOLIOS. 32 x 22 cm.; written surface 21 x 12.5 cm.; 11 lines; 20 folios.

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

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

SCRIBE. DATE. Khan Ahmad Sayri (Seri ?), A.H. 1004/A.D. 1595. The scribe's name sounds Kurdish(?).

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

1 An English translation of al-Burda by J. W. Redhouse is contained in W. A. Clouston, Arabian Poetry for English readers, Glasgow 1881 (privately printed), pp. 310-41.
flowers; above and below, diamond-shaped gold panel between gold scrolls, on blue rectangular panels, all within broad blue border with gold and red motives of coloured flowers. Ff. 2b and 5b: two decorated headings; blank gold oblong panels between 2 gold motives, on blue, &c., grounds. 4 rectangular panels with gold design on each page, sligher gold design under script.

421

VAQF-NĀMA OF DĀVŪD-AGHA

AUTHOR. Some official jurist.

TITLE. CONTENTS. The document consists of two parts: (a) an Introduction containing praises to the Prophet (ff. 16–5b); (b) a statement with regard to an endowment made by Dāvūd-agha, which also opens with a long discourse on the transitoriness of the world (ff. 6–9b), on the utility of good actions, &c. After a panegyric to the former Chief Eunuch of the palace, Dāvud-agha b. Abd al-Mu'in (f. 9b), it is explained that in Constantineople, in the neighbourhood of the hammam of Sultan Bayazid, at the corner of the road running from the Sultan's palace to Aq-saray and of the road passing behind Farhād-pasha's palace, he founded a Qor'anic school and a fountain, as he also built some shops and lodgings for the upkeep of the sa'id pious institutions. On f. 16b there are quoted the rules of administration of these buildings. From the yearly rent, 1,000 aqchas must be paid to the fund of Sultan Bayazid's vaqf. The manager (mütevelli) receives daily 8 aqchas plus some casual additions, &c. The teacher receives 5 aqchas and his assistant (khalifa) 4 aqchas daily, with some additional premiums. Both must be mild in punishing the children and especially kind to orphans. To the latter clothes will be issued for holidays. Four dervishes are appointed to attend on the fountain with a salary of 4 aqchas daily. Daily grants are also paid to persons appointed to inspect the working of the vaqf. On f. 21a it is explained that the carrying out of the clauses of the arrangement met with some delay (inmāl) but now the officers have been appointed. F. 24a: some doubts as to the validity of the vaqf, according to the doctrines of Abū Ḥanīfa, are removed by a reference to the authority of Imam Abū Yusuf and Imam Muhammad b. Hasan Shaybâni. The vaqf is then proclaimed operative. The document emanates from the qāḍī-asker of Rumelia Yahya b. Dervish, whose endorsement and seal appear on f. 6a. The date figures only at the end of the text: beginning of Jamādī I 1066/ middle of December 1597, but the space left for the signatures of witnesses is blank.

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

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

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

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

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

422

VAQF-NĀMA OF PRINCESS FĀTIMA-SULTĀN

AUTHOR. Some official jurist, on behalf of the founder of the endowment Princess Fātimah-Sultān, one of the one hundred and two children of Sultan Murād III (A.H. 982–1003/A.D. 1574–95). She was married to Muhammad III's Grand Vazir Ibrāhīm-pasha b. Ṭabd al-Jamil, who was in office thrice, A.D. 1596, 1597 and 1598–1601, see Hammer, GOR, chapter xiii.

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

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

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

SCRIPT. PAPER. Bold naskh within gold rules. Firm, polished, ivory-toned paper, the first two and last folios damaged.
VAQF-NAMA OF PRINCESS FĀTIMA-SULTAN

SCRIBE. DATE. Date, see above.

MINIATURES. ILLUMINATION. The manuscript opens with a tughrā of Muḥammad III (f. 1b) in gold and colours; gold dots among text.

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GENEALOGIES

BEGINNING. الحمد لله الذي استخرج من جواهر خلقه درة مكنونة

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

TITLE. CONTENTS. The manuscript has two parts.

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

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

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

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

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

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

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

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

MINIATURES. ILLUMINATION. The text opens with two fully decorated pages
(ff. 1b–2a), each with 12 lines of text, panels above and below, 2 side-borders, all within
3-sided outer-shaped border, chiefly in gold, blue, and red; gold and colour decorations
around script. F. 14a: gold decorations to colophon. F. 14b: decorated heading.
Ff. 25b–28a gold flower decorations around miniatures, &c.; names of sultans written in
golden circles. Ff. 18–28 mounted.

86 circular miniatures (circa 2.5–3.5 cm. in diameter) on 11 folios, showing portraits of:
F. 18a. The prophets Idris (with an angel) and Noah, the Iranian king Jamshid.
F. 18b. Noah’s sons: Cham (right), Japhet (left), Shem (centre); the prophets Ṣāliḥ
and Ḥud (bottom, right and left).
F. 19a. The prophets Elias (right), Khīdr (left), Abraham and his nephew Lot
(bottom, left and right), king Faridūn (top left).
F. 19b. Abraham’s sons: Ishmael and Isaac (right and left); Jacob and ʿĪs, i.e. Esau
(bottom, right and left); Afrasiyāb, king of Turān (left centre).
F. 20a. Būriyān, the supposed king of Egypt in Joseph’s time (top right); Joseph
(centre right), Job (left); Bishr, son of Matta Job (below the above-mentioned); Joshua
and Dhuilkif (bottom, right and left); Manuchehr (left top) and Rustam (under
Manuchehr).
F. 20b. Moses and his father-in-law Shuʿayb (top right), Aaron (to the left of Mūsä);
Yāsīn, Ilyās, i.e. Elias, Alyasa, i.e. Elijah, Ṣūzayr (under Aaron), Samuel, and Daniel
(bottom, right and left), Kay-Kavus (left top).
F. 21a. David, Solomon, Alexander, Zachariah (downwards); John the Baptist and
Jesus (bottom, right and left).
F. 21b. ʿAbdul-Muṭṭalib, Muḥammad’s grandfather (top), Muḥammad, with his face
veiled, surrounded by the four orthodox caliphs Abū-Bakr (left bottom), ʿOmar (left
top), ʿOthmān (right top), and ʿAlī (under ʿOthmān); the Persian king Anāshīrvān (left
centre).
F. 22a. Imām Ḥasan and Imām Ḥusayn (top, right and left); Shāfiʿī and Abu-
Ḥanifa (bottom, right and left); Abū Musā, organizer of the ʿAbbāsid movement (centre).
F. 22b. The caliph Manṣūr, Būyā, the founder of the Būyid dynasty (top, right and
left); the caliphs Hārūn al-Rashīd and al-Maʾmūn (under Manṣūr), Aḥmad the Sāmānīd
(centre).
F. 23a. The caliphs al-Muʿtazz and al-Muqtaḍār (right, downwards); Bilga-tegin, the
founder of the dynasty of Khwarizm (centre); the sultan Šaḥredži, Mahmud and Mašud of Ghazna (left, downwards).

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

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


F. 25a. the Mongol ʿil-khāns: Ghazān-khan and Khudā-banda (from top downwards).

Ff. 25b–28a are a portrait gallery of Ottoman sultans. The earlier kings are certainly presented in a purely traditional way, but for the periods nearer to the author’s time one may admit that the details are based on real characteristics. The miniatures follow regularly in a downward direction. F. 26a: ʿOthmān, the founder of the dynasty (born a.h. 636/a.d. 1238, died a.h. 736/a.d. 1336); f. 26b: Orkhan (a.h. 726–61/a.d. 1326–59), Murād I (a.h. 761–92/a.d. 1359–89), Bāyazid I (a.h. 792–805/a.d. 1392–1402), Muḥammad (Mehmet) I (a.h. 805–24/a.d. 1402–21); f. 27a: Murād III (a.h. 824–55/a.d. 1421–51), Muḥammad (Mehmet) II the Conqueror (a.h. 955–86/a.d. 1541–81), Bāyazid II (a.h. 886–918/a.d. 1481–1512); f. 27b: Selim I (a.h. 918–26/a.d. 1512–20), Sulaymān I (a.h. 926–74/a.d. 1520–66); f. 28a: Selim II (a.h. 974–82/a.d. 1566–74), Murād III (a.h. 982–1003/a.d. 1574–95), Muḥammad (Mehmet) III (a.h. 1003–12/a.d. 1595–1603).

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ANTHOLOGY

TITLE. CONTENTS. Under each of the following names the odes (all in Persian) are arranged in the alphabetical order of rhymes (usually one ode under each letter):

Sa’di—ff. 1b–16a.
Amīr Khusrau (d. 725/1325)—ff. 17b–37b.
Khwaja Ḥasan (d. 727/1327)—ff. 38b–59b.
Ḥaфиз—ff. 60b–86b.
Amīr Shāhri (d. 857/1453)—ff. 87b–103b.
Jāmī—ff. 104b–135b.
Kātibī (d. 838/1434)—ff. 136–165b.
Maulānā Mannī—ff. 166b–183a (cf. no. 435, f. 80b?).

SIZE. FOLIOS. 20–8 × 11·5; written surface 10–9 × 6·2 cm.; 8 lines (oblique) and 2 lines (vertical). 183 folios.

BINDING. Lacquered with panel of red and black floral design within black border; small gold flower design. Inside, scarlet stamped paper. A flap.

SCRIPT. PAPER. Nastaliq within gold and blue lines. Ivory-toned, gold-sprinkled, polished paper, margins not gold-sprinkled.
ANTELOGY

SCRIBE. DATE. Ḥajji Muḥammad al-Katib. 16th century (?).

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

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

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

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

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

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

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

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

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

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

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

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LEAVES FROM AN ANTHOLOGY

AUTHORS. Various Persian and Turkish poets, see below.

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

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

BINDING. None.

SCRIPT. PAPER. Nasta'liq. The hand looks Oriental Iranian (Khorasan, Northern
LEAVES FROM AN ANTHOLOGY

India?), but the scribe may have worked in Turkey (v.i. miniatures). Thin, deep-cream, semi-polished paper with some staining.

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

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

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

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

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

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

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

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

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

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

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

چو نقطه کفتکش که در میان دابره (آی)
[ṣīc] بنده کفت بحافظ که ابن چیکاریا

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

آکر به دابره عشق زام پرکشتی
[ṣīc] چو نقطه حافظ بیل در میان بودی

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

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

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


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

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

مکن حافظ از جور دوستان شکایت
چه دانی تو ای بندہ کار خدائی

arranged as on f. 14.

426

ALBUM OF CALLIGRAPHY

TITLE. CONTENTS. Pious maxims, sayings of Muḥammad and ‘Alī in Arab.ī.

SIZE. FOLIOS. 30.8 × 20.3 cm.; written surface 20 × 9 cm.; numbers of lines vary; 6 folios.
ALBUM OF CALLIGRAPHY

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

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

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

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

427

A COMPOSITE MANUSCRIPT

TITLE. CONTENTS. A. Shajarat al-nabi, ‘The Prophet’s genealogical tree’ (in Arabic) giving genealogies of Muḥammad, of his wives and concubines, relatives, &c. (ff. 1b–8b).

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

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

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

BINDING. None.
A COMPOSITE MANUSCRIPT

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

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

MINIATURES. ILLUMINATION. F. 106. A large decorated headpiece and a smaller one in the outer column; five small corner pieces. Miniatures: f. 158 the Ka'ba; f. 16a ditto (detail); f. 17a Marwa, Ṣafā, Muḥammad's and Fāṭima's birth-places, &c.; f. 18a Abraham's mosque; f. 20a Muḥammad's sepulchre; f. 21a tombs of Muḥammad's wives, of caliph 'Othmān, of the Imāms Ḥasan, Zayn al-dīn, &c.

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YŪSUF-U-ZULAYKHĀ BY ḤAMD-ALLĀH CHELEBI

BEGINNING. ذكر اولماسه اول اسم الله هره بنشة اخر اوله بيا

AUTHOR. Ḥamd-ullāh Chelebi, the youngest of the twelve sons of Shaykh Aq-Shams al-dīn, whose poetical name was Ḥamdī and who died in A.H. Dhul-Qa'da 914/A.D. March 1509. The date of the composition of the poem (f. 202b) is A.H. 897/A.D. 1491-2. Ḥamdī (fl. 120-130) respectfully remembers his late father's spiritual guidance and discreetly hints at his sufferings at the hands of his brothers and nephews, reminiscent of Joseph's fate. He mentions as his predecessors Firdausi and Ḥāfiz, and calls his poem 'partly translation, partly imitation'.

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

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

BINDING. Dark red-brown leather, flapped, with border and centre panel (with corners and 3-centre ornaments) having an all-over arabesque design entirely gilt, also cord border. Inside, panelled border and centre panel of gold lattice-work over blue, gilt cord border.
YûSUF-U-ZULAYKHÃ

SCRIPT. PAPER. Nasta'liq, within gold rules. Thin, firm, deep-cream, polished paper.

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

PROVENANCE. On f. 1a traces of effaced seals and a seal apparently belonging to some šüfi: Maqâhir-i sîr-i Muḥammad bâd Zayn al-'Abidîn, 1277, 'Let Zayn al-'Abidin become the manifestation of Muḥammad's mystery. A.H. 1277/A.D. 1860 (?)'.

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

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