AL-DURR AL-MUNAZZAM FI SIRR AL-ISM AL-A'ZAM


445

ALBUM OF CALLIGRAPHY

AUTHORS. Diverse.

TITLE. CONTENTS. Mostly quotations from the hadith.

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

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

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


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

BEGINNING. سبان من سلخ من لبل البشرية

AUTHOR. Muḥammad As'ad, who dedicated his book to Sulṭān Maḥmūd I (A.D. 1730-54), v. f. 36. He may be the same person as the former owner of no. 448.

TITLE. CONTENTS. Khulāṣat al-tabyīn fi tafsīr sūra Yā-Sīn, ‘Epitome of explanations regarding the commentary on the sūra Yā-Sīn (Qur'ān, xxxvi).’ The commentary of the sūra which the author considers ‘the heart of the Qur'ān’ begins on f. 42. After each passage the commentator successively examines the words (al-lughah), the syntax (al-`rāb), and the rhetoric points (al-bayān), and finally gives his translation (al-tafsīr).

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

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

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

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

تاريخ رسم ورزاب عفيدةك عدد تاينك اول ثلاث تاينك اخرى سنهذه

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

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

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

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ALBUM (MURAQQA')

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

F. 2a. Another saying: كل انتى معاف الا المجاهرين
F. 3a. Another saying: دخل بينها يوم افتح وعله الكلام الخذلان written in naskh by Darvish 'Ali.
F. 5b 6a. Two more sayings in the same hand.
F. 6b. A picture of the Medina sanctuary with the tombs of Muhammad, Abu Bakr, 'Omar, Fatima, &c. In the background hills and palm-trees.
F. 7a. Two Arabic sayings interlaced; in gold: وَّكَلَتْ يَمْعَنِ فَوْرًا ذَو [sic] الرُّحۡمَة and in red: هو المنثور المهُمٍّ.
F. 7b. Qo'ran, xvii, 1, referring to Muhammad's night-flight to Jerusalem written in thuluth (?) by Darvish 'Ali.
F. 8a. Masjid-i Aqṣa (Solomon's temple) in Jerusalem. Captions in Turkish; top right: 'Here is a great precipice.'
F. 8b. The ṭuğhrā of Sultan Mahmūd I b. Muṣṭafa (A.D. 1730-54).
F. 9a. A picture of Aya-Sofya. In the left corner a signature: 'Gilt by the son of ṣādiq-i khasīva (treasurer) Qayyim-bashi.' Great Aya-Sofya.'
F. 9b. A small circular Map of the world: East is on top and South on the right. Land in white, water in blue. Round the world the Encircling Ocean. Looking from the south: Africa is represented by a crescent-like segment. The long vertical blue stripe is the Nile flowing into the Mediterranean. Africa is separated from Asia by the Indian Ocean represented as a gulf; from the north-east the Mihrān (Indus) flows into it, and in the north-west the Shaṭṭ al-'Arab and the Persian Gulf separate Persia from Arabia. In the extreme north-east are: China, the Toghuzghuz (i.e. the Turks in their Central Asian habitat, in the 6th-8th centuries), the Khirkhiz (Kirghiz). The round sea with a straight-flowing river is the Aral sea with the Oxus. The sea in the form of a fish is the Caspian, and to its west are enumerated the Rus (Russians), Burtās, and Khazar. Farther to the west are the Saqāliba (Slavs) and al-Rūm (Byzantine Empire). The water joining the Mediterranean from the north is the Black Sea with the Straits. In the extreme north-west, in a small segment, Europe, consisting of part of the Slav land, the 'great land of Rūm' (Italy, &c.), the Franks, and Spain stretching close to the Maghrib on the other side of the Mediterranean.

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

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

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

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

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

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

448

MAJMū'A (‘A COLLECTION OF EXTRACTS’)

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

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

- F. 1b. Brief contents of the Collection.
- F. 2b. On basmala, &c.
- F. 3b. On the formula al-hamdul'lillāh, the fātiha, &c.
- F. 9b. On the formula of blessings on Muhammad (quoted from Maulānā Muḥammad Aq-Qirmānī).
- F. 13b. On the science of traditions.
- F. 15b. On literary studies.
- F. 18b. Critical remarks on several works concerning the formula of tauhīd, &c., by Qādi Muhammad As'ad, in his personal handwriting (?), &c.
- F. 28b. On Reason, the Shar'īṭ, Religion, &c.
- F. 33b. On imān and islām.
- F. 50b. On vocabulary, grammar, &c.
- F. 56. On history, &c.
- F. 68b. On Cause, on resignation to God's will, on prayers, &c.
MAJMŪʿA (‘A COLLECTION OF EXTRACTS’)

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

SIZE. FOLIOS. 21·8 x 12 cm.; written surface variable, number of lines variable; vi + 133 folios (many blank).

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

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

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

PROVENANCE. On f. 123b is an ownership note by Muḥammad As'ad who bought the book at the time of his sojourn at the ‘victorious camp’ of the Sulṭān (v.s. f. 18b). Before the text another owner’s entry Muḥammad Sharīf al-Ḥusaynī, A.H. 1226/A.D. 1611.

449

BOOK OF PRAYERS, ETC.

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

TITLE. CONTENTS. The book consists of the following parts:
(A) 32 sūras of the Qur'ān (ff. 16b 47b).
(B) The 99 attributes of God (ff. 47b–48b).
(C) Muḥammad’s outward appearance (ff. 49a–51a).
(D) Dalāʾīl al-khayrāt wa shawāriq al-anwār fi dhikr al-salāt ‘alā al-nabi al-mukhtār (ff. 52b–185b), the same work as described under no. 459, consisting of an Introduction (chapters on ff. 53a, 59a, and 62a) and of prayers (sections begin at ff. 64b, 71a, 79a, 80a, 84a, 88b, 90b, 95a, 97b, 108b, 109b, 114b, 118b, 128b, 133a). F. 155b, the scribe’s colophon.

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

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

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

SCRIBE. DATE. ‘Othmân b. ‘Omar, on 4 Shavvâl 1162/17 September 1749.

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

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SIX THEOLOGICAL TREATISES

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

(A) Risâla-yi Aq-Kirmâni (ff. 1b–36b), a treatise on free will and acts of men, in which are described the theories of the Determinists (al-jahariya) (f. 2b), the Mu’tazilites (f. 4a), Abû Ishâq Isfârayînî (f. 12b), Abû Bakr Baqilâni (f. 13a), the Philosophers (f. 13b), İmâm al-ḥaramayn (f. 14b), Ash’âri (f. 15a), Abû Maňsûr Maturîdî (f. 16a).

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

(C) Muḥammad Birgevi (d. 981/1575), ’Ilmi ’aqūd ahl al-sunnat, a well-known Sunnite catechism (in margin of ff. 20b–113b).

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

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


In the Preface the author mentions his connexion with the palace in the time of Sulṭân Aḥmad III (A.D. 1703–30) and says that in 1165/1752 he chose and translated forty traditions (ḥadîth) of unimpeachable trustworthiness, of which ten have been transmitted by the Prophet’s companions, ten by the muḥâfirin of Mekka, ten by the anṣâr of
SIX THEOLOGICAL TREATISES

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

SIZE. FOLIOS. 22 × 12.8 cm.; written surface 13.2 × 6.5 cm.; 15 lines and oblique marginal script. 161 folios.

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

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

SCRIBE. DATE. ‘Omar b. Ḥusayn Bahr-i ‘aswad (?), pupil of the late Ḥublā [sic] Ḥusayn-efendi, writing in the Royal Treasury (khazina-yi humāyūn). The dates are as follows: (A) and (F) 1105/1752, (B) 1164/1751, (C) 1666/December 1752.

MINIATURES. ILLUMINATION. F. 10, a half-page ʿunvān, gold flower border to this and opposite page and corner pieces; f. 37b, another similar ʿunvān; titles in red with flower decoration, a few gold rosettes; ff. 36b and 161b, gold flower decorations to the colophons.

KHAZINAT AL-MA‘ARIF BY ‘IRFĀNĪ

BEGINNING. الحمد لله الذي أزل على عبد الكتاب المبين

AUTHOR. Sayyid ‘Abdullāh Larandavi, surnamed ‘Irfānī and belonging to the Naqshbandi order of dervishes. In the Preface he records the misfortunes of his earlier life until on 25 Ramaḍān 1180/24 February 1767 he was admitted to the palace along with the ‘ulamā‘ who were entrusted with lectures on Bayḍāwī’s commentary on the Qorān, the pupils, as it appears, being the Princes Selim and Muhammad (f. 56).


The Introduction (ff. 36b–7a) contains a dedication to Sulṭān Muṣṭafā III (A.H. 1171–87/A.D. 1757/1758) and explains the author’s interest in collecting Qorānic texts and pleasant stories bearing on matters connected with royalty.

The book consists of three chapters and a conclusion.

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

The third chapter (f. 32a) treats of the affairs of kings in general (akwāl al-mulāk): kingly justice, wrath, &c., with illustrative stories, the office of vazīr (f. 61b), secret affairs (64a), &c. Conclusion (f. 67b) in the form of a sermon.

SIZE. FOLIOS. 19.4 × 12.8 cm.; written surface 13 × 6.4 cm.; 13 lines; 72 folios.
LAṬĀ'IF-İ ĞURÛB

BEGINNING.  نكذ و سباس و ممت أول خداي بي عنله

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

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

SIZE. FOLIOS. 20-2 × 12-7 cm.; written surface 13-8 × 6-2 cm.; 15 lines; 17 folios.

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

SCRIPT. PAPER. Naskh within gold and red rules. Numerous additions in the margin. Thin, dark ivory-toned, polished paper.

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

PROVENANCE. The collection is dedicated (f. 3a) to Ḥajjī Bashīr whom the author calls ‘chief of royal companions, guardian of the Sultān’s harem, His Excellency the Agha of the House of Happiness’. On f. 1 laudatory entries about the book by ‘Muḥammad Pir-i-zāda, imām of the Sultān’, and by ‘Abdullah b. Muḥammad, surnamed Yusuf-efendi, eunuch (khwāja) of the family of Şeferi (both in Arabic). This latter
certifies that the book merits presentation to the high personage who is the trusted person (*amīn*) of the House of Happiness, the ‘protector’ of Mekka and Medina, &c., with some allusion to the name of the above-mentioned Ḥājjī Bashīr. A seal bearing the inscription: ‘Abida, daughter of Sayyid ‘Abdullah.

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

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453

**ANTHOLOGY**

**BEGINNING.**


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

(a) Najātī, a court poet of Sulṭān Bāyazīd II (a.h. 886–918/a.d. 1481–1512) and his sons, who died in a.h. 914/a.d. 1509, see Gibb, *HOP*, ii, 93–122. Our manuscript opens with Najātī’s well-known qaṣīda in praise of the Prophet, said to have been composed on the poet’s death-bed. The qaṣīdas continue down to f. 106. After an interruption, comes (f. 13a) the introduction to Najātī’s *dīvān*, written in mixed prose and verse. In it the poet explains that he was encouraged to collect his ghazals by the qaḍī-asker ‘Abd al-Raḥmān-chelebi. The ghazals continue down to f. 37b and also occupy ff. 49a–61a.

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

(c) Bāqī (a.h. 933–1008/a.d. 1526–1609), the best-known poet of Sulṭān Sulaymān’s times, see Gibb, *HOP*, iii, 133–59, and Bāqī’s *dīvān* ed. by R. Dvořák, Leiden 1911. His qaṣīda with the rhyme in -āl occupies ff. 37a–38a. Then come the qaṣīdas dedicated to Selim II (f. 38a–38b), to Qubād-pasha (f. 38b), to Khwāja ‘Ali (?) (f. 39a), to ‘Ali-pasha (f. 40a), a congratulatory poem for the end of Ramaḍān (f. 41b), a qaṣīda to Qaḍī Muftī-zāde, a qaṣīda to Sulṭān Sulaymān on the occasion of his campaign of Nakhichevān (f. 44a), an autumn poem (f. 47a), and a qaṣīda to Ahmad-chelebi Qaḍī-zāde (f. 48a–b). Some of Bāqī’s ghazals are found on ff. 72b–73a.

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


(g) Dhatı (a.h. 876–933/A.D. 1471/1546), cf. Gibb, HOP, iii, 47–58.

(h) Nasımi, in Persian (f. 75b).

(i) Jāmi, in Persian (f. 76a).

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

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

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

SIZE. FOLIOS. 23.2 × 13.5 cm.; written surface 18.21 × 10.5–11.5 cm.; generally 14 oblique lines in three columns; 86 folios.

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

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

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

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

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

TAQVĪM (ASTRONOMICAL ALMANAC)

BEGINNING. حاليا بين الناس

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

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

(a) Muṣṭaḥb b. Muḥammad Kāṭib-zāda, Ṭaṣḥīḥ-i raqam-i fī āl-i rūznāma-yi waṣīfiyya 'Corrections for a sun-dial', consisting of an instruction (f. 1b) and a table (f. 3a).
(b) Table of Naurūz (Persian New Year) (f. 3b).
(c) Ghurrā-nāma, a table, said to be invented by Imām 'Alī b. Mūsā al-Riḍā, for finding the day of the week corresponding to the first day of the month (f. 4a).
(d) Table of bisextile years (f. 5b).
(e) Eternal calendar, with indications of the events having happened on a given day ('Cain killed Abel', &c.), or of actions recommended ('good to have a shave in ḫammām', or 'nothing good') (ff. 6b–12a).
(f) 'Masters of the year' (ḥākim-al-sana) (ff. 13b–14a).
(g) Astronomical calendar? (ff. 14b–20b).
(h) Beginnings of night and day (miqāt-i layl wa nahr) according to the months (ff. 20b–26a).
(i) Unfinished table of the longest days in Saba', Ṣan'a, Aden, &c.

SIZE. FOLIOS. 15½ to 8 cm. x 10½ cm.; written surface 10½ x 5½ cm. and 10½ x 5½ cm.; number of lines varies; 30 folios. Ff. 27–30 blank.

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

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

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

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

CALLIGRAPHY AND BINDING

TITLE. CONTENTS. The text is arranged in two tiers. In the upper compartments Qorʾān, ii, 131; in the lower compartments a quotation from the [Majd al-dīn al-Mubārak b. al-Athīr's] Ḫāmi' al-usūl on the ten ‘dog's qualities’ behooving a man.

SIZE. FOLIOS. 25½ x 17½ cm.; written surface 17½ x 7 cm.; 4 or 5 lines; 4 folios.
CALLIGRAPHY AND BINDING

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

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

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

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

TAFTAZĀNĪ’S ‘MUṬAWWAL’ (BINDING)


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

Taftazānī’s Preface (ff. 18-3b) is immediately followed by the commentary, quotations from Qazwīnī being marked in red ink. Qazwīnī’s Introduction is explained on ff. 3b–14b. Book I on the art of meanings (fann al-ma‘ānī) begins on f. 14b, with subdivisions (bāḥ) on ff. 27b, 54b, 73a, 79a, 87a, 95b, 110b; Book II on Eloquence (balāgha)—f. 119a; Book III on Tropes (bādī)—f. 165a; conclusion—f. 193b.

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

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

SCRIPT. PAPER. Careful nastalîq within gold lines. Thin, deep ivory-toned polished paper.

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

PROVENANCE. 2 effaced seals on f. 1.

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

457

MUFRIDÂT (ALBUM OF CALLIGRAPHY)

AUTHOR. Darvish Muṣṭafâ.

TITLE. CONTENTS. Single elements and combinations of Arabic letters. A Persian verse on f. 66 says that as the mufridât (isolated elements) have been finished, the time has come for murakkabât (combinations of words). F. 7a is occupied by a Persian quatrains.

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

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

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

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

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

458

DĪVĀN OF DĀNISH

BEGINNING. حمد أول خالق كريم كتبتاد، حسن أفعال إله مستثناد

AUTHOR. CONTENTS. The author's nom de plume as given by himself is Dânish ('Knowledge'). A former owner (Muḥammad Amin, v.i.) calls him Dânish Sulaymân. Sâmi-bey in his biographical dictionary Qâmûs al-aʿlâm, iii, 2103, mentions a poet
Dánish-bey who was a clerk at a public office (diván-i húmâyûn odâst), composed a short divân (divâncâ) and died in 1245/1829. A similar statement about Dánish Sulaymân is found in Gibb, *HOP*, iv, 41, who calls him panegyrist of Sultán Mahmûd II (a.h. 1223-55/a.d. 1808-39). We shall see, however, that these indications go counter to the data found in our manuscript. This consists of: (a) laudatory poems composed on different occasions (ff. 2b-88b); (b) a complete set of ghazals arranged in the alphabetic order of rhymes (ff. 39b-86b); (c) various poems: three takhlîs written on the poems by Hâlim and Sâ'd, rubâ'î, single verses (abyât) apparently destined to be inscribed on public buildings, &c. (ff. 87a-93b); (d) two lists of poetical epithets, chiefly Persian, suitable for the flowers zarrín (77 names) and lâla (57 names) (ff. 94a-b).

The first part of the book opens with the usual praises of God, the Prophet, each of the four orthodox Caliphs, and the reigning Sultán Mahmûd. In the last coplet of this poem (f. 5b) the author records the King's gracious order which brought into being his two divâns; then he criticizes the panegyrics addressed by the late Nabî (a.d. 1630 (?)/April 1712) to Muştafa pasha (d. a.d. 1685) and greatly extols his own productions which, according to him, possess the quality of Sahbân's poetry and may relegate Sa'd's *Gulistân* to the shelf of oblivion. This fazh (ostentation) is followed by qasîdas and chronograms dedicated to Sultán Mahmûd on different occasions (ff. 6a-27b). In them are recorded such dates as the construction of a fountain: corresponding to A.H. 1163/a.d. 1750 (f. 7b), the arrival of a three-decked galleon A.H. 1168/a.d. 1754 (17b); the construction of a kiosk at Beshiktash in A.H. 1165/a.d. 1752 (f. 9b); the New Year of A.H. 1167/a.d. 1753, the date being twice recorded in the same verse (f. 13b); the construction of a gate in A.H. 1161/a.d. 1748 (f. 13b); the reparation of the powder-magazine A.H. 1166/a.d. 1752 (f. 17a). Ff. 27b-34a are occupied by praises of Muştafa pasha: a double New Year chronogram records the year 1166/1752 (f. 19a); in several qasîdas the poet implores the Vazîr to have pity on him before he has succumbed to his sufferings (ff. 32b and 34a); a congratulation is dated A.H. 1166/a.d. 1752 (30b). The rest of the first part (ff. 34a-38b) contains poems addressed to different dignitaries: a chronogram on the arrival of Muhammad pasha with a fleet, A.H. 1166/a.d. 1753, f. 34a; ditto on the appointment of Nâîr 'Abdullah Efendi as divânsâr A.H. 1164/a.d. 1751 (f. 35a); ditto on the appointment of 'Ali-aghâ A.H. 1164/a.d. 1750 (f. 36b); on the appointment of Muştafa Mir, a chronogram in Christian era (förghî-i kühân-sâ'î-i duwal) 1751; chronograms on the construction of various fountains (ff. 37b-38a): A.H. 1165/a.d. 1751; A.H. 1181/a.d. 1767; A.H. 1162/a.d. 1748; A.H. 1154/a.d. 1741. The dates mentioned are within the limits of the reign of Sultán Mahmûd I (a.h. 1143-68/a.d. 1730-54). A chronogram on the birth of a son to Şâlih-aghâ, A.H. 1152/a.d. 1739 may have been composed post factum. The centre of the poet's official activity falls in the fifties and sixties of the 18th century. All these dates entirely conflict with the statements of Sâmi-bey and Gibb quoted above. Even the earlier owner's date 1193/1779 shows that the poet cannot have been a contemporary of Mahmûd II. Rather than to suppose that there were two poets called Dánish, we are brought to assume that there is simply a confusion between the reigns of the two homonymous sultânns Mahmûd I and Mahmûd II. The number of dedicatory verses destined to be inscribed on various buildings certainly suits the well-
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known building activities of Mahmud I. The poet's patron Mustafa-pasha is undoubtedly Mahmud I's Grand Vazir whose term of office extended over the period A.H. 1165-8/A.D. 1752-5, see Hammer, GOR, French translation iii, 662.

SIZE. FOLIOS. 24.2 x 13.3 cm.; written surface 17 x 7 cm.; two columns of 19 lines; 94 folios.

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

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

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

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

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece of built-up scroll forms, with white script in centre, cartouche within crimson, gold, and blue borders: squares of gold-flower design on this and opposite page (ditto headpiece on f. 396); titles in white on gold bands with coloured ends; some blank and half-blank pages in places. The style of the decorations is typically Turkish, with crude opposition of colours.

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DALA‘IL AL-KHAYRAT

BEGINNING (after basmala). الحمد لله الذي هداهنا للإيمان

AUTHOR. Muhammad b. Sulayman al-Jazuli, of the Berber tribe of Simlala, died on 16 Rabii‘ I 870/7 November 1465, see Brockelmann, GAL, ii, 252.

DALĀʾIL AL-KHAYRĀT

The Introduction begins on f. 26 and the divisions of prayers, on ff. 13b, 14a, 15b, 31b, 36b, 48a, 62a, 67b, 85b (some abridgement indicated on f. 22b). The copy is also divided into special portions to be read during eight consecutive days: 15b, 24a, 41b, 51a, 61a, 71a, 81a.

SIZE. FOLIOS. 16 × 10.8 cm., written surface 10 × 6 cm. 11 lines, 89 folios. F. 15a blank.

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

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

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

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

Ff. 12b, 14a two miniatures of Mekka and Medina, sketchy in detail and western in manner.

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

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DALĀʾIL AL-KHAYRĀT

BEGINNING (after basmala). الحمد لله الذي هدينا للإيمان

AUTHOR. Abū ʿAbdullāh Muḥammad b. Sulaymān al-Jazūlī.

TITLE. CONTENTS. Dalāʾil al-khayrāt wa shawāriq al-anwār fi dhikr al-ṣalāt 'alā al-nabī al-muḥdār (in Arabic), same work as described under no. 459, consisting of an Introduction (f. 26 on the virtue of prayer; f. 9b. Muḥammad’s titles; 13a his burial-place) and of prayers divided into sections beginning on ff. 15b, 21b, 23a, 31a, 34a, 39a, 44a, 46b, 51b, 54b, 60a, 67a, 72a, 76a, 86b and ending on f. 91a. [This part of the manuscript is identical with no. 449, part D]. The book is followed by three other series of prayers comprising respectively ff. 91b–94a, 94b–97a, and 97b–101b.

SIZE. FOLIOS. 14 × 9 cm.; written surface 7.9 × 4.6 variable; 11 lines; 101 folios.
DALĀIL AL-KHAYRĀT

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

SCRIPT. PAPER. Naskh within broad gold band. In margin, notes in black and red ink in very small thulth (giving collation with other manuscripts). F. 9b–12b: the Prophet’s names are accompanied by formulas in microscopic writing. Thin, biscuit-toned, polished paper.

SCRIBE. DATE. The Dalā’il al-khayrāt is concluded by an elaborately worded colophon (f. 91a) saying that the manuscript was copied at the instigation (ḥāʾith hadhiḥi al-kitābati) of Mr Sayyid Darvish Muhammad, by ‘Othmān, known as Dāmād İbrahim al-‘Aṣfī, on 9 Muḥarram 1199/22 November 1784. On f. 97a another colophon: ‘the reading and copying (of this manuscript) have been authorized by our master Sayyid Khalīl al-Maghribī. My master Mr Darvish Muhammad, known as Shahsavār-zāda, made me write it. Şāliḥ whose nom de plume is Marāmt’. The handwriting in the beginning and in the end of the manuscript is much the same but as the names of the scribes are different we have to admit that they were trained to write the same naskh hand.

MINIATURES. ILLUMINATION. Four similar headpieces with coloured floral designs on gold ground within coloured border, outside which runs another border covering this and the following pages. F. 1b a panel with blue design, first border red, second gold with floral design. F. 156 a gold panel, first border blue, second gold. F. 91b a panel in blue, red, &c., first border grey, second black. F. 94b a panel in gold with light blue, first border red, second blue and gold. Flower design in margin of ff. 1b–2a, 15b–16a, 91b–92a, 94b–95a. F. 15a a half-page floral panel gold and blue, a smaller blue panel at the end of f. 100b. All chapters separated by panels (gold and colour). Text within large bands of gold. Rosettes profusely used throughout.

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

461

BAHJAT AL-MANĀZIL

AUTHOR. Al-Ḥajj Muḥammad Adib-eftendi b. Muḥammad Darvish, judge at Candia, Crete.

TITLE. CONTENTS. Bahjat al-manāzil ‘Joy of the stages’. A full account of the author’s pilgrimage between Rajab 1193/July 1779 and Rabī’ II 1194/April 1780. Before the text (ff. 1b–8a) is a complete table of contents in the author’s hand (stages in red).
The account begins with general notions on the condition of pilgrimage (ff. 96b–25a). After leaving Constantinople (Scutari) the road runs over Kartal, Iznik (Nicæa), Söyt, Sidi-Ghâzi, Bulavadin, Aq-Shehir, İlğhin, Qoniya, Eregli, Ulu-qishla, Adana, Payas, Antioch, Hamah, Qatîfa, to Damascus, which latter town is given a full description (ff. 43b–50b).

Thence over 'Ayn Zuraqâ, Balqâ, Ma'ân, Dharat al-ḥājj, Dar al-Hamra, Zemrûd-qal'ast, Wadi al-qurâ to Medina, which is described on ff. 65b–107a. The road to Mekka (ff. 107a–111b); rites and conditions of the ḥajj (ff. 111b–124a); continuation of the road over Rabigh–Asfān–Wadi-Fâţima (ff. 124a–133a); description of Mekka and the Ka'ba (ff. 133a); Minâ (f. 198a); Muzdalifa (f. 199a); Jabal 'Arafât (f. 199b); return from Mekka (f. 204a); quotations from the Qur'ān on the pilgrimage (f. 294b); some legal points of the ḥajj in the form of queries and answers (ff. 207b–217a).

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

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

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

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

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

**PROVENANCE.** The author's seal on f. 239b ("O, Lord, render easy the affairs of Muḥammad Abî Abî").

**MINIATURES. ILLUMINATION.** F. 96b, a narrow headpiece of gold flowers on gold, in light-blue border, this and the opposite page having a broad gold rule to script. Miniatures: of Medina—light flame up from Muḥammad's tomb (f. 90a). Mekka (f. 176a), and Jerusalem (f. 219a), in ovals with coloured flower corner pieces on gold ground.

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**462**

**DALĪ'IL AL-KHAYRĀT**

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

**TITLE. CONTENTS.** Dalī'īl al-khayrāt (in Arabic), same work as described under no. 459, &c. Introduction begins on f. 3v; single sections of prayers: ff. 21b, 25a, 36b, 64a, 75a, 80a, 97b, 98b, 108a, 115a, 133a, 140b; f. 144b, colophon; f. 145a, concluding
prayer; ff. 145b–147a, an entry by a former possessor offering the merit which he has acquired, by reading the book, to the souls of the Prophet, of the author of the book, &c.

**SIZE. FOLIOS.** 18 x 12 cm.; written surface 10-4 x 5-3 cm.; 9 lines; 147 folios.

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

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


**MINIATURES. ILLUMINATION.** Ff. 1b–2a fully decorated in Turkish style; the right page contains a decorated headpiece with white script and 5 lines of black script; the left page, 9 lines of black script; both having two side-borders (coloured flowers on russet ground) and three-sided outer shaped borders, with corners of interlaced black and blue arabesque design on gold; on the sides, above and below, shapes of coloured flowers, with white and blue finials in gold margins. A second headpiece on f. 21b. In each chapter the heading is in white on a panel of gold and colour and is usually accompanied in the margin by a star with finials. Ff. 14a–17b set out in small octagonal squares (black script and red between); f. 144b colophon between two panels of flower designs.

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

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**BOOK OF PRAYERS**

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

**TITLE. CONTENTS.**

A. *Du‘ā-yi jamīl-i mubārak* (f. 1b).

B. *Du‘ā min ism al-dā‘am* (f. 4a).

C. Qur’ānic verses (f. 9a) and separate suras (Yā-Sin, &c.) (ff. 14b–73b).

D. Litanies to Muhammad in Arabic (*salāt*) (ff. 74a–86b).

E. Prayer to Muhammad in Turkish (f. 866).


G. Various prayers: ‘Key of Paradise’, on ‘True belief’ (*fi ḥaqq al-imān*), *ism al-dā‘am*, *Tauhid* (God’s unity), to be recited in time of need, in grief, on New Year’s day, &c., partly in Arabic and partly in Turkish (ff. 98b–119b).

H. The Prophet’s genealogy (f. 118b)
BOOK OF PRAYERS

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

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

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

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


MINIATURES. ILLUMINATION. F. 1b: Decorated headpiece with white script on a gold panel, above which there is another panel with flower motifs; gold, pink, and turquoise borders; margins of this and opposite pages with gold flower and leaf designs. Ff. 1b–15a are fully decorated with three-sided shaped borders (coloured floral design on alternate blue and green fields, on gold ground, with gold and blue finials); white script above and below in gold panels; 6 lines of black script interspersed with gold. F. 16a a page decorated in gold floral designs with gold script inside a crescent-shaped medallion. Chapter headings in narrow gold panels, with gold floral designs in the text below them. 102 marginal designs in gold and colour; rosettes small and large throughout.

F. 90b: ‘God’s seal’ arranged in circles and rectangles containing the names of God. F. 91a: Muḥammad’s ‘seal’ ditto. Ff. 91b–92a: Muḥammad’s ‘prophetic’ seals, the one shield-shaped, the other circular, containing a device

bury ḥaḥaḥ bīn aḥ-līhīn ḥayy bī ḥayy bīn aḥ-līhīn

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

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

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

SIZE. FOLIOS. 17.7 x 11.2 cm.; written surface 10.8 x 6.3 cm.; 9 lines; 131 folios.

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

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


PROVENANCE. Tughrā of Sulṭān ‘Abdul-‘Azīz (?) b. Maḥmūd (A.D. 1861–76) on the green case.

MINIATURES. ILLUMINATION. The disposition of decoration is as in no. 463, but richer. F. 1a headpiece: The green title in a panel within another panel of flower design, white on gold. Ff. 14b–15a: Two fully decorated pages with three-sided shaped borders in predominant gold. Chapter headings larger than in no. 463 and within coloured borders. 121 marginal designs (some double) in gold and colour; rosettes, large and small, throughout.

Miniatures exactly as in no. 463 but more carefully executed and in brighter colours. F. 95a: Muḥammad’s ‘seal’ is more elaborate, and f. 102a represents the Tūbā tree alone.

465

DĪVĀNS OF NUṢRAT AND ‘AZĪZ

AUTHORS. This manuscript contains the works of two poets:

a. Nuṣrat (ff. 10–47b). His original divan of Turkish and Persian ghazals disposed in the order of rhymes begins on f. 9b. The preceding folios, forming a sort of intro-
DIVANS OF NUṢRAT AND 'AZIZ

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

b. 'Aziz, whose qaṣīdâs occupy ff. 48b–82b, and ghazals ff. 83b–94b. The former open with a summer poem (tammûziya) dedicated to Râghib-pasha; many panegyrics are addressed to the Sultan's 'Othmân III (on his accession in A.H. 1168/A.D. 1754, f. 64a), Muṣṭafa III (A.H. 1171–87/A.D. 1757–73), ff. 66b, 67b, &c., 'Abd ul-Ḥamid I (A.H. 1187–1203/A.D. 1773–89), ff. 53b, 57a, 76b, &c. A Persian qaṣīda f. 54b is inscribed to Sharif-efendi, son of As'ad-efendi, &c.

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

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

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

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

MINIATURES. ILLUMINATION. The text opens with a decorated headpiece of Turkish floral type, gold and blue. This and the opposite page have gold leaves on either side of script and between columns; the text is within a broad gold border; similar headpieces and border on ff. 9b, 49b, 83b. The rest of the text is within a thinner gold border, finely drawn.

466

MEDICAL NOTES (BINDING)

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

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

He was interested in the theoretical foundations of medicine, such as the action and
reaction of bodies, the transmission of humid and congealed substances, &c., and evidently
was an adherent of the ancient Greek and Arabic methods (f. 4a quotation from Avi-
cenna). Ff. 10b-67: Prescriptions, composition of drugs. Ff. 79-92: Prescriptions in
faulty Latin. At the beginning and end various entries (on hot wind causing heart-
disease, books lent to a friend, &c).

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

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

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

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

MINIATURES. ILLUMINATION. Rough drawings of a hand lifting a weight
(f. 16), &c.

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ALBUM OF EXTRACTS

BEGINNING. بدابة موسيقى لتت بوانينت

AUTHORS. See below.

TITLE. CONTENTS. A collection of disconnected Persian and Turkish texts.
F. 3a. Jami’s mystical treatise Lawâ’îh.
F. 6. Quotations from Rûhî (of Hamadan ?), Shaykh Faydî (d. A.D. 1595), Nizamî
(opening chapter of the Makhzan al-asrâr), stories about the mystics Junayd-i Bağhdâdî
and Dhul-Nún-i Miṣrî.
F. 8. Enumeration of virtues, &c. in groups of threes and fours, in Arabic with an
interlinear Persian translation.
F. 14. Quotations from Sa’dî and from Shaykh Baha al-dîn ’Amîlî’s Kashkûl.
Ff. 16b-23a. Fu’dûlî’s Turkish mathnavi Bang-u-bâda, ‘Hashish and Wine’.

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

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

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

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

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

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DALĀ‘IL AL-KHAYRĀT

AUTHOR. Muḥammad b. Sulaymān al-Jazūlī.

TITLE. CONTENTS. Dalā‘il al-khayrāt (in Arabic), the same work as that described under no. 459. The Introduction begins f. 2a, single sections of prayers on ff. 14b, 24b, 29a, 30a, 34a, 38b, 44b, 47a, 56b, 57b, 62b, 66a, 75b, 80a. Colophon on f. 82a.

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

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

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


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

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

AUTHOR. Murtaḍa b. Muḥammad al-ʿĀrif al-Ḥafīz b. ʿĀlī Murtaḍā, born in the Morea (Māra) and domiciled in Constantinople.

TITLE. CONTENTS. This little book, written in Arabic, has no title. After a short introduction on the utility of knowledge (ff. 16–3a), the author says that his pupil Sayyid ʿĀlī Fuʿād b. Sayyid Muḥammad al-Āmin of Constantinople asked him for a diploma or licence (iḫāṣa) to teach Islamic sciences; the request has been granted and the author gives the chain of tradition of which he is the repository. His teacher (f. 5b) was Nuʿmān b. Muḥammad b. Ibrāhīm al-Akhsīkhwī (i.e. of Akhal-tsikhe in Transcaucasia) who had his iḫāṣa from Muḥammad Asʿād, called Ḫimām-Ẓāda. The spiritual genealogy goes up to ʿ[Ālī b. Abī Bakr] Būhān al-dīn, author of the Ḥiddīya [d. a.h. 593/A.D. 1197] (f. 9a) and, through him, to ʿĀlī b. Abī Ẓālib, the Prophet’s cousin. Quite particularly is mentioned the authority of Muḥammad Hībatullāh b. Muḥammad Ṭājī, known as Mufti of Balaabakk (f. 10b).

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

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

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

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

SCRIPT. PAPER. Good modern Turkish naskh, within broad gold rules. A marginal note in f. 17b. Colophon, in the author’s own hand. Thin, biscuit-toned, polished paper.

SCRIBE. DATE. The scribe is unnamed. The colophon is in the hand of the author, evidently an old man: Murtaḍa b. Muḥammad b. Murtaḍa, on Friday, following the night of (the Prophet’s) nocturnal journey (Layl al-īsrā) in Rajab 1300/May 1883. Seal: ʿAbduhu Murtaḍā, 1281/1864.

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

BEGINNING (after basmala).


TITLE. CONTENTS. Kanz al-Ḥaqq al-mubīn fi aḥādîth sayyid al-mursalin, ‘Treasure of Uncontrovertible Truth (contained) in the traditions of the Lord of the Prophets’. In his Introduction the author says that he used Shaykh ʿAbd al-Ra‘ūf al-Munāwī al-Miṣrī al-Shāfi‘ī’s Kunūz al-ḥaqā‘iq fi ḥadîth khayr al-khalā‘iq containing 10,000 traditions arranged in ten chapters (this author lived A.H. 952–1031/A.D. 1543–1622, cf. Brockelmann, GAL, ii, 306). He eliminated the repetitions and selected 3,880 traditions while preserving the alphabetic arrangement and the system of references to the original sources of which he gives a list (in red ink) saying that additional references are quoted in full.

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

The conclusion (f. 106a) gives the date of Nablusî’s work: 21 Muḥarram 1097/18 December 1685.

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

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

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

SCRIBE. DATE. Yaḥyā Ḥilmî, calligrapher to Sulṭān ʿAbdul-Ḥāmid, in 1307/1889.

PROVENANCE. Copied for the Field Marshal (mushīr) ʿAlî Şâ‘îb-pasha.

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