A.D.). The seal evidently was affixed seven years after the transcription. Folios 10b-13a confirm the endowment which is worded by the calligrapher, Muhammad Bāqir b. Isma‘īl al-Ḥusaynī al-Khāṭṭābī, whose name appears at the end. Muhammad Bāqir states that he was directed by His Majesty to write the manuscript which was to remain as a permanent record.

All folios, with the exception of folio 10, bear the impressions of the seals of four witnesses on the lower left margins. These seals are described below:

1. An oval seal which contains the Qur’ānic legend: “There is no God but Allah,” and “In the name of the Manifest King,” then the name, “Fath-‘Ali,” and the date 1122 A.H. (1710 A.D.).

2. Underneath the above seal a rectangular seal contains the legend: “Committed to the custody of God, the Rich King, Slave, Muhammad Bāqir b. Sayyid Ḥasan al-Ḥusaynī, 1106 A.H. (1694 A.D.).”

Chief, Māhmūd, marched against him, defeated his army, and besieged the capital city of Isfahān. The Shah’s son, Tāhmasp, in the meantime, deserted his father and escaped to Azerbaijan, where he proclaimed himself the king. Shāh Ḩusayn, on account of famine, offered to capitulate. Māhmūd entered Isfahān in triumph, and seated himself on the throne in the royal palace. In 1723 Māhmūd invited three hundred of the principal nobles of Iran to a banquet and murdered them. Not content with this, in 1725 he assembled all the captive members of the royal family, except the Shah and the Queen, and caused them all to be murdered in the courtyard of the palace. At length, Māhmūd died in that same year, and was succeeded by his cousin Agharaf. In 1729, Tāhmasp, the fugitive prince, assisted by Nādir Kān, who later became the Shah of Iran, assembled an army and marched against Agharaf. The latter, alarmed, led an army against the prince, but was defeated and fled through the town, not forgetting to murder the poor old Shāh Ḩusayn. Shāh Tāhmasp entered triumphantly into Isfahān.

Fath-‘Ali, was apparently the Fath-‘Ali Khan Qājar, who at the time was held in such favor at the court, as he was a powerful chief of the strong tribe of the Qājārs. After the conquest of the Afghan invader Māhmūd, he left Isfahān and joined the young prince Tāhmasp, who was getting ready to fight the rebels and to regain the lost throne of his father. Later, however, Fath-‘Ali seems to have entertained the idea of desertion. Upon discovering this, Tāhmasp put him to death in 1139 A.H. (1725 A.D.). See folios 4b, 6b, 21b, and 22a of the History of Nādir-Shāh, manuscript No. 46 of the present Collection.

[51]
3. Underneath the above seal there is a small oval seal which contains the name, Muhammad b. Muhammad Husayn Shah, and the date 1120 A.H. (1708 A.D.).

4. A little to the left of the second seal from the top another small oval seal stamped at an angle, contains the legend: "The Assistance of God and the Conquest are near, His slave, Sayyid Murtaḍā al-Ḥusayni, 1119 A.H. (1707 A.D.)."

The difference in the dates of the seals can be explained by the fact that some seals were carved earlier than others. A seal once made could be used by its owner as long as it lasted, and, regardless of the date it actually bore, it was considered authentic.

The volume contains two more leaves of smaller size, which follow the text of the manuscript. These are written in good Nasta’līq in Persian, but they give a misleading account of the manuscript, although they do furnish some additional information. This description, which has been signed by Nadhir al-Din Ḥasan, states that the manuscript was given by Shāh Sultan Ḥusayn to the city of Isfahan and was placed in a public building so that people could profit by it. Ḥasan evidently misread the contents, for it was the funeral parlor and not the manuscript which was given by the Shah.

Ḥasan further states that this manuscript was a por-

---

VIII. HISTORY

(a) History of Timūr

43

تيمورنامه هاتفض

Timūr-nāmah‘ī Hātiṣī

The Timūr-nāmah of Hātiṣī, otherwise known as the Zafar-nāmah, being a history of Tamerlane in verse. ¹

Folios 190; 91 inches by 6 inches; 12 lines to a page; written in excellent Nasta’līq on thick native glazed coated paper, in two columns ruled in gold. The written surface of

¹ For other copies of the present work see Rieu, B.M.P.C. 653-4; and Browne, Camb. Cat. 363-5.
the page is 5½ inches by 2½ inches and is framed by borders in gold, red, and blue. Folio 1b is adorned with a splendid title-piece in gold and colors. Section-headings are inscribed in red ink. Most leaves bear water stains, and there are many repaired folios throughout the manuscript. There are five miniatures, almost full-page in size, all of which appear to be the work of the same artist. In style these miniatures recall the general characteristics of the Šāh Ţahmāsp school and they are from the brush of a skilled artist. Details are:

1. fol. 28a Timur's envoys being entertained at the court of Ḥusayn Šūfi of Khwārazm.
2. fol. 58a Timur mounted on a horse, marching on his second campaign against Iran. He is accompanied by three of his generals, and a footman is leading his horse.
3. fol. 72b Timur seated upon his throne in a garden surrounded by his attendants, with musicians in the foreground and two horses in the background.
4. fol. 132b Timur conquering the King of Hindūstān, who is putting up a bitter resistance from one of his fortresses.
5. fol. 140b Timur camping in his winter palace in Qarābāgh, where he receives the envoys from Rūm (envoys of Sultan Bayezid of Turkey).

The volume is rebound in an eighteenth century Persian red leather binding. The outside covers show a blind-pressed square floral design with corner angles matching and set in gilt borders. The inside of the covers are of black leather. The name of the scribe Muḥammad b. Mullā Mir al-Ḥusaynī, and the date 991 A. H. (1583 A.D.) are given in the colophon. On the left-hand margin of folio 171a the
impression of a circular seal gives the name of a former owner, Muḥammad Salīm, and the date 1210 a. h. (1795 A. D.). On the lower left margin of folio 172a, another impression of a square seal reads Murtaḍā b. Ṣafar-‘Ali and bears the same date as the above seal.

On the back flyleaf the following memorandum in Persian reads: “The property of the slave of the court, and the servant of the most dignified station (the court), which is a source of hope for all creatures, General Muḥammad Ḥusayn Khān, Governor of Maḥālāt and of the districts of Marand, the son of the pious, deceased General Jaʿfar-Quli Khān, Governor of the aforementioned districts—may God fill his resting place with light. Written on the 24th day of Junā, II, of the year 1255 a. h. (September 4, 1839 A. D.).” Underneath this writing there are two impressions of the seal of the owner which read: “Muḥammad Ḥusayn b. Jaʿfar-Quli, 1255 a. h. (1839 A. D.).”

Mawlānā ʿAbd-ʿāllāh Hāṭīf, a nephew of the famous poet Jāmī, was born in Kharjird, in Khorasan, during the second half of the fifteenth century. He completed his education under the supervision of his celebrated uncle. He owes his chief fame to his matnawis. It is said of him that he was not permitted by his uncle to commence on his Khamsah, or Quintet, until he was able to give the latter enough evidence of his ability. His Khamsah, like that of Niẓāmi, includes the Laylā and Majnūn, Khusraw and Shīrīn, while his Haft Manzar is styled to form a parallel to the Haft Paykar of Niẓāmi. As a counterpart to the Sikandar-nāmah, he wrote the Timūr-nāmah, which he boasted was not like the former based on legend and fables, but was based on historical facts. As a fifth poem to his Khamsah he began the Shāh-nāmah i

---

Footnotes:

1 See, besides the Persian tadkhirahs, Sir Onley’s Biographical Notices of Persian Poets, 143-5 (London 1846).
2 See page 56 of this Catalogue.
3 Published by Sir William Jones, Calcutta, 1788.

[55]
Hadrat-i-Shāh Ismā'īl, which is in the style of the Shāhnāmah of Firdawsī, but written in praise of Shāh Ismā'īl Safavi. The latter, on his return from a campaign in 917 A.H. (1511 A.D.), paid a surprise visit to the poet, and asked him to make a poetical record of his victories. The poet complied with the monarch’s desire but left the book unfinished. Hātifi died in 927 A.H. (1520 A.D.).

(b) History of India

44

عبنامه جهانگیر

Iqbāl-nāmah-i Jahangīr

The second volume of a history of the Mughal Emperor Jahangir and of his predecessors by Muḥammad Ṣarīf, entitled Muṭamad Khān. The present volume covers the reign of Emperor Akbar and begins with the introduction of the so-called Bahī era. The calculator of this era, Mīr Fāṭih-ʿallāh Ṣhirāzī, whose name is mentioned in the preface, has been mistaken by some as the author of the work. The present volume, like the Munich Manuscript, begins with the first words of the Akbar-nāmah, and extends from the accession of Akbar to the middle of the forty-fifth year of his reign, and is an abridgment of the above mentioned Akbar-nāmah of Abū al-Faḍl. The author, Muṭamad Khān, died in 1639 A.D. There is an old mosque still standing in the city of Agra, which is supposed to have been erected by him. The first and second volumes of the Iqbāl-nāmah are very rare.

* See page 73 of this Catalogue.

Folios 295; 141 inches by 7¾ inches; 21 lines to a page, each 5 inches long; written in beautiful Nastaʿlīq of large size, on native paper of heavy quality with a slight ivory gloss. The margins are ruled in gold, red, and blue. The section-headings are written in red ink. Some leaves have been repaired and some are damaged by wormholes. Folio 1b is adorned with an exquisite illumination in gold and colors, consisting mainly of paneled floral designs, and this illumination serves as a title-piece to the introduction. In addition there are thirty-nine elaborate illuminations in smaller size ornamented with gold flowered designs of the greatest variety. No two of these are exactly alike, and they serve as caption ornaments to the various sections. The fifty-four miniatures, nearly all full-page size, which illustrate the manuscript, are the work of a single artist, and are delicately painted in the best style of the art of the period. The portrait of Akbar, which appears in almost all of the illustrations, seems to be real and authentic. The details of the illuminations and illustrations are: (Roman numerals indicate the illuminated sections.)

I. fol. 1b Illuminated title-piece to the introduction.

1 fol. 2b The accession of Akbar, a scene in the throne room of the palace. In the foreground are the ministers and a group of musicians. Out in the courtyard are seen the infantry, horses, and elephants.

2 fol. 4b Akbar seated upon his throne surrounded by his ministers and attendants.

3 fol. 10b A battle scene where Akbar is shown fighting Hīmū. Akbar is
mounted on an elephant, and his generals, who are mentioned by their names in the text, are with him.

4 fol. 18a Akbar is shown crossing a river in a beautifully decorated boat, which is preceded and followed by four others which contain his harem. Soldiers, consisting of cavalry and infantry, are shown following him on one bank of the river, while on the other bank are seen a group of the royal household mounted on camels.

5 fol. 18b A picture of the Delhi Fort, at the gates of which statues of two elephants can be seen.

II. 6 fol. 22a Akbar honoring Shaykh Muhammad, a religious man, in the fortified castle.

III. 7 fol. 31b Akbar seated upon his throne, and his minister Bāyām Khān kissing his hands.

IV. 8 fol. 36b A scene from the palace of Shāh Muhammad-Quli Khān of Qandahār, at whose defeat the members of his harem are being put to death in accordance with his previous orders.

9 fol. 39b Akbar seated upon his throne, receiving a special gift, consisting of elephants, from Khānzmān and his brother Bahādur Khān.
10 fol. 45b  Akbar receiving an envoy of 
Shāh Ṭahmāsp of Iran.

11 fol. 48a  Akbar seated upon his throne 
and surrounded by his courtiers is 
seen distributing valuable gifts to 
his generals.

V. 12 fol. 54b  Akbar, mounted on his horse, 
arriving in Delhi. This painting is 
framed by twenty smaller illustrations in panels, each one of 
which represents a trade of the in-
habitants of Delhi.

VI. 13 fol. 59a  Akbar's army combatting Rāwī.

14 fol. 62b  Akbar, after an elephant hunt, is 
seen inspecting the captured ani-
mals.

15 fol. 95a  Akbar killing a dragon with his 
sword.

VII. 16 fol. 76b  Akbar shown hunting deer.

17 fol. 77a  The interior of the court where 
Akbar is shown weighing himself 
on a large scale using gold as 
weights.

VIII. 18 fol. 78b  Akbar shown playing polo, and 
below in another scene he is shoot-
ing at a target with his arrow 
while riding his horse at full speed.

IX. 19 fol. 87a  Akbar mounted on an elephant 
is followed by his army. One of 
his men is presenting him the head 
20 fol. 90b The siege of the fortress of Rānā near Palwah.

X. 21 fol. 94a Akbar hunting lions.
22 fol. 95b One of the royal elephants lifting up with his tusks another elephant, on which Shaykh Muḥammad is riding.

XI. 23 fol. 98b Akbar, who had mounted on the throne of India when he was fourteen years old, is celebrating the fourteenth year of his glorious reign in his palace at Agra.

24 fol. 99a Another scene of the same event.

XII. 25 fol. 102a Akbar shown resting after a tiresome hunting trip.

XIV. 26 fol. 104a Akbar receiving Ḥājjī Ālīmīāh, the envoy of ‘Abrāḥām, the ruler of Tūrān.
27 fol. 114b Akbar receiving the Farangi (the European) envoys.
28 fol. 116a Akbar, while drunk, attempts to commit suicide with his own sword and cuts his fingers.

XV. 29 fol. 120b Akbar and his viziers mounted on camels marching in procession.
30 fol. 126a Two small towers built of the heads of the rebels at Akbar’s orders.
31 fol. 129a Prince Šāh ʿAlī, who later became emperor Jahāngīr, when four years old being entrusted to the care of his teachers by Akbar.

[60]
XVI. 32 fol. 139a A scene from the interior of a mosque built for Akbar.

XVII. 33 fol. 143b A reception given by the Prime Minister Khânkhânan.
34 fol. 150a The meeting of Akbar and Mirzâ Sulaymân.

XVIII. 35 fol. 159a Akbar, dressed as a pilgrim, is sending off Sultân Khwâjah'i Naqqâshandî, as his substitute, to make the pilgrimage to Mecca.

XX. 36 fol. 167a A hunting scene in which Akbar appears as the central figure.

XXII. 37 fol. 171a Akbar seated upon his throne receiving the envoy of Qâb al-Mulk.
38 fol. 178a A court scene where Akbar appears seated upon his throne.
39 fol. 181b While two well-known wrestlers are engaged in wrestling, Akbar gives a blow on the head of one of them.

40 fol. 186a Khwâjah Shâh Mansûr hung on a tree in front of the royal palace.

XXIII. 41 fol. 187a A scene from the Bâgh-i-Kilâmir, one of Akbar's palaces.
42 fol. 189a Another scene of one of Akbar's palaces.
43 fol. 193b Another view of the same scene.

XXV. 44 fol. 203a Akbar receiving I'timâd Khân at Kâbul.

XXVI. 45 fol. 210b Akbar saving one of the Râjas from death in an elephant fight.
46 fol. 214b Akbar meeting Prince Dânyâl.
XXX. 47 fol. 234b  A scene from a gulistān (rose-
garden).
48 fol. 237b  Akbar is injured falling off from
his horse.
49 fol. 238a  Akbar falling off from his ele-
phant.
XXXII. 50 fol. 250b  Part of the royal fleet of which
only twelve sailing boats are seen.
XXXIV. 51 fol. 255b  Akbar mistaking his son for a
stranger in his harem attacks him
with a sword in the dark.
XXXVII. 52 fol. 261a  Akbar receiving Shāh-Quli
Khān.
XXXVIII. 53 fol. 266a  A beautiful garden scene.
XL. 54 fol. 273a  One of the castles of a Rāja
built upon rocks and well fortifed.

The codex is rebound in black leather back with elaborate
lacquered Persian covers with full-page paintings on both,
depicting a scene from the court where two princes are shown
seated on a rug surrounded by their attendants. In the fore-
ground are a group of musicians and two dancers, a man and
a woman, dancing to the beatings of drums. Some verses in
Persian, possibly from Nizāmī, are inscribed in panels, by
which the paintings are framed. The colophon is missing;
therefore the name of the scribe and the date are not avail-
able. On the left-hand margin, near the center of the front
flyleaf, there are two large circular dark seal impressions,
one of which is smaller than the other. The smaller seal, a
little more to the right and above the larger one, reads:
"Ra'īnā Khān, Fadawi-i-Khānah-zād-i- (a devoted servant
born in the house), Pādīshāh-i-'Ālam (of the Emperor of
the world), Ghaḍī (the Conqueror), 'Ālamgīr." Underneath
this seal impression and just above the impression of the

[62]
larger seal a memorandum in Persian, possibly written by Ra‘nā Khān himself, reads: “Presented during his lifetime.” The larger seal impression reads: “Ali Amjad Khān Fadawī-i-Pādīshāh-i-Ghāzī (the devoted servant of the warrior king), Muḥammad Shāh, Sana 8 (the eighth year of the reign).” The manuscript was transcribed probably during the first or the second half of the seventeenth century.

45

An earlier portion of the same work containing an account of the reign of Humāyūn and of the early years of Akbar’s rule. At the time the manuscript was rebound its contents must have been bound in the wrong order, for the opening pages deal with the thirteenth and fourteenth years of Akbar’s reign, while the following folios describe his father Humāyūn’s life, and then proceed to give an account of Akbar’s birth and accession. The volume ends abruptly in the ninth year of Akbar’s rule. The manuscript, however, contains some interesting portions from the first volume of the Iqbāl-nāmah, copies of which, as already mentioned are very rare.

Folios 41; 12½ inches by 7 inches, 23 lines to a page, each 4½ inches long; written in very poor Indian Ta’ilq, on native paper of heavy quality, having a café au lait tinge. Many folios have been torn or damaged by wormholes, and many have been repaired. Copious notes and corrections are on the margins. There are twenty-nine very crudely drawn colored illustrations, all of which, judging from the quality of the handwriting, must have been drawn by the抄ist himself. The volume is rebound in an antique Kashmir shawl, in which the main pattern consists of three large palm leaf designs. The manuscript, as described in the
above, is incomplete and, therefore, neither the name of the scribe nor the date is available. It was written in India, probably during the latter part of the seventeenth century.

(c) History of Nādir

46

تاريخ نادری

Tārīkh-i-Nādirī

A detailed history of Nādir Shāh (ruled 1736-1747 A.H.), known as Jahān-Gūshā, or the “World Conqueror,” from his birth to his death, by Muḥammad Maḥdī Astarābādī, who was attached to the Shah’s service. The manuscript contains an epilogue, dated 1171 A. H. (1757 A.D.), in praise of Muḥammad Hasan Khān, the chief of the Qājārs. This work has been translated into French by Sir William Jones, under the title of “Histoire de Nader Chah,” Paris 1770. Sir William also published an English translation of it in London in 1773.

Folios 270; 9 inches by 5½ inches; 19 lines to a page, each 3½ inches long; written in Šīkastāh style, on native glazed paper of ivory finish, within borders of gold, red, and blue. Folio 2b has a blank space on top intended for illumination. There are, throughout the manuscript, twenty-one blank spaces, nearly half-page size, for miniatures which were never painted. Some of these extended over the margin and are framed in gold-rulings. Titles of important events and quotations from the Qur’ān are written in red ink. The binding is of contemporary Persian smooth black morocco, the inside covers of which show a dark-red field decorated with a medallion design. The colophon gives the date 1187 A. H. (1773 A.D.) and the place of transcription, Isfahān, but the name of the copyist is not mentioned. On the front flyleaf a memorandum in French reads: “Tourile (Tārīkh-i-) Nādiri-histoire de Nadir Chah beau manuscrit qui m’a été donné par le Roi de Perse en 1806.” The signature underneath this writing is not legible. The reigning Shah in 1806 was Fath-‘Alī Shāh Qājār. At the bottom of the inside of the front cover a visiting card of Le Ch. Ferrao de Castelbranco has been pasted.

(d) History of Kashmir

47

تاريخ كشمير

Tārīkh-i-Kashmir

I. A history of Kashmir from the earliest times to 1122 A. H. (1710 A. D.), compiled by a native, Nārāyan Kūl. The author, in his preface, states that he had long studied the annals of his country, and familiarized himself with the histories and lives of the rajas and kings, and on various occasions had been requested by the nobles of Kashmir to write a full account of them. Each time, however, he had modestly excused himself as incompetent and incapable of such a vast undertaking. Finally, in the year 1122 A. H., during the fourth year of the reign of ‘Ālam Shāh, the vice-governor ‘Ārif Khān, who had collected the Sanskrit Chronicles of Kashmir and wished to know their contents, urged him to accept this difficult task, and this time he did not refuse. By consulting the translation made of these Sanskrit Chronicles by Malik Ḥaydar, which had become unpopular because of its length, and by comparing it with the Sanskrit originals and other available texts on the history of Kash[65]
mir, he was able to eliminate some exaggerated statements, and succeeded in preparing the present abridgment.

The contents, exclusive of the preface, are divided into following sections: Name and origin of Kashmir; List of Rajas; Muslim Kings; Conquest of Yusuf Khan; Arrival of Akbar, Shah Jahân, and Alamgîr; List of Şahbâdîrs (governors) from the conquest to 1122 h.; Topography and Wonders of Kashmir.

Folios 141, of which 1-11, and 132-41 are blank; 8½ inches by 4⅞ inches; 13 lines to a page, each 2½ inches long; written in legible Nasta’liq on native glazed paper. The text is framed by borders of gold, red, and blue. Folios 126 and 13a are double-page illuminations with gold interlineations and borders in flower designs. The title-piece, which is in gold and soft colors, and adorns the former folio, is in the Indian style. Section-headings and names of persons are written in red ink. The binding is of original bronzed leather, with a central medallion in colors, with pendants and elaborate borders on the sides, painted in various colors and gold. The inside covers are of plain red leather. The concluding lines on the colophon: “The end of the book of Raja Taran-ğîn,” have evidently been inserted later, for this volume is not a translation of the original Sanskrit Chronicle, but, as the author himself states, contains only an abridgment of it.

II. Farhang-i-Kaghmirî, a fragmentary manuscript inserted at the end of the volume, being a versified glossary of Persian and Kashmirian. Author unknown.

Folios 142-58, of which 157 and 158 are blank; 7½ inches by 4½ inches; 8 lines to a page, each 2 inches long; written in poor Nasta’liq, within double rulings in red. Neither the name of the scribe, nor the date is given, but judging from the style of its writing, illuminations, and binding, the manuscript was transcribed in India, approximately during the second half of the eighteenth century.

[66]

48

٤٨

حشمت کشير

Hîshmat-i-Kaghmir

A history of Kashmir and of the neighboring countries, by 'Abd al-Qu’dîr Khan b. Qâdî al-Qâdît Mawlawi Wâsîl-‘Ali Khan, completed, as the colophon shows, in Benares, in 1245 h., 1830 a. d.

The volume contains a eulogy on Lord William Cavendish Bentinck,6 and is dedicated to Mr. William Augustus Brooke, the Agent of the East India Company, through whose influence the author’s personal jagîr (pension) was made hereditary. The book is named Hîshmat-i-Kaghmir, as a compliment to Mr. Brooke, after the latter’s Persian title Hîshmat al-Dawlâh.

The author, in his preface, states that he had been attached earlier to the court of Maharaja Anirât Râw, who, by the order of Colonel Wellesley,7 took up his residence in Benares. It was there that the author met the English Agent Mr. Brooke. He also adds that he was sent to Nepal on several political missions by Governor Duncan,8 and that his reports, which he personally submitted to Colonel Kirkpatrick,9 were translated and published in England.10

1 Lord Bentinck (1774-1839) was the first Governor-General to be appointed by the British Government in India in 1833. See Dict. Nat. Biog.
2 Colonel Wellesley (1760-1842), who was then the Governor-General of India, is the well-known Marquis Wellesley, the elder brother of the great duke of Wellington. See Dict. Nat. Biog.
3 Jonathan Duncan (1760-1811) was nominated to the East India Company’s Service in 1772, and was appointed to the important office of resident and superintendent at Benares by Lord Cornwallis in 1788. See Dict. Nat. Biog.
4 Colonel William Kirkpatrick (1754-1812) was an officer attached to the Bengal industry, whose skill in Oriental languages and whose knowledge of the manners and customs of India gained him an early fame in life. He was the military secretary to Marquis Wellesley, and helped to select the library deposited in the India Office, at Leadenhall Street, which is now known as the India Office. See Dict. Nat. Biog.
5 See Col. Wm. Kirkpatrick’s account of Nepal xi and 397, where he mentions Mawlawi Abd al-Qadir as a member of his mission sent to Khatunmânsche in 1793.
He also claims that he furnished Mr. Moorcroft with some information on the manners, customs, and religion of the Tibetans, which he hopes the latter had published in England. It was to Mr. Moorcroft that he related the story of Mānī, the well-known painter of Iran, and he has included this account in the present work.

The author acknowledges his indebtedness to many of the earlier historians of Kashmir, and states that while he was in the services of ‘Alī ʻIbrāhīm Khān he had the good fortune of making the valuable acquaintance of Sayyid Ghiyāth-Allāh Husayn Khān, from whose book he profited most. His work is based chiefly, however, upon an earlier history of Kashmir by Muḥammad Bādıʿ al-Dīn Abī al-Qāsim Aslam, surnamed Mūrinni, entitled “Gawhar-i-Tūfah‘i ‘Alam-Shāhī,” to which he claims to have made considerable additions.

The book is divided into four chamanas, a word which literally means pasture but here is used to signify section, and a khātimah, or a conclusion. Chaman I consists of a detailed account of Kashmir including:
2. A history of the Muslim kings.
3. Sūbahārs (governors) under the Tūmārides down to the Conquest by Ahmad Shāh Durrānī.
5. Trade and manufactures of Kashmir.

* The person referred to is undoubtedly Mr. William Moorcroft (1765-1825), a veterinary surgeon to the Bengal army, who crossed the Himalayas and examined the sources of the Sutlej and the Indus 1811-2, and who explored Lahore and Kashmir 1819-22, and who published a summary of his travels in 1841. See Dict. Nat. Biol.

* The well-known writer of a History of the Marātāth Wars in Hindoostān from 1171-99 a. h., written during the administration of the Governor-General Charles Earl Cornwallis, in Benares. See Reis, B. M. P. C. 327-8.

* A grandson of the celebrated Shaykh of Bengal Sayyid ʻAlī-Allāh, and the author of the well-known work, Siyar al-Muraqabah (Ṭihrīnī), an elaborate history of the Muslim Empire in India, which was translated into English by a French convert to Islam, Ḥājjī Murtaṣiḥ, and published in Calcutta in 1789. See Reis, B. M. P. C. 9. [80-1.

Chaman II contains a description of Tibet and Kalmakstan, including an account of Mānī, the painter of Iran, and of his influence upon the religion of the Tibetans.

Chaman III gives an account of Badakhshan.

Chaman IV describes the highlands of Afghanistan and contains a brief history of the Afghans.

Khātimah is written in praise of the just rulers of India, and it ends with a eulogy on the East India Company’s rules.

Folios 189; 10½ inches by 6¼ inches; 13 lines to a page, each 3½ inches long; written in beautiful Nastaʿlīq, on native glazed paper of medium weight, ruled by gold and red borders. Folios 1b, 2a, 188b, and 189a have gold interlinearations, and the opening page contains an exquisite title-piece in gold and colors. The headings are inscribed in red ink. The contemporary binding is of mottled calf with gold-ruled borders on the outside covers and the back. The inside covers are in plain black leather. The colophon gives the name of the author, ‘Abd al-Qādir Khān, and the dates 1245 A. H. and 1830 A. D. The manuscript was transcribed in Muhammabad, in Benares, but the name of the scribe is not given.

IX. FABLES AND TALES

49

Anwār-i-Suhaylī

Anwār-i-Suhaylī

The well-known version of Kalīlah and Dimnah, or "Fables of Bidāpī," by Kamāl al-Dīn Ḥusayn b. ‘Alī al-Wa‘īz, surnamed, Kāshīfī.

* For other copies see Reis, B. M. P. C. 1016; and S. B. M. P. C. 57-8.
The author was born at Sabzawar, and lived at Herat during the reign of Abū al-Ghāzi Sulṭān Ḥusayn. He became famous as a preacher and a prose writer, and enjoyed the special favor of Mīr ‘Ali Shīr. He died in Herat in 910 A.H. (1504 A.D.).

Kāšīfī states in his preface that his patron, Nizām al-Dīn ʿAmīr Shāykh Ahmad, called Al-Suhaylī, to whom the work is dedicated, ordered that an easier version of the Kāfīlah and Dimnah be made, since the original version in Persian by Naṣr-ʿAllāh was full of antiquated expressions difficult to understand. He felt obliged, therefore, to leave out the first two chapters and reduce the work to fourteen.

It may be of interest to note in this connection that the fables were first rendered into Pahlawi, and subsequently into Arabic by ‘Abd-ʿAllāh b. Al-Maqaffā (b. 725 A.D.). The first Persian version from the Arabic was made by Abū al-Maʿālī Naṣr-ʿAllāh, whose work was abridged by Kāshīfī. A later Persian version was made by Shāykh Abū al-Faḍl.2

The Anwār-i-Suhaylī was printed in Hertford, 1805, in Calcutta 1804, 1816, and many times later. English translations by H. G. Keene, E. B. Eastwick, and A. N. Wallaston were published in 1851, 1854, and 1878, respectively. See also S. de Sacy, Fables de Bidpai, preface 42-7.

Folios 149; 11 inches by 6¾ inches; 27 lines to a page, each 4½ inches long; written in the most excellent Naṣaḥīq-i-shīkastah-ānim, on a paper of heavy quality with an ivory finish. Quotations from the Qurʾān are written in Naškī and underlined with red ink. Titles are inserted in red ink. Folio 1b contains a blank space for a title-piece which was evidently intended to be illuminated. Some leaves in the front have become loose, but are in perfect condition. The binding is of original lacquer with elaborate floral design on covers; doublures are lacquered and ornamented in similar design. The name of the scribe, Hādī b. Bahā al-Dīn, a merchant from Kashan, and the date 1238 A.H. (1822 A.D.) are given. On the upper left margin of folio 2a, a seal impression of a former owner reads: “ʿAbd al-Raḥmān al-Ḥusaynī 1247 A.H. (1831 A.D.).” The back flyleaf contains some insignificant memoranda in Persian made by various former owners.

X. POETRY

Firdawsī
(935-1025 A.D.)

Firdawsī, the great epic poet of Iran, was born at Tus, in the province of Khorasan, in the year 935 A.D. The oldest and most authentic account of his life is given by Nizām al-ʿArūḍī al-Samarqandī, in his well-known work entitled the “Chaḥār Maqālah,” or "The Four Discourses." ʿArūḍī states that he visited Firdawsī's tomb in the year 510 A.H. (1116 A.D.), or ninety-one years after the poet's death.1 According to the same authority, Firdawsī's father belonged to the ḍhāqān class, a family of small landed proprietors; he lived on the rents he derived from his lands and was, therefore, quite independent. Firdawsī, however, left Tus, at an early age, and went to Ghazni in quest of fortune. There he was introduced to Sulṭān Mahmūd, whose court, after the decay of the power of the ‘Abbāsids in Baghdad, had become the center of Persian literary and scientific activities. The name Firdawsī, which he used as his nom de plume,


[70]
was bestowed upon him by Sultan Mahmoud, his real name being Abû al-Qâsim Hasan b. ‘Ali of Tus.

At Ghazni he gained more favors from the sultan, and was commissioned to compose a history of Iran in verse. Before coming to Ghazni Firdawsi had made an extensive study of the materials and sources for such a gigantic task, and was, therefore, well-prepared to undertake the work. In fact, he later incorporated in his poem one thousand original verses of Daqiqi, who had attempted before him to write a great national epic. Firdawsi spent thirty years in completing his lengthy poem of sixty thousand couplets, as stated by the poet himself, and named it the “Shah-namah,” or the Book of Kings, dedicating it to his patron Sultan Mahmud, who had promised to pay him one gold piece for each couplet that he composed. Mahmud, influenced by his jealous courtiers, is said to have substituted silver in place of gold, and thus to have deprived the poet of his expectations. Firdawsi, in bitter disappointment, refused to accept the silver. When the sultan heard of his refusal, he condemned Firdawsi to be trampled to death under the feet of elephants. Firdawsi, anticipating the sultan’s rage, had fled. Later he wrote an immortal satire on Sultan Mahmud, pointing out very cleverly that the treatment he had suffered was all that could be expected from a king who had been born a slave. While in Tabaristan Firdawsi composed his romantic poem, Yusuf-ü-Zulaykhâ, or "Joseph and Potiphar’s Wife," a story which he is supposed to have based on the Sirat Yusuf, the twelfth Chapter of the Qur’ân. He remained in exile for several years and finally returned to his native town of Tus, where he died in poverty at the age of ninety.

In the meantime Mahmud repented of his conduct, and upon learning of the poet’s secret return, ordered that sixty thousand dinars (gold coins) worth of indigo be sent to Firdawsi. But it was too late, for as the camels bearing

the poet’s reward entered the Rûkhân Gate of the city, the funeral procession of Firdawsi was wending its way out of the Razân Gate on the other side.


50

شاعدة فردوسی
Shahnamah’i Firdawsi

A copy of Firdawsi’s Shahnamah with an incomplete preface.

The Shah-namah of Firdawsi is a history of the kings of Iran in verse, based upon older annals now extinct. It begins with the legendary and mythical rule of Kayûmarth, or Gyuymart, who, according to tradition, lived about the middle of the third millennium before the Christian era. It ends with the disappearance of the last Sasanian King, Yazdgerd III, whose empire fell into the hands of his Arab conquerors in 641 A.D.

Folios 334, of which 1-3, 9a, and 40a are blank, and 411b in part; 13½ inches by 9 inches; height and width of written [72]
portion of the pages 10 inches by 5½ inches respectively; 25 lines to a page; written in beautiful Nasta’liq of medium size, on native glazed thin paper, in four columns, with marginal rulings in gold, red, and blue. Folio 4a contains a miniature depicting the story of the introduction of Firdawsi at Sultan Mahmud Ghaznavi’s court and of his meeting the popular court poets ‘Ursuiri, ‘Asjadi, and Farrukhi. Folios 4a-8 comprise the preface beginning:

یکین کلامی که اهل کمال منفع شاهانه پاسند و خویشین جدی که
میخون برداران باد برداران اخ

This preface places the death of the poet in the year 416 A.D. (1025 A.D.). The opening page of the preface, folio 4b, and folios 9b and 140b, which introduce the two subdivisions of the poem, are richly illuminated in gold and colors. The headings are written in red ink but occasionally the panels intended for titles are left blank. Many pages have been repaired by patches, and some are soiled by damp. The manuscript contains forty-six nearly full-page miniatures, which are the work of an unskilled artist, in the style of the Timurid school painted considerably later. The subjects of the paintings are: (The Roman numerals indicate the sections which contain illuminations.)

1 fol. 4a Firdawsi meeting the court poets of Sultan Mahmud Ghaznavi.
II. 2 fol. 24a The death of Halil at the hands of his brothers.
3 fol. 30a Combat of Manuchehr with Salm and Tur.
4 fol. 31b Manuchehr slaying Salm.
5 fol. 48b Rustam killing the white elephant.
6 fol. 50a The death of Manuchehr and the accession of Nawahar.

[74]

7 fol. 61b Rakhs Rustam’s horse killing a lion.
8 fol. 62b The youthful Zal restored to his father Sam by Simurgh.
9 fol. 64b Rustam killing the dragon.
10 fol. 67a Rustam fighting with the Div-i-Sapd, or White Demon.
11 fol. 75a Kay-Kawus attempts to fly to heaven by fastening young eagles to his throne.
12 fol. 77b Rustam’s combat with Aklus which ends with the latter’s death.
13 fol. 86b Rustam throws down Suhrab from his horse.
14 fol. 93b Siyawush passing through the fire ordeal.
15 fol. 107b Garwit-Zirah slaying Siyawush.
16 fol. 113a Rustam overcomes Fararamz in combat.
17 fol. 118b Giv attacking Piran with his lasso.
18 fol. 132a Combat between Bizhan and Farud.
19 fol. 137a Fariburz fighting the Turanians.

III. 20 fol. 161b Rustam overcoming the Turanian army.
21 fol. 163a Rustam throws his lasso and catches the Khasan, or the Emperor of China, and pulls him down from his elephant.
22 fol. 175a Bizhan being entertained by a group of women musicians.
23 fol. 196a Bizhan slaying Humam.
24 fol. 219b Combat of Kay-Khusraw with Shidah.
25 fol. 221b Shidah killed by Khusraw.
26 fol. 227a Kay-Khusraw challenging Afrasiyab.
27 fol. 237a Afrasiyab killed by Kay-Khusraw.
28 fol. 242a Rustam meeting Kay-Khusraw.
29 fol. 248b Guhtasp meeting the daughter of the Emperor of Byzantium.
30 fol. 250b Guhtasp killing a wolf.

[75]
Gushtasp fighting the dragon.
Bīghan in chains led into the presence of Afrāsiyāb.
Asfandiyār attacking the wolves.
Asfandiyār killing the dragon.
Bahman delivering a message to Rustam from Asfandiyār.
Battle of Rustam of Irān and Afrāsiyāb of Tūrān.
Gushtasp learns of the death of Afrāsiyāb.
Rustam trapped in a spiked pit.
Death of Darius III.
Death of Alexander.
A scene from the interior of a palace where two women are shown spinning.
Bahrām slaying two lions.
Another scene where Bahrām is fighting with two lions.
Bahrām meeting the daughter of the King of India.
The daughter of the King of China received by Anūširāwān.
Talkhand’s mother is informed of his death.

The volume is rebound in a modern crimson binding on the inside covers of which the original blind-pressed brown covers have been preserved. The last pages and the colophon are missing; therefore, neither the name of the copyist nor the date of transcription appears. The manuscript, judging from the quality of its illuminations, and the paper on which it is written, is probably the product of the second half of the fifteenth or the early part of the sixteenth century.

A complete copy of Firdawsi’s Shāh-nāmah, with a preface.

Folios 464: 14 inches by 10 inches; 25 lines to a page, written in beautiful Nasta’liq, on native glazed thick paper, in four columns, with marginal rulings in gold and blue. The preface is the so-called “Older Preface” and its opening pages, folios 1b and 2a, are very richly illuminated in gold and colors, the whole page being inset in sumptuously ornamented wider margins with decorative panels above and below the text which runs 9 lines to a page. The remaining portion of the preface (folios 2b-7a) runs 25 lines to a page and includes an account of Firdawsi’s life and of events preceding and following his introduction to the court of Sultan Mahmūd. It also contains Firdawsi’s satire on Sultan Maḥmūd, and a list of the old Persian kings with their dates. Folio 7b contains an exquisite ‘unwān, or title-piece, of decorative flower designs in gold and colors. The numerous small caption-bands, which head the different sections of the epic narrative, are left uncolored and are inscribed in gold or in blue characters. There are twenty-three large miniatures, averaging about 8 inches by 5 inches, most of which have been rubbed off and retouched. The work is that of a skilled brush and much in the style of the late Šafavi school.

The subject matter of paintings:

I. fol. 1b-2a Illuminated title-pieces to the preface.
II. 1 fol. 10a Kayūmarth seated upon his throne.
    2 fol. 25a Fārīdūn’s sons killing their brother Iraj.
    3 fol. 33b The fabulous bird Šimūrgh restoring the youthful Zāl to his father Šām.

* See Rieu, B. M. P. C. 534.
the seal of a former owner, Muḥammad Jaʿfar, and the date 1151 A. H. (1738 A.D.) appear on the front flyleaf. The manuscript was written probably during the second half of the sixteenth or the beginning of the seventeenth century.

52

A complete copy of the Shāh-nāmah with a preface.

Folios 513, each leaf inlaid, of which 16 leaves and folios 471b, 472a, and 505b are blank; 13½ inches by 8 inches; height and width of written pages $8\frac{1}{2}$ inches by 5 inches respectively; 25 lines to a page, written in beautiful Nastaʿlīq of medium size, on native glazed paper of ivory finish, in four columns, with marginal rulings of gold, red, and blue. The headings are in gold or in red. Folio 9b contains a full page illumination, consisting of an octagonal medallion in floral design, with pendants above and below in gold and colors upon a gold background, and corner angles in similar designs. Folios 9b and 10a, which form the opening pages of the preface, are sumptuously illuminated, and the text in them runs 9 lines to a page. The whole page is inset in richly embellished wide margins and each border is painted in different colors, and covered with gold flower designs. In the remaining pages of the preface (folios 10b-15a), in which is also included Firdawsī’s satire on Sulṭān Maḥmūd, the text runs 25 lines to a page. The preface is the so-called “Older Preface.” It concludes with a list of the old Persian kings, including the duration of their reigns. There are five splendid ‘unwāns, or title-pieces, in gold and colors which serve as captions to the different sections on folios 13b, 109b, 149b, 384b, and 472b. The manuscript is illuminated by thirty-four miniatures, painted much later, in

[87]
the style of the Şafavi school, and some of these have been repaired and retouched. The subjects are as follows:

I. fol. 15b Illuminated title-piece to the first section.
   1 fol. 18b Kayûmarth, the first king of Iran, seated on his throne.
   2 fol. 28a Farîdûn is about to slay the serpent-shouldered Dâhîjak.
   3 fol. 35a Trûj, the son of Farîdûn, is slain by his brothers Salm and Tûr.
   4 fol. 43a Simurgh, the fabulous bird, restores the youthful Zâl to his father Sâm.
   5 fol. 58b The marriage of Zâl and Rûdâbak.
   6 fol. 64a Afrâsiyâb capturing Nawdhar.
   7 fol. 71b Rustam in combat with Afrâsiyâb.
   8 fol. 80b Rustam killing the Div-i-Sâfîd, or White Demon.
   9 fol. 89b Kay-Kâwûs attempts to fly to heaven by fastening young eagles to his throne.
   10 fol. 104b Rustam kills his son Suhrâb in combat.

II. 11 fol. 114b Siyâwûsh passes through the fire ordeal to prove his innocence.
   12 fol. 145b Kay-Khusraw, Giv, and Farangûz crossing the river Jayhûn, or the Oxus, on horseback.

III. 13 fol. 158a Zarâsp, the son of Tûs, slain by Farûd.
    14 fol. 184a Rustam throws his lasso and catches the Khîqân, or King of China, and pulls him down from his elephant.
    15 fol. 187a Combat of Rustam with Aghakûbûs, the leader of the Turanians.
    16 fol. 197b Rustam carried off in his sleep by the demon Akwân Div.
    17 fol. 204a Combat between Garsîwaz and Bizhân.
    18 fol. 213a Rustam rescues Bizhân from the well.
    19 fol. 238a Rustam overcomes Farâmûr in combat.
    20 fol. 265b Hûmûn slain by Bizhân.
    21 fol. 276b Farûburz in combat with Kûbbûd.
    22 fol. 291b Kay-Khusraw slays Shidâh, the son of Afrâsiyâb.
    23 fol. 309a Garsîwaz cut asunder by the executioner at Kay-Khusraw’s command.
    24 fol. 344b Afsândiyûr killing the Simurgh.
    25 fol. 364a Shaghâd, Rustam’s half brother traps him into a spiked pit dug in the hunting ground, but Rustam transfixes Shaghâd through the trunk of a tree, behind which the latter had taken refuge.
    26 fol. 381a Afsândiyûr slain with a two-pronged arrow shot into his eyes by Rustam.

IV. 27 fol. 414b Bahman, the son of Afsândiyûr, being entertained by Lûlû.
    28 fol. 437a The poor man’s cow frightened away by the king’s cow.
    29 fol. 441a Bahman captures Farâmûr and puts him to death.
    30 fol. 455b Combat of Aqhabârzûn with the Div-i-Siyûb, or Black Demon.
    31 fol. 468a Bahman killing a dragon.

V. 32 fol. 481b Alexander lamenting the death of Darius III.
    33 fol. 498b Alexander and the Sage Khîdr at the foot of the Fountain of Life.
    34 fol. 504a Death of Alexander.

The binding is of heavy leather with blind-pressed medallion designs in gold. The outside covers are alike and show an inner field of red grained leather, with designs of a medallion and pendants in black.
The name of the scribe does not appear, but the date given in the colophon (folio 505a) is 996 A.H. (1587 A.D.). The front flyleaf contains a bookplate of Oliver H. Perkins.

53

A complete copy of Firdawsi’s Shāh-nāmah without a preface.

Folios 385, of which 1a is blank; 14 inches by 8½ inches; 33 lines to a page, written in an early form of Ta’liq, on native glazed paper of ivory finish, in four columns, with marginal rulings of gold, red, and blue. Nearly every page has been repaired, and many are soiled by damp and bear other spots. The headings are written in gold, red, and blue but very often the panels in which the titles are inserted have been left blank. Folio 1b contains an exquisite title-piece in gold and colors. The manuscript is decorated with twenty-one half-page miniatures of high quality in the style of the well-known school of Rūdār ‘Abbāsī. The subjects are:

I. fol. 1b Illuminated title-piece.
   1 fol. 8a Farīdūn’s sons received by the King of Yaman.
   2 fol. 15b The meeting of Mihrāb-i-Kābul and Zāl.
   3 fol. 22b Mihrāb, who was offended by Rūdāhah, is being sued for reconciliation.
   4 fol. 39a Rustam killing the dragon.
   5 fol. 41a Rustam slaying the Div-i-Safid, or White Demon.
   6 fol. 47a Kay-Kāwūs making an attempt to fly to heaven.
   7 fol. 58a Rustam having severely wounded Suhrāb finds out his real identity.
   8 fol. 63b Sūdābah plotting against Siyāwush.

[82]
THE INSIDE FRONT COVER AND FLAP OF A PERSIAN BINDING, DATED 1591 A.D.
(MS. No. 53)
RUSTAM LIFTING UP FULADWAND. FROM THE SHAH-NAMA,
PERSIAN, DATED 1591 A.D.
(MS. No. 53, fol. 121b)