A SCENE FROM THE PALACE COURTYARD. FROM THE KULLIYYAT
OF SA'ADI, PERSIAN, DATED 1584 A.D.
(MS. No. 68, fol. 2a)
VII. fol. 186a Illuminated title-piece to the Persian Qašīdahs.
   8 fol. 211b A king receiving visitors in the interior of his palace.

VIII. fol. 212a Illuminated title-piece to the Mulammama'at.
   9 fol. 220b A king seated upon his throne, while a court attendant is announcing the arrival of a subject who is waiting outside the iron railing for admittance.

IX-X. fol. 221b Illuminated title-piece to the Tāyyibāt.
10 fol. 236a A king on the throne partaking of food; ladies at the windows and attendants in the background.

11 fol. 263a Polo match between the teams of two countries; rulers observing the match.

12 fol. 274a Shīrīn visiting Farḥād in the mountain. One of the figures unfinished.

XI. fol. 303a Illuminated title-piece to Badā'ī (entitled Šahībiyyah by error).

XII. fol. 337b Illuminated title-piece to Khawātīm.

XIII. fol. 350b Illuminated title-piece to the Ghazaliyyāt-i-Qādīnah.
13 fol. 354b A king seated on his throne drinking wine, while being entertained by musicians.

painting at the Musée des Arts Décoratifs, Paris, which is based upon the malawī poem of a fourteenth century poet of Iran, Khwājā of Kirmān, written to describe the love adventures of Šahīdah Humay, prince of Zamīn-i-Khwār, and Humayūn, a daughter of the Fugāfār, or Emperor of China. In this painting, as well as in the one in Paris, the name Bahā'īd appears in one of the captions, and it is not as Professor E. Kühlend indicates, the name of the famous artist, but of one of the characters of the poem. For the reproduction of the painting in Paris and for Kühlend’s comment upon it see Plate 40 and page 35 of his Miniaturmalerie im Islamischen Orient, Berlin 1923. For a colored illustration of the same see Plate 61, in Persian Miniature Painting, by L. Bloch, J. V. S. Wilkinson, and Basil Gray, Oxford University Press, 1931.

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XIV. fol. 355a Illuminated title-piece to Şâhibiyyah.
XV. fol. 369b Illuminated title-piece to the Muqâṣṣātāt.
XVI. fol. 371b Illuminated title-piece to the Muťâyîbât (entitled Hazâliyyât by error).
XVII. fol. 379b Illuminated title-piece to the Hazâliyyât.
14 fol. 396b Hunting scene, with borders elaborately illuminated.
15 fol. 397a Another hunting scene, with illuminated borders.

The Persian binding of black leather is blind-pressed with designs in gilt. On the exterior of the covers, these gilted patterns consist of a large oblong medallion with double pendants above and below, and corner angles harmonizing in style. The field is framed by a flowered border of gilt. The interior of the covers is a dark-gray leather without gilding, but is ornamented with blue borders in floral patterns. The manuscript bears the evidence of having been remounted when the binding was repaired. The repairing may account for the misarrangement of the various sections of the codex. The name of the scribe does not appear, but on the colophon to the Badâ'î and Şâhibiyyah on folios 337b and 369b respectively, the dates 992 A. H. (1584 A. D.) and 994 A. H. (1586 A. D.) are given. These dates, however, are in poor handwriting, and have been evidently inserted later. The codex, judging from the quality of its miniatures and illuminations, was completed at least fifty years earlier.
SHIBIN VISITING FARHAD. FROM THE KULLIYAT OF SA’ID, PERSIAN, DATED 1584 A.D.
(MS. No. 68, fol. 274a)
A copy of the Būstān, or the "Orchard" of Sa`dī. The first two hundred and four couplets are missing. The seven couplets in the beginning of the manuscript belong to the Eulogy on Atā‘bek, which is followed by the first chapter of the book. The first seven couplets are erroneously included under the first bāb, or chapter, by the copyist.

Folios 125; 9½ inches by 6½ inches; 12 lines to a page, written in elegant Nasta’līq on native glazed thick paper of ivory finish in two double-ruled gold columns. The written surface is 5½ inches by 3 inches and is framed by rulings of gold, red, blue, and green. Folio 1b contains two joined illuminations in gold, red, and blue, pasted on top of the page to serve as a title-piece. These, however, as can be seen from their inscribed titles, did not originally belong to the manuscript. They are title-pieces cut off from a Qur’ān and read Sūrat al-An’ām, or "The Chapter on Cattle" (the sixth chapter of the Qur’ān), and Sūrat al-Inshiqqāq, or "The Chapter of the Rending Asunder" (the eighty-fourth chapter), respectively. The chapter-headings to the various sections are inscribed in gold. In addition there are six miniatures, each drawn on a piece of paper measuring 3 inches by 2½ inches, and pasted on folios 26a, 49b, 63b, 72a, 83a, and 88b. Underneath these paintings certain traces of the text, on which they are pasted, can be seen. Evidently no miniatures were intended for the manuscript, as no blank spaces were originally left for them. The paintings are all in the latest Mughal style, drawn in water colors by an unskilled artist. The subjects portrayed do not have any
ing on the contents of the book. The manuscript has been rebound in a seventeenth century Persian brocade of repeated palmette design in red and blue upon a background of gold.

The volume is not dated, but on the upper left corner of the last folio, which is somewhat damaged, there is an impression of the seal of a former owner, whose name was Qanbar. The Arabic legend on the seal reads: “May God Bless (him) with Good Deeds,” and the date 1061 H. (1650 A.D.) is given underneath the name. At the bottom of the page a memorandum of a later owner, in Persian, reads: “Belonging to Muṣṭafā-Quli of Ardalan (the name of a town), purchased in the capital city of Isfahan, in 1144 A.H. (1731 A.D.).” Underneath this writing there is a small dark seal, evidently belonging to the same person; it is smeared and is, therefore, illegible. A little to the left of this memorandum, on the outside margin of the page, an impression of another seal appears. An impression of this same seal has been also affixed to folio 60a, and the name of its owner, Ḥamad, and the date 1128 A.H. (1715 A.D.) can be read, but the legend in Arabic is not clear. The manuscript was written probably during the middle of the sixteenth century.

70

A copy of the Bustan of Sa’di, complete.

Folios 171; 7½ inches by 4½ inches; 13 lines to a page, written in legible Indian Ta’lliq, on thin native glazed paper, in two double-ruled gold columns. The written surface is 5 inches by 2½ inches, and is framed in rulings of gold and blue. Some folios are worm-eaten. Folio 1b contains an illuminated title-piece in gold and soft colors in Indian style, and the opposite page, as well as the one containing the ‘unwān, have interlinearations in gold. The headings of the chapters and of some of the sections are inscribed in red ink. The codex is illustrated with sixteen half-page miniatures in the late Mughal style on folios 16a, 23b, 28a, 39b, 55a, 60a, 70b, 80b, 87b, 93b, 101b, 112b, 117b, 127b, 133a, and 138b. These paintings all appear to be the work of a single artist and are of inferior quality. The binding is of Persian morocco with gilded ornamental on the outside and covered with plain paper on the inside. Neither the date nor the name of the scribe is given. The manuscript was written in India probably during the second half of the nineteenth century.

71

Gulistān

A complete copy of the Gulistān of Sa’di.

Folios 178; 9½ inches by 5½ inches; 8 lines to a page written in bold Nasta’līq on multicolored cashmere paper of medium weight. Folios 10, 12, 13, and 15 are of old-rose color, 16 and 37 are in light blue, the remaining leaves are either in very light shade of yellow or white. Most of the verse sections of the book are written within double black-ruled columns. The written surface is framed by borders of red, black, and yellow. There are copious notes on the inner margins, which are ruled in red. On the outer margins there are notes in different handwritings in poor Shikastah style. Some notes are written on separate slips of paper which are tipped in on some of the leaves. These notes are signed either by Muḥammad Wāḥid, or Sirāj al-Dīn ‘Ali Khān, and in some instances the quotations are from some well-known Persian
authors. Folio 1b bears a title-piece in gold and colors in Indian style, but is of rather poor workmanship. Headings are inscribed in red. Some leaves are injured by wormholes, but the codex in general is in good condition. The binding is of half morocco. The front side cover contains the bookplate of Oliver Henry Perkins. The name of the scribe, Charāya-dās, and the year 39 A. H. (hundreds not given) appear on the colophon. The manuscript was copied in India probably during the first half of the eighteenth or of the nineteenth century.

72

A very fine and rare copy of Sa’dī’s Gulistān.

Folios 134, of which one is blank; 4½ inches by 2¼ inches; 13 lines to a page, written in excellent Shikastah style, on native glazed paper of silky finish. The writing of the text, which is in the hand of an accomplished calligrapher, is wonderfully balanced and is framed by double gilt borders. The written surface is 3½ inches by 13 inches, and is adorned with gilt interlineations. The outer margins are ruled in black. The front page contains an illuminated head-piece of elaborate design. Section-headings are inscribed in red ink. The binding is of limp green morocco; the sides are covered with woolen shawl in striped design woven in Kirman. Neither the date nor the name of the scribe is given.

The manuscript was presented to Mr. Perkins by Abū al-ʿĀdi Mirzā, Salār al-Dawlah, third son of Muṣaffar al-Dīn Shāh, at Tehran, Iran, on the 9th of April, 1901. The autograph of the donor appears on the last folio. The presentation inscription, together with a certificate from the United States Minister at Tehran, are laid in. The inscription in Persian reads: “We presented this excellent book, as a souvenir to Mr. Perkins at Tehran, in the month of Dū
al-Hijjah, the year one thousand three hundred and eighteen, in the era of Muḥammad, to whom may all the spirits of the world be offered in sacrifice.” The manuscript was copied most probably for one of the shahs during the eighteenth century, and was inherited by Prince Abū al-Fath.

Amir Khusraw Dihlawī
(1253-1324 A. D.)

Amir Khusraw Dihlawī, whose real name was Yann al-Dīn Abū al-Ḥasan, is considered one of the greatest Muslim poets of India. His father was a native of Balkh, but settled in India, where Khusraw was born in 651 A. H. (1253 A. D.). The poet lost his father when he was nine years old, and was brought up by his grandfather. He entered the services of Prince Muhammad Sulṭān Khān, the son of the governor of Multan. He rose to great importance and wrote a number of poems. His Khamsah and his five Diwāns are the most popular. His is credited to be the only Indo-Iranian poet whose verses may pass for those of a native of Iran. He died in 725 A. H. (1324 A. D.). For details of his works see Sprenger, Oudh Cat. 465-70; Rieu, B. M. P. C. 609-15; Ethé, Disc. Cat. 258-9; Jackson, Cat. Pers. MSS. 119-23; and Dawlatshāh, Tadbīrāt-šīr-Shu'ārā, Browne’s edition, 238-47.

ʿİsmat Būḥārāʾī
(7-1425 A. D.)

Khwājah Fakhr al-Dīn ʿİsmat, was born in Bukhara, where his ancestors had settled. The exact date of his birth is not known. He was held in high esteem by Prince Naṣīr al-Dīn Sulṭān Khāhil, and sometimes used the pen name of Naṣirī, in honor of his patron. He is said to have imitated
Amīr Khusraw in style and versification. His complete Diwān, according to Dawlatshāh’s Tadhkīratu’sh-Sharārī and Khwāndamīr’s Ḥāfīz al-Siyar, comprises two thousand verses. According to the former authority, he died in 829 A. H. (1425 A. D.). For details on his works see Sprenger, Oudh Cat. 434-5; Rieu, S. B. M. P. C. 184-5; and Browne’s edition of the Tadhkīratu’sh-Sharārī 357-66.

73

لا يوجد خسر و عصبت

Diwān-i-Khusraw wa ‘Īsmat

A selection of poems from Amīr Khusraw Dihlawī (folios 1-71), and ‘Īsmat Bukhārā’ī (folios 71-191), consisting of Qasā’id, Ghażaliyyat, Rubā‘iyat, and Muqaddamāt. The contents are not alphabetically arranged, and differ in arrangement from other similar manuscripts.

Folios 191, of which 1, 2a, and 89-91 are blank; 6½ inches by 4 inches, written in legible Nastaliq on native glazed paper of a heavy quality with a cafè au lait tinge, in double columns ruled by double gold borders. The written surface of the page is 4 inches by 2 inches and runs 12 lines to a page; the marginal writings run 14 lines to a page. Folio 2b contains a title-piece in gold and colors, and the pen name of Khusraw appears in gold letters throughout the first section of the manuscript. Folios 5b, 6a, 55b, and 36a have colored borders and contain stenciled floral designs drawn in black. The verses are written diagonally across the page. Some of the verses are written in compartments, divided by gold-rulings. Many of the folios are torn, and some are damaged by damp and wormholes. Rebound in plain boards with flap. The colophon is missing, and, therefore, the name of the scribe and the date of transcription cannot be determined. The front flyleaf contains autographs and seal impressions of two of the former owners. These, however, have been so badly rubbed off that they are not legible. The contents of one of the seals, which is stamped on the upper left section of the page, is slightly visible and by the help of a magnifying glass has been deciphered as “Īsmā‘īl b. Sayyid ‘Ali 1056 A. H. (1646 A. D.).” The manuscript was transcribed at least fifty years earlier than the above given date.

Ḫāfīz
(c. 1325-1389 A. D.)

Ḫāfīz, the greatest of the lyric poets of Iran, was born in the city of Shiraz, and hence, like his eminent predecessor Sa‘di, is often called Shirāzī. The exact date of his birth is unknown, but he was born probably during the first quarter of the fourteenth century. His real name was Muhammad Šams al-Dīn, and he adopted Ḫāfīz, or “Remembeizer,” as his nom de plume. This title, commonly conferred upon those who commit the Qur’ān to memory, was acquired by the poet in his younger days when he was an ardent student of the Qur’ān and of Muslim theology. His biographical notices in Persian works, such as the Tadhkīratu’sh-Sharārī of Dawlatshāh, the Haft-Iqlīm of Amīn Aḥmad-i-Rāzī, the Majma‘ al-Fuṣūḥā of Rūhānī Khlān, etc., contain very little information about his life, but in the well-known Preface his friend and collector of his poems, Muhammad Gūlāndām, states that his celebrity, even during his lifetime, was great.

He enjoyed the favors of many princes and rulers of his time, especially those of the Muṭaffārī dynasty. His greatest patrons were Shāh Shuja‘ and Shāh Maḥsūr. His fame also extended beyond Iran, and he received many flattering
invitations from the rulers of the neighboring lands, which he politely refused. On one occasion, however, he accepted an invitationfrom Shâh Mahâmid Bahnân of India. He had traveled only part of the journey, when the boat on which he was sailing was caught in a violent storm in the Persian Gulf, and therefore the poet gave up the trip and returned home. He spent almost the whole of his life in his beloved Shiraz. His fame caused him to be summoned to Timûr’s (Tamerlane’s) presence, during the latter’s first invasion of south Iran. Dawlatshâh, in his above-mentioned work, inaccurately assigns this meeting to the year 795 H. (1392 A.D.), when the poet had been dead for three years.

Hâfîz’s poetical compositions are remarkable for their melody, rhythm, and beauty of style. The rose and the nightingale, love and wine, all used in symbolic and mystical language, form the theme of his verses. His power of expression is perhaps unequalled by any other Iranian poet, except Sa‘di. The late Professor Browne 1 has ably pointed out Hâfîz’s indebtedness to Sa‘di. Besides his ghazals, or odes, for which he is famous, his Diwân comprises qaṣâ‘id, or panegyrics, rubâ‘iyât, or quatrains, mathnâwîs, or binorhymes, qâṣâ‘ât, or fragments, and mukhammasât, or pantarhymes. According to the collector of his poems, Gulandâm, Khwâjah Qiwâm al-Din, the vizier of Shâh Shujâ’, who was a great friend and admirer of Hâfîz, had several times urged him to put together all his poems so that his contemporaries might benefit by them. Hâfîz, however, was too busy to comply with this request, and this task was undertaken by Gulandâm, who, after the poet’s death, collected his poems and edited his Diwân. Hâfîz, according to Gulandâm, died in the year 791 H. (1389 A.D.), and was buried in Shiraz.

Numerous translations of Hâfîz have been made into many languages. See Bibliography in Ethis’s Neupersische Litteratur, 303-5.

1 See Lit. Hist. Persia 2. 538 et seqq.
A copy of the Diwān of Ḥāfiz, to which no preface is prefixed.

Folios 214; 10½ inches by 6½ inches; 15 lines to a page, written in light Indian Ta‘liq, on native glazed paper of medium weight, in double gold-ruled columns. The written surface of the page is 8½ inches by 4½ inches and is framed by rulings of gold, red, and blue. There are wide margins on each page in blue-rulings. Folio 1b contains an illuminated ṣimwān in Indian style, in gold and soft colors. The ghazals are inserted in the beginning, and the last twelve folios contain selections from the poet’s maṭnaḥwās, rubūs, and qit‘abs. The manuscript has been repaired and rebound in crushed crimson morocco, back and sides of which are gold-tooled in flower design, with gilt edges and additional gold borders in the inside of the covers. Neither the name of the scribe nor the date is given.

On the front flyleaf a memorandum written in bold Nasta‘liq in Persian reads: “This book of Khwājah Ḥāfiz was purchased for ... (the numerals have been rubbed off and are not legible) rupees, during the twentieth year of the reign of Muhammad Shāh Pādekhā (1739 A.D.), in the house of Ḥayāt-ālāh Khān Bahādur.” The writing is not signed, and a seal underneath it is so badly stamped that it cannot be read. On the back flyleaf there are twelve couplets, inscribed in poor Shikastah handwriting, in imitation of Ḥāfiz’s verse, which bear the title: “Composed by Khwājah ‘Abd-ālāh Khān, the son of Ḥayāt-ālāh Khān.” The front cover contains the bookplates of Mitchell S. Back and Turner Macan. The manuscript was copied in India, probably during the early part of the eighteenth century.
A copy of the Dīwān, without a preface.

Folios 182; 6 inches by 3½ inches; 11 lines to a page, written in legible Nasta’līq, on native glazed paper, in gold-ruled double columns. Every page is decorated with small side ornaments in floral patterns. Some leaves are damaged by worms. The written surface of the page is 4 inches by 2 inches and is framed by blue and gold borders. Folio 1b is adorned with an illuminated ‘unwān in burnished gold and blue, which introduces the ghazals. The other selections appear near the end. The binding is of original black plain leather with reddish leather on the inside. The last folio, which is adorned with a floral tail-piece, contains neither the name of the copyist nor a date. The front flyleaf bears the impression of a large square seal which contains in Arabic characters the name Charles Mariet Caldicott and the date 1829 A.D. The manuscript was transcribed in India, probably during the latter half of the eighteenth century.

Mu‘in al-Juwaynī

(≈ c. 1390 A.D.)

Mawlānā Mu‘in al-Dīn, commonly known as Mu‘in al-Juwaynī, was born in Awāh, near Juwaynī. The exact date of his birth is unknown, but his death is placed toward the end of the fourteenth century. He was a follower of the great Ṣāfī Shāykh Sa‘d al-Dīn Ḥamawī, to whom he dedicated his great work, the Nīgārīn. Information on his life and works is very scanty.

A collection of moral anecdotes, in prose and verse, by Mu‘in al-Juwaynī.

After eulogies on the reigning Sulṭān Abū Sa‘d Bahādur Khān and his vizier Ghīyāth al-Dīn Muhammad, the author states in his preface that the idea of the writing of the book first occurred to him in an assembly of learned men in his father’s house. These men were invited by his father, Ibn al-Juwaynī, to discuss the different authors and their works. Finally they all agreed that first place should be given to Sa‘dī and to his Gulistān. The young Juwaynī observed that the only drawback the Gulistān of Sa‘dī had was that it was too well-known, and that some one would do well to produce a similar work which would contain some new ideas and at the same time could be used as a textbook in schools. His father was the first to encourage him to undertake the task. He did not, however, finish the book until the year 735 A.H. (1334 A.D.). He had been in quest of a title for his work for some time. One day he happened to pass through a beautiful garden in Nishapur, which was called Nīgārīn. He was attracted by this name, and adopted it as a title for his work. The book is divided into seven chapters with the following titles:

1. On the Liberalities of Conduct.
2. On Integrity and Piety.
4. On Love and Affection.
5. On Admonition and Advice.
7. On other Qualities.

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1 For further details see Ricu, B.M.P.C. 754-5; Hag. Khal. 6.381-2; and Tashkirtiṭ bi-Shārīrī, Brown's edition, 346-6.
Folios 339; 9¼ inches by 6 inches; 15 lines to a page, written in beautiful Naskh, on native glazed paper of medium weight. The written surface of the page is 6 inches by 3 inches. The verse sections are written in two gold-ruled columns, and the whole written page is then framed by borders ruled in gold, red, and blue. Most of the leaves are stained by water and some have been repaired. Folios Ib and 2a are double-page illuminations with gold interlinearations. The 'unwân on the first page, in gold, blue, and green, is the work of a skilled artist. The binding is of original Persian reddish-brown leather. The outside covers are blind-pressed and decorated with a medallion, pendants, and matching corner angles. The inside covers are lined with paper.

The name of the scribe, Muhammed Husayn b. Sharaaf al-Din, and the date 979 A. H. (1571 A. D.) are given in the colophon. A hole made through the paper has defaced a seal impression, which appears on the right of the scribe's name, and has made it impossible to decipher the contents. A second seal on the left is badly stamped and is not legible. The front flyleaf and the back flyleaf contain some verses by Mir Muhammad Baqir Dâmid, written in Shikastah style of handwriting by the scribe of Amir Husayn al-Husayni, Haydar Muhammed. On the reverse side of the colophon, the birth of a daughter, named 'Ismat, has been recorded in verse, and the date of 1005 A. H. (1596 A. D.) is given in a chronogram by Shu'ayb al-Jawshaqghi. On the upper left side of the same page a business transaction in pearls is

1 Mir Muhammad Baqir Dâmid, was the son of Sayyid Mahmoud, the son-in-law of Shâykh 'Amill. He was a native of Astarâbâd in Iran. He was a surname Dâmid, because he married the daughter of Shâh 'Abbâs I. For many years he resided in Isfahan. He is the author of several works. His death took place in 1630 A. D. See Or. Bog. Dict.; Browne, Per. Lit. in Modern Times, 226-7 and 406-7. The verses appearing on the flyleaf of this manuscript have been undoubtedly inserted later, for Mir Dâmid at the time of the transcription, which was fifty-nine years before his death, was either not born, or if alive, must have been very young.
recorded, which reads: “Owing to Ḫājji Bāji (a woman’s name) by Nawwāb Fakhr al-Dawlah for the price of pearls, weighing 14 mithqāls and 4 nokhūds (570 carats), 44 coins in gold.”

Ibn ‘Imād
(?-1397 a. d.)

There is very little information about Ibn ‘Imād and his works. Rieu, in S. B. M. P. C. 217, quoting from page 17 of Rūz-i-Rawżān, calls him a contemporary of Ḫāfiz, and places his death around 800 a. h. (1397 a. d.).

78

رواية المحبين
Rawdat al-Muhībīn


Dawlatshāh quotes the beginning of the poem in his Tadhkira-tūsh-Shu’arā, and calls it the Dah-nāmah of Ibn ‘Imād. Rieu, S. B. M. P. C. 217, and Pertsch, Berlin Cat. No. 687a, list it under the same title, but the author in his epilogue names it Rawdat al-Muhībīn. He also gives the total number of verses in it as seven hundred and sixty, and the date of its composition Rabi’ I, 794 a. h. (Feb. 1392 a. d.). Sprenger 1 confuses it with Khwājah ‘Imād al-Din Fāqīh Kirmānī, who died in 773 a. h. (1371 a. d.) and who has left a work Dah-nāmah. Ilāhī, in his Khazinah-i Ganj, attributes a Dah-nāmah to Khwājah Ibn ‘Imād, 2 but furnishes no further details about him.

1 See Oudh Cat. 18.
2 See Sprenger, Oudh Cat. 68.

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Folios 32; 8½ inches by 5½ inches; 11 lines to a page, each 2½ inches long; written in excellent Nasta’liq, in two columns ruled in gold and colors. The paper is gold-sprinkled, of fine quality, and of medium weight, with borders of different colors. The opening page is adorned with a splendid ‘unwān in gold and colors, and is partly torn. Some leaves are slightly damaged but have been skillfully repaired. There are forty-nine small illuminated section-headings in gold and colors. In addition, the manuscript contains six exquisite full-page miniatures, all of which are the work of a single artist, and are in the style of theŠafavi school. The subjects portrayed do not have any bearing on the material that occurs in the text. The details of the miniatures are:

1 fol. 8b  Bahram Gūr shoots an arrow with which he pins a deer’s foot to its ear. (A famous story in the Persian accounts of Bahram and his sweetheart Fītnah, mentioned both by Firdawsi and Niẓāmī.)

2 fol. 14b  A king, seated on his golden chair in his garden, is accepting a gift sent to him from the palace. His two viziers are with him. In the background, a lady is shown looking through the palace window while three other women are standing by.

3 fol. 15b  A king is getting ready to mount his horse. In the background a young man, with hands lifted up in a gesture of prayer, is standing beside his tent with his wife and child.

4 fol. 19b  A young prince, seated upon his throne and surrounded by his courtiers, is being offered a drink by two women, who are seated on a carpet. In the background, the princess watches through the palace window.

5 fol. 24b  Fītnah, Bahram Gūr’s sweetheart, has ac-
accomplished the unbelievable feat of climbing up the stairs to the roof of the palace carrying a cow on her shoulders. Bahrām is seated on the roof. Two court attendants are shown at the foot of the stairs biting their fingers in surprise. (Another familiar incident from the Persian accounts of Bahrām.)

6 fol. 29b Two lovers are enjoying themselves outdoors with music and wine, while two young men, one of them apparently a prince, are secretly watching them.

The binding of native leather of dark maroon is not the original one. The outside covers are inlaid with brown leather pressed in designs of tendril traceries consisting of a medallion, pendants, and corner angles. The inside covers are in plain red leather. Some folios must have been lost in rebinding, for the poem contains only five hundred and sixty-five verses instead of the seven hundred and sixty mentioned in the epilogue. The number of missing leaves is uncertain, but apparently there are not more than twenty. The colophon shows that the transcription was made by the famous calligrapher ‘Imād al-Ḥusaynī, and the date given is 990 A. H. (1582 A. D.).

If the date of the scribe’s death, as quoted by Rieu, be correct, the present poem was transcribed thirty-three years before his death.

The calligrapher ‘Imād al-Ḥasānī, or Mīr ‘Imād as he is commonly called, was born in Kazvin. ‘Imād studied for some time under the well-known masters of calligraphy, ‘Īsāy-i-Rang-i-Nigār and Mālik-i-Daylamī. Later, hearing of Mullā Ḥusayn Tabrizī’s fame and skill in the art of beautiful handwriting, he went to Tabriz, where he received several years of training under this distinguished master. One day, he showed to Mullā Ḥusayn a few lines which he
had carefully written himself. The latter, upon seeing the beautiful specimen of calligraphy, asked him whose handwriting it was and added: “Imād the day your handwriting attains this perfection I shall be proud of you and of myself.” 

Imād replied that what he had actually seen was his own handwriting. Mullā Ḥusayn, in wonder and admiration, congratulated him and told him that there was nothing more he could teach him.

After leaving Tabriz, Imād traveled in Turkey, Afghanistan, Khorasan, and finally settled in Isfahan in 1008 A. H. (1599 A.D.). He was very well received at the court of Shāh ‘Abbās Šafāvī (ruled 1587-1629 A.D.), and was held in high respect and esteem by that monarch, who was a great patron of arts and learning. Imād’s fame soon reached its zenith in Isfahan, and he was appointed to the office of Chief Calligrapher of the Court. The court artists of Shāh ‘Abbās, however, who were jealous of him, began to intrigue and plot against him. He was finally attacked and murdered in his home in Isfahan in 1027 A. H. (1617 A.D.).

There are various versions of the story of Imād’s assassination. Some claim that he offended the Shah by one of his poems (for he also wrote verses) and that he was put to death upon the Shah’s instigation. This, however, seems incredible, for we know that his murderer was immediately executed by the Shah, who was much enraged and grieved when informed of Imād’s death.

Specimens of Imād’s handwriting are very rare and much sought by collectors of Persian calligraphy. Some prefer them even to those of Mullā Mīr ‘Alī, the originator of the Nasta’īlīq style of writing. Even during his lifetime one single sheet of his calligraphy is quoted to have sold for one

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1 This date is given in a chronogram, which is quoted by Mustaﬁm-Zādeh Sulaymān Sā‘īd al-Dīn, on page 696 of his Tuhfah‘i Khāṣṣātīn, published in Istanbul in 1928.

2 See Rūyāt al-Shu‘ara‘a’ fols. 312; Rieu, B. M. P. C. 519 n.; Tuhfah‘i Khāṣṣātīn 696; and Ḥabib, Khāṣṣ wa Khāṣṣātīn 211-5.

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piece of gold. There are only a few complete manuscripts written by Mîr ‘Imâd. A copy of Jâmi’s Tuḥfât al-Ahrâr in his handwriting is in the Library of ‘Ali Pâshâ in Istanbul.

Jâmi

(1414-1492 A. D.)

Mullâ Nûr al-Dîn ‘Abd al-Rahmân Jâmi was born at the little town of Jam, in Khorasan, Iran, and hence adopted the pen name Jâmî. He was one of the most remarkable poets Iran ever produced. The six greatest poets of Iran are considered to be: Fîrdawsî for epic poetry, Nîgâmî for romances, Rûmî for mystical poetry, Sa’dî for his verses on ethical subjects, Hâfîz for lyrics, and Jâmî for general excellence in all these forms. He is regarded as the last of the classical poets of Iran. He received his primary education in Herat, but pursued his advanced studies in Samarqand, under the well-known master of letters Qâdî’î Râm. He traveled extensively during the early part of his life and visited Mecca, Aleppo, and Damascus. He was held in the highest esteem not only in his own country, but also in the neighboring Muslim countries. He was, on more than one occasion, invited by the Turkish Sultan to visit his court, but each time he politely declined the honor. Most of his contemporaries, especially those who have produced biographical works such as Bâbur,1 regarded him to be so exalted that they considered him beyond praise. They describe him as “too perfect to need any praise,” and introduce his name only for “luck and blessing.”

He wrote numerous works. In the Tuḥfah’î Sâmî, a work compiled by Sâm Mîrzâ, the son of Shâh Ismâ’îl Şâfâvî, forty-six of his works are enumerated.2 His sincere friend

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1 See Bâbur-nâmâ (ed. I. Münzler), 222-3.
and patron, Mīr ‘Alī Shīr Nevā’ī, has a brief notice of him at the beginning of his Majālis al-Nafā’is, and has also devoted an entire work, the Khamsat al-Muṭahāyyirīn, to his praises. His poetry, not including minor productions, consists of three Diwāns of lyrical poetry, and seven romantic maḥmāwīs. Besides, he wrote on the exegesis of the Qurʾān, lives of the Saints, Mysticism, and Arabic Grammar. His most important work, the seven maḥmāwī poems, collectively known as the Sab‘āh, or the “Septet,” or Haft Awrang, or the “Seven Thrones,” comprises:

1. Silsilat al-Dhahab, or the “Chain of Gold.”
2. Salāmān wa Absāl.
3. Tulūfat al-Aḥrār, or the “Gift of the Noble.”
4. Subḥat al-Abrār, or the “Rosary of the Pious.”
5. Yūsuf wa Zulaykhā.
7. Khirād-nāmah‘ī Iskandari, or the “Book of Wisdom of Alexander.”

The fifth of the “Seven Thrones,” the Romance of Yūsuf (Joseph) and Zulaykhā (Potiphar’s wife), of which this Collection has three copies, is by far the most popular and accessible both in the original and in translations of his works. The story itself is based on the Sūrat Yūsuf, the twelfth chapter of the Qurʾān and is one of the best known romantic stories in Iran, India, and Turkey. It was first treated by Firdawṣī, and after him by other poets including Jāmī. Of all these renderings Jāmī’s holds the highest place. Jāmī died at Herat in the year 1492.


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يوسف وزليخا

Yūsuf wa Zulaykhā

The romantic poem of Joseph and Potiphar’s wife by Jāmī.

Folios 167; 8 inches by 4½ inches; 12 lines to a page, written in elegant Nasta‘īq, on native gold-sprinkled paper of medium weight, within double gold-rulled columns. The written surface is 5 inches by 2½ inches and is framed by borders of gold, red, blue, and green. Many leaves are stained and some have been repaired. On the front page is a rich medallion in blue and gold in delicate tracery and leaf design. Folios 1b and 2a are two full-page ornaments in gold and colors, and they form the opening of a short preface. Folio 2b contains a splendid ‘unwān. There are, throughout the manuscript, one hundred and twenty-three highly decorated head-bands, captions of which are inscribed in white ink against a gold background, and which appear to be the work of a single illuminator. The miniatures, four in all, the first three half-page, and the last one full-page in size, are all fine specimens of art painted in the style of the Herāt school. The first three appear to be the product of the same brush, but the last one, which is pasted on the back