ORIENTAL MANUSCRIPTS
OF THE JOHN FREDERICK LEWIS COLLECTION
IN THE FREE LIBRARY OF PHILADELPHIA

A DESCRIPTIVE CATALOGUE
WITH FORTY-EIGHT ILLUSTRATIONS

BY
MUHAMMED AHMED SIMSAR, A.M., M.B.A., D.C.S.

PHILADELPHIA
1937
FOREWORD

Aside from the pleasure which I have derived from my work on the Oriental manuscripts of the John Frederick Lewis Collection in The Free Library of Philadelphia, I deem it a privilege to be able to dedicate this volume to the memory of a man who devoted many years of his life to promoting in this country an interest in and knowledge of the art and literature of the Orient.

Mr. Lewis's interest in art and education caused him to receive important positions in cultural institutions of Philadelphia. He was a trustee of the University of Pennsylvania, trustee of The Free Library of Philadelphia, president of the American Academy of Music, president of the Historical Society of Pennsylvania, and for twenty-five years president of the Academy of the Fine Arts. He was also a member of the American Philosophical Society and of other educational, artistic and musical organizations and clubs.

As a bibliophile and connoisseur of art, Mr. Lewis gathered valuable collections of illuminated manuscripts, of Persian and Indo-Persian miniature paintings, of colonial and early American portraits, and of rare and historically important books and papers. He united high intelligence with great variety of attainments, and was an ardent admirer of the art of the East as well as of the West. He not only collected Western illuminated manuscripts, books of hours, and secular manuscripts, but from them went on to the illuminated and occasionally illustrated Eastern manuscripts. Another impelling influence was his interest in western paleography and calligraphy, from which also he turned Eastward later in his collecting career. In this country he was one of the earliest to interest himself in these matters, being always in advance of the times, first in the collecting of Western Mediaeval illuminated manuscripts,
and then later he was one of the earliest to direct the attention of American collectors to the beauty of the Persian and Indo-Persian manuscripts.

His interest in the art of the East was stimulated and strengthened by the magnificent exhibition and the splendid cooperation of the Iranian Government at the Sesqui-Centennial Exhibition in Philadelphia in 1926. He was a keen admirer of the competition manifested between Persian miniature painters and their Indo-Persian imitators, and often exhibited their works in the library of his home to students from the Pennsylvania Academy of the Fine Arts and from the School of Architecture and the Department of Fine Arts at the University of Pennsylvania. He enjoyed giving to garden clubs and others interested in gardens and flowers, lectures illustrated from his material on the design and construction of Persian gardens, and on the love of flowers in general, as expressed by Khayyām, Sa'dī, Hāfiz, and other well-known poets of Iran.

Many things individualize Mr. Lewis's life and character. He well exemplifies the immortal saying of Sa'dī, the poet of Iran:

[Translation: Each new-comer builds a house of his own,
And then departs leaving his heritage to another.
The successor is inspired with the same ambition,
But no one ever finishes the mansion.
Since both good and bad must some day die,
Happy be who first achieves a worthy goal.

Muḥammad A. Simsār.

[iv]
LIST OF ILLUSTRATIONS

I. The illuminated opening pages of a Qur'an .......................... 2
II. A page from a Qur'an ........................................... 4
III. Illustrated opening page of a Qur'an .......................... 12
IV. The outside cover of a lacquered binding ..................... 16
V. The illuminated opening page of a Qur'an ...................... 18
VI. A page from a parchment Qur'an .............................. 20
VII. Illuminated page of an official document .................... 50
VIII. Timurid marching against Iran ................................ 54
IX. Emperor Akbar arriving in Delhi ................................. 59
X. Emperor Akbar receiving the European envoys ................. 60
XI. Emperor Akbar shooting a lion .................................. 62
XII. The outside cover and flap of a binding ..................... 82
XIII. The inside cover and flap of a binding ........................ 82
XIV. Rustam lifting up Fùlidwand .................................. 82
XV. Bîzân led in chains before Afrûsîyâb ......................... 82
XVI. Kay-Kâwûs flying to heaven on his throne ................. 85
XVII. Battle between Hûmûn and Bîzân ......................... 86
XVIII. Game of chess ................................................. 88
XIX. A king listening to a plea for mercy ......................... 94
XX. The outside cover of a binding ................................ 112
XXI. An entertainment in the courtyard of a palace ............. 114
XXII. A scene from the palace courtyard .......................... 114
XXIII. Prince Humâyûn and Princess Humâyûn .................. 116
XXIV. Shirûn visiting Farhûd ........................................ 116
XXV. The opening pages of the Gulistân of Sa'dî ................ 120
LIST OF ABBREVIATIONS

B. M. P. C.  Rieu, British Museum Persian Catalogue.
B. M. T. C.  Rieu, British Museum Turkish Catalogue.
Berlin Cat.  Ashward, Berlin Catalogue.
Berlin Cat.  Pertsch, Berlin Catalogue.
Brockelmann  Brockelmann: Geschichte der Arabischen Literatur.
Dawlatshah  Tadjkiratu'll-Shu'ara, Browne’s edition.
Dese. Cat.  Hukk, Elthé, and Robertson, Descriptive Catalogue.
Hajj Khal.  Hajj Khāta, Lexicon Bibliographicum et Encyclopaedicum, edited by Flügel.
Khw. wa Khāṣṭ.  Ḥabib, Khwāṣṭ wa Khwāṣṭānī.
Oudh Cat.  Sprenger, Catalogue of the Libraries of the King of Oudh.
S. B. M. P. C.  Rieu, Supplement to the Catalogue of the Persian Manuscripts in the British Museum.
S. C. A. M.  Rieu, Supplement to the Catalogue of the Arabic Manuscripts in the British Museum.
Vienna Cat.  Flügel, Die Arabischen, Persischen und Türkischen Handschriften.
SCHEME OF TRANSLITERATION

The system employed in the transliteration of the Arabic, Persian, Turkish, and Hindustani manuscripts, is the one approved by the International Oriental Congress of 1894 with following slight modifications:

1. Alif (l—l') at the beginning, where any distinction mark appeared unnecessary, has been omitted.

2. The possessive (the Persian یزف), which is usually indicated by a zir, is represented by +, e.g. غزلی-یزف.

INTRODUCTION

It was in connection with the celebration of the one thousandth anniversary of the birth of Firdawsi, the epic poet of Iran, that I first became acquainted with the John Frederick Lewis Collection of Oriental Manuscripts at The Free Library of Philadelphia. The late Mr. Saklatvala, the Honorary Consul General of Iran in New York, requested me to make a search for copies of Firdawsi's works in the libraries of Philadelphia, as he was anxious to secure material for an exhibition to be held at Columbia University in connection with their celebration of Firdawsi's millennium. My search finally led me to the discovery of not one but ten copies of the شاهنامه, the epic poem of Firdawsi, in the Lewis Collection: more copies than any collection in this country contains. Some months later, when Philadelphia was ready to have her own celebration in honor of the famous poet, these ten beautiful volumes were the feature exhibit of the occasion. Besides the ten شاهنامهs, the collection contains many interesting volumes in Arabic, Persian, Turkish, and other languages. It was not until July of 1935, however, that I began working on the catalogue.

The collection contains 35 Arabic, 52 Persian, 10 Turkish, 3 Hindustani, 8 Sanskrit, 1 Nepalese, 4 Pāli, 1 Siamese, 11 Armenian, 1 Coptic, 13 Ethiopic, 10 Hebrew, 1 Samaritan, 2 Syriac manuscripts, and 1 Egyptian papyrus. Of the total number of 153 codexes here described, 100 are written in Arabic script and represent 4 languages. The remaining 53 are inscribed in 13 different scripts and represent 11 languages.

The most extensive portion of the collection consists of the Arabic and Persian manuscripts. These and the Turkish and Hindustani manuscripts, which are closely related to each other not only because of the common script in which
they are written, but also because of the nature of their contents, have been grouped together at the beginning of the catalogue. The remaining manuscripts have been arranged in the order in which they are listed above, the Indic and Semitic groups forming the major sections, with the Armenian manuscripts between these two, and the Egyptian papyrus placed at the end.

Although this collection of 153 manuscripts is small in comparison with many other collections in this country and abroad, yet it contains a considerable number of works of unusual interest. Some will appeal particularly to the lovers of rare bindings, some to the students of miniature painting, and some to those interested in illumination or in calligraphy. The illustrations presented in the catalogue, have been selected with a view to furnishing the reader with some examples of each of these particular fields.

In the Arabic section the most interesting feature is perhaps that it contains twenty-one copies of the Qurʾān, the sacred book of the Muslims, whose name is commonly anglicized as Koran. These have been transcribed in different places and at different periods; most of them are exquisitely decorated with beautiful illuminations in gold and colors, and are remarkable examples of delicate taste and endless labor. One of the most magnificent copies of the Qurʾān ever made (No. 1) contains two elaborately illuminated opening pages. The first page bears the date Dhūl-Qa’dah, 1177 A. H. (May 1764 A. D.) and the other Jumādā I, 1178 A. H. (November 1764 A. D.), indicating that the artist probably spent six months on each. The oldest copy of the Qurʾān written on parchment in Kūfī characters (No. 21) is undated, but probably belongs to the tenth or eleventh century. In addition, the three copies (Nos. 16-18) with complete Persian interlinear translations are rare and valuable specimens. A late fourteenth century copy of the Anwār al-Tanzil (No. 22), the well-known commentary upon the Qurʾān by Baydāwī, further adds to the value of this section. A very rare abridgment of Baydāwī’s work (No. 23), made by Ibn ‘Imād and dated 1475, is unique. No copy of this work has been listed in any other collection; possibly this is the only copy in existence.

In the rarity and importance of its contents the Persian section, however, is of even greater value. It includes early copies of standard writers, works of historical value, and treatises on astronomy, genealogy, philosophy, and ethics, some of which formed part of the libraries of kings and princes, as is shown by their seals and memoranda. Another remarkable feature of this section is the large proportion of illustrations it contains which make it valuable for the study of the different schools of Persian and Indo-Persian miniature painting. This section also contains specimens of some of the best-known calligraphers of Iran, who in their copies have combined artistic skill with perfection of style.

Of the Persian manuscripts only a few of the most important will be mentioned here. A manuscript of special value, Majma' al-Furs (No. 38), a dictionary of Persian words, dated 1620 and written during the lifetime of its author Surūrī, deserves attention. An interesting document Waqf-nāmah-i Shāh Sulṭān Ḥusayn Ṣafavi (No. 42), bearing the seal of the Shah and of other court officials and acknowledging a religious endowment by the Shah to the people of the city of Isfahan, is written in the hand of the illustrious penman Mir Muḥammad Bāqir in 1706 and reveals facts of historical value. The Timūr-nāmah, or “The History of Tamerlane” by Ḥāṭifī (No. 43), dated 1583, contains several good examples of the paintings of the period. Some fine specimens of the Indo-Persian miniature paintings are represented in a copy of the Iqbal-nāmah of Jahāngīr, or “The History of the Mughal Emperor Jahāngīr” (No. 44), which, according to a memorandum on the flyleaf, was
presented to Ra'īnā Khān, a court official, by the Mughal Emperor Aurangzeb. This fanatic ruler of India, who detested all sorts of human representations, must have given to Ra'īnā Khān this valuable copy, which contains authentic portraits of his great-grandfather Akbar, and other exquisite paintings which bear witness to the esteem in which miniature painting was held by Aurangzeb's predecessors. We do not know whether Aurangzeb was inspired to make this gift while he was in a happy frame of mind, or whether, not valuing its artistic merits, he was merely indifferent and yielded to persuasion. Another historical manuscript Tārīkh-i-Nādirī, or “The History of Nādir” (No. 46), dated 1773 and copied from the original work of Mīrzā Mahdī Āstarābādī, only twenty-six years after the death of Nādir Shāh, was presented to a certain Frenchman, whose memorandum on the flyleaf states that he received it from Fath ‘Alī Shāh Qajar of Iran in 1806; unfortunately his own signature is in an illegible handwriting.

Of the ten Shāh-nāmas (Nos. 50-59), three copies are outstanding. One of these (No. 52), dated 1587, is unusually ornate, containing a number of fine examples of illuminated section-headings. Another copy (No. 53), written four years later, besides being richly illuminated, is adorned with twenty-one beautiful miniatures in the style of the Rūd ‘Abbāsi school, which are important for the study of the art of painting of that time. An Indo-Persian copy (No. 55), which once belonged to the library of Muhammad Shāh of India (ruled 1719-1748), and which bears several official seal impressions and memoranda is interesting.

Among the works of Nīżāmī a copy of his Khamshah (No. 62) dated 1626, and another volume (No. 66) which contains selected verses from the former and is dated 1574, are of interest. A Kulliyāyāt, or “Complete Works” of Sa‘dī (No. 68), even today the most popular poet of Iran, dated 1584, contains some fine specimens of Persian painting in the style of the Herāt school. A precious little Gulistān of Sa‘dī (No. 72) presented to Mr. Oliver Percival by Prince Abū al-Fath Mīrzā, the third son of Muṣṭafar al-Dīn Shāh of Iran, in 1901, is written in an exceptionally fine Shīkastāh style, and is enclosed in a binding of rare beauty. Another remarkable manuscript is a copy of the Rawdat al-Muḥībūn of Ibn Imād (No. 78), copied in 1582 by the renowned calligrapher Mir ‘Imād and illustrated by five fine specimens of the painting of the period. Only one other complete manuscript, the Tuhfah of Jāmī, is known to exist in the handwriting of Mir ‘Imād, and it is in the Library of ‘Alī Pāshā in Istanbul. Most of the specimens of his calligraphy have come down to us only in separate leaves.

The last of the Persian classic poets, Jāmī, is represented by three volumes in the collection. A copy of his “Yūsuf and Zulaykhā” (No. 79) dated 1580, less than a hundred years after his death, deserves special attention. Another rare volume in the Persian section is a copy of the Futūḥ al-‘Iṣrāmzān, or “The Disclosure of the Two Holy Cities” by Lārī (No. 82), which is dated 1566.

In spite of the fact that the Turkish section consists of only ten manuscripts, it contains a few which in certain respects are unique. The most interesting of all is the Winqānāmah-i Ahmad Pāshā, or “The Last Will and Testament of Ahmad Pāshā” (No. 92), the son-in-law and Grand Vizier of Sultan Bāyezīd II (ruled 1481-1512). By this will, dated 1511, Ahmad Pāshā left most of his wealth and huge estates to charity; the names of two other grand viziers appear as witnesses. Another document of historical interest is a copy of the Tārīkh-i-Selənike, or a “History by Seleukī” (No. 93), dated 1721 and transcribed by the order of İbrāhīm Pāshā, the son-in-law and Grand Vizier of Sultan Ahmad III. A sixteenth century copy of the Diwan of Mīr ‘Alī Shīr Nevā’ī (No. 95), the poet laureate and minister at the court of Herat, written in Jāghātā’i, or Eastern Turkish,
on gold-sprinkled paper with elaborate borders, is also remarkable. Another volume containing two very rare works of Dā'īfī (No. 96), dated 1560 and written in a splendid Naskh style during the lifetime of the poet, sheds light on the life of the writer about whom practically nothing is known from other sources.

Among the Sanskrit manuscripts of the Indic section two copies of the well-known epic Mahābhārata (Nos. 101-102), two interesting horoscopes (Nos. 105-106), and a treatise on astronomy (No. 108), may be of particular interest. Other important volumes in this section are: a prayer book in Nepalese (No. 109), the first and second volumes of the Kammavāca, a Buddhist manual in Pāli (Nos. 110-111), and a copy of the Siamese epic Lakshanaavongs (No. 114).

The Armenian section commands attention by an unusually fine copy of the Four Gospels (No. 115), dated 1504 and containing eleven religious paintings which represent the Armenian art of the period. Another copy of the Four Gospels (No. 116), transcribed perhaps a century later, contains some rare miniatures in which the features of the old Byzantine art are combined with the decorative scheme of the Iranian art of the period.

In the Ethiopic section a copy of “The Homilies and Visions of Saint Aragāw” (No. 127), and a copy of the Gospel of St. John (No. 128) are interesting.

The Hebrew section, with an exceptionally fine copy of the Old Testament (No. 140), dated 1496 and bound in tortoise shell, and two eighteenth century prayer books (Nos. 141-142), enriches the collection.

Another interesting volume in the collection is a copy of the Samaritan Liturgy (No. 150), dated 1849, and written in cursive Samaritan script with some headings in Arabic.

The last item of the collection (No. 153), an open roll of Egyptian papyrus in three sections written in Hieratic and consisting of a part of the Theban Recension of Per-em-bhu,

commonly known as “The Book of the Dead,” is also its oldest item; it was written in the eighth century B.C.

In regard to the system which is here used in transliterating the titles of and extracts from the Arabic, Persian, Turkish, and Hindustani manuscripts, I need only mention that it is essentially that approved by the International Oriental Congress of 1894 for the transcription of the Arabic characters, and will be readily understood by all who are familiar with that system. Some slight modifications, however, have been listed in a table on page x. Another table showing the system of abbreviations employed in referring to the catalogues and other works most frequently cited, has been given on page ix. A fuller list of works referred to will be found at the end of the volume.

An index of titles, not confined to the volumes of this collection, but including also the works mentioned in the text of this catalogue, has been appended. A second index consisting of persons’ names, and comprising not only the authors, but also their patrons, translators, calligraphers, former owners, and in general all persons mentioned in the catalogue, has also been given; in it, dates and titles of works found in the Lewis Collection have been added after the names of authors.

The illustrations reproduced in this catalogue add greatly to its value, and will give the art student an indication of the manner in which some of the paintings, bookbindings, and certain styles of calligraphy were executed. It has been necessary to present some of the illustrations in a reduced size.

I have enjoyed my work on this catalogue. Although I cannot regard it as a model of its kind—I am too keenly aware of its defects—yet I think it contains certain new materials in Oriental studies. Its form and method are intentionally somewhat different from those of works of similar nature. A brief account of the life of each author
is prefixed to the descriptions of his works; important works on the topic, written in European languages, are then listed. The nature and contents of each manuscript are also briefly discussed. In the case of well-known works, which have been described in detail in other catalogues, references are supplied in footnotes. The known translations of some of the works are also mentioned.

The volume is designed to serve a threefold purpose. It has a general interest in that it provides a key to the study of the fascinating literatures of the Orient. The detailed descriptions of the illuminations, bookbindings, styles of writings, and miniature paintings of the rarer copies, and the reproductions which it contains, will interest students of art. Finally it will serve as a manual and reference book not only to collectors of Oriental manuscripts who may wish to compare their own collections with the copies of this collection, but also to those students who may desire to make a study of a particular manuscript in the Lewis Collection. I shall feel content if the volume to some extent serves these purposes.

I should like to thank individually all those who have helped me in the preparation of this work. To Dr. Horace I. Poleman I am indebted for his generous aid in the identification and cataloguing of the Indic manuscripts. Dr. Poleman has been preparing a catalogue of all the Indic manuscripts in this country and Canada, which he expects to publish soon under the title of “A Census of the Indic MSS. in the United States and Canada.” He had catalogued the Indic section of the Lewis Collection before I started working on them, and was kind enough to permit me to use his listings. I am indebted also to Dr. W. Norman Brown, Professor of Sanskrit, University of Pennsylvania, for his constant and willing advice on certain points relating to the Indic manuscripts.

I am deeply grateful to the Reverend Mgrdich Minasian, pastor of St. Sahag-Mesrob, Armenian Apostolic Church of Philadelphia, for his valued assistance in the cataloguing of the Armenian section. My thanks are due to Dr. James A. Montgomery, Professor of Hebrew, University of Pennsylvania, for his generous help in connection with the handling of the Ethiopic, Syriac, and Samaritan manuscripts. Acknowledgment is made also to the Reverend Isaac C. Edrehi of Philadelphia, who gladly helped me decipher certain marginalia in the Hebrew manuscripts. My appreciation is extended to Dr. Henry A. Carey, formerly with the Egyptian Department of the Metropolitan Museum of Art of New York, for help in connection with the Egyptian papyrus.

My friend and ustād (teacher) Mr. Riza Jorabji of Tehran, Iran, deserves special thanks for his patience and generous help by letter. My friend Mr. Kenan İnal of Istanbul, Turkey, and my brother Ali Ahmed Simsar of Tabriz, Iran, have kindly supplied me with many books of reference and articles in Turkish and Persian, without which this work would be incomplete. I express my profound gratitude to Mr. Franklin H. Price, the Librarian of The Free Library of Philadelphia, for unfailing assistance in handling the manuscripts during the past eighteen months, and for putting at my disposal all the facilities of the Library.

Last, but not least, to my valued friend and teacher Dr. Roland G. Kent, Professor of Comparative Philology, University of Pennsylvania, I owe a personal debt of gratitude for his stimulating interest in the work as a whole and for his many valuable suggestions.

Muhammed A. Simsar.

December 3, 1926

[xix]
ARABIC MANUSCRIPTS

1. AL-QUR'ÂN

Al-Qur'ân

The sacred book of the Muslims which contains the religious teachings of their prophet Muhammad, and is considered by them to be a direct revelation from Allah through the angel Gabriel. It consists of one hundred and fourteen surahs, or chapters, of different lengths. The entire revelation was delivered over a period of twenty years down to the Prophet's death in 632 A.D. Some surahs were delivered at Mecca between 610 and 622 A.D., and others at Medina, after the Hijrat, or the Emigration of the Prophet to that city, which took place in April of 622 A.D., and which marks the beginning of the Muslim era.

Al-Qur'ân was for the first time put down in the form of writing, a year after Muhammad's death, by his devout follower and friend Zayd ibn Thabit, at the command of the first Khalifah, or Caliph, Abu Bakr. It is held in great esteem and veneration by the followers of the religion of Islam, and endless pains and care are taken in the preparation of the copies of the text. According to a tradition, seven years in Paradise are assured to any Muslim who makes a copy of the Qur'an. Among the faithful will be found even kings and princes who devoted months and years of their lives to accomplish this difficult task. Others, however, to show their religious zeal and devotion, had copies of it transcribed by well-known calligraphers and had them exquisitely illuminated by competent artists, as in the case of some of the manuscripts described below.
Translators of the Qur'an exist in English by George Sale, London 1734, 1764, 1821, 1824 1857, 1923; Rodwell, 1801, 1876; E. H. Palmer, 2 vols., Oxford 1880; E. W. Lane, Selections from the Qur'an, London 1879. French translations of it have been made by Du Ryer, Paris 1649, 1672; Savary, Paris 1783, 1798, 1822; Kasmirski, Paris 1840, 1851. There are German translations by Wahl, Halle 1828; Ullmann, Crellich 1840, 1877. There are also translations of it in Russian, Greek, Italian, Swedish, Dutch, and many other languages.

1

A complete copy of the Qur'an.

Folios 435; 21 inches by 14½ inches, 11 lines to a page, each 9 inches long; written in very elegant large Nashī style of writing which does full credit to its copyist. The beautiful writing is set off by the rich gilding between the lines. The titles of the sūras, or chapters, are written in blue and red ink upon a gold background. A large gold period, drawn in the shape of a flower, is inserted at the end of each verse. There are numerous rubrics both in the body of the text and on the margins. The two opening pages are sumptuously illuminated and are framed by broad borders with floral traceries in gold and in different colors. The two illuminated pages are dated and signed by Ma'sūm 'Ali Khá̄n-zād. The right-hand page bears the inscription: “Completed during the month of Dhūl al Qa'dah, 1177 A. H. (May, 1764 A. D.),” and the left-hand page: “Completed during the month of Jumādā 1, 1178 A. H. (Nov. 1764 A.D.).” The difference in the dating, a period of six months, represents the time spent in illuminating only one of the opening pages. The dedications, in Persian, on both pages have been rubbed off and are illegible. The volume has been bound in a Persian flap-binding of black leather with blind-pressed designs in gilt. It has gilded floral patterns.
framed by borders of flowered panels and enclosed by several narrow gold bands. The outer border contains a series of gilded panels above and below, the inner field of which is a rectangular block of cut-out leatherwork in gilt. The inner covers are of reddish leather without any ornamentation. The flap-cover is identical with the outer covers in all details.

On the left-hand side of the last page there is an impression of a large rectangular seal, containing the name of ‘‘Ažīm-ālāh Khān Nazm al-Dawlah (a conferred title meaning the order of the government), Mu’tamad al-Mulk (another conferred title meaning the trusted one of the land), Amīr Bahādur Jank (a title usually conferred upon generals and ministers of war which means the brave commander of war).” Below the seal impression a memorandum in Persian reads: “Listed on the 20th of Rajab 1260 a. h. (August 6, 1844 a. d.),” which perhaps indicates that the codex was officially listed among other valuable possessions of ‘Ažīm-ālāh Khān, or that he had listed it among other books of the Royal Library.

2

A copy of the Qur’ān written on loose leaves.

Folios 392; 6½ inches by 4½ inches; 15 lines to a page, each 3 inches long, written on loose leaves of native paper in late Kūfī (cufic) in black ink with the vowels marked in red ink. The titles of the sūras are written in red ink. The beginnings of the sūras are crudely illuminated in black, yellow, and red and the margins are decorated in the same style. The leaves are loosely wrapped in a native morocco wrapper of camel skin which fits into a morocco carrying-case with a flap-cover and loop handles of braided leather decorated in orange and green. Neither the name of
the scribe nor the date is given. The manuscript was transcribed probably in North Africa during the first half of the fourteenth century.

3

A complete copy of the Qur'ān.

Folios 234; 12½ inches by 8 inches; 11 lines to a page, three lines in larger and eight lines in smaller characters, the larger characters 4 inches long, and the smaller 3 inches long; written in beautiful Nasḵ on thick native glazed paper within gold, blue, and orange borders. The first two pages are exquisitely illuminated in gold and colors with highly decorative borders. The borders have delicate foliated designs painted in gold. The headings of the sūrahs are also illuminated and on the margins of almost every page there are circular rosettes in gold and blue. The titles of the sūrahs are written in white ink on a gold ground. Twenty folios have been repaired and the last twenty-four leaves, which are in a different handwriting, have been added later. The binding is of original leather, the outside covers of which are in maroon color and show a design of a medallion and pendants, blind-pressed, and slightly gilded. The inside covers have a similar design upon a black field. Neither the name of the scribe nor the date is given. The codex was copied probably in Iran during the early part of the sixteenth century.

4

A complete copy of the Qur'ān.

Folios 295; 13 inches by 9 inches; 14 lines to a page, each 5½ inches long; written in bold Nasḵ on thick native glazed paper, within red and blue-rulings. The first two pages
contain decorated 'unwâns, or title-pieces. The titles of the sîrâhs are written in red ink. There are some corrections and additions throughout the text, in outer margins ruled out in blue borders. The binding is of leather with flap, and the outer covers show a medallion, pendants, and corner angles designed in floral pattern. The inner covers are lined with thick paper. Neither the name of the scribe nor the date is given. It was copied probably in India during the early part of the eighteenth century.

5

A complete copy of the Qur‘ân.

Folios 467; 10½ inches by 6½ inches; 11 lines to a page, each 4 inches long; written in exquisite Naskh on thick native paper, between gold interlinearations within gold-ruleds. The titles of the sîrâhs are written in white ink on gold ground, and the borders are ornamented in gold. The first two pages are illuminated in gold and colors. The codex has been rebound in a modern English binding on which the heavy Persian lacquer covers have been preserved. The outside covers are in medallion design with pendants above and below upon a rectangular field gracefully decorated with tendril traceries. The inside covers are ornamented with a bouquet design upon a black background offset by decorative angles at the corners. Neither the date nor the name of the scribe is given.

The back flyleaf contains three seal impressions of former owners stamped on the upper right margin of the page. Two of these are impressions of the same small oval seal, and a third is of a smaller square seal. They read:


[5]
2. Az karam-i-Khâtûn bint Ḥabib ast, 1270 A. H. (1853 A. D.),

which means: Through the benevolence of Khâtûn, the daughter of Ḥabib.

The back cover contains a bookplate of Clarence S. Bemens. The copy was transcribed probably in India dur-
in the early or latter part of the eighteenth century.

6

A complete copy of the Qur'ân.

Folios 227; 2 inches by 2 inches; 16 lines to a page, written in extremely microscopic characters, within circles
drawn in red ink of the size of a silver dollar. The titles of
the stîrahns are written in red ink. The first eight folios,
which were added later, are in a different hand. Some of
the pages have been slightly repaired. The binding is of
plain dark-red, blind-pressed, and slightly gilded leather,
and is fitted into a silver case. Neither the date nor the
name of the scribe is given. The manuscript was written
probably during the eighteenth century.

This is the smallest copy in the collection. Qur'âns of
this size are worn on the arm as a talisman by pious Muslims.

7

A complete copy of the Qur'ân.

Folios 257; 12 inches by 8 inches; 15 lines to a page, each
5½ inches long; written in exquisite Naskh on native glazed
paper, within gold, blue, and green borders. The titles of
the stîrahns are inscribed in gold. The first two pages are

illuminated in blue, gold, and red, with gold and blue writ-
ings. The codex has been rebound in old green English
morocco binding with gilt edges. Neither the name of the
scribe nor the date is given. The front flyleaf bears the
autograph of a former German owner, "Johann Christian
. . . .", whose last name is not legible. His handwriting is
very poor and cannot be read. On the back cover the aut-
ograph of Mrs. Riddell appears. Mrs. Riddell, according to
a letter pasted on the back flyleaf, was a friend and com-
panion of Robert Burns (1759-1796). This letter was
written from St. Margaret's Convent and bears the signa-
ture of F. M. Sales.

The copy, judging from the style of its illuminations, the
quality of its paper, and its writing, was transcribed prob-
ably in Turkey during the seventeenth century.

8

A beautiful and complete copy of the Qur'ân.

Folios 62; 10½ inches by 6 inches; 39 lines to a page, each
line 4 inches long; written in excellent small Naskh enclosed
by gold, orange, and blue-rulings; soiled and much injured
by insects. Each folio has been carefully trimmed and
mounted on thick glazed paper. The titles of the stîrahns,
are written in red ink upon a gold background. The first
two pages are illuminated in gilt and in colors. The volume
contains marks for pauses, and the sections in it have been
designated by decorative headings. The binding is of
original stamped black leather, with inlaid blue leather
medallion, pendants, and matching side panels. Neither the
name of the scribe nor the date is given. The copy was made
probably in Iran during the latter half of the seventeenth
century.

[6]
An elegant and complete copy of the Qur’ān.

Folios 310; 6 inches by 3½ inches; 15 lines to a page, each 2½ inches long; written in exquisite Naskh enclosed by gold, orange, and blue borders. The first two pages are illuminated in gilt with rich borders of gold, filled in with floral designs. The text is profusely heightened with gold and is painted with diacritical marks in red ink, and there are numerous ornamentations in gold and colors on the margins. The margins are wide, and a few of them have been repaired. The titles of the sūrahs are written in white ink ornamented with floral patterns on gold. The volume is bound in a contemporary Turkish flap-binding of calf, the sides of which are boldly stamped in relief with an intricate geometrical pattern, the groundwork being filled with gold. The manuscript is further protected by a straight grain morocco slipcase. The name of the scribe, Ahmad al-Wahbi b. ‘Ali, an apprentice of Sayyid al-Ḥājj Muhammad Rāhim, and the date 1189 A. H. (1775 A.D.) are given in the colophon. Sayyid Muhammad Rāhim was a native of Karahisar. He served in the army as a secretary, and was also a skillful archer. He made a pilgrimage to Mecca; he died in 1197 A. H. (1782 A.D.).¹

A copy of the Qur’ān.

Folios 294; 6½ inches by 4 inches; 15 lines to a page, each 2½ inches long; written in beautiful Naskh enclosed by gold-rulled, blue, and red borders. The first and last pages are illuminated, and the second page, which is usually illumi-

¹ See page 498 of Tuhfat al-Khaṭṭātān, or the “Gift of Calligraphers,” by Mustaṣṣim-Zādeh Sulaymān Efendi, edited by İsmailcini Mahmut Kemal, Istanbul, 1928.

nated, is missing. The titles of the sūrahs are written in white ink on a decorative background of gold and colors. The first fifty-two and the last eighty-two folios have some large wormholes on the margins. Illuminations in the form of rosette medallions appear in places marking the alzābs, or the divisions of the text. The volume is bound in brown morocco flap-binding with blind-pressed designs in gilt. These gilded patterns on the exteriors of the covers consist of a large oblong medallion with double pendants above and below. The corner angles harmonize in style, and there is a leaf-pattern border of gilt to frame the field.

The scribe, Derviş Muhammad ibn al-Ḥājj Ahmad, states in the colophon that he was formerly an apprentice of Čanāqī-Zādeh and later of Ḥājj Yusuf, who had received his training under the famous calligrapher Yedi Qulehil, and that he wrote the present volume for the mosque of Shaykh ‘Omar in Qaṣṣāriyyeh (Caesarea). The date of transcription is 1172 A. H. (1758 A.D.).

Muhammad ibn al-Ḥājj Ahmad was a native of Caesarea. In his native town he studied calligraphy under Čanāqī-Zādeh, but later went to Istanbul and became an apprentice of Ḥājj Yusuf who had received his training under the famous calligrapher Yedi Qulehil. After completing his studies he returned to his native town and was attached to the mosque of Shaykh ‘Omar where he was engaged in copying Qur’āns. He is credited with having transcribed as many as five hundred Qur’āns during his lifetime. Most of these copies were placed with the booksellers of Istanbul, and the scribe himself visited the capital city once in two years in order to obtain the necessary supplies and stationery. He belonged to the Naqṣbendi order of dervishes, and was a Ḥāẓī-i-Qur’ān (one who commits the Qur’ān to memory). He died in 1181 A. H. (1767 A.D.).¹

¹ See Tuh. Khaṭ 388.
A complete copy of the Qur'an.

Folios 600; 16½ inches by 9½ inches; 11 lines to a page, each 5 inches long; written in large Naskh, on thin native glazed paper, within gold-rulings, with an extra margin ruled in gold. The titles of the sûras are written in red ink. There are copious notes and comments written in Persian in Nasta'liq on the margins. The opening pages are elaborately illuminated in gold and colors, and are framed by broad bands in different colors with floral traceries in gold. The binding is of original Oriental tooled leather with flap, having cusped floral medallions on the outer covers, and plain red muslin in the inner covers. Neither the name of the scribe nor the date is given, but the codex was copied probably in India during the later part of the eighteenth century.

A complete copy of the Qur'an.

Folios 429; 9½ inches by 6 inches; 11 lines to a page, each 4 inches long; written in Naskh on native glazed paper within red and blue borders. The titles of the sûras are written in red ink, and gold circles are inserted at the end of each verse. The first and the last two pages are richly illuminated in gold and colors. The volume has been rebound in modern cloth binding with flap. Neither the name of the scribe nor the date is given. The bookplate of Oliver Henry Perkins has been pasted on the inside of the front cover. The front flyleaf contains the following memorandum in English: "Presented by Sami al-Ḥusayn Khān, to Oliver H. Perkins Esq. Agra, India, 30th December 1905." On the back flyleaf the autograph of a former owner in Persian reads: "The handwriting of the poor, humble, sinful, the servant of the poor, the dust of the feet, Ḥāfiz Karam al-Dīn Walad-i (son of) Ḥāfiz Shara'ī al-Dīn resident of Tepeh Avmirān. Written on the 10th of the month of Dhū al-Ḥijjah 1246 A. H. (May 22, 1831)." The copy was made probably in India during the later part of the eighteenth century.

An excellent copy of the Qur'an.

Folios 304; 6½ inches by 4½ inches; 15 lines to a page, each 2½ inches long; written in exquisite Naskh enclosed by gold, red, and blue-rulings. The first and the last two pages are richly illuminated in gold and colors, with wide borders in floral designs. The margins are wide and highly decorated. The titles of the sûras are written in white ink upon a gold background. The volume has been bound in a contemporary Turkish binding of dark-brown leather heavily stamped in gilt with a rectangular checker board design, having a flap of dark maroon also stamped with gold. The colophon gives the name of the scribe Al-Sayyid 'Ali al-Wāṣfī, formerly an apprentice of Al-Sayyid Muṣṭafā al-Maṣūmī, and later of Muḥammad al-Ṣāḥī, and the date 1259 A. H. (1843 A. D.). On the front and back flyleaf and on some of the folios the seal of a former owner is stamped, but the impression is very light and not legible.

A beautiful copy of the Qur'an in which the first seventeen verses of the second sûrah are missing.

Folios 316; 16 inches by 10½ inches; 12 lines to a page, each 5½ inches long; written on thick native glazed paper, in
beautiful Naskh within gold, blue, red, and orange borders. The first three folios and the last folio are full-page illuminations in which gold and blue predominate. The titles of the surahs are written in white ink upon gold and they are rich in design and coloring. There are frequent rubric headings and border decorations in delicate foliated design painted in colors throughout the text. The copy has been rebound in native stamped leather, which is probably the work of the eighteenth century. The outside covers are of black leather deeply pressed with a medallion figure, pendants, corner angles, and paneled borders, gilded with a tendril pattern in relief. The inside covers show a light-brown leather, blind-pressed, with gold medallion, pendants, and corner angles gilded in tendril pattern. The colophon does not give the name of the scribe or the date. In a large circular illuminated medallion, inserted at the end, a dedication written in large Naskh shows that the manuscript was at one time donated to a public institution by Ḥājī ‘Ali Toğātī in the city of Shiraz. According to another dedication, written in large Thuluth on the upper margin of folio 11, the present Qur’ān was once bequeathed to a mosque by Qarah Muṣṭafā Pāshā.

Two Ottoman dignitaries are known by the name of Qarah Muṣṭafā Pāshā. Their lives, as well as their names, run parallel in many respects. They both attained the high office of grand vizier, amassed great fortunes, and were both executed by the order of their sultans while occupying that dignified position.

The first of these was an Albanian by birth who had enlisted as a private in the Ottoman army of the Janissaries. He was soon elevated to the high rank of the Şahbānūsh (a commander of a regiment of the Janissaries). In 1637 A.D., during a war against Iran, he besieged and captured Erivan and was, therefore, given the title of the Āghā (a high command among the Janissaries) as a reward for his
courage and services. A year later, on December 24, 1638, the grand vizier, Muhammad Paşhâ, was killed while engaged in a battle at Baghdad, and Sultan Murâd IV (ruled 1623-1640 A. D.) appointed Muştafa to succeed the deceased vizier. In 1640, at the accession of Sultan Ibrâhîm, he was retained at his high post, and it was during the early years of Ibrâhîm's reign that he put through certain reforms which made him a famous statesman and reformer, as well as a brave warrior. His reforms fall under three main divisions: his monetary reforms, which were aimed at and brought about the stabilization of the currency, his price-fixing policies, which resulted in standardizing commodity as well as foodstuffs prices; and his administrative reforms, which divided the country into principal provinces and well-defined districts.

His influence and power over the rich class, and his firm grip on the Janisaries, aroused the sultan's suspicion and he was put to death by a royal decree on January 11, 1644. He is said to have indirectly benefited by his monetary reforms. At his death he was extremely rich and left about one hundred and fifty thousand gold coins in cash. He is credited, however, with contributing enormous sums to charity, erecting several mosques and public baths, and making other religious endowments.¹

The other Muştafa Paşhâ was the son of Awrûj, who was a Sîpâhi (a possessor of land and a commander of a local army) at Merzifun, and died at the siege of Baghdad during the reign of Murâd IV. The young lad was taken over by the grand vizier, Kûprüli Muhammad Paşhâ, and received his military training under this distinguished statesman. Kûprüli's son, Aḥmad Paşhâ, married Muştafa's sister. In this way Muştafa became connected with that well-known family. We first hear of him in 1656, when he was appointed

¹ See von Hammer, Geschichte des Osmanischen Reiches, 5, 251 ff.
a Qā'immaqām (a substitute to the grand vizier) to Kūprüli Ahmad, who had succeeded his father in office. Muṣṭafā soon gained the favor of Sulṭān Muḥammad IV (ruled 1648–1687) and accompanied him on his hunting trips. He was appointed the second vizier, the highest rank next to the grand vizier. In 1674 he distinguished himself in wars against Poland and Hungary, and gained fame as the conqueror of Hornonna. As his reward, he was given Princess Khadijah, the second daughter of the sultan, in marriage and acquired the title of the Dāmād, or the son-in-law of the sultan.

During Muṣṭafā’s administration the Ottoman Empire reached the highest point in prosperity. Qarrah Muṣṭafā soon became an expert in enriching the treasury by extracting enormous sums under the guise of taxes, not only from local governors and appointed rulers such as the Governor of Bosnia, Transylvania, and Crimea, but from the representatives of the foreign and neighboring countries such as Hungary, Venice, and Poland. He even demanded and collected ten thousand écus (gold coins) from Lord Finch, the English Ambassador. These extortions were no longer regarded as unjust and harsh, but became quite natural under Muṣṭafā’s rule. He is said to have taxed a rich man Ishaq one million piasters. On such large collections the personal shares of the sultan, as well as of the grand vizier, were carefully set aside.

The riches of the harem of the sultan, as described by contemporary historians, had reached almost incredible limits. The jewelry and gold ornaments of the women amounted to millions. Khāṣākī Sulṭān, the sultan’s favorite wife, rode in a carriage with a frame entirely of silver. The grand vizier’s own household made equal pomp and show. Finally, the protests against assessments, which had reached beyond the capacity of some of the victims, brought about the war against Hungary and Poland. The sultan in person led an army against these enemies. The grand vizier laid siege to Vienna. This siege lasted three months, it was unsuccessful, and caused his downfall. He was executed by the sultan’s order on December 25, 1683, after serving as grand vizier for seven years. He left an enormous fortune. At his death his harem consisted of five hundred concubines and nearly as many slave girls. He built many mosques and public baths in Istanbul and Kaysariya.

The present manuscript was undoubtedly first brought to Turkey from Shiraz, and later, becoming the property of one of the two Qarrah Muṣṭafās, was bequeathed to a mosque. It must have been transcribed at the latest, therefore, either during the first or second half of the seventeenth century.

15

A complete copy of the Qur’an.

Folios 335; 7½ inches; 15 lines to a page, each 2½ inches long; written in good Naskh within gold-rulings. The titles of the sūrahs are written in large characters. The first two pages are richly illuminated in gold and colors. The headings of the sūrahs and periods at the end of verses are in gold. The codex is rebound in plain green cloth flap-binding partly torn on the back. The name of the scribe is Derviş Muṣṭafā al-Mevlevi, but no date appears on the colophon. The following lines are written in Turkish by the scribe on the last page: “Completed the seventeenth copy of the Qur’an by the help of the Lord Almighty. Copied by Derviş Muṣṭafā al-Mevlevi, one of Şevqi Efendi’s apprentices—may God forgive his sins and cover his misdeeds for the sake of the Master of the Prophets.”

The scribe, Derviş Muṣṭafā, was a native of Edirne.