BIZJAN LED IN CHAINS BEFORE APRAŞYĀB. FROM THE
ṢIĀH-NĀMAH, PERSIAN, DATED 1591 A.D.
(MS. No. 53, fol. 263b)
9 fol. 92b  Farūd fighting the Iranian army.
10 fol. 109b  Rustam coming to the help of the Iranians.
11 fol. 121b  Pūlādwand being lifted up by Rustam.
12 fol. 142b  Bīzḥan killing Hūmān.
13 fol. 161b  Šīdūh and Kay-Khusrāw engaged in a battle.
14 fol. 175a  Kay-Khusrāw slaying Afrāsiyāb.
15 fol. 203b  Gushtāsp killing the dragon.
16 fol. 229b  Dārā threatening his own mother in order to learn the truth from her.
17 fol. 242a  Alexander, while in Babylon, interviews a woman to whom a strange creature was born.
18 fol. 248a  A scene in which a group of women are shown spinning.
19 fol. 289b  Bīzḥan led in chains before Afrāsiyāb.
20 fol. 304a  Rūzān and a Jew are executed by hanging at the order of Anūghirawān.
21 fol. 308b  Bahram coming back from India with the daughter of the king of Hindūstān.

The binding is of contemporary Persian black leather with blind-pressed floral designs in gilt and colors. These patterns, on the outside covers, comprise a large medallion with double pendants above and below, and the corner angles harmonize in style with the central design. The same pattern appears on the outside of the flap. The inside covers show an inner field of red grained leather, with blind-pressed elongated gold medallion, pendants, and corner angles, cut out and embellished by filigree work upon a green background. The whole of the field is framed by blind-pressed panels cut out by filigree harmonizing in style with the central figure. The inside cover of the flap is of identical design and workmanship. This is a fine specimen of the binding of the period. The colophon bears the name of the scribe Muḥammad ibn Shāykh ʿAqīl al-Ṣharīf al-Qumī, and the date 1000 A. H. (1591 A. D.).
A copy of Firdawsi's Shâh-nâmâh.

Folios 499, each leaf inlaid of which folios 1, 2, 3a, 266b, 267a, 495b, and 496-499 are blank; 12 inches by 7½ inches; height and width of written pages 8 inches by 5 inches respectively; 25 lines to a page, written in legible Nasta’liq in four columns, on native glazed paper, with marginal rulings in gold, red, and blue. Some pages are damaged by worms. The headings are in red ink, but some of them have not been inserted. There are two illuminations, which serve as title-pieces, and four miniatures in the style of the late Mughal school, all of which have been retouched. On the reverse of each miniature a full-page design of a flower in gold and colors has been painted. Pages facing the miniatures are illuminated in gold and their margins are sumptuously decorated. The two title-pieces are in arabesque style and are very finely executed. The subjects of paintings are:

I (a) fol. 3b  Illuminated title-piece.
1 fol. 6b  Kayûmarth, the first king of Iran seated on his throne.
2 fol. 48b  Rustam in combat with Afrâsiyâb seizes him by the girdle and lifts him up from the saddle; Afrâsiyâb is saved by the girdle's breaking.
3 fol. 58a  Rustam's horse killing a lion.
4 fol. 55a  Rustam's fight with the demon Arzâhan, who is killed.

II (b) fol. 268a  Illuminated title-piece to the second subdivision of the work.

This manuscript is divided only into two subdivisions and is rebound in a modern blue morocco binding. The last page is imperfect, without the name of the scribe or the date. It
was written probably during the latter half of the seventeenth or the early part of the eighteenth century.

55

A copy of Firdawsi's *Shāh-nāmah*.

Folios 559, each leaf inlaid, of which 154a, 333a, 435b, and 454a are blank; 12¼ inches by 8 inches; height and width of the written portions of the pages 8 inches by 4¼ inches respectively; 25 lines to a page, written in an ungraceful, but clear, Indian Ta'liq hand of the seventeenth or eighteenth century, in four columns, on native bombacynce paper, with marginal rulings in gold, red, and green. The headings are written in red ink. In addition to the richly illuminated title-pieces introducing the four separate books (folios 1b, 154b, 333b, and 454b), there are fifteen nearly full-page miniatures all executed by the same artist. There is an indication that there were originally sixteen miniatures and that one of them is now missing, for folio 381b is illuminated in the style of other folios facing the paintings. The miniatures, which are in the style of the late Mughal school, are fine examples of their type. Pages facing the title-pieces and their margins are illuminated in gold. On pages facing the miniatures the text is embellished by setting some of the verses in panels which are ornamented in gilt and colors. The subjects of the miniatures are as follows:

1. 1 fol. 8a Daḫḫāk, the tyrant of Babylon and Arabia slaying Jamshīd.
2 fol. 43b Rustam's birth. (The Caesarian operation is illustrated.)
3 fol. 45a Rustam kills the white elephant.
4 fol. 63b Rustam's horse Rakbah fighting the dragon.

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5 fol. 73a Kay-Kâwûs flying to heaven on his throne.
6 fol. 88b Rustam slays his son Suhrâb.
7 fol. 90a Suhrâb's funeral procession.
II. 8 fol. 171a Rustam overcomes Kâmûs.
9 fol. 189a The demon Akwân throws Rustam into the sea.
10 fol. 229b Pîlsam killing Gîv.
11 fol. 251b Battle between Hûmân and Bîzhan.
12 fol. 293b Afrasiyâb slain by Kay-Khusraw.
13 fol. 328a A scene from Asfandiyâr's camp.
III. 14 fol. 371a Darius III, in his last moments, giving some advice to Alexander.
IV. 15 fol. 470b A game of chess.

The binding is of native brown morocco with silver-tooled panels on sides and silver flowers on back. Neither the name of the scribe nor the date is given. Folios 1a and 559h bear six large seals of noted personages with dates, who formerly owned the manuscript. Of these the following five seals, some of which have been stamped several times, are legible:

1. ‘Abîl al-Qâdir Khânah-zâd-i-Pâdishâh-i-Ghâzi (a slave born in the house of the Warrior King) Muḥammad Shâh, Samâr 10 (the tenth year of the reign) 1140 A. H. (1727 A. D.).

2. Shâlah al-Dîn Khân (the last a title of nobility) Ḥadâwî-Pâdishâh-i-Ghâzi (the devoted servant of the Warrior King) Muḥammad Shâh 1145 A. H. (1732 A. D.).

3. Sayf al-Mulk (a title meaning the sword of the kingdom) Nuṣrat al-Dawlah (the victory of the Empire) Sayyid Nâṣîrât Âli Khân ‘Bahâdûr (a title meaning

BATTLE BETWEEN HÜMÛN AND BÎZHAN. FROM THE KHA nâ-nâm, INDIAN, C. XVIII CENTURY
(MS. No. 55, fol. 251b)

[86]
brave) Sipahdār-i-Jank (commander of the army) 1169 A. H. (1755 A. D.).


A memorandum in Persian above this last seal which is the largest of all, reads: “Acquired from the Royal Library.” Another memorandum below it reads: “In the year 1290 A. H. (1873 A. D.), bought from the Library of Muhammad Shāh for the sum of 200 rupees.” On the left-hand upper corner of the page the following lines have been inscribed in a different handwriting: “Bought this book, which is from the Royal Library, for 500 rupees.” This is an interesting manuscript which has had many owners, but it is still in perfect condition. It was written probably for Muhammad Shāh of India (ruled 1719-1748 A. D.), who first presented it to ‘Abd al-Qādir Khān, and then passed down to others.

56

A copy of Firdawsi’s Shāh-nāma, incomplete, being the third volume of a complete manuscript.

Folios 145, of which 1a is blank; 15 inches by 9 inches; 25 lines to a page, written in poor Indian Ta‘liq, on native glazed paper of medium weight and strong texture, in four columns, and framed with rulings of gold, red, and blue. Many pages have been soiled by damp, injured by insects, and stained. In rebinding the pages have been trimmed and died in 1770. See Or. Bib. Dict., revised edition by Henry George Kenna, London, 1894.

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the corners of the folios have been cut off. Folio 1b is decorated with a title-piece of rich design in soft coloring in the style of Indian illuminators. There are numerous rectangular section headings inscribed in red characters throughout the manuscript. In addition there are thirteen brightly colored illustrative miniatures, characteristic of the late Mughal style, all of which appear to be the work of the same artist.

The volume is rebound in a heavy Persian lacquer of a light olive-green color framed within three borders, the central border in dark red and the two outer borders in black, all of which are ornamented with floral patterns in gold. The field on the outside of both covers is decorated with pictorial representations of planets and heavenly bodies, such as the Sun, the Moon, Mercury, Neptune, and Saturn. These planets are shown in the forms of men and women, who, as warriors, kings, and queens, are either seated on the floor, or on chairs; some of them are riding upon horseback, elephants, lions, cows, birds, and other animals; others are in chariots drawn by these animals. The inside covers have a crimson red background on which a large flower plant, resembling a narcissus, is painted in gold. The whole design is framed in gold-ruleings. The corners have been slightly chipped off from both covers of the lacquer binding. The manuscript is undated, but on one of the outer covers the date 1232 A. H. (1816 A. D.) is given. The illuminations and miniatures, which have been inserted later, belong to the late eighteenth century, but the manuscript looks older.
A complete copy of the Šahān-nāmah of Firdawsī with a preface.

Folios 467, of which 6b, 7a, 131b, 132a, 249a, 376b, and 377a are blank; 18 inches by 10 inches; 31 lines to a page, written in bold Nasta’liq on native glazed thick paper of dull finish, slightly resembling parchment, in four columns, with marginal frames of gold, red, and blue. Some pages are slightly injured by worms. The preface (folios 1b-6a) is the so-called “Older Preface,” which has been translated by M. de Wullenbourg in “Notice sur le Chahname,” Vienna, A.D. 1810.1 It is ornamented with an elaborate title-piece in gold and colors, executed in Indian style, and is followed immediately by a miniature also in Indian style representing Firdawsī in the presence of Sultān Maḥmūd. The writing of the first two pages of the preface is set off by tendril designs in gold inserted between the lines. Proper names are written in red ink. The preface includes Firdawsī’s satirical poem on Sultān Maḥmūd and a list of old Persian kings with the duration of their reigns. Illuminated title-pieces, similar in design and workmanship to that of the preface, appear on folios 7b, 132b, 249b, and 377b. In addition there are numerous captions, introducing the different sections of the epic, inscribed in red ink and decorated in floral patterns throughout the poem. The manuscript is illustrated with forty-four miniatures in bright colors in the style of the late Mughal school; they all seem to be the work of a single artist.

The contemporary Persian morocco binding is gold-tooled and has uncut edges. The outside covers have a rectangular field decorated with an elongated medallion, pendants, and corner angles; the whole is then surrounded with panels, stamped with floral patterns, and bound by a double gilt cord-

1 See Rea, R. M. P. C. 534.
ing. The inside covers are covered with plain white paper. The manuscript is not dated, but was written approximately during the second half of the eighteenth century. The miniatures and the illuminations, which are poorly done, were painted much later and look quite modern.

A complete copy of the Shāh-nāmah of Firdawsī, without any of the usual prefaces.

Folios 534, of which 1a and 2a are blank, and 394b contains a blank space apparently for an illustration; 17 inches by 11 inches; 25 lines to a page, written in good bold Nasta’liq, on paper of strong texture with a café au lait tinge and slight sheen, in four columns between double-ruled lines and gilded borders. Some pages are stained by damp and pasted with numerous patches. Folio 1b contains the list of old Persian kings, including the duration of their reigns. Folios 2b and 3a introduce two splendidly illuminated ‘unwāns in scarlet, gold, and other colors, to serve as a double frontispiece, and contain the opening couplets of the epic which run 5 lines to a page written in 4 columns. In addition to these, folio 271a is very richly illuminated with a title-piece which serves as a caption to the second subdivision of the work. Throughout the poem there are as many as six hundred small rectangular captions to the different sections, lettered in red ink upon a gold background, and delicately flowered in colors. There are also one hundred and nineteen miniature paintings, all of which were apparently executed by the same artist. This artist seems to have adopted the likenesses of Fath-‘Ali Shāh Qajār (ruled 1797-1834 a.d.) and of his son, ‘Abbās Mīrzā, as models for the heroes of the epic. The binding is of old leather damaged and repaired, black on the outside and red in the inside. Neither the name of the scribe nor the date is given, but, judging from the style of the miniatures and illuminations, the manuscript belongs approximately to the first half of the nineteenth century.

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

Folios 628, of which 1, 2a, 179a, 333b, 334a, 506b, and 507a are blank; 11\(\frac{1}{2}\) inches by 7\(\frac{1}{2}\) inches; 24 lines to a page, written in legible Nasta’liq, on native glazed thin paper, in four columns with marginal rulings in blue and gold. The columns separating the verses are painted in red and blue alternatively and are decorated with leaf designs in gold. Headings are written in red ink. Folios 2b, 179b, 334b, and 307b contain illuminated title-pieces in gold and colors in Indian style, which serve as captions to the four different sections of the work. The manuscript is illustrated by sixty-nine miniatures of very modern type in bright colors in the late Mughal style. The paintings are of poor quality and appear to be all the work of a single artist. The binding is of heavy Persian dark maroon leather, richly embossed in gilt on the outside. The inside covers are lined with plain paper. The ornamentation on the outside shows a field decorated with a medallion, pendants, and corner angles in a floral design in gold.

The name of the scribe ‘Abd al-Wahhāb al-Ḥusaynī al-Māzandarānī (a native of the province of Mazandaran, Iran) is given on the colophon. The date, however, which appears on folio 178b in the first section of the work, is 1244 a. h. (1828 a. d.).
Khāqānī

(1106-1186 A. D.)

Afdal al-Dīn Ibrāhīm b. 'Ali Shivrānī, whose original pen name was Ḥaqqā'īqī, was born in 500 A. H. (1106 A. D.) at Gānjā (Elisavetpol). His father was a carpenter by profession, and his mother was a Nestorian Christian who had been converted to Islam. He lost his parents at an early age and was educated by his uncle. At his uncle’s death, Khāqānī was twenty-five years of age, and he was tutored by the famous poet Abū al-‘Alā, who was one of the court poets of Manūcherhr Shivrāngāhā. He was presented at the court by his tutor and was permitted to change his nom de plume to Khāqānī, in honor of Shivrāngāhā. He served at the court for some time and then succeeded in obtaining permission to undertake a pilgrimage to Mecca.

It was on his return from Mecca that he visited Isfahan, and during his travels that he wrote his Tūḥfat al-‘Irāqayn, or “Present to the two ‘Irāqs,” a description of the ‘Irāq-i-‘Arab and ‘Irāq-i-‘Ajam. Upon his return to Shirvan, in some way he caused the displeasure of the ruling monarch Aḥṣīsān Shivrāngāhā, and was imprisoned in the fortress of Shābirān, where he wrote his Ḥabsiyah, or the “Prison-poem.” According to the Taḍhkirat-ul-Shu‘arā of Dawlatshāh, the Tārīkh-i-Guzīdah of Ḥāmid-ālāḥ Mustawfī, and the Haft Iqlīm of Amin Ahmad-i-Rāzī, Khāqānī died in Tabrīz in 582 A. H. (1186 A. D.), and was buried at Surkhāb, between two famous poets, Zāhīr al-Dīn Fārābī and Shāhīr-i-Aṣḥābārī.

Khāqānī is well-known as a qaṣīdah writer, and his reputation rests mainly on this form of poetry. He has a complete Diwān, and the above-mentioned maṭnawī, the Tūḥfat al-‘Irāqayn, some quatrains, and a number of poems in Arabic.

For further details on Khāqānī’s life and works, see Browne, Lit. Hist. of Persia, 2, 391-9; N. de Khanīkof, Ménère sur Khānīk, poète persan du XIIe siècle, Journal Asiatique, 6e Série, 4, 173-9; Jahrbücher, vol. 64, Anzeigeblatt 16-8. A selection from the Tūḥfat al-‘Irāqayn was printed in Lahore, 1867.

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کلیات خاقانی

Kulliyāt-i-Khāqānī

Kulliyāt, or the complete works of Khāqānī.

Folios 337; 11 inches by 6½ inches; 18 lines to a page, written in bold Nastaliq, within two gold-ruled columns. The written portion of the page is 7 inches by 4 inches and is framed by borders of gold and blue. Most of the folios are stained on the edges by water, and on some the writing is rubbed off. Elaborate notes and additions in red and black ink are inserted on the wide margins. Headings are inscribed in panels in red ink. Folios 1b and 2a are double-page illuminations with gold interlinearizations and decorated margins. The former folio contains an exquisite title-piece in gold and colors, which introduces the prefaces. Folios 9b and 10a are similarly illuminated, and a splendid ‘unwān, in the same style and design, introduces the qaṣīdā. Folios 255b and 256a are also richly illuminated; the former folio, containing a title-piece similar to the two previous ones, introduces the poet’s well-known maṭnawī, the Tūḥfat al-‘Irāqayn.

There are four full-page miniatures, all depicting court scenes, and painted by the same artist in the style of the Bukhārā school. Details are as follows:

[92]
1 fol. 82b  A king, surrounded by his attendants, is seated upon his throne. He has ordered that one of the courtiers be put to death, and the rest are pleading for mercy.

2 fol. 83a  The same king seated upon his throne, while his attendants are entertaining some guests in the foreground.

3 fol. 185b  A scene from the interior of a palace. The queen is offering some fruit to the king, who is seated cross-legged on the floor. Musicians are seen below partaking of food and drinking wine.

4 fol. 186a  A court scene. The king and queen are seated upon their thrones, while musicians and dancers, all women, entertain them.

The binding is of original Persian flap-cover of golden-brown leather. The outside covers show a blind-pressed rectangular field decorated with a medallion in tendril traceries, pendants, and corner angles matching. The inner covers are of lighter-brown leather, set off by an inlaid blue medallion, pendants, and corner angles, and stamped with a foliated pattern. The design both on the outside and inside flap matches the designs of the covers. The colophon does not give the name of the scribe nor the date, but judging from the style of its illuminations and illustrations the manuscript probably belongs to the late sixteenth century.

'Atṭār
(c. 1130-1230 A.D.)

Abū Ţālib Muḥammad, son of Abū Bakr Ibrāhīm, generally known as Farīd al-Dīn 'Atṭār, was born in a small town near Nishapur. The exact date of his birth is un-
known, and there has been much controversy about the date of his death. Jami, in his Nafaḥat, says that he was killed by the Mongols during the sack of Nishapur in 627 A. H. (1230 A. D.). He was, as his common appellation implies, a pharmacist by profession, and kept a store where he himself prescribed and prepared drugs. Little accurate information on the particulars of his life is available. He was a great scholar and poet, and devoted much of his time to the study of mysticism. He is regarded as a holy man by the mystics. Besides a Diwān, he left copious works. Among those that have been preserved are: the Tadhkirat al-Awliyā, Mantiq al-Ṭayr, Khusraw wa Gul, Asrār-nāmah, Waṣlat-nāmah, Uṣḥur-nāmah, Pand-nāmah, Haylāj-nāmah, and Jawhar al-Dhahab.

The Pand-nāmah, or the “Book of Advice,” is the most popular of his poems. It consists of moral precepts composed in maṭḥuwa rhyme. It has been printed several times in Lahore, Calcutta, Tehran, and Istanbul. It has been edited by J. H. Hindly, London, 1809, and a French translation by S. de Sacy, Paris, 1819, and a German translation by G. H. F. Nisselmann exist. For a Turkish translation see manuscript No. 96 of this Catalogue.


¹ For particulars on this question see Browne, Lit. Hist. of Persia, 2, 507-11.
The Book of Advice by ‘Aṭṭār, being a collection of poems on moral precepts.

Folios 41; 9½ inches by 6 inches; written in fairly legible Thulūq, by a novice, on thin native glazed paper. The verses generally run 11 lines to the page within two columns separated by double rulings in gold, and framed by borders of heavy gold and green and by an extra border of gold. Titles are written in red. The two opening pages are profusely illuminated in gold and colors with wide borders decorated with floral designs in gold. The first folio contains a double ‘unwān illuminated in gold and colors, and folio 40, which is the colophon, is illuminated in the same style. Folio 41 is almost blank, except that it contains the design of a crescent in gold in its center, and is framed by heavy rulings of gold and green. The gold-tooled calf binding with flap is skinned on both covers. The ornamentation on both covers is alike and shows a dark-brown field decorated with dotted squares in gold, and framed by wide borders in red, gold, and brown colors. The inside covers are lined with gold-sprinkled pink paper. The flap-cover is identical with the other two in all details. The colophon supplies the name of the copyist, Ahmad Rus̄ūdī, an apprentice of Muhammad Ḥāmid, and the date 1235 A. H. (1819 A. D.).

Niẓāmī

(1140-1203 A. D.)

Niẓāmī, the acknowledged master of romantic maṭḥūnawī (a form of poetry in doublets and generally narrative in character), whose influence and popularity have remained unsurpassed to the present day in Turkey as well as in Iran, was born at Ganjāh in 535 A. H. (1140 A. D.) and died in 599 A. H. (1202 A. D.) at the age of sixty-three. His name was Abū Muḥammad Ilyās, and his title Niẓām al-Dīn. It was from this latter that he derived his nom de plume Niẓāmī.

His five great maṭḥūnawī poems are collectively known as the Khamšah, or “Quintet,” or as the Panj Ganj, or “Five Treasures.” The composition of these poems falls between 1165 and 1198 A. D., approximately covering a period of thirty years. The contents of the Quintet are:

1. Makhzan al-Asrār, or “Treasury of Mysteries,” the shortest and earliest of the Quintet, about twenty-three hundred couplets, is of quite different character from the other four poems, since it is more a mystical poem with illustrative anecdotes than a romance. It comprises some introductory material and a number of Maqālaḥs, or “Discourses,” on theological and ethical subjects.

2. Khusrav and Shīrīn, the best of his romantic poems, about seven thousand couplets, deals with the adventures of the Sasanian King Khusrav Parviz II (ruled 590-628 A. D.), and especially with his love for the beautiful Shīrīn and of the tragic fate of his rival Farhād.

3. Laylā and Majnūn, another romance, which comprises some four thousand couplets, is the most popular of all the love stories in the East. The scene is laid in Arabia, and the lovers are not royal personages but simple Arabs of the desert. The background and the entire coloring, however, is Persian. In the end the two lovers are brought together in Paradise.

4. Haft Paykar, or Bahrām-nāmah, “Seven Portraits,” or “Book of Bahrām,” is a legendary history of the Sasanian King Bahrām Gūr (ruled 420-438 A. D.). The Seven Portraits, discovered by Prince Bahrām in a sacred chamber
of his palace, all represent princesses of rare beauty. These princesses are the daughters respectively of the Râja of India, the Khâqân of China, the Shâh of Khwârazm, the King of the Slavs, the Shâh of Iran, the Emperor of Byzantium, and the King of the Sunset-land, or the ‘West.’ Bahrâm falls in love with the portraits of these princesses, and on his accession to the throne of Iran demands and obtains the hands of these beauties of the Seven Climes. He then builds seven palaces, each symbolically colored, for each one of these princesses. Bahrâm visits each princess in turn on the seven successive nights of the week. The romance of the seven palaces comes to an end by the death of Bahrâm.

5. Iskandar-nâmah, or “Book of Alexander,” the fifth and longest poem, about ten thousand couplets, is divided into two parts. The first part is entitled Shâraf-nâmah, or “Book of (Alexander’s) Honor,” and the second, Iqbal-nâmah, or “Book of (Alexander’s) Fortune.” Sometimes the first part is simply called Iskandar-nâmah, and the second called Khirad-nâmah ‘Iskandari, or “Book of Alexander’s Wisdom.”

For further details of niyâmi’s life and works see Browne, Lit. Hist. of Persia, 2, 399-411; H. Erthé, Neupersische Litteratur, in Geiger and Kuhn’s Grundriss, 2, 241-4; P. Horn, Geschichte der persischen Litteratur, 181-9, Leipzig 1901. Translations in English and other languages have been made by J. Atkinson, London 1836 (reprinted several times); by F. V. Erdmann, Kazan 1844; and Wilberforce Clarke, London 1885. See also A. V. W. Jackson’s article “Nizami” in Warner, World’s Best Literature, New York 1897. There is a translation in two volumes of Haft Payûr by C. E. Wilson, London 1924.

The Khamsah, or five poems of Niyâmi.

Folios 512, of which 1a, 328a, and 512b are blank; 12 inches by 7 inches; 15 lines to a page, written on medium quality paper of ivory finish, in elegant Nasta’lîq, in two gold-ruled columns. The margins are likewise inscribed, 24 lines to the page, and the whole written portion of the page is then framed by rulings in gold and blue. The margins on each page are decorated with flower designs in gold outlined by blue ink. Some pages show traces of slight injuries by worms, but the manuscript is on the whole very well preserved. Folios 1b, 43b, 153b, 237b, 328b, and 449b are highly ornamented with ‘unwâns, in gold and colors, which serve as title-pieces to each of the five books, with an additional title-piece for the second part of the fifth poem. These ‘unwâns are double pages throughout, and are particularly rich in decoration and design. There are likewise decorative flower designs on the margins of these title-pieces and of the opposite pages, and gold is freely used throughout as an added embellishment. Headings for different sections of the poems are inscribed in gilt characters and are set in panels decorated with floral designs in gold.

There are thirteen miniatures, each occupying one-fourth of a page, and some larger, in the style of the Râdâ ‘Abbâsi school, all drawn by the brush of the same artist. The chief details as to the subjects of the miniatures are:

I. fol. 1b-2a Two illuminated title-pages, in gold and colors, to the first poem Makhzan al-Asrâr.
II. 3 fol. 100b Farhād digging the mountain.
4 fol. 105b Khusraw finds out that Shirīn has gone to look upon Farhād’s gigantic enterprise.
5 fol. 136a Khusraw seated upon his throne.

III. 6 fol. 184b The Arab Chief Tain Nawfal fights for Majnūn against the tribe of Laylā.
7 fol. 187b Majnūn, insane, wanders in the wilderness.
8 fol. 188b Majnūn meets a hunter.
9 fol. 225b Laylā and Majnūn meet after a long separation.

IV. 10 fol. 239b The Prophet Muhammad’s ascension to heaven.
11 fol. 253a Bahram Gūr killing a lion.
12 fol. 260b Bahram Gūr exhibiting his skill by reaching out to take away his crown which has been placed between two lions.
13 fol. 273a Bahram and the Princess of the Green Palace.

The binding is of plain contemporary red leather with floral decoration on the back. Inside covers are also plain red. In the colophon of the second and third poems the date 1036 A.H. (1626 A.D.) is given. The colophon to the fourth poem is dated 1037 A.H. (1627 A.D.). The fifth poem is dated 1037 A.H. (1627 A.D.) and bears the name of the scribe, Hajji Muhammad al-Jarādaqānī.

The first flyleaf on the upper left-hand side contains a memorandum, which, as far as the history of the composition of the manuscript is concerned, reveals some very interesting information. This annotation in Persian, which is translated below, was evidently written by the original owner who had ordered the manuscript to be made.

“The actual cost of the Khamsah of Mawlamā Niẓāmi Ganjavī (of the city of Ganja), may God bless his soul, in the handwriting of Khosruwīs Khân (a title meaning an accomplished penman) Šhirāzī (native of Shiraz), 357 Rupees as follows:

Cost of the copying of 36000 couplets @ 5 rupees per 1000 180
Cost of ruling of the folios and of the application of the gold leaf 90
Cost of 14 miniature paintings1 @ 3 rupees each 42
Binding and illuminations 20
Stationery and material for the manuscript 25
Rupees 357 ”

Another memorandum, on the left-hand side of the same flyleaf, is a complimentary dedication in Persian which reads: “This Khamsah of Niẓāmi, is a gift of Munshi (secretary) Mir ibn ‘Ali to His Excellency the Exalted Colonel Sāhib (Master) Connell Barry Clemens 4 Bahādur

1 From this account it appears that the manuscript has lost a miniature since the memorandum was made, as the copy at the present contains only thirteen miniatures.
2 These must be gold rupees, although no mention of gold is made by the writer. Indian currency at the time this work was done (1628 a.n.) was not standardised, and each province or district had its own gold and silver rupees, as both metals were in circulation. A centralized system of government was established in 1633 by the East India Company when the Governor-General of Bengal became the Governor-General of India. It was two years later after the passage of the Silver Standard Act of 1635, when it was declared that no gold coin was to be a legal tender. Besides, the sum of 357 silver rupees seems to be too little compensation, even in those days, for the type of workmanship represented by the present manuscript.
3 The above is the best that could be made out of a foreign name which, when written in Arabic characters without the proper vowel signs, is hard to determine accurately.
brave), on the date of 23d of June 1810 equivalent of 21 Jumādā I, 1225 A. H. in the Prosperous City of Ḥejādarbād."

There follows a circular seal impression in which the legend is not legible, but the name of the donor, ʿAlī, can be distinctly read. Underneath this seal two other seals are stamped, one circular and larger in size, the other smaller and square, but their contents are blacked out with ink and cannot be deciphered.

63

A copy of the Khamsah of Niẓāmini.

Folios 375, of which 1, 2a, 234a, and 281a are blank; 13½ inches by 7½ inches; 21 lines to a page, written on native glazed paper colored by hand in light brown, in poor but legible Indian Taʿliq, in four columns, between double-rulled lines, and enframed by rulings in gold and red. The outer margins of folios 47, 127, 223, 325, and 349 are mended with patches and some leaves are slightly injured by wormholes, but the manuscript in general is in excellent condition. Folios 2b, 33a, 91b, 155b, 234b, and 281b are illuminated with title-pieces which serve as captions to the different sections of the Khamsah. These illuminations, in Indian style, in gold and colors, are all similar and are rather poorly drawn. Section-headings throughout the manuscript are inscribed in red. In addition there are forty-four miniatures in the later Mughal style, which are brightly colored and of rather poor workmanship. The paintings, with a few exceptions, are all the work of the same artist.

The binding is of Levant morocco with gilt emblematic Persian ornaments in sunk compartments on both of the outer covers. These ornamentations consist of elongated medallion designs with pendants above and below, and corner angles that harmonize with the general scheme of decoration. The inside covers are of doublure of old-rose Persian morocco, from the original binding with gilt borders. Neither the date nor the name of the scribe is given, but the manuscript, judging from its calligraphy, illuminations, and miniature paintings was written in India probably during the early part of the nineteenth century. On the front flyleaf a few couples from Firdawsī’s Shāh-nāmah are written in a poor hand. Above the illuminated title-piece of the first poem, Makhzan al-Asrār, there is a square seal impression on which the name of a former owner, ʿAlī al-Dīn Aḥmad Khān Bahādur, and the date 1273 A. H. (1856 A. D.) appear. The same seal is affixed to the colophon of the last poem in the codex.

64

شرح نماه استکنادی
Sharaf-nāmah’i Iskandarī

The first part of the Iskandar-nāmah from the Quintet of Niẓāmini. A few couples missing from the end.

Folios 88, all inlaid and gilded on the edges; 11¼ inches by 6¼ inches; height and width of the written surface 7¼ inches by 4 inches respectively; 21 lines to a page, written on thin native glazed paper of ivory finish, in excellent Nastaʿlīq of medium size, in four columns, between double-rulled lines, and framed by gold, blue, and red borders. Folio 1a is the colophon of Bahrām-nāmah; this poem evidently preceded the Book of Alexander in the original binding, and contained either these two poems or the whole of the Quintet. On folio 1b an exquisite ‘unwān in gold and blue introduces the first part of Iskandar-nāmah, which in this place is called
Sharaf-namah'i Iskandari. This title-piece, of rich design and soft coloring, is in the style of the sixteenth century court illuminators of Iran. Headings of the different sections of the poem are ornamented in gold and colors and are inscribed in panels in blue ink. In addition the manuscript contains nine miniatures, nearly all full-page, in the style of the Shāh Tahmāsp school. These, no doubt, are from the brush of a skilled artist. Because of the thin quality of the paper, seven out of nine of these paintings are not in good condition. They are full of holes and have patches pasted on the back. These repairs, however, have been very carefully made.

The main points regarding the illuminations and illustrations are:

- fol. 1b Title-piece, in gold and blue, of the first section of the Book of Alexander.
- 1 fol. 13b Alexander seated upon his throne.
- 2 fol. 19b Alexander fighting the king of Zangīs (Ethiopians).
- 3 fol. 32b Death of Darius III in the presence of Alexander.
- 4 fol. 39b Alexander weds the daughter of Darius III.
- 5 fol. 46a Alexander, disguised as an envoy, presents himself at the court of Queen Nushābah.
- 6 fol. 53b Alexander's visit to Khusraw.
- 7 fol. 67b Alexander's visit to the Kháqān of China.
- 8 fol. 77b Alexander's battle against the Russians.
- 9 fol. 85b Alexander in the Land of Darkness, where he has gone to find the Fountain of Life, meets Khīdr, the Sage of Eternal Youth.

The original binding is missing, and the codex has been rebound in old English straight grained morocco, with gilt design and borders. The name of the scribe is not given and the manuscript is undated, but, judging from the style of its illuminations and miniatures, it belongs approximately to the second half of the sixteenth century.

65

A copy of the same work without a title.

Folios 138; 9½ inches by 5½ inches; 13 lines to a page written on native glazed paper, in bold Nastā'īq, in two columns, within gilt and colored borders. The margins are likewise inscribed by the same copyist. The text runs 26 lines to the page, and the whole written portion of the page is then framed by blue and gilt borders. The margins on the central edges and at the corners are decorated with triangles of floral designs in gold and colors. Some leaves are injured by worms and some are stained by damp. Folio 1b is ornamented with a title-piece in gold, blue, and dull rose, in Indian style, and is damaged by wormholes. Headings for the different sections of the poem are inscribed in small rectangular panels, in black upon a solid gold background. There are fifteen brightly colored miniatures in the style of the late Mughal school, all apparently the work of a single artist but poorly executed.

- fol. 1b Illuminated title-piece.
- 1 fol. 5a Muhammad's ascension to heaven in a vision.
- 2 fol. 13b Alexander seated upon his throne.
- 3 fol. 22b The Egyptian envoys presenting Alexander a petition against the Ethiopians.
- 4 fol. 30b Alexander fighting the Ethiopians.
- 5 fol. 34a Alexander on a hunting trip.
- 6 fol. 43b Alexander receiving Darius's letter.
- 7 fol. 51b The death of Darius III.
8 fol. 62b Alexander in the presence of Darius's daughter with whom he has fallen in love.
9 fol. 72b Alexander, disguised as an envoy, gains access to the court of Queen Nūshābah.
10 fol. 75b Queen Nūshābah at Alexander's court.
11 fol. 81a Alexander visiting a sage.
12 fol. 92b King of India receiving Alexander's letter.
13 fol. 100b The Khāqān of China, disguised as an envoy, in Alexander's presence.
14 fol. 103b Alexander fighting the Khāqān of China.
15 fol. 121b Alexander capturing a div (demon) with his lasso.

The original binding is missing, and the manuscript has been rebound in modern black cloth. The colophon bears the name of the scribe Nizām al-Dīn and the date 1248 A. H. (1832 A. D.).

66

Khulāsah'ī Khamseh

Select verses from Khamseh with a short preface in prose.

Folios 54; 8 inches by 5 inches; 10 lines to a page, written on gold-sprinkled native glazed paper of ivory finish, in beautiful Nasta'liq, in double columns, within gold and colored rules. Folios 1b, 2a, 3b, and 4a are illuminated, and the 'tawāns on folios 1b and 4a are richly ornamented in gold and blue. The headings, each in the order of the poem from which they are selected, are inscribed in white or black ink on variously colored grounds. The binding and first folio are loose and detached from the volume and are in need of repairing. The original Persian flap-binding of black leather is heavily embossed with gold. The ornamentation on both of the outer covers is alike, and shows a field decorated with an elaborate tendril design impressed upon the leather and gilded. This is framed by a border of gold bands. The inner covers, which are in dark-brown leather, present a good example of the typical combination of cut-out leather work and blind-pressing. A large medallion, in floral pattern of gold and blue tracery, with pendants above and below it, forms the central design. The corner angles and side-pieces are alike, and the whole is framed by gold bands. The flap-cover is identical in design with the covers. The name of the scribe is not given, but the date of transcription of the colophon is 982 A. H. (1574 A. D.). On the back flyleaf, near the center of the page, there is a memorandum of a former owner in Persian which reads: "The property of the humblest of slaves, 'Abd al-'Azīm b. 'Alī al-Āmilī, (these lines) in the shīkastāh style were written in the year 1130 A. H. (1717 A. D.)." Underneath this, a little towards the left, an octagonal seal impression bears the name of Nār-Būdāq Ghulām-i-Shāh 'Abbās (the slave of Shāh 'Abbās), and the date 1053 A. H. (1643 A. D.).

Sa'dī

(1184-1291 A. D.)

Sa'dī, the most popular writer of Iran, was born in Shiraz about the year 1184 A. D. His full name, as it appears in the oldest known manuscript of his works (No. 876 of the India Office, transcribed in 1328 A. D., only thirty-seven years after his death), was Musharrif al-Dīn b. Muṣliḥ al-Dīn 'Abd-āl-lāh. His father held an official position at the court of the Aṭābek rulers of Fārs. At his father's death, Sa'dī was taken under the protection of Abū Bakr b. Sa'd bin
Zangī, who ascended the throne of the Atābeks in 1195 a. d. The poet adopted the pen name of Sa’dī in honor of his patron. He was sent to Baghdad to pursue his studies at the famous Niẓāmīyeh college, and while there he came in contact with the great Šīfī Shaykh Shihāb al-Dīn Suhrwardī, and the eminent Shaykh Jamāl al-Dīn Abūl-Faraj ibn al-Jawzī. It was with the latter that he made his first pilgrimage to Mecca. He later repeated this pious act no less than fourteen times, travelling most of the way on foot, through the burning deserts of Arabia. Dawlatshāh has named Shaykh ‘Abd al-Qādir Gilānī as Sa’dī’s teacher and companion on his first pilgrimage to the Holy Cities. This statement, however, seems to be inaccurate for the eminent Šīfī had passed away at least twenty years before Sa’dī was born.9

Sa’dī’s thorough knowledge of Arabic, which he used freely in his works, was acquired during his residence in Baghdad. He traveled extensively throughout the lands of Islam. He visited Syria, Hijaz, Yaman, Abyssinia, North Africa, Asia Minor, and India. While in Tripoli, Syria, he was taken prisoner by the Crusaders and put to hard labor in company of some Jews. He was ransomed by a friend and out of obligation married his daughter. The lady, unfortunately, had a disagreeable disposition and the marriage turned out most unhappily. This fact has been considered the cause of his critical and embittered remarks about the female sex in his writings. After many years he married a second time, and had a son who died very young. Sa’dī’s return to his native town of Shiraz is placed around the year 1256, when he was over seventy years of age. He died there, more than a century later, in 1291.

Sa’dī is still regarded by many as an unrivalled master of Persian prose and poetry. The great beauty of his style lies in its charming simplicity. His works were collected by ‘Ali b. Ahmad Bistūnī, who in 726 a. h. (1325 a. d.) arranged the Qazals, and eight years later, in 734 a. h. (1333 a. d.), compiled an index to them. Of his works, the Gulistān, or “The Rose-Garden,” and the Bustān, or “The Orchard,” are the most popular. He wrote many other works besides, which are described below by the contents of the following manuscript.

For further details regarding Sa’dī’s life and works see Browne, Lit. Hist. of Persia, 2, 525-39; Eibl, Neupersische Literatur, 292-9; Horn, Geschichte der persischen Literatur, 168-75; and A. V. W. Jackson, Persia Past and Present, 339-45. There are English translations of the Gulistān by the following: James Dumoulin, Calcutta, 1807; Francis Gladwin, Boston, 1885; Edward B. Eastwick, Hertford, 1852; and English translations of the Bustān by: Wilberforce Clarke, 1879; A. H. Edwards, 1911; Stories from Sa’dī’s Bustan and Gulistan, 1928 (The Treasure House of Eastern History Series). For a Turkish translation of the Gulistān see Manuscript No. 96 of this Catalogue. Sa’dī’s works have been repeatedly lithographed in Iran, Turkey, India, and Egypt.

67

کلیات سعدی

Kulliyāt-i Sa’dī

A copy of the Kulliyāt, or Complete Works, of Sa’dī. Contents are arranged as follows:

I. The collector’s preface,1 fol. 1b-6a.
II. Six Risālahs, or treatises, as follows:

1 This preface has been translated into English by J. H. Harington in the introduction to his Calcutta edition of Kulliyāt. The collector is ‘Allâh b. Ahmad Bistūnī, to whom reference has been made in the preceding account on Sa’dī.

[108]
1. First Risālah; fol. 6a-9a.
2. Second Risālah, fol. 9a-24a, containing five majlis, or homilies.¹
3. Third Risālah, fol. 24a-25b, contains the five questions and their replies, which were put to Sa’dī by Shams al-Dīn Juwayni.
4. Fourth Risālah, fol. 25b-27b; a treatise on Reason and Love, consisting of answers to a question of Mawlānā Sa’d al-Dīn.
5. Fifth Risālah, fol. 27b-34b; a treatise on counsels to Kings, written at the request of the same friend.
6. Sixth Risālah, fol. 34b-38b, consisting of three short pieces (here only the first two are given): a. Sa’dī’s interview with Sultan Abāqā Khan. b. Advice given by the poet to Anqiynū.

III. Gulistān, fol. 38b-120b.
IV. Būstān, fol. 129b-211b.
V. Arabic Qaṣīdahs, or Elegies, fol. 211-219b.
VI. Persian Qaṣīdahs, fol. 219b-244b.
VII. Marāthi, or Death-Elegies, fol. 244b-253b.
VIII. Taqīyat, or Fine Odes, fol. 253b-344b.
IX. Badā’i’, or Beautiful Odes, fol. 334b-364b.
X. Khwātim, or Signet-Rings, fol. 364b-376b.
XI. Ghazalīyyāt-i Qadimah, or Early Odes, fol. 376b-383b.
XII. Shāhībhythm, or Epigrammatic Poems, fol. 383b-398b.
XIII. Muqaṣṭa’at, or Disjointed Poems, fol. 398b-400b.
XIV. Muṣḥabāt, or Jocular Poems, fol. 400b-408a.
XV. Hazalīyyāt, or Obscene Poems, fol. 408-410b.⁴

¹ This is a preface by Sa’dī.
² The third and fourth majlis have been edited with translation and notes by M. Guerdemann, Breslau, 1838 a.d.
³ In addition to the above mentioned works the Kullīyyāt of Sa’dī is fuller [110].

Folios 410; 9½ inches by 5¼ inches; 19 lines to a page, written in beautiful Nasta’īq of medium size on thin native glazed paper of ivory finish, in two columns within gilt borders. The margins are also inscribed by the same hand and run 12 lines to a page, and the whole written surface is framed by rulings in gold and blue. Most of the leaves have been repaired, and the writing has been rubbed off some of them. All the headings are written in red ink. Folios 1b, 38b, 126b, 211b, 219b, 244b, 253b, 334b, and 364b contain double-page illuminations in gold and colors introducing the different books, while folios 376b, 383a, 398b, and 400a are decorated with smaller ‘unwāns in the same design and style, which serve as captions for the other works of the volume.

In addition, the manuscript contains seven miniatures in the style of the late Shahīv school. They all appear to be the work of a single artist and are, with the exception of two, nearly all full-page in size. Details are as follows:

1 fol. 22a The hanging of a Jewish ascetic, Barṣīsā. (From a story in the Second Risālah.)
2 fol. 102b The intoxicated Judge and the King. (From a story in Gulistān.)
3 fol. 138a A scene from the court of a king. (From a story in Būstān.)
4 fol. 171b A scene in a court room. (From a story in Būstān.)
5 fol. 200a A scene from an Indian Temple. The Indians are worshipping an ivory idol while Sa’dī is looking on. (From a story of Sa’dī’s travel to India in Būstān.)

Editions contain: Mulammar’at, or Mixed Poems (poems partly in Persian and partly in Arabic), Rahā’īyat, or Quatrains, Fardīyat, or Detached Distiches, and a Padshā’sūri, or Book of Counsels. For fuller accounts of the contents of the Kullīyyāt, see Rice, B. M. P. C. 595 et seqq.; Filizel, Vienna Cat., 1, 327 et seqq.; Browne, Camb. Cat. 327 et seqq.; and Etté, Disc. Cat. 81 et seqq.

[111]
6 fol. 261b  A scene of a polo game. (From a story in one of the Ṭayyībāt Poems.)

7 fol. 343b  An entertainment in a palace. (From a story in one of the Badā'ī’ Poems.)

The binding is of original Persian stamped black leather with cut and colored leather doublures. Both the outside and the inside covers show the medallion design, with matching pendants and corner angles, and the whole is framed by borders of gold bands. The inside covers are of dark-brown leather, with a medallion design which is impressed upon the leather and gilded. The field is decorated with elaborate tendril designs.

Neither the date nor the name of the scribe is given, but judging from the style of the writing, the old covers, and the miniatures, the manuscript probably belongs to the late sixteenth or early seventeenth century.

68

A very fine copy of the Kulliyāt of Sa’dī.

Folios 397; 11 inches by 7 inches; 12 lines to a page, written in two columns in beautiful Nasta’liq of medium size on gold-sprinkled paper. The margins are also inscribed in the hand of the same copyist, and the text runs 24 lines to a page. The whole written surface is framed by rulings of gold, red, and blue. The margins are decorated with triangles in floral designs in colors upon a gold background. On the outer margins, which are blank and are ruled in blue, there are floral designs, one in each corner, drawn in gold; three designs of the same pattern are drawn in blue and are placed opposite the triangles of the inner margins and make a pleasing contrast. There are additions and corrections on some pages in a different handwriting. Some leaves are
stained by damp and injured by wormholes, but the manuscript in general is in good condition.

There are twelve illuminated 'unwāns in elaborate designs in gold and colors which introduce the various divisions of the codex. The pages opposite the illuminations and some of the miniatures are set off by gold interlineations. There are also numerous gilt section-headings adorned with flower patterns and inscribed in white ink, with corner angles that correspond in design. The title-pieces, however, are mostly out of place, and some, as will be seen from the description given below, bear the wrong titles. There are fifteen miniatures, all full-page in size, which in style show the high art of the Herāt school of the period. Their subjects are conventional, chosen to match the special theme of the stories illustrated. Two of the paintings which precede the frontispiece and two which follow the last folio have been painted later. The rest are the work of one artist, but no name is given. A list of illuminations and illustrations follows:

1 fol. 1b A scene of entertainment in the courtyard of the palace. A tall cypress tree, a row of women, and a group of dervishes are painted in the foreground; the palace buildings are in the background. Highly illuminated borders.1

2 fol. 2a Another scene from a palace courtyard. A pool in the foreground in which men and children are seen bathing, with the palace in the background. The king, seated on his throne and surrounded by courtiers and palace attendants, watches the swimmers. One man is seen diving

into the pool from the roof of the palace. Highly illuminated borders.  

I. fol. 2b Illuminated title-piece to the Bûstân.  

II. fol. 3a The second illuminated page of the collector’s preface.  

III. fol. 34b An illuminated page and the last page of the Sixth Risâlah.  

IV. fol. 35a Illuminated title-piece to the Gulistân.  

3 fol. 55a A king seated on his throne observing a group of dancing dervishes.  

4 fol. 98b A prince and a princess are looking from the window of their palace while a guard brings in a dervish.  

V. fol. 99a Illuminated title-piece to the book of Marâthî.  

5 fol. 102b A king seated on his throne in the palace garden watching a group of dancers.  

6 fol. 142b A scene from the interior of a mosque. A Mullah (Muslim theologian) seated on the Minbar (pulpit) giving a sermon to the faithful. A prince is seated on the carpet in the center.  

VI. fol. 178b Illuminated title-page to the Arabic Qasidas.  

7 fol. 185b The Persian prince Humây visiting the Chinese princess Humâyûn in the garden of her palace.  


* This page is misplaced and is substituted as an illumination to the collector’s preface which follows it.  

* The Sixth Risâlah in this codex, unlike the previous copy of the Kulliyât, contains all the three short pieces of that Risâlah.  

* This miniature is similar in its style of portraiture to the well-known