flyleaf, seems to be the work of a different artist. The writing on the pages bearing the miniatures is smaller and is written in four columns with gold interlinearations. Details are as follows:

1 fol. 86a  Yūsuf seated upon a throne, with a halo of flame around his head, and surrounded by Zulaykha’s maids.

2 fol. 139a  Zulaykha meeting Yūsuf, who is mounted on a horse followed by attendants.

3 fol. 145a  Yūsuf and Zulaykha united in marriage after Potiphars death.

4 fol. 167b  A scene from a polo game. This miniature, with its rich borders, has been added later. It is torn in one corner and is damaged by pinholes.

The codex is bound in dark-brown leather, with flap-cover, and is heavily embossed with designs in gold. The outside covers are stamped with double borders in panels that enclose a large medallion with pendants above and below. The inside covers show a highly adorned arabesque design, rich in gold and blue, in a setting of dark-mahogany leather. The central field represents an oblong gold-tooled medallion with corner angles to match. The flap-cover is ornamented on the outside and inside to match the respective designs of the covers. The binding has been trimmed on the edges and is loose. The colophon, which contains a decorative tail-piece, does not give the name of the scribe, but is dated 988 A. H. (1580 A.D.).

80

A copy of the same poem as above.

Folios 218; 8½ inches by 5½ inches; 11 lines to a page, written in beautiful Nastaliq, on native glazed paper in double black-ruled columns. The written surface is 5½ inches by 3½ inches within gold, black, and red borders. Folio 1b is decorated with an ‘unwân in Indian style, in gold, red, green, and blue. Many leaves are soiled by damp and the writing is rubbed off. Headings are written in red ink in panels. The manuscript contains eighty-one bright-colored miniatures in the late Mughal style, all painted by the brush of the same unskilled artist. The binding is of contemporary lacquer, the outside covers of which show a field rich in floral design. The inside covers contain the design of a large plant with yellow flowers and long leaves (possibly narcissus) against a red field. Both of the outer covers are much worn, but the inside covers are well preserved. The colophon does not give the name of the copyist, who states that he copied the manuscript for his brother Mayân Muhammad, but the copy was made and dated in Kashmir in 1199 A. H. (1784 A.D.).

81

A copy of the same poem as above.

Folios 130; 9 inches by 5½ inches; 16 lines to a page, written in ungraceful Indian Ta’liq, on native glazed paper in double black-ruled columns. The written surface is 7 inches by 3½ inches framed by borders of gold, red, and green. The manuscript is riddled with wormholes throughout and is in bad condition. Folio 1b has an illuminated sarlaw, or title-piece, in Indian style, in gold and soft colors. There are ten miniatures in the late Mughal style which are bright-colored, all the work of a poor artist. The binding is of modern paper, the back and corners of which are in green cloth. The colophon gives neither the name of the scribe nor the date. The manuscript was copied in India, probably during the beginning of the nineteenth century.
Muhîyî Lârî
(c. 1449-c. 1524 A. d.)

Muhîyî Lârî was a native of the city of Lar, near the Iranian Gulf. According to Riyâd al-Shî‘arâ, he lived from the time of Sultan Ya’qûb (ruled 1449-1462 A. d.), the second son of Uzûn Hasan, to the beginning of the reign of Shâh Tâhmâsp Şafavî, who ascended the throne in 1524 A. d. Muhîyî, however, according to the Khulûsat al-Asbîr of Taqî Kâshî died in in 934 A. h. (1527 A. d.).

82
فتحّ الحرمین
Futûh al-‘ Hartayn


The present work is said to have been dedicated by the author on his return from Mecca, to Sultan Mu‘azzâr b. Mahmûd Shâh, who reigned in Gujrat, but no dedication appear on this copy. This manuscript, as Rieu states, has been by oversight ascribed in several catalogues to Jâmi from whom the poet quotes, but Muhîyî’s name appears both in the introduction and conclusion. A lithographed edition of the Futûh al-‘ Hartayn was published in Lucknow in A. h. 1292.

Folios 36; 7½ inches by 5½ inches; 15 lines to a page, each 2½ inches long; written in beautiful Nasta‘liq, on native paper of heavy quality with a café au lait tinge, within two columns separated by double gold-rulings and framed by blue and gold borders. Most of the leaves are stained by water, patched, and damaged by wormholes. The opening page contains a small ‘umwân in gold and blue. Titles are written in red and blue throughout the volume. The manuscript contains eleven, crudely drawn paintings, depicting scenes from the Holy Cities. The original binding is missing, and the codex has been rebound in old Persian blue brocade in palm leaf pattern. On the colophon, which is partly damaged by fire, and partly riddled by wormholes, the name of the scribe, Uways b. Muhammad al-Harawi (native of Herat), and the date 974 A. h. (1566 A. d.) are still legible.

Maktabî
(2-c. 16th century)

Maktabî is a poet of whom very little is known. He was a school teacher and lived in Shiraz about the same time as Ahlî Shîrâzî, who died in 942 A. h. (1535 A. d.). Maktabî was his nom de plume; his real name remains unknown. The only existing work of this writer is a romantic poem, the description of which follows.

83
ليلي و مجنون
Laylâ wa Majnûn

A romantic poem by Maktabî.

The author dated his poem by the chronogram, Kitâb-i-Maktabî, which gives its date of composition as 895 A. h.

[140]

[141]
mained there. He spent the last years of his life in Kashmir. He died a few years after the accession of Emperor Awrangzib. Tahir Nasrabbidi, in his Tatkhara, or biographies of poets, speaks very highly of him and says he was an able prose and verse writer. He has written, besides prose compositions, many short and long poems.

84

I‘tigādiyyah‘i Mullā Ṭughrā

“A Poem of Faith of Mullā Ṭughrā,” a mathnawi written in praise of the fourth Khalifah ‘Alī.

Folios 12; 8½ inches by 4½ inches; 9 lines to a page, each 2½ inches; written in excellent Nasta‘liq, on gold-sprinkled native paper, in two columns divided into compartments by black-rulings. The whole page is framed by rulings of gold, red, and blue. The last line of each stanza, which contains ‘Alī’s name, is inscribed in red ink and stands out by itself in a separate gold-ruled panel. Some leaves have wormholes in them and some are stained by water, but the writing, which is a specimen of excellent calligraphy, has been well preserved. The volume has been rebound in modern black cloth.

The manuscript is not dated nor does the name of the scribe appear in it. The front flyleaf, which is also gold-sprinkled and gold-ruled, contains the autograph and the impression of a large circular seal of a former owner. Above the seal in large Shikastah style appear these words: “From

1 See Sprenger, Odaḥ Cat. 98.
2 For a list of some of his works see Reit, B. M. P. C. 742-4.
3 For another copy of the present poem see Reit, B. M. P. C. 267.

[143]
the least slave,” and then the seal impression below it reads: “Jān Sipār Khān, Khanah-Zād-i- (a slave born in
the house of) Shāh-i-‘Alam (which was the title of
Muhammad Mu‘azzam, the second son of Awrangzib)
Padisah-i-Ghāzi (the victorious king) 1121 A. H. (1709
A. D.) Sanah 3 (the third year of the reign of the Emperor).”
Underneath the seal a little to the right, written again in
large characters, appears the word “Hu” (pronounced as
Hu, but written Huwa”), which refers to the God Almighty,
and means “He is, or He exists,” but more generally used
as a substitute for the well-known Qur’ānic formula: “In
the name of the Most Merciful God.” Then follow four lines
written in small Shikastah which read: “From the posses-
sions of the humble slave Jān Sipār Khān, the son of
Rustamdilkhān, the son of Jān Sipār Khān al-Ḥusayn al-
Mukhtār al-Sabzawārī, may the Lord forgive his sins and
cover his misdeeds. From the gifts of Nawwāb (prince)
Ṣāhib (sir, or master) and Qiblah (another title) Nawwāb
Mukhtār Khān—may God enlighten him with His proof.
Sanah 1122 A. H. (1710 A. D.).”
Jān Sipār Khān was the second son of Mukhtār Khān
Sabzawārī, an Emir during the reign of Awrangzib. At the
time of his death in 1701 he held the sībahdārī, or the
Governorship, of Hyderabad. The grandfather of Jān
Sipār Khān, who bore the same name, was an Emir with an
army of four thousand men during the reign of Emperor
Jahāngīr. He was appointed governor of Allahabad in the
first year of Shāh Jahān’s reign, 1628 A. D., and died there
during the same year.⁴

⁴ See Or. Bio. Dict. [144]
Wişāl

(?–1846 A.D.)

Wişāl was one of the most illustrious of the modern poets of Iran, who lived and died in Shiraz. His real name was Mirzā Muhammad Shafi', but he was commonly known as “Mirzā Kūchik.” His contemporary biographers, such as Rūdā-Qušī Khān ² and Bīsīlī,³ speak very highly of him. His talents were not confined to the art of verse writing alone, for he was also a recognized master of calligraphy and music.

His works, besides his qasidas and ghazals, include the Bazm-i-Wişāl, Farhād va Şirīn, and a Persian translation of the Aţwāq al-Dhahab, or “Collars of Gold,” of Zamakhshārī. His “Farhād and Şirīn,” which is the continuation and completion of Wāhshi’s work, has been lithographed in Tehran in 1263 A.D. His sons were also gifted poets and eminent men of letters.

85

ديوان وصال

Diwān-i-Wişāl

A collection of poems by Wişāl, consisting of his ghazals, or odes, and a portion of his Bazm-i-Wişāl, which begins on folio 61b.

Folios 183, of which 1-4a, 59b, 60, and 121-123 are blank; 7½ inches by 4½ inches; written in excellent Nasta’īq by the poet himself,¹ on native glazed paper of thin quality having

¹ The author of Rawḍat al-Şāfi, Majma’ al-Fusūbī, and Riyād al-‘Arīfīn, who speaks of Wişāl in all three of his works.
² The author of Taḍākhilah Dīlūghā, who praises Wişāl’s skill in calligraphy and music.
³ A specimen of Wişāl’s autograph reproduced on Plate IX, facing p. 280 of Browne’s Persian Literature in Modern Times, leaves no doubt that the present manuscript is in the handwriting of the poet himself.
[145]
a slight creamy sheen. Folios 4b and 5a form a double illumination with gold interlinearations, the former folio containing an elaborate 'unwân in gold and colors. The verses are written in a double column outlined by heavy gold-rulings and run 17 lines to a page; the marginal writings run 26 lines to a page. Folios 61b and 62a are illuminated in like manner and the former folio contains another splendid 'unwân, in gold and colors, which serves as a title-piece to the unfinished work, Bazm-i-Wîsâl. The verses of this poem, which are also written in a double column framed by gold rules, run 16 lines to a page, while the writings on the margins run 10 lines to a page. The binding is of original lacquer, the outside covers of which are identical in design and show one large bird and two butterflies among roses, daisies, and other flowers. The inside covers have a plain red field decorated with medallion, pendants, and gold-rulled borders. One of the covers has been slightly damaged. This is a very rare manuscript, which, unfortunately, was not completed.

86

نواذير مجموعة يعقوبي

Nawâdir Majmû‘ah‘i Ya‘qûbî

"Rarities, a Collection of Ya‘qûb,” an anthology of Persian verse and prose compiled by Ya‘qûb b. Iyâs b. Yusuf, of the House of ‘Ashîr, and dedicated to Ḥâfiz Shîr Muhammad Khân Mukhâr al-Dawlah Bahâdur, a governor of Kashmir. The work, which is very painstakingly written and illuminated, was begun, according to a chronogram on folio 102, in 1188 A. H. (1774 A. D.), and was completed after thirty-two years in 1220 A. H. (1805 A. D.), as indicated by the colophon.

[146]
The compiler and the scribe Ya'qūb, who calls himself a descendant of the House of Āshār from the tribes of Israel and of the race of Abraham, was no doubt a Jew. This is further confirmed by an inscription which appears on the margin of folio 97a. This inscription, consisting of four lines, is one of the verses of a poem which the scribe by mistake has left out, and which he has later inserted in Hebrew characters. The collection contains poems by such well-known poets as Awḥādi Kirmānī, Ḥāfīz, Bukhārī, Mawlānā Waḥṣī, Sa'di, Ḥāfiz, Niẓāmī, Jāmī, Ṣim‘at Khān ‘Alī, Mawlānā Ẓuhūrī, etc., and some prose selections by others.

Folios 888, of which 6 are blank; 9 inches by 5½ inches; written in exquisite Nasta‘īq, on gold-sprinkled paper of medium weight. The prose portions are written in a single broad column, the verse portions in a double column divided by broad gold rules. The prose writings run 12 lines, and the verses 20 lines to a page. The written surface of the page is 6½ inches by 3 inches and is framed by heavy rulings in gold, black, and blue. The whole page is enclosed by a margin about one inch in width, ruled by thin double rulings of gold. The margins are decorated with rubrics in gold. Folios 1b and 2a contain the index, which gives the names of the poets and the titles of their poems in red ink within decorated square panels. According to this index, the work is divided into one hundred and eighteen sections and contains eighteen thousand verses. Folios 2b and 3a are double illuminated title-pages which introduce the work. These folios, as well as the last two, contain octagonal rosette medallions illuminated with gold and blue in floral designs. The margins consist of inscribed panels containing some verses in Arabic written in gold letters upon a blue background. The compiler's name appears on these folios.
Folios 3b and 4a contain the introduction and the dedication and they are exquisitely illuminated with gold interlineations. The Khuṭbah, or the praise of the sovereign, occupies folios 4a-10a, and is introduced by an elaborate title-piece in gold and colors. The writing in this section, as well as in most other sections of the manuscript, is written diagonally across the page and has gold interlineations and elaborately decorated margins. At the bottom of folio 102, which is also illuminated, the date 1188 A. H. (1774 A. D.) is given in a chronogram indicating when the transcription was begun. Folios 10b and 11a are the most exquisitely ornamented pages and contain two sumptuously illuminated 'unwāns. The text runs 4 lines to a page, in gold interlineations, written diagonally across the page, and framed by a broad band of different colors, with floral traceries in gold. The whole page is inset in a richly ornamented wide border painted in different colors and covered with flowered designs in gold. Folio 10b contains the name of the scribe and compiler Yaʿqūb b. Ilyās Mūsāʾi (Jewish), and folio 11a provides the name of the bookbinder and illuminator, ‘Abd al-Raḥmān Ṣaḥḥāf Kāshmīrī (of Kashmir). The codex is bound in the original lacquered covers, which are re-edged, and slightly damaged by wormholes. The outside covers are identical and show a floral pattern, chiefly of yellow and gold, upon a blue background. The design on the inside of the covers consists of a medallion set off by pendants against a dark red field of foliage. The colophon, which is illuminated, supplies the date 1220 A. H. (1805 A. D.), and the name of the city of Kashmir. According to an annotation on the front flyleaf, the manuscript originally belonged to the Royal Library at Lucknow.
XI. MANUSCRIPT OF MIXED CONTENTS

87

A composite volume, without a title, containing the following works:

I. (Begins on folio 4b)

Maslak al-Akhyār

A long poem which begins:

Maslak al-Akhyār, or "The Conduct of the Pious," is a mathnawi poem, written, as its composer states in his opening verses, in the same meter as the Makhzan al-Asrār of Ni‘āmi. It is based upon the principle doctrines of the Shi‘i sect.

The poet, whose name does not appear, opens his mathnawi with an eulogy on the God Almighty and the Prophet, and inserts five munajāts, or addresses to the Deity, and five poems of praise for Muhammad. These are followed by several poems written in praise of ‘Ali and other followers of Muhammad. Then the poet divides his work into twenty maslaks, or rules, each of which forms a section by itself. In each maslak an essential principle of the sect is discussed. The poem, according to its concluding verses, was completed in 993 A. H. (1584 A. D.).

* See page 97 of this Catalogue. [149]
II. (On folio 104b)

تنحة التصاميم

Tuḥfat al-Naṣāyīḥ

A poem which begins:

Tuḥfat al-Naṣāyīḥ, or "The Gift of Counsels," is a didactic poem, in form of a qaṣīdah, which discusses various ethical and philosophical topics, and is similar in this respect to the Rawshanâ'-n-nâmah of Nâṣir Khusrav. It is divided into forty-five láhāb, or sections, and consists of seven hundred and eighty-six bayts, or couplets. The date of composition, given in the last verse, is the 10th of Rabî‘ II, 795 A. H. (February 23, 1393).

The name of the poet, according to the colophon, is Yūsuf Gādā, who wrote these admonitions for his son Abū al-Fath. Very little is known about the life and works of this poet.

III. (On folio 176b)

مجد مشايخ

Madh-i-Mašhāyīkh

A poem which begins:

Madh-i-Mašhāyīkh, or "The Praise of the Elders," is an ode, written in praise of some of the well-known shaykhūn, or pious men, by an unidentified author. The date of composition is given in the concluding verses, in the form of a chronogram, as 961 A. H. (1553 A.D.).

 Folios 210, of which 1-4a, 104a, 175b, 176a, and 207-10 are blank; 9½ inches by 5½ inches; 12 lines to a page, written in poor Indian Ta’līq on thick paper with a creamy tinge, and outlined by gold-rulings. The opening folio contains an illuminated ‘unwān, or title-piece, in gold and colors. Titles are written in red ink, and some folios contain notes and corrections on the margins.

The binding is of original Persian, blind-pressed, black leather, the outside covers of which show a medallion design with matching pendants and corner angles. The inside covers are of red leather. The name of the scribe ‘Abd al-Qādir al-Qādirī, and the date 1261 A. H. (1845 A.D.), appear on folio 175a.

[151]
TURKISH MANUSCRIPTS

I. ASTRONOMY

88

روزنامه دارندزه وی
Rūz-nāmah′i Dārbandahvī

A perpetual calendar prepared by the Turkish astronomer Muṣṭafā, who was commonly known as Ḥikmat-i-Thānī, in Istanbul, and dated 1226 A. H. (1811 A. D.).

Contents:

1. Six tables showing the concordance of the lunar months with the solar months.
2. Six tables showing the length of the day and night for Istanbul and its vicinity throughout the year.
3. Six astronomical and chronological tables.
4. Marginal notes consisting of comments, instructions, and methods of computation on the calendar.
5. Rules given at the end for finding the direction of the qiblah (the direction towards which the Muslims turn in prayer) in Istanbul and in adjacent countries.

A strip of vellum, 46 inches long and 4 inches wide, on a bone roller. The writing is in beautiful Nasḥ, within gold-rulled margin, in red and black ink. The ‘unwān is very richly illuminated in gold and colors. The manuscript is enclosed in a maroon solander case.

II. GENEALOGY

89

Genealogical tables of the prophets and of the principal Eastern dynasties, without title or author's name.

The contents of the first portion of the manuscript agree with a similar work entitled Subḥat al-Alḥyār, described by Rieu and Fligel.

There are tables prefixed to the volume, on folios 1-6, showing the genealogy of the Prophet Muḥammad which traces him back to Adam. These are followed by the general genealogy of the pre-Islamic dynasties and by the genealogies of the Muslim dynasties down to the year 1143 A. H. (1730 A. D.), the year of accession of Sultān Muḥammad I of Turkey. Then in two pages some of the sayings of the Prophet Muḥammad and of some of the Khalifāhs are recorded. Following this in two other pages a brief history of the rulers of the Memlük dynasty of Egypt is given. The last portion of the manuscript contains an account of the Osmanlı dynasty from its origin to 1030 A. H. (1620 A. D.), during which year the Bosphorus was frozen. This is the last event recorded by the compiler.

The genealogies of the Turkish sultans from the year 1091 A. H. (1680 A. D.), in which year the manuscript was completed, to the year 1143 A. H. have been added in a different handwriting. The first scribe signs his name as Behmen Bek b. Ahmad b. Yūsuf Pāḫā of the city of Van. It is highly probable that the work was compiled by the copyist himself by the use of the above-mentioned well-known book on genealogy without mentioning his authority.

Among the pre-Islamic dynasties, the Greek, Persian, and Chinese kings are included. The dynasties of Iran mentioned are the Pishāḏāḏ, ʿAšḵānān, Ṣāsānān, and

1 See Rieu, B. M. T. C. 32-3; Fligel, Vienna Cat. 2, 97-101, and 374.
the Keyānīān. The post-Islamic dynasties are the Banī Umayyah, ‘Abbāsī, Dīyāmekh, Seljūq, Schuktakīn, Ḥwā- rezm, Sāmānīān, Čingițān, and ʿOṭūmānīān. The num-
ber of the rulers of each dynasty and the total years of their
reigns are also recorded. The genealogy of the Ottoman
dynasty concludes with Sultan Muhammad IV, who is desig-
nated as the reigning monarch. A later addition brings it
down to the accession of Sultan Mahmūd I, 1143 A. H.

Folios 75, of which 15 are blank; 12\ 1 inches by 8 inches;
written in Nāshī, on native glazed paper of ivory finish,
within red borders. Some notes on the margins and six
folios, which were added later, are in very poor handwriting.
Genealogical tables, which consist of concentric circles some-
times in colors but mostly in black or red ink, contain the
names of persons; these circles are linked by horizontal lines
to which are added some short historical notes. The scribe's
name is signed in red or black ink to such notes. Two
ʿuwāns, or title-pieces, adorn the histories of the Memlūk
rulers of Egypt and of the Ottoman dynasty. These title-
pieces consist of a pyramid design made of half circles in
black and white; the outlines of these half circles are drawn
in red ink.

The seal impression of the writer of the manuscript,
Behmen Bek, whose full name has been given in the above,
appears on the opening and on the closing pages of each
section. The codex has been bound in stamped dark leather
flap-binding ornamented with medallions in floral designs,
the workmanship of which is alike on both covers.
III. DICTIONARY

90

تحفة شاهيدي

Tuḥfahī Šahīdī

A versified Persian-Turkish vocabulary composed by Mevlānā Šahīdī.

Šahīdī, commonly known as ʻIbrāhīm Dedeh, was born in Muṣṭaḥlā in the province of Mentesheh in Asia Minor, in 875 A.H. (1470 A.D.). He lived for a long time in Konya (Iconium) and like his father, Khudāyī Dedeh, belonged to the religious order of Mevlevis. He composed his versified vocabulary, according to a chronogram inserted in its last verses, in 920 A.H. (1514 A.D.). He died in 957 A.H. (1550 A.D.).

Folios 50; 7½ inches by 5 inches; 7 lines to a page, each 21 inches long; written in exquisite Naskh in four gold-ruled columns with outlinings in gold, blue, and red, on glazed paper of medium weight. The marginal columns are written by the same scribe in Nasīḥ of smaller size, 46 lines to a page, each 1½ inches long, and framed by gold-rulings. The opening page contains an elaborate illumination in gold and colors. The titles are written in red ink throughout the book. The binding is of gilt native morocco and protected by a gilt red morocco cover. The colophon bears the name of the scribe, Ḥāfiẓ Muḥammad Emīn, and is dated 1216 A.H. (1801 A.D.).

The scribe, Ḥāfiẓ Muḥammad Emīn, was a native of Istanbul and the son of Ahmad, who was in the services of

---

the grand vizier, ‘Abd-āllāh Pāshā. He studied under the well-known calligrapher Sayyid Ahmad Khwājeh-Zādeh and was considered as one of his best apprentices. He has copied many manuscripts and was a Ḥāfiz-i-Qur‘ān, or one who commits the Qur‘ān to memory.³

IV. LAW

91

مناهج الأصول الدينية

Manāḥij al-Uṣūl al-Diniyyat

A treatise on Muslim Law according to the Ḥanefī school, composed by ‘Abd al-Bāqī b. Muḥammad.

The author, commonly known as ‘Ārif, held many important positions in the Turkish government under Sultān Muḥammad IV. He was a native of Istanbul and received his primary education privately from his father, who was attached to the Imperial Navy. He studied later under the Shaykh al-Islām, or the head of the hierarchy of the Muslims, Minqārī-Zādeh Yaḥyā, and was awarded the highest prize in public and official examinations. He was first appointed the governor of Schelék (Salonica) and he retained this post for sixteen years. He then governed Egypt and Brusa, and later became a chief justice in Istanbul. The last post which he held was that of the commander in chief of the Turkish armies in Thrace. He wrote many books and made translations from Persian and Arabic. He was also an accomplished calligrapher and an apprentice of the well-known Muḥammad Tabrīzī (of Tabrīz). There are several manuscripts still preserved in his beautiful handwriting. He died in 1125 A. H. (1713 A. D.).¹

The author in his preface states that numerous works had been written in Arabic on the Ḥanefī law, but that no one had made an attempt to treat the subject in the Turkish language. He ventures, therefore, to fill this gap himself. He gives a list of twenty-four books and their authors who have written on the subject in Arabic. His own book, in addition to the preface, consists of five chapters, and each chapter is divided into several parts. The author also states in his preface that the grand vizier Muṣṭafā Pāshā had urged him to have a good copy of his original manuscript made. This task was entrusted to Muḥammad b. al-Ḥājj Veli al-Dīn, who was the chief superintendent of his estates and property. At the completion of the work the author himself made the necessary additions and corrections in the margins in his own handwriting, which is readily distinguished from the hand of the copyist, who in a footnote adds that the corrections were made in the handwriting of his master.

Folios 102; 8 inches by 5½ inches; 19 lines to a page, each 2¼ inches long; written in neat Nasta‘īq of medium size, on native glazed paper of strong texture within gold borders. There are copious notes and references on the margins written by the copyist, and some corrections have been made by the author himself. A complete table of contents has been prefixed. The opening page is adorned with an illuminated ‘unwān of floral design, gold, blue, and pink. The flap binding is of stamped black leather, the outer covers of which show a medallion design with double pendants and with harmonizing cornerpieces. The inner covers are of plain dark red leather framed by rulings of gold. The volume is protected by an extra red morocco cover. Both the front flyleaf

¹ See Tah. Khat. 392.

[156]
and the colophon give the name of the scribe, Muḥammad b. al-Ḥājj Veli al-Dīn. The date of completion is 1119 A. H. (1707 A. D.).

V. OFFICIAL DOCUMENT

92

وقنامة أحمد باشا

Waqīnāmah Aḥmad Pašhā

A remarkably valuable document, being the Last Will and Testament of Ahmad Pašhā, the son-in-law and the grand vizier of Sulṭān Bāyezid II (ruled 1481-1512 A. D.), and later of Sulṭān Selim I (ruled 1512-1520 A. D.).

Aḥmad Pašhā, whose real name was Stephen Cossarich, was an Illyrian prince, the son of Duke Saba Etienne-Cossarich, who deserted his faith and parents at an early age and joined the Turks. The main reason for his desertion was that his father took in marriage a young princess to whom Stephen was engaged. He was very well received at the court of Sulṭān Bāyezid II, who, upon his acceptance of the faith of Islam, gave him his own daughter in marriage and appointed him to responsible positions in the army. He was first put at the command of an army which was sent to Egypt, and later was made the commander of the fleet. This latter post he retained for five years. It was in 1497 A. D. that he was appointed to the office of the grand vizier and he occupied this position four times during his political career. He died in 1516, in Aleppo, while he was accompanying Sulṭān Selim I on his return from the Egyptian campaign. He built many mosques and charitable institutions.¹

¹ See von Hammer, Geschichte des Osmanischen Reiches, 2. 264 ff., and 536-27.

[158]

Ahmad Pašhā, according to the present will, left most of his wealth and huge estates to charity. He directed the disposition of funds for the erection of mosques and for the care and feeding the poor.

Folios 33; 10 inches by 6½ inches; 7 lines to a page, each 3 inches long; written in large Thulūth, on heavy quality paper having a café au lait tinge, and framed by gold-rulings. There is a blank space left for an ‘unwān’ on top of the opening page. The binding is missing. The name of the scribe Muhammad and the date 917 A. H. (1511 A. D.) are given in the colophon. On the same page the names of Pir Muhammad Pašhā al-Jamāhīri, Sinān Pašhā Ibn ‘Abd al-Ḥayy, Mevlâ Qivān al-Dīn al-Deftari, and Sayyid Bāhī, the scribe of the Divān-i-‘Āli (the High Court), appear as witnesses. The first two witnesses were grand viziers. The last two have not been identified. According to an annotation on the front flyleaf the will was drawn up by Qādī (judge) ‘Abd al-Rahmān.

VI. HISTORY

93

تاريخ سلانيكي

Tārīkh-i-Selānīkī

A history, without a title or author’s name, covering the years 971-1008 A. H. (1563-1599 A. D.), comprising the last three years of Sulaymān Qānūnī’s reign, the reigns of Selim II and Murād III, and the first five years of the reign of Muḥammad III.

The work begins with a short preface which is written in gold ink. The last three lines of the preface, as well as a
few lines on the second folio facing the opening page, have been blocked out by gold paint. The traces of writing underneath, however, are visible but not legible.

In another copy of this manuscript, which is in the Vienna State Library, the name of the author, Selaniki (of Salonica) Mustafa Efendi, appears in the preface. This work is generally known in Turkey as the Tarikh-i-Selaniki, or the History by Selaniki.¹

The author, about whom very little is known, was a court chronicler. He takes occasion, now and then, to insert in his records lengthy discussions of important political events, and in more than one instance makes mention of his own promotions and appointments to important positions at the court by the grand viziers of the time. The most important position held by him is that of official chronicler of the grand viziers at the court. He was appointed to this post in the year 999 A. H. (1590 A. D.) by the grand vizier Ferhad Pashâ (folio 140b), and he still retained this office at the time he recorded the last event in his journal, in 1008 A. H. (1599 A. D.). He also held other important positions. He was made Chief Controller of the accounts of the two Holy Cities, Mecca and Medina, and later of entire Anatolia. The last position held by him, in addition to that of court chronicler, was the controllership of the accounts of the Ewqaf, or the Religious Endowments. He was appointed to this high office by the grand vizier Ibrâhim Pashâ (folio 283a and b), in the year 1004 A. H. (1595 A. D.). The date of his death is unknown.

Folios 400; 11 inches by 6 inches; 25 lines to a page, each 3 inches long; written in beautiful Nasta'liq, on native glazed paper of ivory finish framed by heavy rulings of gold. The margins are wide and contain some notes and additional remarks. Some of the folios have been injured by worms.

¹ See Flügel, Vienna Cat. 2. 246-7.

[160]
The titles and captions of important events are written in gold or red ink. There are four illuminated ‘unwāns, or title-pieces, in gilt and colors which are adorned with flower patterns. Folios 399b and 400a are not written but contain two illuminated title-pieces and full decorations of pink floral design against a whitewashed background. Folio 1a contains a medallion in gilt enclosing a six-pointed star design in colors ornamented with flowers. The flap-binding is an unusually fine specimen of contemporary Turkish morocco, ornamented in a very elaborate manner with the usual Indian mauritia flower pattern, heightened with gold and colors. The inside covers are of green silk with floral designs woven in gold. The manuscript is in a slipcase of black and red leather. The name of the scribe Muhammad b. 'Abd-‘Allāh and the date 1134 A. H. (1721 A. D.) appear in the colophon. The scribe states that the copy was made by the order of Ibrāhīm Pāshā, the son-in-law and grand vizier of Sultan Ahmad III, and signs his former title, that of the Judge of the Holy City of Jerusalem, after his name. The front flyleaf contains the bookplate of Clarence H. Clark.

VII. POETRY

Yāzīji-Oghlī
(?-1451 A. D.)

Yāzīji-Oghlī Muhammad was the son of the celebrated Turkish poet and scientist Kātib Șehār al-Dīn, or Șehār al-Dīn the Scribe, the author of the well-known Şamsiyyah, or the Solar Poem, a versified treatise on astronomy composed in 811 A. H. (1408 A. D.). Șehār al-Dīn was in the services of Sultan Bāyezid I, and spent most of his life in Ankara (Angora). His two sons Muhammad and Ahmad-i-Bijan were born there. They studied under the eminent
ascetic Ḥājjī Bāyrām, and after the death of their father settled at Gelibolu (Gallipoli). They were both interested in theology and poetry and built themselves a little oratory, looking out upon the sea, and spent the rest of their lives there in seclusion. Muḥammad was widely known for his piety and revered for his sanctity.

The two brothers devoted much of their time to the composition of religious books. Muḥammad wrote his Magḥārib al-Zamān, or “The Setting-point of Time,” in Arabic verse, which was later translated into Turkish prose by his brother Abūnā under the title of Anwār al-ʿAṣṭiqīn, or “The Lights of Lovers.” Muḥammad’s immortal poem Muḥammadīyyah, the description of which follows, is the most popular and best known of his works. According to the Ṭuhfahī Ḥaṭṭāṯīn, or “The Gift of Calligraphers,” of Mustaʿṣim-Zādeh Sulaymān, and Ḥaṭṭāṭ Ḥaṭṭāṭīn, or “Calligraphy and Calligraphers,” by Ḥabīb, Yāzīji-Oghlī was a skilled calligrapher. He died in 855 A. H. (1451 A. D.), just two years before the conquest of Istanbul by Sulṭān Muḥammad the Conqueror.

For further details on the life and works of Yāzīji-Oghlī see A History of Ottoman Poetry, E. J. W. Gibb, edited by E. G. Browne, 1. 389-410, London 1907; Rieu, B. M. T. C. 168-9; and Flügel, Vienna Cat. 1. 618-9.

1 See Tūḥ. Ḫat, 206, edited by Baḥīrānī Mahmut Kenal, Istanbul 1928.

Al-Risālah al-Muḥammadīyyah

"The Treatise on Muḥammad" is a religious poem by Muḥammad b. Selāḥ, commonly known as Yāzīji-Oghlī.

The author, in his epilogue, after thanking God for the successful completion of the poem, states that his friends suggested that he should present the book to the Şāh of Irān the Sulṭān of Egypt, or the Sulṭān of Rūm (Turke). He seems to have preferred the last, for although he does not officially dedicate the book to the Sultan of Turkey, he prays for Sulṭān Murād and for his successor Sulṭān Muḥammad the Conqueror. Then he eulogizes the vizier Maḥmūd Pāshā ibn Qaṣṣāb, or “the son of the Butcher,” and proceeds to tell the story of his own life and that of his brother Ahmad. He gives the date of composition in one of the verses as 853 A. H. (1449 A. D.).

The poem, which is based on the explanation of certain passages of the Qurʾān by different authorities and on Muslim traditions, falls into three main divisions. The first part deals with the Creation, the second with the Mission of Muḥammad, and the last with the End of the World.

Folios 247; 10½ inches by 7½ inches; 19 lines to a page, each 4½ inches long; written in Naṣḵ, on native glazed thick paper in two columns of red-rulings. There are corrections and additions on the margins. All titles are inscribed in large Naṣḵ in red ink. The codex has been rebound in Turkish flap-binding of red morocco. The outer covers are blind-stamped with inlaid center medallion, and blind-tooled in moresque designs framed with borders of the same style. The inside covers have been lined with white paper of
ordinary quality. The flap-cover is identical with the outer covers in details. The colophon contains the name of the scribe, Kemal Muhammed Qarah Yazi, and the date 1051 A. H. (1641 A. D.). The front flyleaf bears the dedication and the seal of a former owner, but these are not legible.

A commentary on the Muhammadiyah entitled, Perah al-Ruh, or “The Joy of the Soul,” was written by Isma’il Hacqih, who died in 1137 A. H. (1724 A. D.). There is also a lithographed edition of the Muhammadiyah published in 1280 A. H. (1863 A. D.) in Istanbul.

Mir ‘Ali Shīr Nevā’i
(1441-1501 A. D.)

Mir ‘Ali Shīr Nevā’i was the son of the Kichkanah Bahādur, an Emir at the court of Sultan Abū Sa‘īd. He was born in Herat, on Ramadān 17, 844 A. H. (February 9, 1441 A. D.). He went to school with Sultan Ḥusayn Bāyḵārā, and in his early life attached himself to the court of the reigning Timūrid Abū al-Qasim Bābur Mirzā, who treated him like one of his sons. In 861 A. H. (1456 A. D.), after the death of Bābur, he spent several years in Samarkand and Meshhed, where he completed his studies at his own expense and was reduced to great poverty. In 873 A. H. (1468 A. D.), when his former friend and companion Sultan Ḥusayn ascended the throne, he appointed him his Muhrrār, or the Keeper of the Royal Seal. He occupied that high office until 876 A. H. (1471 A. D.) when he resigned to accept the governorship of Gurgan, near the Caspian Sea. The following year he retired from public life and moved to Herat where he lived until his death on the 12th of Jumā 11, 906 A. H. (January 3, 1501 A. D.).

Nevā’i was a great patron of learning and was himself an equal master of prose and poetry. He wrote in Fāghatā’i, or
Eastern Turkish, as well as in Persian. Nevâ‘î was the pen name he used in his Turkish compositions, and he signed his Persian works as Fâ‘î. He exerted great influence on the development of Ottoman poetry and has done more than any other writer to raise Turkish to the rank of a literary language. He was a close friend and patron of Jâ‘î, the celebrated poet of Iran, who dedicated many of his works to him. Besides four Diwâns of lyric poetry and six long Mathnawîs, he has left nine volumes of prose and some minor poetical works.


95

An incomplete diwan, or collection of lyric poems, without a preface or title, consisting of 311 bayts, or couplets, by Mir ‘Ali Şi‘r Nevâ‘î in Jâghâtâ‘î, or Eastern Turkish, beginning:

Folis 40; 6½ inches by 4½ inches; 8 lines to a page, each 1½ inches long; written in beautiful Nastâ‘îq, on native glazed paper, in fine gold-ruled columns separated by tendril ornaments framed in rulings of gold and outlined by floral designs. The first two lines on each page are written diagonally across the upper section, the second two horizontally across the center of the page. The fifth and sixth lines are written diagonally across the lower half of the page, and the last two lines are written vertically along the left edge of the paper. The opening page contains a beauti-
fully adorned ‘unwân, or title-piece. Each page is illuminated with scroll-decorated borders and ornaments in red, gold, and blue. The binding is Turkish of dark-brown leather with flap-cover, heavily embossed with central medallions in gold. The inside covers are of a lighter-brown leather and have a filigree medallion design upon a blue background. Neither the name of the scribe nor the date is given. The front flyleaf bears a seal impression containing the name of a former owner, Ahmad Nûrî, and the date 1206 A.H. (1791 A.D.). The manuscript was copied probably in Turkey during the latter part of the sixteenth or the early part of the seventeenth century.

Da’îfî

(?-c. late 16th century)

Of Da’îfî, we know very little. No information is available to determine accurately when he was born or when he died. The only reference to Da’îfî, besides few poems which appear in some Turkish anthologies, is made by Hâjiî Khalîfah, who mentions that a translation of Sa’dî’s Gulistân has been made by this author, but says no more about his life or other works. Evidently his works were rare and extinct even in those days.

Some facts, however, may be secured from the copies of two of the poet’s works which are found in this Collection. These are bound in one volume, and consist of his versified translations of Sa’dî’s Gulistân and of ‘Aṭṭâr’s Pand-nâmâh, the descriptions of which are given below. Da’îfî’s works, as has been already mentioned, are very rare and this volume is possibly one of the very few in existence.

Da’îfî was the poet’s nom de plume. His real name, Pir Muḥammad, appears on folio 242b, in the epilogue of his second work, the versified translation of ‘Aṭṭâr’s Pand-nâmâh. According to a chronogram inserted by the poet, this poem was concluded on the fifth of Muḥarram 950 A.H. (April 10, 1543 A.D.).

In his translation of the Gulistân, which he dedicated to Sultân Sulaymân the Magnificent (ruled 1520-1566 A.D.), the poet furnishes us with more material about himself. He mentions, on folio 183b, that the Sultan moved to his second capital Adrianople to organize a military expedition, and ordered all his viziers, generals, and courtiers to follow him. Da’îfî says he could not go for he was already receiving a pension, and could not secure a new appointment. It appears from his statements that the poet was attached to the court. His further reference to those who had accompanied the monarch and who on their return to Istanbul were promoted and received gifts, while he himself was deprived of all this, further proves that he was one of the prominent men of his time. “Instead,” he continues, “I spent my days and composed this lengthy poem, on which I started working on the 10th day of Ṣafar 950 A.H. (May 14, 1543 A.D.) and which I completed on the 11th day of Ṣaḥâbân (November 9) of the same year.

His father’s name, Khwâjeh Evrânûs, and his teacher’s name, Shaykh Sumbul Sinân, are mentioned on the last folio in connection with his prayers to the Almighty for the successful completion of the work.

Folios 181a-183b supply us with a detailed and interesting description of his birthplace, the little town of Qaraštâvâh (modern Kâratova in Yugoslavia), and of its silver mines. In these three folios he gives the details of the operations of the silver mines which at that time existed in Kâratova. This description is so vivid and so detailed that it leaves no doubt that the poet was familiar with this industry of his native town. Da’îfî’s style is extraordinarily clear and attractive, and free from artificial rhetoric.

[166]
A volume containing:

I. (folios 2a-184)

ترجمة متنوطة كُلُستان

Terjumeh'i Manzāmeh'i Gulistān

It begins:

خداً حمد درکونه زیت

آکا اولسون تا و عکر و

II. (folios 185b-244)

ترجمة بنی فرید الدين عطَاء

Terjumeh'i Pand-i Farīd al-Dīn 'Āṭṭār

It begins:

حمد الامه اولسون کوال خدا

قلدی اینم بر آوج خاکه عطا

The first being a versified translation by Dā‘īfī of the Gulistān,1 or “The Rose-Garden,” of the celebrated poet of Iran, Sa‘dī, to which, in the concluding verses, the poet gives the title of Nigaristān. The second is a versified translation of the Pand-nāmah,2 or the “Book of Counsels,” of another well-known Iranian poet, 'Āṭṭār, also by Dā‘īfī. Both poems have been dedicated to Sulṭān Sulaymān. No other copies of the above works have been listed in any of the well-known catalogues of Oriental manuscripts, and no reference is made to the second work.

Folios 246; of which 1, 2a, 185a, 244b, and 246 are blank; 9½ inches by 6½ inches; 15 lines to a page, each 3½ inches long; written in excellent Naskhī in double gold-ruled columns, on thick native glazed paper of ivory finish. The opening page of the first poem is embellished with an ornate ‘unwān of rich design upon a gold background in dark violet, red, and blue, occupying nearly one third of the page. There are additional decorative section-headings which are inscribed in red ink. The two works have been bound in half-leather blue flap binding with floral gilt edges. The colophon of the first poem gives the name of the copyist Behram bin Muhammad and the date 968 A. H. (1560 A. D.). The second poem does not bear a colophon, but the writing is that of the same scribe. The front flyleaf contains the signature of a former owner, Dervish As‘ad ibn ‘Abd al-Kerīm ‘Arab, and the date 1197 A. H. (1782 A. D.).

‘Āṭṭār

(1583-1634 A. D.)

Nev'i-Zādeh ‘Āṭṭār-āl-λlah, poetically surnamed ‘Āṭṭār’, was born in Istanbul in 991 A. H. (1583 A. D.). He received his primary education from his father, Yalıyear Nev'i Efendi, the distinguished poet and tutor of Sulṭān Murād III (ruled 1574-1595). After his father’s death ‘Āṭṭār studied under Qāf-Zādeh Feyd-āllāh Efendi, the author of the well-known anthology, and later under Akhi-Zādeh ‘Abd al-Ḥalim Efendi. He entered the bar and was appointed a qāḍī, or judge, but sought no other promotions. He served as qāḍī in the European provinces of the Ottoman Empire for the rest of his life. He died shortly after his return from Uskub to Istanbul in 1044 A. H. (1634 A. D.).

‘Āṭṭār’s greatest work is the continuation of Taš-kūprü-Zādeh’s biography of learned men known as Şnaqiyiq al-Nu’māniyyah. Besides, he has left many prose works, a complete Dīwān, and a collection of five poems, commonly called the Khamsah, or Quintet.

[169]
For further particulars about his life and works, see Gibb, Hist. Ott. Poetry, 3. 232-42; Rieu, B. M. T. C. 195; Hajj. Khan. 3. 175; and Flügel, Vienna Cat. 1685-6.

97

خمسة عطائي

Khamsah'ī 'Aṭā'ī

An incomplete Khamsah containing only three of the five poems of ‘Aṭā’ī as follows:

I. (folios 1-77)

صبة الإبكار

Ṣubbat al-Abkār

II. (folios 78-120)

ساقى نامه

Ṣaqī-nāmeh

III. (folios 121-212)

نحية الأزهار

Nafṣat al-Azhār

The first of these poems, the Ṣubbat al-Abkār, or the "Converse of Virgins," was written as a burlesque on Jāmi‘ī’s Ṣubbat al-Abhrār, or the "Rosary of the Pious," and like it, is divided into forty-five chapters. It was completed in 1035 A. H. (1625 A. D.). The second, Ṣaqī-nāmeh, or the "Cupbearer Book," is often referred to as ʿĀlam-Numā, or the "World-Displayer," from a term which the poet uses in the colophon, and was completed in 1026 A. H. (1617 A. D.). The third poem, the Nafṣat al-Azhār, or the "Breath of Flowers," is, in scope and character, much like the first. It was written as a counterpart to Nizāmī’s famous poem the Makhtāz al-Asrār, or the "Treasury of Mysteries," and was completed in 1020 A. H. (1611 A. D.). The two missing poems of the Quintet are the Haft-Khwān, or the "Seven Trays," and the Divān al-Adab, or the "Divān of Etiquette."

Folios 212, of which 6 are blank; 7½ inches by 5½ inches; 19 lines to a page, each 3 inches long; written in poor Nastaʿlīq, on native paper of ivory finish, in two gold-ruled columns in several bands. There are three illuminated 'unwāns, one for each poem, and twenty miniatures in Turkish style of poor workmanship. The binding is original Turkish of dark maroon with flap embossed with gold. The ornamentations on the outer covers are alike and show a field decoration of floral designs impressed upon the leather, gilded, and framed by gold-ruled borders. The inner covers are lined with plain blue paper. The date and the name of the scribe, written in red ink in the colophon have been erased and are not legible. According to an annotation on the front flyleaf the manuscript was purchased in Boston in 1919 from the collection of Thomas F. Richardson. It was copied in Turkey, probably during the eighteenth century.

1 See pages 135 and 136 of this Catalogue.

[170]