BOOK OF PRAYERS


The remaining part of the book (from f. 8b on) consists of twenty sections, each introduced by a title and the formula: La ilâh illâ ‘llâh. The prayers contained in these sections are said to be those used by the Prophet, Shaykh Hamid, Shaykh Shâdîhlî, &c. On f. 112b begins a series of single magic words imitating Hebrew or Syriac and inscribed in small squares. On f. 120b begin 40 prayers, each mentioning a special attribute of God with some magic numbers. From f. 136a to the end follow talismanic figures, numbers, invocations, &c.

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

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

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

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

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

MINIATURES. ILLUMINATION. Decorated pages are found on ff. 1b–2a, 8b–9a, 11b–12a, 21b–22a, 31b–32a, 38b–39a, 45b–46a, 48b–49a, 60b–61a, 64b–65a, 70b–71a, 74b–75a, 77b–78a, 81b–82a, 88b–89a, 93b–94a, 97b–98a, 112b–113a, 120b–121a, 131b–132a. The ornamentation is very original, both in colour (much black, red, and greyish-green) and unusual geometric patterns suitable for carpets. It reflects some provincial and even non-Islamic influences. The manuscript may have been executed in the Balkans or among some Turcoman tribes.
430

DĪVĀN OF BIHISHTĪ

BEGINNING. حمد بي حذة أول حيَّ احمد حضرته

AUTHOR. CONTENTS. This collection of poems presumably belongs to the only Bihishtī so far known in Ottoman literature, whose real name was Sinān. Bihishtī's father Sulaymān Qarshudrān was the first general who planted his standard on the walls of Constantinople and at the time of Sulṭān Murād occupied the post of governor of Vize. For this reason Bihishtī was sometimes called Vizeli, see Gibb, HOP, ii, p. 336. During the reign of Bāyazīd II (A.H. 886–918/A.D. 1481–1512) Bihishtī had to flee to Persia, but later he returned to Turkey with letters of introduction from Jamālī (died 9 November 1501). According to Ḥāfiz Khāliṣa, Bihishtī passed away A.H. 979/A.D. 1571–2, which date would suggest that he died almost a centenarian.

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

The divān opens with a Preface (ff. 26b–7b) in mixed prose and verse. The diction is followed by praise of Sulṭān Sulaymān (A.H. 924–74/A.D. 1520–66), the princes, and the Vazir. Then the author criticizes Turkish poets, most of whom 'erred in the valley of metaphors', with the exception of Shaykhī (died circa A.H. 855/A.D. 1451), Nizāmī [of Qonīya] a contemporary of Sulṭān Muḥammad] and ʿĀḥmad-pasha (died A.H. 902/ A.D. 1496). Of the latter is said that his gāzīdas are excellent but his ghazals are uninspiring (ḥad-hadhishlāqlarī az-dīr). Only the late Nejāt-bey (died 25 Dhul-Qaʿda 914 / 17 March 1509), careless though he was about the outer form, could express the state of true lovers (ʿushkhāq); 'among the author's predecessors, there is no other protagonist (pehlavān) in the field of Turkish poetry'. Among the later poets, there are some very able men. Allusions to the latter's names may be contained in a māthnawī in which the words kāmānī, subbānī, ḥakimī, ṭhabātī, &c. are found. The others, 'like white crows, exist only in name' and have no merit except when they translate from Persian. The author Bihishtī, from his early youth, strove to acquire knowledge and, 'having placed the sword of his tongue in the shadow of the throne', displayed his distinction among his contemporaries. Then for some time he attended on the late Maulānā Saʿādī Chelebi Efendi (evidently Sulṭān Sulaymān's muftī who died in March 1539) and benefited by the spiritual guidance of this ḥaqīqat-pīrī. The author mentions then the great influence which the divān of Ḥāfiz had upon him.
Dīvān of Bihishti

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

Our copy contains 444 ghasals, nine qīfās, a chronogram for the death of Saliḥ Efendi in a.H. 945 (f. 98a), one beyt and three enigmas (lugās).

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

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

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

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

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

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

431

**Vaqf-nāma of 'Othmān-Agha**

**AUTHOR.** Some official jurist.

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

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

**BINDING.** Brown-red leather, flap, centre design on gold ground; gold cord and line borders. Inside, grey-blue leather, gold rule.
VAQF-NĀMA OF 'OTHMAN-AGHA

SCRIPT. PAPER. Naskh, within gold rules. Thin, firm, polished, ivory-toned paper.

SCRIBE. DATE. Middle of Muharram 1010/middle of July 1601.

PROVENANCE. Sealed on every page ('Othmān-agha and 'Alī ?). F. 3v, a line of script: 'I agree; let a tughrā be drawn', probably in Sulṭān Muḥammad III's own handwriting; f. 3b, endorsement by the qāḍī-asker of Anatolia Shams al-din b. Aṭa-ḥallāh.

MINIATURES. ILLUMINATION. F. 1b, decorated heading, with blank gold oval on flowered blue and gold grounds; above, shaped ornament in red, gold, and blue. F. 3a, a tughrā in gold and colours, line of script above within a cloud-form of coloured flowers on gold ground; blue and red borders to it. Text within a gold and blue rule; quotations from the Qurān, &c., in gold; gold dots among script.

432

KĀSHIF AL-MAKTŪM

BEGINNING. منت فریب وشکر بی یابان اول خالق زمان ومان وراز انس وجان حضرتنه

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


The translator's commentary covers only Book I, the remaining four books being only translated into Turkish. The books (maqāla) are subdivided into sections (fasl); the latter into chapters (bāb); the latter into preambles (muqaddimā) and points (wujūḥ).

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

Book I: on the fundamentals of Astrology, f. 1b (sections on ff. 1b, 13a, 15a, 15b, 21b, 24a).

Book II: on the prerequisites of Astrology, f. 21a (sections on ff. 21a, 31a, 34a, 35a, 38b, 39a, 40a, 43a, 47a, 57b, 62b, 70b, 76a, 76b, 96b, 98a, 99b, 105a).
BOOK III: on talismans, f. 106a (preamble, f. 106a; on the talismans of the sage Abū Taṣīs, f. 107b; quotations from the Yawwāqit al-muwāqit, f. 113a; on another category of talismans, f. 117b).

BOOK IV: on the invocation of the planets (da‘rat-i kavākīb), seems to begin on f. 122b.

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

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

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

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

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

**SCRIBE. DATE.** Written by Muḥammad Khwāja-zāda. 17th century A.D.

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

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433

MAKHZAN AL-ASRĀR OF MĪR ḤAYDAR

**BEGINNING.** بسم الله الرحمن الرحيم **** فتح وظفر .

**AUTHOR.** Mīr Ḥaydar, called Tilpā (‘the Madman’) or Majdhub (‘the Ecstatic’), who lived in Herat and wrote in Chaghatai Turkish, see Rieu, TC, 286–7.

**TITLE. CONTENTS.** Makhzan al-asrār, ‘The Treasury of Secrets’, a replica of the homonymous book of Nizāmī, written in the same metre (sa‘ī). After praises to God, the Prophet, and Speech comes a dedication to Iskandar-pādishāh who is called ‘Sultān
of four bulaks and seven ulüs ... ruler of the Barlās, Maqlīq (Oymaq?) and Qiyāt'.
The Timurid Sultan Iskandar, brother and rival of Shahrukh, was the ruler of Fars
and Isfahān in the years A.H. 812–17/A.D. 1401–14 and was deposed and killed in
818/1415. The remaining part of the book consists of 17 chapters of moralizing stories
and pious commentaries.

SIZE. FOLIOS. 29.5 x 18.2 cm.; written surface 18.3 x 9.5 cm.; 2 columns of 12 lines;
30 folios. Ff. 2–5 are bound in upside down.

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

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

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

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

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

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

Eight miniatures, in the style of early 17th century Persian painting, partly coloured.
F. 14b. Hārūn al-Rashīd in conversation with the barefooted Bahlūl.
F. 16b. A merchant of textiles offers a small sum for a cotton fabric brought by an
old woman. An old man witnesses the proceedings.
F. 18a. The merchant having sold the fabric with profit, the old man asks for the
favour of being placed in the seller's box in order to acquire more value.
F. 20b. A bedouin tells the merchants of Hātim Ṭā'ī's generosity.
F. 23a. Solomon sitting with his vazir Āṣaf while an 'ifrut presents to him an earthen
jug made of the clay of a king.
F. 26a. Sulṭān Mahmūd of Ghazni (represented as Shah 'Abbās) in bewilderment
before a dervish who praises his own freedom. Two attendants of the king, one holding
his bow and the other his horse.
F. 29b. Under a tree rising towards a sky covered with light clouds, a poet drinks
wine as he listens to a youth reading poetry.
F. 30a. A young man in a rich turban of gold stuff, dressed in light-blue garments
over which he wears a coat of purple figured brocade, girt with a gay silk sash, holds
a paper on which are expressed good wishes to the Shah from the son of a courtier
Minūchīhr.
AUTHOR. Probably compiled from various sources by the scribe Muḥammad al-Uṣkūdārī. Cf. No. 432.

TITLE. CONTENTS. F. 1b. Ghurra-nāma, i.e. instructions for finding the day of the week corresponding to the first day of each month of any year (examples for the years A.H. 1094–6); f. 2a a table for the same object with an explanation in Turkish verse signed: Katibi-zāda.

F. 2b. A table for finding the 30 mansions of the Moon.
F. 3a. ‘Auguries’ (aḥkām) for the twelve years of the Turkish animal cycle.
Ff. 5b–5a. ‘Auguries’ connected with natural phenomena (eclipses, comets, earthquakes, thunder), according to the twelve months.
F. 6b. Parts of the day as connected with special planets, according to the days of the week.
F. 7a. A table consisting of three concentric circles: the two middle ones and an arrow are reversible; the whole table serves for finding the mansions of the Moon according to the months and the days of the week.
F. 7a. A table for finding the Naʿūrn-zī Šuṭānī (Persian New Year). A table for finding the direction in which the rījāl al-ghayb (The occult Guardians of the World) are to be found; in the centre the Kaʻba.
F. 8a. A table of bisextile years. A table of the first days of the months (ghurra-nāma).
Ff. 8b–14a. Astronomical tables of the twelve months (names in Ottoman Turkish, Greek, &c.) beginning with March, with respective ‘auguries’.
F. 14b. Another ghurra-nāma as established by a Shaykh Vafā.
Ff. 15b–16b. Correspondence of Muslim and Ottoman calendars for the years A.H. 1079–1109/A.D. 1668–97.
Ff. 17a–20a. The Seven Skies and their planets (the Moon, Mercury, Venus, the Sun, Mars, Jupiter, Saturn) with the indications as to the latter’s influence.
Ff. 21a–24b. The Angels belonging to the Seven Skies, each accompanied by four stars.
F. 25a. Another table for finding the rījāl al-ghayb (v.s. f. 7b).
F. 25b. The world with its Seven Climes. The author who calls himself Amīr Muḥammad b. Amīr Ḥasan al-Su‘ūdī states that, contrary to Maulānā Qāṭī-zāda, Constantinople lies in the middle of the fifth clime.
Ff. 26a–b. Two more ghurra-nāma.
F. 27a. On the best hours (aṣhrāf-i sā‘āt) of the days of the week.
F. 29b. On astronomical hours (sā‘āt-i zamānīya).
ASTROLOGICAL ALMANAC

Ff. 29b-30a. The mansions of the Moon with the indications belonging thereto.
F. 30b. The Twenty-eight Mansions of the Moon.
Ff. 31a-33a. Another table of the *rijāl al-ghayb* and an explanation concerning them.
F. 33a. Hours connected with special planets. The copy certified by Muḥammad al-Uskudārī.
F. 39b. Various magic items entered in a later hand.
F. 42. Continued in the original hand. Various indications, omens, and auguries.
Ff. 44a-55b. A *mathnawi* poem by Shaykh b. 'Isā enumerating God's attributes, which ends with a colophon of Muḥammad al-Uskudārī, Sha'bān 1029/A.D. 1620.
F. 55b. Various entries in a later hand.
Ff. 56a-58a. Lucky and unlucky days.
Ff. 58a-59b. Some later entries, chiefly magic (magic alphabet, &c.).

**SIZE.** FOLIOS. 20 × 150 cm.; written surface 15.5 × 8.4 to 13 × 12.3 cm.; 59 folios; numbers of lines vary.

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

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

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

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

AUTHOR. Muḥammad b. Muṣṭafā, surnamed Riyaḍī, born in 980 A.H. 1572, died on 29 Ṣafar 1054/7 May 1644. His book was begun in 1016 A.H. 1607 and completed in Rajab 1018/October 1609 (f. 104b), cf. Gibb, HOP, iii, 201, 184–6.

TITLE. CONTENTS. Riyaḍ al-shuʿārā, ·The Meadows of Poets·. Short biographies of Turkish poets, usually comprising an indication of the birth-place, profession, and activities, and the date of death. These are arranged in alphabetical order and are illustrated by quotations from their respective divans.

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

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

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

The second and much longer raunda (ff. 10b–103b) enumerates the other poets in alphabetical order.

Letter Alī (ff. 106–120b): Abū-Suʿūd (d. 982), Ahmad-pasha (d. 902), Ahmad efendi Kemāl-pāšā-zade (d. 940), Ahmad Dukagin-oghlu (d. 983), Adaʾī (d. 982), Adibī (d. 1028), Adhārī (d. 993), Iṣḥāq (d. 944), Aṣʿād (d. 1034), Uṣūlī (d. 945), Iṣābī (d. 985), Aḥī, Aḥāmī (d. 1000), Amīrī (d. 983), Umīdī, nos. 1 (d. 979) and 2 (d. 1019), Aḥī, Aḥāmī (d. 1008), Insān-i Kāmil (d. 1020), Anvārī (d. 954), ʿĀnī (d. 977), Aḥī (d. 1009), Aḥī.

Letter B (ff. 226–276): Bāqī (d. in Ramaḍān 1008), Bāṭlī, Bāzmi (d. 1020), Bāṣṭī, nos. 1 (d. 941) and 2, Bāqāʾī, nos. 1 (d. 1015) and 2 (d. 1003), Bālī, Bahārī (d. 958), Bihishti, nos. 1 (d. 977) and 2 (d. in Bayāzīd II's time), Bayādī, Bayānī, nos. 1 (d. 1009) and 2, Bīdārī (d. 969).

Letter T (f. 27b): Tīghī.

Letter TH (f. 27b): Thānī (d. 993).

Letter J (ff. 28a–31a): Jāmī, nos. 1 and 2 (d. 1019), Jaʿfar chelebi (d. 920), Jalālī, Jalālī,
RIYĀD AL-SHŪ'ARA

nos. 1 (d. under Selim I) and 2, Jamālī (d. 991), Janānī, nos. 1 (d. 1004) and 2 (d. 1001), Janānī-pāshā (d. 969), Jawāni, Jaūri (Jevri) (d. 994), Jayharī (d. 999).

Letter I (ff. 31a–37a): Ḥāfiz, Ḥalati, nos. 1 (d. 974) and 2, Darvish-Ḥalati, Ḥibrī (d. 1025), Ḥaddī (d. under Sulaymān), Ḥarimī (d. under Selim I), Ḥasan chelebi (d. 942), Ḥasan-e-fendi (d. 1012), Ḥasan Ḥilmi (d. 997), Ḥusayn-chelebi, Ḥusaynī (d. 1023), Kafavī Ḥusayn-e-fendi (d. 1012), Ḥudūrī (d. under Selim I), Ḥifżī, nos. 1 and 2, Ḥilmi, nos. 1 (d. 1004) and 2 (d. 1003), Ḥalimī (d. 1013), Ḥamdī, nos. 1 (d. 999) and 2, Ḥayrātī, Ḥayratī (d. 940).

Letter KH (ff. 37a–42b): Khatamī, nos. 1 (d. 922) and 2 (d. 1004), Ḥaqqānī (d. 1015), Ḥālī (d. 996), Khāvāri (d. 972 ?), Ḥaṭmī (d. 970 ?), Khudārī, Khurram pāshā, Ḥusayn, Ḥusaynī (d. 1000), Khizrī, nos. 1 (d. 950) and 2, Khalīlī, Khīyālī, nos. 1 (d. 964) and 2 (d. under Sulaymān), Khaylī.

Letter D (ff. 42b–45b): Dānishī (d. 969), Dārūnī, nos. 1, 2 (d. 950 ?), and 3 (d. 976), Darvish-pasha (d. 1012), Darvish (d. under Murād III), Delrī.

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

Letter R (ff. 45b–49a): Ṣārī (d. 1027), Ṣārīyī, nos. 1 (d. 982), 2 (d. 988), and 3, Ṣārīmī (d. 975), Ṣāḥfī (d. 1039), Ṣaḍātī, nos. 1 (d. 1039), 2 (987), and 3 (d. 988), Ṣafātī (d. 930), Ṣafīyī Lang (d. 983), Ṣafī (d. 939), Ṣādiz, nos. 1 (d. 939) and 2 (d. 956), Ṣavānī (d. 930), Ṣāhī, nos. 1 (d. 928), 2 (d. 1017), and 3 (d. 1014), Ṣāhīdī (d. 953).

Letter Z (f. 49a): Ṣārī, nos. 1 (d. 960) and 2, Ṣārī (d. 962).

Letter S (ff. 49b–55a): Sāfī (d. 1004), Saghārī (d. under Sulaymān), Sāmī, Sāλī (d. 960 ?), Ṣāhpā (d. 1014), Ṣaḫābī (d. 978), Sarvarī, nos. 1 (d. 963) and 2, Sarī (d. 1016), Sirrī, nos. 1 (d. 990 ?) and 2 (d. 982), Ṣāfī-e-fendi (d. 945), Ṣāfī al-din-e-fendi (d. 1008), Ṣāfī (employed by Prince Jam), Suʿūdī (d. 999), Ṣaʿyī, nos. 1 (d. under Sulaymār) and 2 (d. 960 ?), Ṣalām, nos. 1 (d. 979), and 2, Sulukī, Ṣalīqī, Ṣamāʾī (d. 997), Ṣuzu, Ṣahī-bey (d. 955), Ṣuḥaylī (d. 1008), Ṣayīrī.

Letter SH (ff. 55a–58b): Ṣhāmī, nos. 1 and 2, Shāvurī, Šahī (d. 1039), Shafiqī, Shukrī, Shīmī (d. 988), Shāmī (d. 936), Shīnāsī, Shauqī, Ṣhūrī, Shuhrātī, Shahvarī, Shīyāhī, nos. 1 (d. under Murād II), 2 (d. 971), and 3, Šaydā, Šarrī.

Letter S (ff. 58b–60b): Šābīrī, Šādīqī, nos. 1 and 2, Šāfī (d. 997), Šālih-e-fendi (d. 973), Šayyūhī, nos. 1 (d. 979) and 2 (d. 993), Šabīhī (d. 955), Šabīrī, nos. 1 (d. 999) and 2, Šabīhī, Šaffī (d. under Selim I), Šūnī, nos. 1 (d. 941), 2 (d. soon after Najātī), 3, and 4 (d. 1005).

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

Letter T (ff. 60b–61b): Taḥīrī, Taḵī, nos. 1 (d. 1026) and 2 (d. 1020), Ṣuʿūdī, Tiḍī.

Letter Z (f. 61b): Zuhūrī.

Letter 'AYN (ff. 61b–70a): Aḵīrī, nos. 1 (d. 959) and 2 (d. 1018), Aḵūqī, Aḵšīqī, Aḵī (d. 1008), Aḵūqī (d. 1026), Aḵī, nos. 1 and 2 (d. 943), Aḵūqī (d. 983), Aḵūqī (d. 899), Aḵūqī (d. 996) and 2 (d. 901), Aḵīrī, nos. 1 and 2 (d. 978), Aḏīzī (d. 993), Aḏīzī (d. 993), Aḏīzī (d. 990), Aḵūqī, nos. 1 (d. 980) and 2 (d. 1026), Aḏī (d. under Selim I), Aḏī, nos. 1 and 2, Uṭūrī (d. 1016), Uṭūrī, nos. 1 (d. 1006) and 2 (d. 1008), Uṭūrī (d. 983), Uṭūrī, nos. 1 (d. 993), 2 (d. 986), and 3 (flourished under Murād III), Aḏī, Aḏī-e-fendi (d. 979), Aḏī (d. 1006), Uṭūrī (Riyādī’s grandfather), ‘Omar bey (d. 1004), Aḵūqī (stil living), Aḏī (d. under Murād).
RIYĀD AL-SHU’ĀRĀ

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

Letter F (ff. 71a–75b): Fānī, Fāyiḍī (d. in Rajab 1031), Fidāyī (d. 1011), Firāghī, nos. 1, and 2 (d. 1014), Fīrāqī (d. 988), Fūrūghī, Fāsūnī, Farīdī (d. 1038), Faḍīlī (d. 971), Fuṣūlī (d. 962), Fīghānī (d. 938), Faqīrī (d. under Selim I), Fikrī, Darvīsh-Fikrī (d. 992), Faurī (d. 978), Fahīmī, nos. 1 (d. 1004) and 2 (d. 1026), Fayḍī, nos. 1 (d. 1020) and 2 (d. 1019).

Letter Q (f. 75b): Qādirī (d. under Bāyazīd II), Qānī, Qābalī, Qābīlī, Qādīrī (d. 909), Qādirī-Allī, Qudstī, Qadimī (d. 993), Qurbī (d. 956), Qalender (d. 1000?), Quvārī, Qiyāsī.

Letter K (ff. 78a–79b): Katībī (d. 970), Kāmī, nos. 1 (d. 987) and 2 (d. 952), Kūrāmī (or Garāmī, d. 982), Karīmī, Kashīfī, Kalāmī (d. under Muḥammad III), Kamālī, Kamālī, Gunāhī (d. 988), Kauthārī, Kayfī.

Letter L (ff. 79b–90b): Lālī (d. 970), Lāmī (d. 938), Lisānī (d. 1018), Munla Luṭfī (d. 900), Lāṭfī (d. 972), Latfī (d. under Murād), Lāmī.

Letter M (ff. 80b–87a): Maʿālī (d. 942), Mānī (d. 1008?), Muttaqī (d. 992), Miḥlālī (d. 1016), Majdī (d. 999), Muḥammad, nos. 1 (d. 1008) and 2, Muḥīṭī (d. 1008), Muḥyī, nos. 1 (d. 950) and 2, Mukhtārī (d. under Murād), Mukhlīṣī, Murādī (d. 1014), Maḍī (d. 1006), Mardūmī (d. 971), Mūṣīmī (d. 994), Māṣīhī (d. 918), Mashāmī (d. 993), Mashqī (d. 1004), Mūʿīsī, nos. 1 and 2 (d. 994), Mūʾīnī, Maqālī, nos. 1 (d. 997), and 2 (d. 992), Mālīhī (d. under Bāyazīd II?), Mīrāk Ṭābībī, Mīrī (d. 967), Mālīhī (d. 1001), 2 (d. 1020), and 3.

Letter N (f. 87): Nadīrī (d. 1036), Nāzīkī (d. 1032), Nāmī, nos. 1 (d. 1001), 2 (c. 978), 3 (d. 1003), and 4 (d. 997), Nājīṭī (d. 914), Nāḥīṭī (d. 1018), Nargīsī, Nashāṭī (d. 975), Nashīrī (d. under Selim I), Niẓāmī (d. under Muḥammad II), Nazīmī (d. 955), Niʿmatī (d. 1012), Nāghmī, Naṭī, Nigārī (d. 980?), Nigārī (d. under Sultanmīn), Nīṣārī (d. 1023), Numʿā, Nūrī, Aḥī Shir Nāvātī (d. 906), Nāʿūtī (d. 1007), Navīdī (d. 1017), Nihālī, nos. 1 (d. 1027) and 2 (d. 949), Nihānī, nos. 1 (d. 925) and 2 (d. 1000), Niʿyāzī, nos. 1 (d. 910) and 2.

Letter V (ff. 96a–99a): Vājidī, Wāṣī (d. 945), Wālihī, nos. 1 (d. 1008) and 2 (d. 994), Wālī (d. 1007), Vajī (d. 1010?), Vujūdī (d. 1029), Vajhī (d. 1019), Wāḥdātī (flourished under Sultanmīn), Wazānī (flourished under Murād III), Wāṣālī, nos. 1 (under Bāyazīd II) and 2, Wāṣfī (under Bāyazīd II), Wāṣlātī (d. 997), Wāṣūlī (d. 1000), Wāsī.

Letter H (ff. 99a–102a): Ḥāṭīfī (d. 1000?), Ḥādī (d. 1018), Ḥashīmī, nos. 1 and 2 (d. 1000), Ḥijrī (d. 965), Ḥudāʾī, nos. 1 (still alive) and 2 (d. 991), Ḥalākī (d. 980?), Ḥilālī, nos. 1 (d. 980) and 2, Ḥimmātī (under Muḥammad II), Ḥawā (d. 1017).

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

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

SIZE. FOLIOS. 23.3 × 12.3 cm.; written surface 15.3 × 6.8 cm.; 21 lines, sometimes in columns; 160 folios.

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

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

SCRIBE. DATE. Āhmād surnamed Marḥābā-zāde, in Rabī’ II 1040/November 1630, i.e. in the author’s lifetime. The scribe probably belonged to the family of Marḥābā-efendi mentioned on ff. 53a–b.

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

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

436

ANTHOLOGY

AUTHORS. The following authors are quoted in this collection:

2. Riyāḍī, d. in a.H. 1054/a.d. 1644, Gibb, HOP, iii, 201, ff. 9a–b and 43b–46b.
5. Ḥalāṭī, d. in a.H. 1040/a.d. 1631, Gibb, HOP, iii, 222, ff. 47a–51b.
9. Fuḍūlī (Fuzulī) (v.s., no. 18), ff. 67a–69b.
11. Kāṭīb Jevrī (?), apparently the scribe of the present manuscript, f. 73.
12. Ḥafiẓ (in Persian), f. 74.

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

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

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

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

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

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

437

NASI’HAT AL-MULUK BY SARÎ ‘ABDULLAH

BEGINNING. الحمد لله الذي له ملك السوات

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

TITLE. CONTENTS. Nasihat al-muluk tarh iban li-husn al-suluk, ‘Advice to kings to induce them to be virtuous’, is a composition of semi-religious and moral contents. It is divided into two Books, the first of which treats of the affairs of this world, the second those of the beyond.

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

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

Book I, ‘On the order of the affairs of this world and the necessity of a Caliph’, begins on f. 42.

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

Chapter 2: the four orthodox Caliphs (f. 32a); the twelve Imams (f. 76b); the four Doctors of Islam (f. 87a); the beliefs of the Sunnis (f. 91b); on the categories of saints (f. 97a); on the necessity of kings for the ministers, doctors of religion, and scholars
NAŠIḤAT AL-MULŪK

(f. 105b); some stories and examples (f. 116b); quotations from Jāmī, ‘Aṭṭār, Rûmî; a letter concerning the renovation (lajidd) of the State laws, &c.; on conformity with what is accepted and on abstinence from what is forbidden (f. 135a); on obedience to kings (f. 139a); samples of sermons (f. 145a); on the names and attributes of God (f. 155b); on embryonic life (f. 157b); on the coming of the Mahdî (167a).

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

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

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

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

SIZE. FOLIOS. 209 × 11.3 cm.; written surface 15.5 × 6.5 cm.; 15 lines; 371 folios.

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

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

SCRIBE. DATE. Autograph (n.s.).

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

MINIATURES. ILLUMINATION. The manuscript opens with a decorated headpiece with white Kufic inscription: اللهم اعفر الإسلام بدوام حيّك in a blue and gold panel on black and white ground. Above, moon-shaped decorations in blue, gold, &c. Headings in red script.
TADHKIRAT AL-SHU’ARĀ

BEGINNING

AUTHOR. Muhammad b. 'Ali al-Biqā’i (or Naṭṭā’i) of Prizren in Macedonia, known as 'Āshiq-chelebi, was born, according to different reports, in a.H. 924 or 926 / A.D. 1518 or 1520, and died in a.H. 976 or 979 / A.D. 1568 or 1571, see Hammer, GOD, ii, 325–9, Flügel, Catalogue (Vienna), ii, 318, no. 1218, Gibb, HOP, iii, 7 and 162 (E. G. Browne’s additional note), Babinger, GSO, pp. 68–9, 412.

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

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

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

The book contains notices of the following 360 poets:


Letter B (f. 62b): Baqî, Baqî Dallal-zâda, Bazmî nos. 1 and 2, Baṣîrî, Balîghî, Panâhi, Bahârî, Bihishti nos. 1 and 2, Bahûl, Bahûn nos. 1 and 2, Bîdârî, Paykî.

Letter C (f. 69b): Jâmi, Ja’far chelebi, Ja’fârî, Jalâlî, Jalîlî, Jam, Janâbî, Jannâ, Javânî, Jaurî (Jevrî), Jauharî (Jevherî) nos. 1 and 2.

Letter D (f. 81a): Dânîshî, Da’î, Darûnî nos. 1, 2, and 3, Darvîsh-chelebi nos. 1, 2, and 3.

Letter V (87a): Valihi nos. 1 and 2, Vajdi, Vahdi, Vahyi nos. 1 and 2, Vida'i, Vassafi, Višali, Vusuli (with praises of his justice, liberality and valour).


Letter T (f. 103a): ʿTalit, ʿTabi nos. 1 and 2, ʿTabibi, Ṭulati.


Letter M (f. 121b): Maʿali, Majdi, Maḥrami, Maḥvi, Muḥyvi, Mudammi, Mudarris, Mardumi, Majdi, Muslim, Masḥi-bey, Mashami, Muṣṭafi, Muʿamma, Maʿnavi nos. 1 and 2, Muʿid, Maqami, Maliti, Muʿmin, Miʿiri, Mayiti, Masḥi (an Armenian from Diyarbekir).


Letter ʿAyn (f. 176a): ʿAri, ʿArif, ʿAbdi nos. 1 and 2, ʿAbd al-ʿAziz-chelebi, Ubaydi, ʿAdli, ʿAdhari nos. 1, 2, and 3, ʿUdhr, ʿArshi nos. 1 and 2, ʿAzmi nos. 1 and 2, ʿAskari, Ishrati, ʿAshqi, nos. 1, 2, and 3, ʿAṭa of Edirne, ʿAṭa of Üsküb, ʿAṭa, son of: Kashki, ʿAṭa, son of Sinan, ʿImi nos. 1 and 2, ʿUlmii, ʿUlvi nos. 1 and 2, ʿAlt-chelebi-enendi, ʿAli, ʿUmrawi, ʿAndalibi, ʿAhdii nos. 1 and 2, ʿAbdi ʿAjami, ʿAyani nos. 1 and 2, ʿAbdi, ʿAyisha-khättun.


Letter Q (f. 237a): Qabili, Qadiri, Qadiri-enendi, Qadri, Qudst, Qurbi, Qandi the chronogram writer, Qiyasi.


TADHKIRAT AL-SHU’ARĀ

Letter T (f. 274a): Tabi’ nos. 1 and 2, Tabi’, Turabi.
Letter TH (f. 275b): Thāni, Thubutī, Thanā’ī.
Letter DH (f. 294b): Dhaṭī, Dhihnī.
Letter D (f. 302b): Da’īfī.

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

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

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

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


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

439

ALBUM OF PAINTING AND CALLIGRAPHY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

flower, cf. 96 (bottom). Possibly painted after some European original. Slightly coloured. The margins are of blue marbled paper.


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

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

440

DĪVĀN OF FUḍūLĪ

BEGINNING. (sic)

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

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

The ghazals contained in this manuscript begin on f. 74a and are 140 in number. They are followed by qiṭāt (ff. 84b–93a) and rubā‘iyyāt (ff. 90b–93b).

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

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

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

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

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

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

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

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

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

F. 346. A bearded man dressed in vermilion sitting under a canopy in a garden; before him, a squatting semi-nude youth representing Majnun, and an attendant (standing) who wears a light-green overcoat. The scene illustrates the verse in which Fu'duli compares himself with Majnun. The turbans as on f. 18a.

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

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

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

a. Fahim (18th century, Blochet, CMT, ii, 11), f. 2b.
b. Nā‘īlī (Yeni-zāda Muṣṭafā, d. a.h. 1077/a.d. 1666, Gibb, HOP, iii, 305), f. 6b.
c. Bahā‘ī, f. 10b.
d. Baha‘ī (whose poetry is found in a manuscript written before a.d. 1617, Blochet, CMT, i, 320), f. 14b.
e. Iṣmā‘īl, f. 18b.
f. Rushdī, f. 22b.
g. Ruhī (of Baghdad, d. a.h. 1014/a.d. 1605, Gibb, HOP, iii, 186), f. 26b.
h. Yahyā, v.s. no. 433 (1), f. 30b.
i. Nazīm (d. a.h. 1107/a.d. 1695, Gibb, HOP, iii, 319), f. 34b.
j. Samī‘ī, f. 38b.
k. Vajīhī, f. 42b.
l. Naṣīmī, f. 46b.
m. Fa‘‘iz, f. 50b.
n. Shahri (‘Ali of Malatya, d. a.h. 1071/a.d. 1660, Blochet, CMT, ii, 214), f. 54b.
o. Hilmi (16th century, cf. Blochet, CMT, i, 646), f. 58b.
p. Ḥudayr (Shaykh Mahmūd Ḥalvājī-zāda, d. a.h. 1038/a.d. 1628, Gibb, HOP, iii, 219), f. 62b.
r. Kamī (Shaykh Jamāl-zāda, died a.h. 952/a.d. 1545, Gibb, HOP, ii, 149 ?), f. 70b.
s. Šābir, f. 74b.
t. Tajālī, f. 78b.
u. Rida‘ī (of Van? who must have lived in the 17th century, cf. Blochet, CMT, ii, 313), f. 83b.
v. Pirī, f. 86b.
w. Ṭibi, f. 90b.
x. Rāghibī, f. 94b.
y. Ṭalīb (Muḥammad-esfendi of Brusa, d. a.h. 1118/a.d. 1706, Gibb, HOP, iii, 323), f. 99b.

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

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

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

**SCRIBE. DATE.** Darvish Muṣṭafa, A.H. 1137/A.D. 1724.

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

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**VAQF-NĀMA OF PRINCESS FĀTIMA AND IBRĀHĪM-PASHA**

**BEGINNING.** لا إلإ مثاونة النظم حمد نا محدود

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

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

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

F. 156. For the upkeep of the endowment they assign:
(1) In the sanjaq of Aydin, nahiya of Hisar [probably Sultan-Hasar, to the N.E. of Aydin]; the villages of Qujaq and Dervenik;
(2) In the sanjaq of Qarli-eli,1 nahiya of Vazaqa: the villages of Draghumsin (?) and the produce of its port (iskele);
(3) In the sanjaq of Pasha [Pasha-liman, on the southern coast of the Marmora?], nahiya of Manastir: lands and fields (156);
(4) In Constantinople: 43 shops situated near Eski-Odalar, plus another 37 shops;
(5) In the Naqsha (Naxos?) island, in the Aegean: various lands.

F. 166. Allowances to the staff of the endowment per day: a teacher of Qor'anic sciences, 20 aqchas; two monitors from among the students, 4 aqchas each; ten other students, 2 aqchas each; a teacher of useful Sharifat sciences and of usual divine arts, 100 aqchas; other scholars to live in the thirteen rooms of the school, 10 aqchas each.

F. 176. The books from the library not to be lent outside the building, but readers to be admitted three times a week. The Librarian, who will compile a catalogue of the books, 10 aqchas daily; four keepers, of whom two must be on service on admittance days, 15 aqchas each; a bookbinder, 4 aqchas; the keeper of the books bequeathed by Sambul 'Ali-e-fendi, 15 aqchas; a teacher of calligraphy, 10 aqchas; a teacher of sufism ‘free from vices of superficiality’, 20 aqchas; a reader of Jalal al-din Rumi's Mathnavi, 4 aqchas; a teacher of mathematics to explain the shares of relatives in an inheritance, 10 aqchas; a monitor of religious duties, 5 aqchas; a teacher of prayers to act as the imam of the school, 30 aqchas; a muezzin, 10 aqchas; a lighter of lamps, 4 aqchas; a door-keeper, 8 aqchas; a burner of incense during lessons, 3-5 aqchas; a sweeper, 5 aqchas; a door-keeper of the garden, 4 aqchas; ditto of the library, 6 aqchas; a farrash of the library, 5 aqchas; a porter of the entrance door, 10 aqchas; an attendant looking after the fountain, 6 aqchas; a scavenger, 7 aqchas; four men serving (in turn) water to the passers-by, respectively 10, 8, 8, and 8 aqchas; a keeper of the drinking-cup (kofche), 2 aqchas; a guardian of the Sulayman canal (roh-abi), 4 aqchas; a conduit cleaner (suyulji?), 4 aqchas; a farrash of the lavatory, 4 aqchas; a mason, 4 aqchas; a plumber, 4 aqchas; a cleaner of the sewers (lachumchi), 3 aqchas; a stone-cutter, 3 aqchas.

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

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

F. 22a. To complete the budget of the Cathedral Mosque built in Orta-koy by Muhammad-pasha, K'ayya to the Sadir-i'azam (i.e. the founder of the endowment?), through the mutesevi, 100 aqchas daily.

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

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

F. 23a. To 8 nurses in the Lunatic Asylum and Hospital for Ladies' Diseases founded by Khāseki-Sultan at ʿAvret-bazaari, in order to encourage them in the performance of their duties, 3 + 8 aqchas daily.

F. 23b. Various grants for the celebration of the Prophet's birthday and during Ramadān in the Teberdarān-odāsī;¹ 14,400 aqchas.

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

F. 25a. The Chief Eunuch of the Palace, Supervisor (Nāzīr) of the Vaqfs, is appointed Supervisor of this particular vaqf and will receive 10 aqchas daily. Special care is recommended to him in the selection of the teachers of the Medrese. Next comes an elaborate budget of the administrative staff of the school (per day): the secretary (kāthīb), 10 aqchas; the accountant, 10 aqchas; the collector of revenues, 8 aqchas, &c. Repairs of the building, 6,000 aqchas yearly.

F. 27a. Further grants to the staff of the mosques of Eyyūb, Fātiḥ, Ḥaṣṣan, Qolī-ʿAlī-pasha, and that of the village of Subashī (qaḍa of Yalaq-ābād), as well as of the fountains at the Janissaries' Gate, of Kāhya Qādir, &c.

F. 29b. Special provision is made for the qaḍa of Nevşehir [N. of Nigde in the vilāyat of Qonīya], birth-place of the founder of the endowment; a sum of 1,186 ghurushes is to be used for the payment of the extraordinary levies (avārīd) on the district; a mosque to be completed at Nevşehir.

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

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


F. 33a. Invocation of punishment on those who would change the contents of the vaqf (Qorān, ii. 177).

F. 33b–35a. Full titles of 34 dignitaries meant to be witnesses, from Admiral Muṣṭafā-pasha, the 'Ṣulṭān's companion' Muḥammad-pasha, &c., down to the Director of the Customs Mehmed-āgha, the Treasurer to the Şadr's kāhya Sayf al-dīn-āgha, &c.


¹ The colophon of No. 463 indicates some connexion of taberdārān (in Persian ʿhāberdīrān) with the Old Saray. Very probably, they were identical with the balaqīs (in Turkish ʿhāberdīr) who acted as guards to the princes, princesses, and ladies of the Harem and were under the orders of the Governor of the Harem (bostanjī-āghā); their barracks were in the Old Saray, d'Ossson, Tableau de l'Empire Ottomane, VII, 15, 30. The term qus-bekchi refers to another class of palace attendants. Their name ('watchmen of the walnut-trees') is said to be euphemism for qus-bekchi ('watchmen of the girls'), but in later times their duty was to serve coffee to the Sultan, the princes, &c. Their corps was abolished A.D. 1826 (J. Deny).
VAQF-NAMA OF PRINCESS FATIMA AND IBRAHIM-PASHA

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

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

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

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

PROVENANCE. The text within the three panels on f. 1a consists of (a) a prayer for the two founders of the vaqf signed by the Mufti ‘Abdullah, (b) a formula certifying the legality of the act, sealed by the Qadi-asker of Rumelia Sayyid Muhammad b. Zayn al-Abidin al-Husayni, and (c) ditto by the Qadi-askar of Anatolia Abu-Sa’id Mustafa. In the margin of f. 33b a registration entry (qayd) of the office of tasfi‘ al-viqayi (?), at the Sultan’s Harem, mentioning the name of the eunuch Hazif Isma’agh a and dated 1234/1819. Two years later A.H. 1236 an ‘ilm-u-khaber (‘notification’) was issued with regard to the vaqf by a Sadr. A copy of this document was inscribed on ff. 35b-36b by a grandson of the said Sadr.

MINIATURES. ILLUMINATION. F. 1a. Three gold panels, the top one being in the form of a bush of flowers and the lower one in the form of urns containing flowers. The text inscribed inside the panels is also interlined with gold. F. 1b has a headpiece chiefly in gold, blue, and light-green, with floral designs. It consists of two panels, the lower one being rectangular with a gold medallion in the middle which is left blank; the top of the upper panel is of irregular shape, the remaining space being filled with blue finials. Both panels are within a five-fold border of gold, blue, red, &c., in Turkish technique of pricked dots. The margins of ff. 1b and 2a are fully decorated with floral designs in gold of two shades. The text is throughout within broad rules with prevalent gold. Elaborate gold rosettes separate each part of a sentence in the text. Titles and Quranic quotations in red and gold. On f. 33b a quadrangular panel (gold and red) before the enumeration of witnesses. The latter’s names in 34 regularly traced panels. F. 35b, a panel similar to that on f. 33b closes the text, the lower part of the page forms a scalloped panel in which the colophon, embellished with interlinear decoration, is inscribed; on two sides of the panel there are corner pieces in gold with floral design.
INDICATOR OF THE KA'BA

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

パン μην ημὴν ὕπατον ἔλθητε καὶ ἐν τῇ ἀνάμνησιν τῶν ἁγίων

The author speaks of his interest in geography and astronomy (falakiyyāt) and adds that in a.H. 1146/A.D. 1733 he presented to the Grand Vazir [Haikm-zāda] 'Ali-pasha (1732-14 July 1735) a treatise called jām-numā fi jām al-jagrāfiya and was ordered to prepare a ru'ā shamsi (a sun-dial?) under the name of ru'ā mustādīr ('a dial inside a circle'). For this he obtained a liberal recompense and, encouraged by it, started on a new invention, viz., an indicator of the Ka'ba which would be useful in all lands. The ra' is al-kuttab Muṣṭafā-efendi enabled him to present his device to the new Grand Vazir Yegen Muhammad-pasha (1737-23 March 1739).

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

TITLE. CONTENTS. Qībla-numā-yi afṣaq, 'Universal Indicator of the Ka'ba'. The contrivance consists of a round box with a lid and a loose round plate resting on the wood cross-sections of the floor. The lower part of the lid and that of the loose plate are covered with script.

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

The upper part of the round plate is occupied by a Map of the northern part of the eastern hemisphere. At the point representing Mekka it fixed a metallic pointer moving round its pivot; in the centre, at the top of the Map, is found a magnetic compass under glass; the southern end of its needle has the form of an arrow-point. The lower half of the plate is divided into twenty columns each with numbered geographical names (392 in all) corresponding to the numbers of the Map. Each region of the latter is painted in a special colour in which is also painted the corresponding part of the table.
In order to know the direction in which a Muslim, saying his prayers in one of the countries of Asia, Africa, or Europe, must turn his face towards the Ka'ba, one proceeds as follows:

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

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

**BOX.** Wooden, bonbonnière-shaped box measuring 31.9 cm. diameter, 5.7 cm. deep. A metal hinge, two (originally three) hooks, one (originally two) chains, three eyelets.

**SCRIPT.** Turkish naskh.

**SCRIBE. DATE.** Autograph(?): ‘finished this qibla-nūmā by the hand of the poor slave Baron the Inventor (fi yaday[sic]al-'abd al-faqir al-bārān al-mukhṭārī)’ A.H. 1151/A.D. 1738.

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

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

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

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

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

In Africa round the Guinea gulf are shown Gabon and Benin; south of Marakesh (Morocco) lies the desert of Sanhaja (one of the Berber tribes); Ethiopia (grey) borders in the west on Gabon and is distinguished from Ḥabash, i.e. Abyssinia (green); this latter adjoins in the north the territory of Danhala stretching along the south coast of the Red sea. Many names in the tables have been misread or mis-spelt.

444

AL-DURR AL-MUNAZZAM FĪ SIRR AL-ISM AL-AʿŻAM

BEGINNING (after basmata).

AUTHOR. Shaykh 'Abd al-Rahman al-Bishtami (d. 858 A.H./A.D. 1458) whose work has been translated into Turkish by Sharif b. Sayyid Muḥammad b. Shaykh Sayyid Burhan. Some difficulty arises from f. 422b where the scribe calls the book Sharḥ Ibn-Talha, otherwise unknown.

TITLE. CONTENTS. The title of the original book is quoted by the translator (ff. 5a and 8a) in the above form: ‘The set Pearls, concerning the secret of [God’s] highest name’, to which is added a sub-title (arwaṭ): Miṣṭāh al-jafr al-jāmi‘ wa miṣbah al-nūr al-lāmi‘, ‘A key to the comprehensive jafr and a lamp of brilliant light’. However, on f. 422b the scribe calls the work Sharḥ Ibn-Talha al-mushtamil ‘alā al-rumūz al-mutadaḏammin li-kathir min al-ma‘ārif wal-kunūz, ‘Commentary of [or, on] Ibn-Talha containing secrets and securing (an access) to numerous sciences and treasures’.

In his Preface (ff. 1b–6a) the translator (perhaps a eunuch) explains that in the year A.H. 1066/A.D. 1557–8 he was called to the palace for the purpose of teaching and secured the friendship of Qapu-aqhasī Ghazarfar-aghā, known already as an influential eunuch under Murad III (A.D. 1574–95). He was occasionally commissioned with translations of Arabic and Persian works into Turkish. When he was ordered to translate Bīstami’s book, he, being ignorant of secret sciences, tried to allege his incompetence, but was instructed to present a Turkish version of its outward meaning. This he did omitting the redundant passages of the original. In fact he usually sums up the statements of the original and, on the other hand, introduces into the text his own remarks and references to the contemporary epoch (e. 1566: mention of Sulṭān Muḥammad III). In his conclusion (ff. 416b–422b) the translator says that he worked on three manuscripts which he found full of mistakes and discrepancies. He chiefly used the manuscript belonging to the Government Treasury (ḥazīna-yi ʿamira) and omitted the additions found in the
AL-DURR AL-MUNAŻZAM FI SIRR AL-ISM AL-ÂZAM

other two copies. He expatiates upon the difficulties of understanding the abstruse passages which the initiated in the mysteries of jafr do not reveal to outsiders, and apologizes for the hasty character of his work.

The ‘translation’ occupies ff. 6a–416a. The subject of the book is the principles of al-jafr al-jāmīf, a cryptic science said to be in possession of the ‘Alids and first written down by the Imam Ja’far al-Ṣādiq (see Djafr in EI). The text contains cabbalistic formulas, mystic commentaries on the Ḍiqān, revelations and prophecies concerning the end of the world, the appearance of Dajjal (Anti-Christ), &c.

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

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


SCRIBE. DATE. Ḥājji ‘Othmān of Bosnia, a pupil of Ibrāhīm Rodost (of Rhodes), A.H. 1160/A.D. 1747.

PROVENANCE. According to the translator (f. 2a), his work was undertaken at the order of Sulṭān Muḥammad III (A.H. 1003–12/A.D. 1545–1603). Sulṭān Muḥammad’s name is again mentioned on ff. 156b and 416b. In his colophon (ff. 422b–423a) the scribe says that the book was copied by the order of the ‘eldest (or, the most righteous) member of ‘Othmān’s family’ Sulṭān Muṣṭafā b. Sulṭān Aḥmad b. Sulṭān Muḥammad whom he addresses as a scholar (jālib al-ilm wal-adab, &c.). Muṣṭafā III reigned A.H. 1171–87/A.D. 1757–73, but as the colophon is dated A.H. 1160 the book was evidently presented to him during his cousin ‘Othmān III’s reign while he was only a prince.

MINIATURES. ILLUSTRATION. F. 1b: Decorated headpiece with blank gold panel on blue ground. F. 289b: Some gold floral decoration. Dedication (ff. 422b–423) decorated with a rectangular and two triangular panels of blue and red flower design; colophon in a crescent within a gold panel with trailing floral designs.

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