Hri Vever
An Annotated and Illustrated Checklist of the VEVER COLLECTION

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with Roya Marefat and Wheeler M. Thackston

Contributions by
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Preface

The purpose of this checklist is to present in as simple and clear a manner as possible the almost five hundred works of art in the Vever Collection. The checklist includes all of the Persian, Arabic, Turkish, and Indian manuscripts, paintings, albums, examples of calligraphy, and bookbindings the Arthur M. Sackler Gallery acquired in 1986. We have omitted, however, the lithographs, printed books, textiles, nineteenth-century Burmese and Indonesian material, and Armenian paintings that form a small part of the Vever Collection.¹

Together with An Annotated and Illustrated Checklist, the museum has published A Jeweler’s Eye: Islamic Arts of the Book from the Vever Collection, which provides a general study of Henri Vever (1854–1942), the Paris of his time, and the collecting of Islamic art in his circle. In addition, A Jeweler’s Eye contains a brief essay about looking at Persian and Indian manuscripts and paintings, and reproduces in color seventy-six works in the collection. It is our hope that these two publications will spark research efforts to refine and amplify the preliminary information provided here. The checklist is merely a preparatory cataloguing of works, which are for the most part unknown and unpublished.

The checklist is divided into five basic categories that we hope reflect the scope of book production and painting in the Islamic world: manuscripts (organized by author and type); identifiable albums; individual paintings and drawings (organized by type); calligraphy; and bookbindings. Within each section, objects are presented chronologically. Several issues, most notably any attempt to identify consistently the hands of individual artists, have been consciously avoided. Although that would form an obviously important endeavor, the degree of study necessary to do so with any accuracy was outside the scope of this project.

Entries have been limited, for the most part, to basic archival information concerning date, origin, dimensions, and provenance. Given the importance of certain objects, or the amount of information available about them, we have also provided, however, brief comments whenever warranted. The comments should be seen as no more than preliminary discussions of the material. Attributions are tentative at best and are meant only as guideposts to localizing the works in time and space.

¹ Works in the collection that are not included in the checklist are accession numbers s86.0063; s86.0390-.0395; s86.0467-.0405; and miscellaneous borders.
Acknowledgments

The entries and annotations that make up this checklist reflect the efforts of many people. The project would have been inconceivable without the generous support and advice of Basil Robinson, who kindly made available his extensive notes concerning objects in the Vever Collection. Other scholars who aided in solving problems of identification and attribution include Julia Bailey, Sheila Blair, Michael Brand, Sheila Canby, Vishaka Desai, Oleg Grabar, Basil Gray, William Hanaway, David James, Christopher Murphy, Marianna Shreve Simpson, Eleanor Sims, Priscilla Soucek, Abo Soudavar, Mimi Swietochowski, and Stuart Cary Welch. Nabil Saidi generously provided valuable comparative illustrations.

Central to the project are the translations of the often extremely complicated Persian, Arabic, and Turkish inscriptions; Roya Marefat and Wheeler Thackston worked diligently to provide these. Dr. Thackston, in addition, was responsible for transliterating all the Persian language used throughout the volume. For the appendixes, we are grateful to Susan Nemazee, who undertook a great deal of the research on the recent provenance of objects in the collection, and to Janet Snyder and Elisabeth West FitzHugh, who wrote on paper and pigments. The patience and generosity of these colleagues transformed the scope of the checklist, and it has been a great privilege to work with them on the project.

The authors are greatly indebted to Jane McAllister, whose remarkable editorial efforts made this volume possible. She was assisted by Nancy Lutz and depended upon the expertise of editors Nancy Eickel, Ann Hofstra Grogg, Andrea Merrill, and Karen Sagstetter. The authors are equally grateful to Carol Beehler, whose sensitive eye, patience, and perseverance helped organize and give aesthetic coherence to the otherwise unwieldy amount of material. Tim Kirk, Rocky Korr, George Rogers, and Jim Smith painstakingly measured and helped document all the items in the collection. Jane Norman and Martha Smith from the Freer/Sackler Technical Laboratory assured that the paintings were in stable and presentable condition for publication and exhibition. The authors are grateful, too, to the museum’s photography department, particularly for the work of Jeff Crespi, Anne Gray, and John Tsantes. The repeated retyping of the manuscript and handling of an endless array of details were diligently carried out by Patricia Bragdon, Gail Price, and especially Beverly Haynes; their efforts are deeply appreciated.

G. D. L. and M. C. B.
Guide to the Checklist

The checklist is divided into five chapters beginning with manuscripts and concluding with individual bookbindings. Chapter 1 consists of four sections: Korans and anonymous books of prayer; anonymous texts and anthologies; poetic, historical, and scientific texts; and unidentified texts. The sections are organized alphabetically by author and manuscript. When a section has more than one entry (as is the case with the Korans, the Shahnama of Firdawsi, and the Khamsa of Nizami, for example), the entries of that section are listed chronologically.

Chapter 3 on individual paintings and drawings is divided into three sections—figural studies, flora and fauna, and miscellaneous—each of which is organized chronologically. Entries in the other chapters, on identifiable albums, calligraphy, and bookbindings, are listed in chronological order.

Attributions of the works to regional and local traditions are indicated by parentheses. All manuscripts are copied in Persian unless otherwise indicated. Dimensions are given in centimeters and taken from inside rulings whenever possible, with height always preceding width; the measurement of a bookbinding is generally that of a single cover. Since the majority of the collection consists of detached folios and individual paintings often mounted on album pages, certain terminology has been used to facilitate describing the items. Some of the terms are:

- **Bifolio** a sheet of paper folded in half to make two folios
- **Dibacha** also called (especially in India) a *shamsa*, a circular illuminated medallion
- **Doublure** the inside of a cover
- **Folio** a single sheet of paper meant for inclusion in a bound book or album
- **Lawh** a chapter heading
- **Leaf** a single sheet of paper not meant for inclusion in a bound book or album
- **Page** a folio that has been split in half
- **Sarlawh** a highly illuminated chapter heading with projecting lines
- **Side A** the first side of a folio as it would occur in a bound Islamic manuscript or album
- **Side B** the second side of a folio as it would occur in a bound Islamic manuscript or album
Standard page  a normal, unadorned page of text from a manuscript
Turunj  an elliptical illuminated medallion

Individual entries throughout the checklist generally begin with the title of the image depicted, followed by an identification of the reverse of the folio. Information pertaining to a specific side of a folio (A or B) immediately follows the identification of the subject for that side. For example, checklist number 97 first identifies the subject of the painting on side A and then identifies side B:

97 The Duel between Guraza and Siyamak
   Numbered 24 in Persian numerals in right margin
   Side B: The Duel between Farukil and Zangula
   Numbered 25 in Persian numerals in right margin

The media, dimensions, and accession numbers that follow apply to both sides of the folio.

Folios that do not contain paintings are listed by side; side A first, then side B. Where the text is continuous from side A to side B and the folio contains no image, the title of the entry is simply Folio of Text; in the case of the Korans, the title cites the relevant chapters and verses without distinguishing side A from side B.

Inscriptions are translated when appropriate and listed by folio number (in the case of bound manuscripts) or by side (in the case of individual folios). When a folio has more than one inscription, the folio number is not repeated. Thus a series of inscriptions on one folio might be given in the following way:

(fol. 2a; turunj)
Section of the sacred word of God

Falsehood cannot come at it from before it or behind it
(It is) a revelation from the Wise, the owner of Praise. [Sura xli: 42]

(in margins) Acquired by al-Hajj Ahmad, the former bostancibaşi [head of the garden brigade] in the year [A.H.] 1210 [A.D. 1895–96].

When an inscription appears on a painting in a bound manuscript and pertains only to that painting, it is cited after the title of the painting (in a list by folio).

If a page of text is unadorned and contains uninterrupted lines and columns of writing, it is referred to as a standard page. The term per page refers to text that contains illuminated cartouches or other alterations (such as diagonal columns).

Frequently cited references are abbreviated (see Key to Shortened References, p. 441). Late nineteenth- to early twentieth-century European provenance of objects, whenever
available, is listed in reverse chronological order; unless otherwise noted, objects were acquired in Paris. For further explanation of provenance, see the introduction to Appendix 7, page 398.

To ease the use of the checklist, the transliteration of Persian and Arabic names and terms has been kept as simple as possible. Diacritical marks except for an internal ayn (') or hamza (') have been omitted. Plate numbers are given for works reproduced in color in A Jeweler's Eye: Islamic Arts of the Book from the Vever Collection by Glenn D. Lowry with Susan Nemazee (Washington, D.C., 1988), published by the Arthur M. Sackler Gallery in association with the University of Washington Press.
CHECKLIST
of the
VEVER COLLECTION
KORAN [1-2]
Copied in Arabic
Iran, late 11th century
2 folios from a dispersed manuscript
Standard page: 1 column of text; 4 lines of kufic

1 Sura v, “The Table Spread,” Verses 34-36
Opaque watercolor, ink, and gold on paper
Page: 32.0 x 21.3 cm
Text: 21.6 x 14.5 cm
586.0064
PUBLISHED
Tentoonstelling, no. 1, p. 21
EXHIBITED
The Hague, 1927, no. 1

2 Sura v, “The Table Spread,” Verses 36-39
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 21.3 cm
Text: 21.6 x 14.5 cm
586.0065
PUBLISHED
Tentoonstelling, no. 1, p. 21
EXHIBITED
The Hague, 1927, no. 1

COMMENTS, 1-2
Although the colophon of this widely dispersed copy of the Koran does not appear to have survived, the manuscript can be attributed to the last years of the eleventh century based on its similarity to another Koran, dated A.D. 1073, in the shrine of Imam Riza at Mashhad.¹

NOTE
1. A. Welch 1979, no. 13, p. 64. Welch includes a partial list of the dispersed folios from the same manuscript as the folios in the Vever Collection.

facing page, 3
3 *Sura ii, “The Cow,” Verses 1–4*

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 41.6 x 31.6 cm
Text: 21.0 x 17.0 cm
Illumination: 27.0 x 21.8 cm
s86.0006
Reproduced in color, plate 1, *A Jeweler’s Eye*

**COMMENTS**
The calligraphy and illumination of this page are typical of fourteenth-century Mamluk work.¹

**NOTE**
1. See, for example, the Korans illustrated in Atil 1981, pp. 30–45.

4 *Koran (Second Quarter)*

Copied in Arabic
Egypt, 14th century
178 folios with 2 double-page illuminations
(fols. 1b-2a, 2b-3a)
Standard page: 1 column of text;
7 lines of muhaqqaq
Opaque watercolor, ink, and gold on paper
Page: 31.1 x 23.5 cm
s86.0025

**INSCRIPTION**
(fol. 176b) This holy rub’ [quarter] was given for God’s sake in waqf [endowment] by Muhammad Sa’id to the madrasa [school] al-Zulyunia in the qanawat [canals] in the saqqa al-Ta’dil.

**PROVENANCE**
Unidentified sale, Ader, 1934, no. 17
COMMENTS
The manuscript is bound in a contemporary brown leather binding over paper pasteboards with blind tooling and doublures of block-pressed leather. The manuscript contains the second quarter of the Koran, from Sura vii (“The Heights”) to Sura xviii (“The Cave”).

5 KORAN (SECTION)
Copied in Arabic for Baghdadshah Khatun
Calligraphy attributed to Sultan-Ali Qa’ini
Iran, 14th century
40 folios with 2 turunj (fols. 2a, 40b) and
1 double-page frontispiece (fols. 1b-2a)
Standard page: 1 column of text;
5 lines of muhaqqaq
Opaque watercolor, ink, and gold on paper
Page: 36.5 x 24.8 cm
Text: 32.8 x 14.6 cm
s86.0027

INSCRIPTIONS
(fol. 1a) From the calligraphy of Sultan-Ali Qa’ini in
Baghdad in the year [A.H.] 917 [A.D. 1511-12].
(fol. 2a; turunj)
Section of the sacred word of God
Falsehood cannot come at it from before it or from
behind it.
(It is) a revelation from the Wise, the owner of Praise.
[Sura xli: 42]
(in margins) Acquired by al-Hajj Ahmad, the former
bostanci [head of the garden brigade] in the year
[A.H.] 1210 [A.D. 1795-96].
(fol. 40b; turunj) The great, just, noble lady, queen of
queens, Baghdadshah Khatun, profited from reading
this book.
(in margins) Was seen by al-Hajj Ahmad, the former
bostanci [head of the garden brigade] in the year

SEAL
(fol. 2a, circular) [Illegible]
6 Koran (Section)

Copied in Arabic for Amir Aytmish al-Bajasi
Egypt, late 14th century
46 folios with 2 illuminated headings (fols. 1a, 15a)
Standard page: 1 column of text;
5 lines of muhaqqaq
Opaque watercolor, ink, and gold on paper
Page: 37.6 x 26.3 cm
S86.0028

PROVENANCE
Indjoudjian, December 19, 1932
PUBLISHED
Indjoudjian, no. 130

COMMENTS
This section, or juz', of the Koran is bound in a leather binding over paper pasteboards with blind and gold tooling on the exterior covers and doublures of block-pressed leather. The section begins with verse 93 of Sura ix, “Repentance,” and continues through Sura x, “Jonah.” This copy of the Koran originally contained thirty sections. At least six more covers from this set—two of which contain sections of the manuscript giving the name of the donor and the mamlisa (school) in Tripoli to which he presented this work—have survived.¹

Amir Aytmish, who died in 1400, was a commander for the Mamluk sultan Barquq (r. 1382-89; 1390-99). He built and endowed the mamlisa to which he gave this Koran; it is located near the Bab al-Wazir, one of the gates of Tripoli.² Folio 1a of the section of the manuscript sold at Sotheby’s in 1986 has an inscription indicating that it was also given in waqf (endowment), by Sultan al-Nasir Faraj b. Barquq (r. 1399-1405; 1405-12).

NOTES
1. Five of these are listed in Atil 1975, p. 94, n. 8, and the sixth was sold at Sotheby’s on May 5, 1986 (lot 283).

Koran [7-8]

Copied in Arabic
Iran, ca. 1550
2 folios from a dispersed manuscript
Per page: 1 column of text; 9 lines of naskh
DOUBLE-PAGE FRONTISPIECE

7 Right-hand half: Dibacha and Sura i, “The Opening,” Verses 1-5
Opaque watercolor, ink, and gold on paper
Page: 42.4 x 24.2 cm
Text: 23.9 x 13.9 cm
Illumination: 33.5 x 18.7 cm
S86.0082
Reproduced in color, plate 2, A Jeweler’s Eye

INSCRIPTION
(dibacha) Say: Verily, though mankind and the jinn should assemble to produce the like of this Koran, they could not produce the like thereof though they were helpers one of another [Sura xvii: 88]. Verily God the High and Exalted tells the truth and praise be to God the beneficient.

PUBLISHED
M&V, vol. 1, no. 32, pl. xxxii
d’Allemagne 1911a, vol. 2, p. 166
d’Allemagne 1911b

EXHIBITED
Paris, 1912, no. 32

8 Left-hand half: Sura i, “The Opening,” Verses 5-7; Sura ii, “The Cow,” Verses 1-7
Opaque watercolor, ink, and gold on paper
Page: 42.4 x 26.9 cm
Text: 23.9 x 13.9 cm
Illumination: 33.5 x 18.7 cm
S86.0083
Reproduced in color, plate 2, A Jeweler’s Eye

7-8 (Suras i: 1-7)
Koran [9-10]
Copied in Arabic
Iran, ca. 1550-75
2 folios from a dispersed manuscript
Per page: 1 column of text; 8 lines of naskh

DOUBLE-PAGE FRONTISPICE

9 Right-hand half: Dibacha and Sura 1, "The Opening," Verses 1-4
Opaque watercolor, ink, and gold on paper
Page: 32.5 x 19.7 cm
Text: 18.4 x 10.3 cm
Illumination: 30.0 x 17.5 cm
S86.0084.001

INSCRIPTION
(dibacha) Say: Verily, though mankind and the jinn should assemble to produce the like of this Koran, they could not produce the like thereof though they were helpers one of another. [Sura xvii: 88]

PUBLISHED
d'Allemagne 1911a, vol. 2, p. 164
d'Allemagne 1911b

10 Left-hand half: Sura 1, "The Opening," Verses 4-7; Sura 11, "The Cow," Verses 1-7
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 18.3 cm
Text: 18.5 x 10.3 cm
Illumination: 30.1 x 18.3 cm
S86.0084.002

9-10 (Sura ii: 1-7; Sura xvii: 88)
11 Koran [11-12]
Copied in Arabic
Iran, ca. 1550-75
2 folios from a dispersed manuscript
Standard page: 1 column of text; 8 lines of naskh

11 Sura cxii, “Palm Fiber,” Verses 1-5; Sura cxii, “Unity,” Verses 1-4; Sura cxiii, “The Daybreak,” Verses 1-5
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.7 cm
Text: 21.5 x 12.7 cm
Illumination: 32.2 x 10.1 cm
S86.0086.001

12 Sura cxiv, “Mankind,” Verses 1-6
Prayer following end of Koran
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.4 cm
Text: 21.4 x 12.8 cm
Illumination: 32.2 x 10.1 cm
S86.0086.002

Korans and Anonymous Books of Prayer 21
**Koran [13–31]**

Copied in Arabic
Turkey, 2d half 16th century
19 folios from a dispersed manuscript
Standard page: 1 column of text;
3 lines of *muhanna* and 12 lines of *naskh*

**DOUBLE-PAGE FRONTISPICE**

13 Right-hand half: Sura i, "The Opening," Verses 1–5
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 35.4 x 22.3 cm
Text: 20.5 x 12.9 cm
Illumination: 35.0 x 22.2 cm
s86.0077.001

**PROVENANCE**
Georges Demotte, August 1, 1910

14 Left-hand half: Sura i, "The Opening," Verses 5–7; Sura ii, "The Cow," Verses 1–10
Opaque watercolor, ink, and gold on paper
Page: 35.0 x 21.8 cm
Text: 20.5 x 13.1 cm
Illumination: 34.7 x 21.6 cm
s86.0077.002

**PROVENANCE**
Georges Demotte, August 1, 1910

15 Sura ii, "The Cow" Verses 10–27
Opaque watercolor, ink, and gold on paper
Page: 35.3 x 24.9 cm
Text: 22.5 x 13.3 cm
s86.0360

**DOUBLE-PAGE ILLUMINATION**

16 Right-hand half: Sura xvii, "The Children of Israel," Verse 88
Opaque watercolor and gold on paper
Mounted on paper
Page: 35.1 x 25.0 cm
Text: 28.6 x 16.3 cm
Illumination: 34.1 x 20.3 cm
s86.0074.001

**INSCRIPTION**
(side A) [Illegible]

**PROVENANCE**
Georges Demotte, August 1, 1910

17 Left-hand Half: Sura xvii, "The Children of Israel," Verse 88
Opaque watercolor and gold on paper
Mounted on paper
Page: 35.5 x 22.4 cm
Text: 28.0 x 16.4 cm
Illumination: 34.5 x 20.6 cm
s86.0074.002

**PROVENANCE**
Georges Demotte, August 1, 1910

Opaque watercolor, ink, and gold on paper
Page: 35.0 x 24.6 cm
Text: 22.4 x 13.3 cm
s86.0361

19 Sura lxxi, "Noah," Verses 9–28; Sura lxxii, "The Jinn," Verses 1–10
Opaque watercolor, ink, and gold on paper
Page: 35.0 x 25.7 cm
Text: 22.3 x 13.4 cm
s86.0367

Opaque watercolor, ink, and gold on paper
Page: 35.6 x 25.1 cm
Text: 22.4 x 13.3 cm
s86.0363

Opaque watercolor, ink, and gold on paper
Page: 35.6 x 25.0 cm
Text: 22.4 x 13.3 cm
s86.0365

22 Sura lxxvi, "Time," Verses 1–27
Opaque watercolor, ink, and gold on paper
Page: 35.5 x 24.0 cm
Text: 22.5 x 13.3 cm
s86.0369

Opaque watercolor, ink, and gold on paper
Page: 35.7 x 23.7 cm
Text: 22.8 x 13.4 cm
s86.0080

22 Manuscripts
24 Sura lxxxii, "The Overthrowing," Verses 1-27; Sura lxxxiii, "The Cleaving," Verses 1-19
Opaque watercolor, ink, and gold on paper
Page: 35.0 x 25.1 cm
Text: 22.4 x 13.3 cm
s86.0362

25 Sura lxxxiii, "Defrauding," Verses 1-36; Sura lxxxiv, "The Sundering," Verses 1-15
Opaque watercolor, ink, and gold on paper
Page: 35.5 x 25.1 cm
Text: 22.3 x 13.3 cm
s86.0368

Opaque watercolor, ink, and gold on paper
Page: 35.8 x 23.7 cm
Text: 22.8 x 13.4 cm
s86.0070

27 Sura lxxxvii, "The Most High," Verses 1-19; Sura lxxxviii, "The Overwhelming," Verses 1-26; Sura lxxxix, "The Dawn," Verses 1-8
Opaque watercolor, ink, and gold on paper
Page: 35.5 x 21.9 cm
Text: 22.5 x 13.2 cm
s86.0078

Opaque watercolor, ink, and gold on paper
Page: 35.8 x 23.6 cm
Text: 22.3 x 13.2 cm
s86.0075

Opaque watercolor, ink, and gold on paper
Page: 35.4 x 23.8 cm
Text: 22.4 x 13.2 cm
s86.0076

DOUBLE-PAGE ILLUMINATION

30 Right-hand half: Prayer Following the Last Sura of the Manuscript
Opaque watercolor, ink, and gold on paper
Page: 35.5 x 23.4 cm
Text: 21.2 x 12.0 cm
Illumination: 34.5 x 21.8 cm
s86.0073.001

INSCRIPTION
(side A) Waqq [endowment]

PROVENANCE
Georges Demotte, August 1, 1910

PUBLISHED
MeV, vol. 1, no. 18, pl. xviii
D’Allemagne 1911a, vol. 4, p. 320

EXHIBITED
Paris, 1912, no. 18

Korans and Anonymous Books of Prayer 23
NOTES
1. Given to the museum by Henri Vever in 1910 (inv. no. 17436).

KORAN [32–33]
Copied in Arabic by Muhammad Hashim Iran, A.H. 1206 (A.D. 1791-92)
2 folios from a dispersed manuscript
Per page: 1 column of text; 5 lines of naskh

31 Left-hand half: Continuation of the Prayer
Lower right corner patched
Opaque watercolor, ink, and gold on paper
Page: 35.4 x 22.0 cm
Text: 21.1 x 12.0 cm
Illumination: 34.4 x 21.8 cm
s86.0073.002

PROVENANCE
Georges Demotte, August 1, 1910

COMMENTS, 13–31
The richly illuminated folios of this copy of the Koran are typical of mid to late sixteenth-century Ottoman work. Several more folios from this manuscript are known; these include one in the Musée des Arts Décoratifs, Paris,1 and another in the Los Angeles County Museum of Art.2

24 Manuscripts
32 Right-hand half: Sura 1, "The Opening.
Verses 1–7
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 35.8 x 21.3 cm
Text: 23.1 x 14.8 cm
Illumination: 34.7 x 21.3 cm
s86.0087.001

33 Left-hand half: Sura 2, "The Cow.
Verses 1–4
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 35.8 x 22.9 cm
Text: 23.1 x 14.8 cm
Illumination: 34.7 x 21.6 cm
s86.0087.002

34 Two Manuscripts Bound Together
Copied in Arabic
40 folios
Opaque watercolor, ink, and gold on paper
Page: 39.3 x 29.2 cm
Text: 27.5 x 19.3 cm
s86.0029

PROVENANCE
Charles Vignier, September 12, 1912

PUBLISHED
Tentoonstelling, no. 3, p. 21
M&V, vol. 1, no. 23, pl. xxiii

EXHIBITED
The Hague, 1927, no. 3
Paris, 1912, no. 23

Folios 1–28: Kawakib al-durriya fi ma’lah khayr al-bariga
Copied for the library of al-Malik al-Ashraf Inal
Egypt, ca. 1453–61
28 folios with 2 illuminated medallions (fols. 1a, 28a) and 1 illuminated heading (fol. 1a)
Standard page: 1 column of text; 3 lines of muhaqqaq and 9 lines of naskh; 1 marginal column of text written diagonally with 3 lines of naskh in black, red, and green ink

INSCRIPTION
(fol. 28a) At the service of the Mamluk Esinbay b. Abd-ullah al-Maliki al-Ashrafi

Folios 29–40: A Book of Confessions
Dedicated to Sultan Barsbay
Egypt, ca. 1422–37
12 folios with 1 illuminated page (fol. 29a)
Standard page: 1 column of text; 3 lines of muhaqqaq and 9 lines of naskh written in black, red, and blue ink

INSCRIPTION
(fol. 29a) Abu Nasr Barsbay. May God continue his kingdom forever and make firm the foundations of his empire.

COMMENTS
The manuscripts in this volume, which is missing its binding, were copied for two of the most renowned Mamluk sultans of Egypt: al-Ashraf Sayfuddin Barsbay (r. 1422–37) and al-Malik al-Ashraf Inal (r. 1453–61). The Kawakib al-durriya is popularly known as the Burda (Mantle of the Prophet). The second part of the manuscript contains Turkish glosses.
35 KAWAKIB AL-DURRIYA FI MADH KHAYR AL-BARIYYA

Copied in Arabic for the library of al-Malik al-Ashraf b. Abu’l-Nasr Qaytbay
Egypt, ca. 1470
20 folios with 1 double-page frontispiece (fols. 1b-2a) and 1 decorative medallion (fol. 29b)
Standard page: 1 column of text; 9 lines of naskh and 3 lines of thuluth in blue, gold, red, and brown ink
Opaque watercolor, ink, and gold on paper
Page: 43.2 x 29.8 cm
Text: 23.6 x 17.5 cm
S86.0030
Folios 1b–2a reproduced in color, plate 3,
A Journalist’s Eye

INSCRIPTIONS
(fols. 1a–2b) For the noble treasury of the Sultan, may God continue the reign of his kingdom. Our lord and master, the great lord of the kingdom. Sultan of the Arabs and non-Arabs, keeper of the two holy harems, the most noble monarch Abu’l-Nasr Qaytbay. May God preserve his kingdom and his victory and continue his glory.


SEAL

PROVENANCE
Georges Demotte, October 9, 1910

PUBLISHED
Tentoonstelling, no. 2, p. 21
M&V, vol. 1, no. 24, pl. xxiv

EXHIBITED
The Hague, 1927, no. 3
Paris, 1912, no. 24
COMMENTS
This copy of the manuscript is bound in a nineteenth- century Iranian leather binding over paper pasteboards with lacquer painting on the interior and exterior covers.

36 BOOK OF PRAYERS
Copied in Arabic by Sayyid-Ali al-Hamdi (known as Hafiz al-Qur'an)
Turkey, dated A.H. Ramadan 1127 (A.D. August-September 1715)
107 folios with 1 sarlawh (fol. 1b) and 6 double-page illuminations (fols. 172b-178b)
Standard page: 1 column of text; 7 lines of naskh
Opaque watercolor, ink, and gold on paper
Page: 23.5 x 41.1 cm
Text: 17.3 x 9.3 cm
S86.0482

INSCRIPTION

PROVENANCE
Unidentified sale, Hôtel Drouot, 1899

PUBLISHED
Migeon et al. 1903, no. 835, p. 106
Unidentified Hôtel Drouot sale catalogue, 1899, no. 3

EXHIBITED
Paris, 1903, no. 835

COMMENTS
The manuscript is bound in a contemporary leather binding over paper pasteboards with blind tooling and gilt on the exterior covers and doublures decorated with gilt. Among the contents of the manuscript are chapters and verses from the Koran and various prayers.

Korans and Anonymous Books of Prayer 27
36 (fol. 172b)

28 Manuscripts
37 BOOK OF PRAYERS

Copied in Arabic
Turkey, 18th century
117 folios with 1 sarlauh (fol. 1b)
Standard page: 1 column of text; 9 lines of naskh
Opaque watercolor, ink, and gold on paper
Page: 21.5 x 16.0 cm
Text: 14.3 x 8.0 cm
586.0032

COMMENTS
The manuscript is bound in a contemporary leather binding over paper pasteboards with gilt and block-stamped designs on the exterior covers and gold-painted doublures. A late nineteenth-century inscription that does not pertain to the manuscript appears on folio 117a.
Anonymous Texts and Anthologies

DASTAN-I AMIR HAMZA [38-40]
Anonymous
India; Mughal, ca. 1562-77
3 paintings from a dispersed manuscript

38 Anushirwan Lays the Foundation of Ctesiphon at an Auspicious Hour
Opaque watercolor and ink on cloth
Mounted on board
Page: 69.1 x 49.2 cm
Text: 5.7 x 49.2 cm
Illustration: 62.4 x 49.2 cm
s86.0397

PUBLISHED
d’Allemagne 1911a, vol. 1, p. 114

39 Khwaja Buzurjmihr Takes Leave of His Aged Mother to Go Out into the World and Seek Redress of His Family’s Adversity
Opaque watercolor and ink on cloth
Mounted on cloth
Page: 70.3 x 53.7 cm
Text: 66.3 x 47.0 cm
Illustration: 66.3 x 49.8 cm
s86.0398

PUBLISHED
BWG, no. 228, p. 147
Exhibition, no. 626, p. 275

EXHIBITED
London, 1931, no. 626

40 A Woman Forcibly Enters a Jail
Opaque watercolor on cloth
Mounted on board
Page: 71.9 x 55.4 cm
Illustration: 68.0 x 52.6 cm
s86.0399

COMMENTS, 38-40
The Dastan-i Amir Hamza, also known as the Hamzanama, recounts the adventures of an uncle of the prophet Muhammad. Hamza’s exploits, almost wholly fictional in this narrative, are a rapid-fire sequence of adventures by which he seeks to convert distant lands and infidel inhabitants to Islam. The author is unknown.

Several contemporary references give information about the commission and execution of this manuscript by the emperor Akbar (r. 1556-1605). The Persian émigré painters Mir Sayyid-Ali and Abdus-Samad were successive directors of the project within the imperial workshop, and while the exact period of execution has not been mentioned, scholars have dated the volume to the years 1562-77.1

The manuscript contained one hundred illustrations—unusually large in size—in each of its fourteen volumes. Work on the book must have dominated the imperial workshops during the 1560s and 1570s. None of the pages bear inscriptions naming the painters, but several illustrations can be reliably attributed. This is the single most important document for understanding the evolution of the Mughal (1526-1857) style. While the three pages listed here are of modest quality, the Hamzanama in total is the greatest of all Mughal manuscripts.

Checklist numbers 38 and 39 probably come from the second volume, from which only six other illustrations have survived.2 Only the early volumes have text above and/or below the illustration; later pages place text and illustration on separate folio sides. Like these two scenes, several other paintings included in the first four volumes show similarly conservative styles. The scene centered on Khwaja Buzurjmihr, in particular, is more reminiscent of contemporary and earlier painting at Bukhara than an anticipation of later Mughal achievements. An examination of the chronology of Hamzanama illustrations, an effort of enormous importance to the understanding of early Mughal painting, has yet to be attempted.

On the other hand, despite its seemingly old-fash-
itioned composition, the depiction of the founding of Ctesiphon shows extraordinarily spontaneous drawing in the treatment of details; note, for example, the figures carrying bricks at the lower right. The willingness to replace technical polish and linear control—basic components of contemporary Persian painting—with narrative directness and a sense of physical immediacy is early evidence of the new direction taken by Mughal painters within the greater Islamic traditions.

NOTES


3. It is hard to believe that the artist of this page was not aware of the illustration of the construction of the castle at Khawarmaq, from the great Khamsa of Nizami, dated 1494, now in the British Museum, London (Or. 6810, fol. 154v); see Gray 1961, p. 116. That manuscript was in the Mughal imperial collections and its relation to this Hamzanama scene is important evidence for the relationship of the arts of Timurid Iran to those of Mughal India.

32 Manuscripts
41 A Book of Poetry

Anonymous
Copied in Turkish
Turkey, dated a.h. 1135 (A.D. 1722-23)
34 folios with 1 double-page frontispiece
(fols. 1b-2a)
Standard page: 2 columns of text;
21 lines of nastālīq
Opaque watercolor, ink, and gold on paper
Page: 33.2 x 21.2 cm
Text: 22.3 x 10.3 cm
$86,0031

INSCRIPTION

SEAL
(circle) [Illegible]

COMMENTS
The manuscript, written in Ottoman Turkish, is bound in a contemporary leather binding over paper pasteboards with leather filigree designs on the exterior covers and doublures of paper.
Ragamala [42–45]

Anonymous
India, Rajasthan (Marwar), ca. 1750
4 leaves from a dispersed series

42 Dhanashri Ragini
Reverse: blank
Opaque watercolor and ink on paper
Page and Illustration: 30.0 x 20.4 cm
586.0462

43 Lalita Ragini
Reverse: blank
Opaque watercolor and ink on paper
Page: 26.8 x 21.0 cm
586.0463

44 Hindola Raga
Reverse: blank
Opaque watercolor and ink on paper
Page: 27.3 x 20.8 cm
586.0464

45 Bhairavi Ragini
Reverse: blank
Opaque watercolor and ink on paper
Page: 27.8 x 21.9 cm
586.0465

Comments, 42–45
The earliest ragamala (garland of ragas) series was probably painted in the fifteenth century. Each image corresponds to a specific text, although various versions of the ragamala text exist.

The standard series consists of thirty-six different ragas, each of which describes a distinct emotional situation arising from a time of day or mood. Hindola Raga, for example, shows a prince (emblematic of a god) being swung by court ladies (metaphors for religious devotees); it is suitable for a morning in the spring and evokes the moods of joyousness and passion. Ragas, when expressed through music, use specific combinations and sequences of notes for a similar purpose.¹

Note
¹ For an encyclopedic survey of ragamala painting, see Ebeling 1973.
RAGAMALA [46]
Anonymous
India, Rajasthan (Bikaner), late 18th century
1 leaf from a dispersed series

46 Gauri Ragini
Opaque watercolor on paper
Mounted on paper
Page and illustration: 15.0 x 10.6 cm
S86.0447

PROVENANCE
Leonce Rosenberg, December 21, 1909

RAGAMALA [47]
Anonymous
India, Rajasthan (Jaipur), late 19th century
1 leaf from a dispersed series

47 Kamodhani Ragini
Opaque watercolor on paper
Mounted on paper
Page: 19.0 x 14.3 cm
Illustration: 16.5 x 11.9 cm
S86.0460

NOTE
1. For a virtually identical painting, see Ebeling 1973, no. 254.
**Anthology [48-50]**

Anonymous  
Iran, A.H. 820(?) (A.D. 1417-18?)  
3 paintings from a dispersed manuscript

48 **Two Riders Carrying Maces**  
*Approach a Building*  
Opaque watercolor and gold on paper  
Mounted on an album page  
Page: 34.8 x 22.9 cm  
Illustration: 19.3 x 13.1 cm  
586.0136

**INSCRIPTION**  
(stenciled on album page) The library of the Khan of high merit

**PROVENANCE**  
Charles Vignier, September 12, 1912

**PUBLISHED**  
Fraad and Ettinghausen 1971, fig. 133  
BWG, no. 39a, p. 64  
Exhibition, no. 402, p. 239  
M&V, vol. 1, no. 7, pl. VII

**EXHIBITED**  
London, 1931, no. 462  
Paris, 1912, no. 7

49 **Two Youths before a Princess at a Window**  
Opaque watercolor and gold on paper  
Mounted on an album page  
Page: 34.4 x 22.9 cm  
Text: 22.8 x 21.7 cm  
Illustration: 18.8 x 21.0 cm  
586.0137

**PROVENANCE**  
Leonce Rosenberg, May 26, 1913  
Adolf Stoclet, Brussels  
Charles Vignier

**PUBLISHED**  
Ricci 1913, no. 135, p. 41

50 **Man on Top of a Minaret**  
Opaque watercolor and gold on paper  
Mounted on an album page  
Page: 34.3 x 22.7 cm  
Illustration: 21.3 x 12.3 cm  
586.0138

**INSCRIPTION**  
(stenciled on album page) Abu'l-Ghazi Pir Muhammad Bahadur Khan. May his kingdom last forever.

**PROVENANCE**  
Charles Vignier, July 29, 1913

Although the present location of the anthology from which these paintings were taken is unknown, at least four more paintings from the manuscript are identifiable: two are said to be in the collection of the late Richard Ettinghausen; one was sold at Sotheby's on May 5, 1965 (lot 144); and one is in a private New England collection. Fraad and Ettinghausen, among others, have argued that the manuscript was produced in India under Sultanate patronage. The
short, roughly drawn figures, with their oval faces and thin, pointed moustaches and beards; the simply rendered architecture; and the richly patterned landscapes of the paintings also relate them, however, to late Muzaffarid (1314–93) and early Timurid (1370–1506) work.

The graceful trees with their sinewy lines, for instance, and the small, densely packed flowering plants, as well as the high horizons of Man on Top of a Minaret and Two Youths before a Princess at a Window, are similar in both conception and execution to several of the paintings in an anthology dated 1398 and copied by Mansur b. Muhammad b. Waraqa b. Umar b. Bakhtiyar Bihbahani. Similarly, the figures in these paintings are clearly related to those in manuscripts such as the Shatbanas of Firdawsi dated A.H. 772 (A.D. 1370–71) and A.H. 796 (A.D. 1393–94), both of

which were copied in Shiraz. The closest parallels for these paintings, however, are the wall paintings at the tomb of Tuman Aqa, at the Shah-i Zinda in Samarkand, which can be dated to 1404.6

NOTES
1. The manuscript was formerly in a private French collection.
2. Fraad and Ettinghausen 1971, p. 49.
5. In the National Library, Cairo (Adab Farsi 6).
6. The authors are grateful to Lisa Golombek for bringing these paintings to our attention.
Anthology

Miscellaneous
Iran, 1st quarter 17th century
95 folios with 15 paintings and 1 sarlawh (fol. 1b)
Opaque watercolor, ink, and gold on paper
Page: 24.4 x 14.3 cm
Text: 14.9 x 8.6 cm
$86,0041

Provenance
Coutenceau, 1899
Comte de Gobineau, 1881

Published
bwg, no. 296, p. 169
Exhibition, no. 725a, p. 299
Migeon et al. 1903, no. 828, p. 105
Migeon 1903, p. 30
Coutenceau sale catalogue, 1899, no. 12

Exhibited
London, 1931, no. 725a

Comments
The manuscript is bound in a contemporary black leather binding over paper pasteboards decorated with gilt block-stamped designs on the exterior of the covers and doublures of leather filigree. The folios of the anthology are copied on colored paper and set in either marbleized or finely illuminated borders. The subjects of the paintings are as follows:

Folio
4a Ascent of the Prophet to Heaven
8b A Youth in a Pavilion with Fairies
12a A Prince and a Princess Seated Together in a Garden Pavilion with Attendants and Musicians
20a The Story of the Sick Girl and the Cow with a Cooking Pot on Its Head Frightening the Girl’s Mother
21b Nizam al-Mulk Seated in a Pavilion Surrounded by Attendants
25a A School Scene
32b A Princess Seated before a Small Pavilion
41a A Mounted Prince Arrives at an Encampment
42a A Prince Seated under an Awning with Attendants
50b Khusraw, Striking the Lion with His Fist, Watched by Shirin
59b Farhad Carries Shirin and Her Horse
72a Sultan Sanjar and the Old Woman
74b Bahram Gur and Azada Hunt
92b A Poet Presents His Work to an Enthroned Ruler
95a A Youth Kneels before a Girl, Presenting Her with an Open Book

Among the manuscript’s poems are sections from Nizami’s Khamsa (from the Makhzan al-asar, Sharafnama, Khusraw u Shirin, and Haft paykar); Sanai’s Hadigatu ‘l-haqqat wa-Shari’atu ‘l-tariqat; Amir Khusraw Dihlawi’s Layla u Majnun; Hafiz’s Divan; and Sayf Asfar Begi’s Divan. The anthology also contains the Safinama and several unidentified poems by Sa’di and Khaqani.
Poetic, Historical, and Scientific Texts
52 Kitab al-shifa bi-ta’rif huquq al-mustafa fi’l-hadith

Iyad b. Musa al-Yahsaba al-Andalusi
Copied in Arabic by Muhammad b. Hamdan al-Adhru’i al-Shafi’i
Egypt, 13th century
107 folios with 1 double-page frontispiece (fols. 1b-2a)
Standard page: 1 column of text;
19 lines of thuluth and naskh
Opaque watercolor, ink, and gold on paper
Page: 30.5 x 21.3 cm
Text: 20.6 x 14.6 cm
s86.0026

INSCRIPTIONS

(fol. 197b) This auspicious book was finished by the hand of him who is in need of God the exalted. Muhammad b. Hamdan al-Adhru’i al-Shafi’i, may God forgive him and all the Muslims. The date of the eighth of auspicious Shawwal . . . seven hundred[?]. Praise be to God alone, God bless our lord Muhammad and his family and his companions.

SEALS
(fols. 1a, 197b, oval; tughras) [Illegible]
(fol. 2a, circular) This our Book pronounceth against you with truth. [From Sura xlvi: 20] [smudged tugra]

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Indjoudjian, no. 135

COMMENTS
The manuscript is bound in a leather binding over paper pasteboards with blind tooling on the exterior covers.

HALNAMA (BOOK OF ECSTASY) [53]
Arifi
Copied by Muhammad Salih al-Katib
Iran, a.h. 970 (A.D. 1562-63)
1 page from a dispersed manuscript
2 columns of text in nasta’liq

53 Colophon
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 22.2 x 13.2 cm
Text and illumination: 8.7 x 5.7 cm
s86.0358

INSCRIPTION
Written by the sinful Muhammad Salih al-Katib. May God forgive his sins and disregard his faults. The year [A.H.] 970 [A.D. 1562-63].
Garshaspnama [54–55]

Abu-Mansur Ali b. Ahmad Asadi
Iran (Shiraz), ca. 1580
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
17 lines of nastaliq

54 Garshasp Slays a Dragon
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 35.4 x 24.0 cm
Text: 10.5 x 11.8 cm
Illustration: 25.7 x 18.5 cm
S86.0274

55 A Battle between a Demon and Two Men
Side A: text
Lower left corner patched
Opaque watercolor, ink, and gold on paper
Page: 35.2 x 24.0 cm
Text: 10.7 x 11.7 cm
Illustration: 24.5 x 21.1 cm
S86.0275

Comments, 54–55
Ali Asadi, also known as Asadi the younger, was the son of Abu-Nasr Ahmad Asadi. He was born in Tus around the beginning of the second decade of the eleventh century.

The Garshaspnama, an epic poem describing the adventures of the legendary Garshasp, was completed in 1066 and dedicated to Abu-Dulaf, a Transcaucasian prince. Although clearly based on the Shahnama of Firdawsi and other heroic stories, the Garshaspnama also draws from the oral traditions of Sistan and the Kitab-i Garshasp of Abu’l-Mu’ayyad Balkhi. It has not been possible to identify the specific scene depicted here.

Notes
2. Ibid.
3. Ibid., p. 165.
56 Mihr u Mushtari

Shamsuddin Muhammad Assar
Copied by Mir-Ali al-Katib(?)
Iran (Shiraz), ca. 1520-30
186 folios with 5 paintings and 1 sarlavah (fol. 1b)
Standard page: 2 columns of text;
14 lines of nasta'liq
Opaque watercolor, ink, and gold on paper
Page: 25.0 x 15.5 cm
Text: 15.9 x 7.2 cm
S86.0039

SEAL
(fol. 186b, oval, in kufic) [Illegible]

PROVENANCE
Homberg père

PUBLISHED
BWG, no. 128, p. 129
Exhibition, no. 544c, p. 262
Migeon et al. 1903, no. 817, p. 103

EXHIBITED
London, 1931, no. 544c
Paris, 1903, no. 817

COMMENTS
The Mihr u Mushtari (The Sun and Jupiter) of Assar is a poem of 5,120 distichs, completed on the tenth of Shawwal 728 (A.D. February 20, 1377), which describes the love of Mihr, the son of Shapur Shah, for the beautiful Mushtari. Assar, a panegyrist for the Jalayrid sultan Uways (r. 1356-74), died in either A.H. 779 (A.D. 1377-78) or A.H. 784 (A.D. 1382-83).

This copy of the manuscript is bound in an eighteenth- or nineteenth-century olive leather Turkish binding decorated with gold block-stamped medallions. Although Mir-Ali al-Katib’s name appears between the columns on the bottom of the last page (fol. 186b), the signature, since it is not in the same hand as the rest of the text, seems to be a later addition. The subjects of the paintings, which are typical of Shirazi work of the 1520s-30s, are as follows:
Folio
25a A Teacher Appears before Shapur
48b Bihzad Petitions Shapur for Mihr’s Life
84a Mihr and His Companions Sail on the Sea of Oman
112a King Kaywan Feasts
141a Battle between Kaywan and Qarakhan

NOTE
1. Vever’s notation on folio 1a reads “ancienne collection Homberg père.”
**Mihr u Mushtari [57]**

Assar
Iran (Qazvin?), ca. 1560-70
1 page from a dispersed manuscript
2 columns of text; 5 lines of nasta’liq

**57 Mihr and Mushtari Have Blood Taken from Their Arms**

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 32.4 x 17.4 cm
Text: 20.8 x 10.4 cm
Illustration: 13.0 x 10.3 cm
S86.0164

**PROVENANCE**
Unidentified sale, 1930, no. 114

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**58 Mihr u Mushtari**

Assar
Iran (Shiraz), ca. 1570-80
204 folios with 5 paintings (2 double page),
1 double-page frontispiece (fols. 1b-2a),
and 1 sarlawh (fol. 2b)
Standard page: 2 columns of text;
12 lines of nasta’liq
Opaque watercolor, ink, and gold on paper
Page: 13.7 x 8.7 cm
Text: 8.0 x 4.1 cm
S86.0062

**COMMENTS**
The manuscript is bound in a nineteenth- or twentieth-century Turkish binding of red leather over paper pasteboards. The subjects of the paintings are as follows:

Folio
23b-24a Mihr and Mushtari Go to School [Maktab] Right-hand half inscribed to Muhammad Qasim
55a Mihr and Mushtari about to Be Beheaded (Left-hand half of a double-page painting) Inscribed: The work of Muhammad Qasim
101b Mihr Kills a Lion (Right-hand half of a double-page painting) Inscribed (on tent) to Aqa Riza
102a An Encampment (Left-hand half of a double-page painting) Inscribed (on tent) to Aqa Riza
116a Mihr Kills a Tiger in India Inscribed: The work of Muhammad Qasim
171a Mihr Faints

The manuscript is in poor condition and is missing several folios, including the right-hand half of the painting of Mihr and Mushtari about to be beheaded, which would have depicted Bihzad interceding on
behalf of the lovers. Although a number of the images have been retouched (especially fol. 55a), they are typical of Shirazi painting during the third quarter of the sixteenth century. Among their closest parallels are the paintings in a copy of the Diwan of Hafiz, also attributable to Shiraz, in the John Rylands Library, Manchester. The inscriptions to the Safavid artists Aqa Riza and his close follower Muhammad Qasim are spurious and were probably added to the manuscript during the nineteenth century.

The verses of folios 1b-2a can be translated as follows:

The beauty of this poetry needs no assertion.
Does anyone ask the reasons for the sun’s splendor?
A heavenly voice brought these words to Gabriel.
Who can praise sufficiently the brush of such a painter?
No one can interpret the riddle of such a canvas.
No one can fathom the original meaning of such beauty.

NOTES
DIWAN [59]
Awhaduddin Awhadi Kirmani
Copied by Shah Husayn for Husayn Khan Shamlu
Iran, Herat, 1615-16
1 folio from a dispersed manuscript

59 An Encampment
(Possibly the right-hand half of a double-page frontispiece)
Side A: inscription
Opaque watercolor, ink, and gold on paper
Page: 24.9 x 16.0 cm
Illustration: 19.7 x 9.5 cm
S86.0203

INSCRIPTION
(side A) Diwan of Hakim Awhadi

COMMENTS
This painting is presumably from a copy of the Diwan of Awhadi made for Husayn Khan Shamlu at Herat in 1615-16 by Shah Husayn, sold at Sotheby's on July 20, 1977 (lot 237). The size of the Vever folio, its margins, and its rulings appear to be the same as those of the Sotheby manuscript, which still contains three paintings and a sarlakh.¹

NOTE
1. For reproductions of the paintings, see Sotheby's sale catalogue, July 20, 1977 (lot 237); Schmitz 1981, vol. 2, pls. 92-94.

BABURNAMA [60–62]
Zahiruddin Muhammad Babur
India, Lahore (in present-day Pakistan);
Mughal, dated 1589
3 paintings from a dispersed manuscript

60 Babur Receives a Courtier
Attributed to Farrukh Beg
Opaque watercolor and gold on paper
Mounted within borders of a Rawdat al-safa page
Page: 41.4 x 27.0 cm
Illustration: 26.0 x 15.2 cm
S86.0230
Reproduced in color, plate 40, A Jeweler's Eye

PROVENANCE
Georges Demotte, November 1912

PUBLISHED
Skelton 1957
Grousset 1931, vol. 1, fig. 262, p. 343
Brown 1924, pl. 14
M&V, vol. 2, no. 133, pl. cix

EXHIBITED
Paris, 1912, no. 133

61 A Drunken Babur Returns to Camp at Night
Inscribed to Farrukh Beg
Opaque watercolor, ink, and gold on paper
Mounted within borders of a Rawdat al-safa page
Page: 41.0 x 26.3 cm
Text: 8.7 x 7.8 cm
Illustration: 23.7 x 13.7 cm
S86.0231
Reproduced in color, plate 50, A Jeweler's Eye

INSCRIPTION
(in margin, partially trimmed) Farrukh Beg. 90

PROVENANCE
Georges Demotte, November 1912

The episode shown here occurred in 1519.¹
Babur 40
Babur Entertains in Sultan Ibrahim Lodi’s Palace

(Left-hand half of a double-page composition)
Inscribed to Farrukh Beg
Opaque watercolor, ink, and gold on paper
Mounted within borders of a Rawdat al-safa page
Page: 40.9 x 27.0 cm
Illustration: 21.0 x 13.0 cm

inscription (in margin) Farrukh Beg. 178

PROVENANCE
Hafez Mahmud Khan Shairani, London, June 21, 1912

The inscribed number permits the placement of this page in a section of the text where Babur describes a party in celebration of the ‘id, the conclusion of the month of Ramadan, in 1526.2

COMMENTS, 60–62
The first Mughal emperor, Babur, kept a journal that remains valuable for its historical accuracy and literary merit. Written in Chaghatai Turkish, it was translated into Persian at the request of Emperor Akbar (r. 1556–1605), and contemporary records note that the finished volume was presented at court in 1580. These three illustrations were presumably included in that copy; the majority of the remaining illustrations are in the Victoria and Albert Museum, London. Several additional copies of the text were subsequently made and illustrated for distribution among the imperial family and important courtiers.3 The illustrations discussed here have been placed over the text panels of a Rawdat al-safa manuscript, complete pages of which are also in the Vever Collection (see nos. 212–31).4 These are the only paintings known from this volume that can be assigned to Farrukh Beg’s hand. Even more important, they are among the earliest Mughal works known by this significant and art-historically controversial artist.5 According to the Baburnama, the painter was one of several men sent to Akbar’s court following the death at Kabul of their patron, Mirza Muhammad Hakim, the emperor’s half-brother:

Man Singh [of Amber] himself proceeded with the Mirza’s belongings and the country-leaders to the sublime threshold [the imperial court]. On the 25th he did homage at Rawalpindi. The newcomers were treated with suitable respect. Farrukh Beg Musawwir [painter] and others received suitable robes and horses, and trays of muhrs and rupis.6

For a newcomer to the imperial court, Farrukh Beg seems to have adapted to imperial taste with unusual haste. On the other hand, the maturity and control shown in these works suggest that those character-istics were not new achievements, and it would seem that his style had developed earlier through awareness of the aims of Humayun- and Akbar-period painters. Such development would be expected for a painter working even on the fringes of the imperial circle.

NOTES
1. The episode is described in Beveridge 1900, pp. 387–88.
2. Ibid., p. 527. Illustrations of this scene are also found in the four major additional known copies of this text in the following collections: (1) The British Library, London (Or. 3714, fols. 417v–418) [see H. Suleiman, Miniatures of Baburnama (Tashkent: Academy of Science of the Uzbek SSR and Allisher Navoi Literature Museum, 1970), pls. 87–88]; (2) The State Museum of Eastern Cultures, Moscow [see S. Tyulyayev, Miniatures of Babur namah (Moscow: State Fine Arts Publishing House, 1960), fig. 54] and the Walters Art Gallery, Baltimore (W.326, fol. 11); (3) The National Museum of India, New Delhi (S.126, fols. 268v–269v) [see M. S. Randhawa, Paintings of the Babur Nama (New Delhi: National Museum, 1969), figs. 208–90]; (4) The Millert Library, Istanbul, in which fifteen pages from a dispersed manuscript have recently been found [see Ellen S. Smart, “Yet Another Illustrated Akbari Baburnama Manuscript,” in Skelton et al. 1987, pp. 105–19]. For an illustration of half of the double-page composition of this scene from this latter copy, see Toby Falk and Mildred Archer, Indian Miniatures in the India Office Library (London: Sotheby Parke Bernet, 1981), pl. 6.
4. This remargination of these Baburnama pages was almost certainly made by the dealer who sold the pages to Vever. Other dispersed illustrations from the manuscript have been placed within borders of the Farhang-i Jahangiri, a Jahangir-period dictionary.

50 Manuscripts
که‌کاری در زمان قاجاریه‌ها به‌صورت غیرنظیه‌ای انجام می‌گرفت. از این منظره، خانه‌های نمایشگاهی و کارگاه‌های مختلفی در شهر مهربان و پاسداری بودند. در این کارگاه‌ها، کارکنان به‌صورت آزاد و مستقل کار می‌کردند. به‌طور کلی، این کارگاه‌ها به‌صورت نظامی اداره می‌گردید و هر کارکننده به نسبت کار خود مسئولیت داشت. در این سیستم، هر کارگاهی به‌صورت مستقل از دیگر کارگاه‌ها عمل می‌کرد و کارکنان به‌صورت آزاد و مستقل کار می‌کردند. به‌طور کلی، این سیستم به‌طور مداوم به‌منظور بهبود و ارتها به آنها نیازمند بود.
63 DARABNAMA (KITAB-I SHAHZADA ASHK KHUSRAWAN b. MALIK BAHMAN b. FIRUZ SHAH), VOLUME 2

Shaykh Mawlana Hajji Muhammad b. Shaykh Mawlana Ali Beghani
Copied by Muhammad Amin al-Ansari
Muhammad Ja'far
Iran, A.H. Shawwal 1004 (A.D. October 1683)
277 folios with 81 paintings and 1 sarlawh (fol. 1b)
Standard page: 1 column of text;
28 lines of naskhi
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 21.4 cm
Text: 28.6 x 14.4 cm
586.0484

INSCRIPTION
(fol. 277a) The second volume was finished by the hand of the poor sinner in need, Ibn Muhammad al-Ansari Muhammad Ja'far in the month of Shawwal in the year [A.H.] 1004 [A.D. October 1683].

SEALS
(fol. 277a) [Illegible]

COMMENTS
Muhammad Beghani, a minor Iranian author, appears to have lived sometime during the fifteenth or sixteenth century. The Darabnama, of which there are a number of different versions, is an epic tale that derives its name from the legendary pre-Islamic Iranian hero Darab. Despite its title, Beghani's Darabnama is primarily concerned with the story of Firuz Shah, who is identified in the text as the son of Bahman and Humay. The earliest extant copy of this version of the Darabnama is dated A.H. 887 (A.D. 1482-83). The manuscript is bound in a contemporary red leather binding over paper pasteboards with gilt block-stamped designs on the exterior covers and paper doublures. The subjects of the paintings are as follows:

Folio
12b Shah Ashk Enters the Fire and Disappears
14b Battle between Ra'ie and Filpay
21b Malik Bahman Lassoes Qartas
28b Malik Bahman Slays the Dragon
34b Malik Ardwon Tries to Open the Gates of Qurban
36a Ardwon Captures Qabus Shah
44a Balabil, the Zangi, Kills Malik Qas and His Vizier
46a Balabil Lifts Up Qartas in Battle
47a Balabil and Talmus in Battle
48b Ashk Lifts Up Balabil in Battle
51a The Daughter of Malik Qas Attempts to Murder Jirpas?]
52a Shah Tarayid Questions Jirpas
53b The Servants of Mahlayil Lasso Shirzad
57a Shirzad and Mahlayil Wrestle
57b Shirzad Throws Mahlayil to the Ground
63a Barqak Ayar Captures Ayar Badraftar
64a Barqak Ayar Ties Badraftar to a Tree
67a Paladin Sasan Slays Quaqa
69a Sasan Slays Kabus
83a Badraftar and Jidalk Attacking Barqak in the Fortress of Malik Savaran
89a Battle of Arqam, the Zangi, and Sasan
98a Susana, Daughter of Barqak, Frees the Ayars of Badraftar in Khalkhala's House
99b Ayars and Susana Seize Khalkhala
100b Jidalk Enters the Chamber of Shakarnush
103b Jidalk Saves Ashk from the Pit
104a Ashk and Shakarnush Enthroned
108a Jidalk Falls into a Trap and Ashk Is Captured Again
110a Shahmamil Leads Susana into the Private Quarters
111b Sasan before Shahmamil
116b Battle between Shatalat and Ardwon
117a Shirzad Captures Mihrnush
121b Susana Releases the Forty Ayars from Prison
123a Shabgard and Susana Free Sasan
126b Susana Enters the Well and Saves Ashk and His Ayars
128b Shahmamil Declares His Love for a Girl
130b Ashk and Susana Seeing a Girl Seated on a Golden Throne
134b Ashk and Shahmamil Arrive at the Coast
135a Ashk and His Ayars in a Boat with Kand Rava, the Jinn, in Another Boat
137b Battle between Mayjud and Shatalat
141a Ashk Enthroned
142a Rizvaq and Silsus Murdered in the Bazaar
145a Ashk and Shakarnush Enthroned
152b Abrak Ayar Captures Jidalk and Badraftar
156a Qatrun Captures Siyahshir
158b Battle between Uran and Mayjud
160a Ashk Lassoes Jumla with a Multicolored Rope
161a Ashk Lifts Mahlayil in Battle
167b Zalzal Prepares for Battle against Ashk
170a Battle between Minuchihir and Shamitan
171b Battle between Ardwon and Qaraqa
174b Battle between Minuchihir and Mahlayil
170a The Hanging of Abrak Ayar
180a Zalzal and His Viziers Flee from the Iranians in a Boat
183a Badrchihr Removes Malik Zalzal's Veil
184b Badrchihr Captures Malik Zalzal
188a Ashk and His Army Meet the Troops of Zalzal
190a Ashk Places a Relative of Sa'lux on the Throne
190a Ayn-al-Huyut and Others Greet the Iranian Troops
190b The Marriage of Ashk and Saru Qamat in Yemen

Beghani 53
These paintings, with their poor pigments and crude features, are clearly of provincial origin. Many of the images have been painted over the text, suggesting that they may have been added after the manuscript was completed.

NOTES
2. In the Topkapı Sarayı Müzesi Kütüphanesi, Istanbul (R. 1517).
Materia medica [64-65]

Pedanius Dioscorides
Copied in Arabic by Abdullah b. al-Fadl
Iraq, dated A.H. Rajab 621 (A.D. June-July 1224)
2 folios from a dispersed manuscript
Standard page: 1 column of text;
13 lines of naskh

64 A Physician Treats a Blindfolded Man
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 33.1 x 24.3 cm
586.0007
Reproduced in color, plate 4, A Jeweler's Eye

PROVENANCE
Georges Demotte, November 30, 1912
F. R. Martin

PUBLISHED
Grube 1950, p. 174
Buchtal 1942, fig. 10, p. 23; no. 7, pp. 21-23
Corbin et al. 1938, no. 10.3, p. 129
Bwg. no. 14a, p. 27
Exhibition, no. 25, p. 31

EXHIBITED
Paris, 1938, no. 10.3
London, 1931, no. 25

65 A Physician and an Ill Man
Numbered 174 in lower left corner
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 33.1 x 25.1 cm
586.0008
Reproduced in color, plate 5, A Jeweler's Eye

PROVENANCE
Georges Demotte, November 30, 1912
Arthur Sambon
Tabbagh
F. R. Martin

PUBLISHED
Grube 1950, p. 177
Meyerhof 1944, p. 185
Buchtal 1942, fig. 26, p. 30; no. 24, pp. 27-28, 30
Corbin et al. 1938, no. 10.2, p. 129
Bwg. no. 14b, p. 27
Exhibition, no. 415, p. 231
Martin 1912, vol. 2, pl. 6

EXHIBITED
Paris, 1938, no. 10.2
London, 1931, no. 415

COMMENTS, 64-65
The Materia medica is an extensive study on the history and pharmaceutical uses of more than five hundred plants. The original text, consisting of five books, each divided into numerous chapters, was written in Greek by Dioscorides, who traveled throughout Asia Minor attached to the Roman army during the first century B.C. During the ninth century Istifan b. Basil translated the manuscript into Arabic from a Syriac copy for the caliph al-Mutawakkil 1 (r. A.D. 847-61) at Baghdad; Hunayn b. Ishaq corrected it. That translation, which followed earlier models, comprised Dioscorides’ five books plus several apocryphal works on poisons.

Thirteen illustrated Arabic copies and several fragmentary sections of the Materia medica have been identified to date. Although the earliest illustrated copy of the manuscript was completed in 1083, the majority of the texts are from the thirteenth century. The two pages in the Vever Collection are among at least thirty-one illustrated folios that were removed at the turn of this century from a lavish copy of the Materia medica dated June-July 1224. The corpus of the text—containing 202 folios from the fourth and fifth books, two other treatises by Dioscorides, and a work by Hunayn b. Ishaq—is in the Süleymaniye Library, Istanbul. According to its colophon, the manuscript was copied by Abdullah b. al-Fadl, who may also have been its illustrator. All of the remaining paintings in the manuscript, except for one, are of botanical subjects. The text is written in a dark brown ink with titles in red.

A Physician Treats a Blindfolded Man is from chapter 1 (“Vines and Wines”) of the fifth book. The text describes the properties of the leaves and tendrils of the vitis vinifera, which, when beaten and mixed with polenta, cures headaches and inflammation of the stomach. A Physician and an Ill Man, from chapter 27 of one of the appendices on poisonous medicines, discusses the effects and treatment of vitriified lead poisoning. These images, with their lively figures and engrossing action, are not directly related to the text. They illustrate, instead, scenes of general medical interest that elaborate upon Dioscorides’ descriptions but do not depend upon them for their iconography.

NOTES
2. The most recent study of these manuscripts is Grube 1950. For the fragmentary sections, which are in the collection of Prince Sadrulddin Aga Khan, see A. Welch 1972-78, vol. 1, pp. 21-28.
3. In the University Library, Leiden (Cod. Or. 280).
4. For the most recent list of the locations of the paintings, see Grube 1950, pp. 172-78.
5. Ibid., p. 172.
8. For a discussion of the pictorial repertoire of this manuscript, see Max Meyerhof in Buchtal 1942, pp. 17-41.
لا يُقَدِّمُ الْجَعْلُ مَعَ الْحَيَّ بَعْضَ النَّفْسِ. أَلْيَمْهُمْ قَدْ وَلَدَ، كَمِّ نَاَّرِيْهِمْ لِيَبْنُواَ أَنْثىٰ فَلَمْ يَحْيَيْنَهَا. مَثَلُهُمْ مَثَلُ الْعَلْقِ، قَدْ أَمَّهُمْ وَلَدُواَ أَنْثىٰ فَلَمْ يَحْيَيْنَهَا. وَكَمِّ نَاَّرِيْهِمْ لِيَبْنُواَ أَنْثىٰ فَلَمْ يَحْيَيْنَهَا. مَثَلُهُمْ مَثَلُ الْعَلْقِ، قَدْ أَمَّهُمْ وَلَدُواَ أَنْثىٰ فَلَمْ يَحْيَيْنَهَا. مَثَلُهُمْ مَثَلُ الْعَلْقِ، قَدْ أَمَّهُمْ وَلَدُواَ أَنْثىٰ فَلَمْ يَحْيَيْنَهَا. مَثَلُهُمْ مَثَلُ الْعَلْقِ، قَدْ أَمَّهُمْ وَلَدُواَ أَنْثىٰ فَلَمْ يَحْيَيْنَهَا. مَثَلُهُمْ مَثَلُ الْعَلْقِ، قَدْ أَمَّهُمْ وَلَدُواَ أَنْثىٰ فَلَمْ يَحْيَيْنَهَا.
SHAHNAMA [66–73]
Abu'l-Qasim Firdawsi
Iran, ca. 1335–40
6 folios and 2 bifolios from a dispersed manuscript
Standard page: 6 columns of text;
31 lines of naskh

66 Faridun Mourns at the Arrival of the Coffin of Iraj
Lower right corner partially restored
Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text
(Bertels III, pp. 103–12, lines 1585–1728)
Page: 50.5 x 40.0 cm
Text: 40.5 x 28.9 cm
Illustration: 21.7 x 28.2 cm
s86.0101
Reproduced in color, plate 7, A Jeweler's Eye

PROVENANCE
Georges Demotte, March 29, 1914

PUBLISHED
Grabar and Blair 1980, no. 7, pp. 70–71
Brian 1930, no. 7, p. 90, fig. 7
Corbin et al. 1938, no. 10.1, p. 130
bwg, no. 29.0, p. 47
Exhibition, no. 432, p. 234

EXHIBITED
Paris, 1938, no. 16.1
London, 1931, no. 432

67 Faridun Goes to Iraj’s Palace and Mourns
Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text
(Bertels III, pp. 87–97, lines 1353–1401)
Page: 50.3 x 40.1 cm
Text: 40.8 x 29.4 cm
Illustration: 20.7 x 19.8 cm
s86.0102
Reproduced in color, plate 8, A Jeweler's Eye

PROVENANCE
Georges Demotte, July 23, 1913

PUBLISHED
Grabar and Blair 1980, no. 8, pp. 72–73
Kühnel 1965, vol. 9, pl. 896a
Brian 1930, no. 8, p. 90
Corbin et al. 1938, no. 16.2, p. 136
Guillaume 1936, p. 136
bwg, no. 20.6, p. 47
Exhibition, no. 442, p. 235
Grousset 1931, vol. 1, fig. 170, p. 248

EXHIBITED
Paris, 1938, no. 16.2
London, 1931, no. 442

68 Sindukht Becomes Aware of Rudabai’s Actions
Bifolio composed of the painting and an altered folio of text
Side B: text (Bertels I, pp. 185–91, lines 786–862)
Side C: text (Bertels I, pp. 157–62, lines 321–403)
Side D: text (Bertels I, pp. 163–65, lines 404–43)
Opaque watercolor, ink, and gold on paper
Page: 59.5 x 40.0 cm
Text: 40.5 x 20.4 cm
Illustration: 24.6 x 19.0 cm
s86.0102
Reproduced in color, plate 9, A Jeweler’s Eye

PROVENANCE
Georges Demotte, November 13, 1913

PUBLISHED
Grabar and Blair 1980, no. 10, pp. 76–77
Brian 1930, no. 10, p. 102
Corbin et al. 1938, no. 16.6, p. 136
bwg, no. 29.4, pl. xxviii a
Exhibition, no. 71, p. 48
Sakisian 1929, fig. 33, pl. xxiv
Schulz 1914, vol. 2, pl. 23

EXHIBITED
Paris, 1938, no. 16.6
London, 1931, no. 71

69 Shah Zav, Son of Tahmasp, Enthroned
Side A: text (Bertels II, pp. 79–84, lines 74–100)
Opaque watercolor, ink, and gold on paper
Page: 59.1 x 39.8 cm
Text: 40.4 x 29.3 cm
Illustration: 28.8 x 20.3 cm
s86.0107
Reproduced in color, plate 10, A Jeweler's Eye

PROVENANCE
Georges Demotte

PUBLISHED
Grabar and Blair 1980, no. 14, pp. 84–85
Brian 1930, no. 14, p. 101
Corbin et al. 1938, no. 16.4, p. 136
bwg, no. 20.6, p. 47
Exhibition, no. 435, p. 234
Riefstahl 1931, p. 407
Tentoonstelling, no. 6, p. 21

EXHIBITED
Paris, 1938, no. 16.4
London, 1931, no. 435
The Hague, 1927, no. 6

58 Manuscripts
فردوسی ۶۱
64 Manuscripts
70  **Taynush before Iskandar and the Visit to the Brahmans**

Bifolio composed of the painting and a genuine folio of text

Side B: text (Bertels vii, pp. 60-71, lines 1085-1175)

Side C: text (Bertels vii, pp. 22-27, lines 282-374)

Side D: text (Bertels vii, pp. 27-32, lines 375-463)

Opaque watercolor, ink, and gold on paper

Page: 30.5 x 40.2 cm
Text: 40.5 x 20.3 cm
Illustration: 15.5 x 28.0 cm

s86.0105

Reproduced in color, plate 11, *A Jeweler's Eye*

PROVENANCE
Georges Demotte

PUBLISHED
Grabar and Blair 1980, no. 32, pp. 120-21
Brian 1939, no. 32, p. 106
Corbin et al. 1938, no. 16.7, p. 136
BWG, no. 20a, p. 48, pl. x
Exhibition, no. 430, p. 235
Schulz 1914, vol. 2, pl. 26

EXHIBITED
Paris, 1938, no. 16.7
London, 1931, no. 439

71  **Iskandar Builds the Iron Rampart**

Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text
(Bertels iii, pp. 103-12, lines 1585-1728)

Page: 50.0 x 39.7 cm
Text: 40.2 x 28.2 cm
Illustration: 27.3 x 28.1 cm

s86.0104

Reproduced in color, plate 12, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, June 1913

PUBLISHED
Grabar and Blair 1980, no. 37, pp. 130-31
Brian 1939, no. 37, p. 107
Corbin et al. 1938, no. 16.5, p. 136
BWG, no. 20a, p. 47, pl. xxv b
Exhibition, no. 438, p. 234
Souvenir, p. 34
Grousset 1931, vol. 1, fig. 177, p. 246
Schulz 1914, vol. 2, pl. 28

EXHIBITED
Paris, 1938, no. 16.5
London, 1931, no. 438

72  **Ardawan Captured by Ardashir**

Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text
(Bertels ii, pp. 122-28, lines 846-920)

Page: 50.2 x 30.8 cm
Text: 40.5 x 29.2 cm
Illustration: 19.4 x 28.7 cm

s86.0103

Reproduced in color, plate 13, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, June 1913

PUBLISHED
Grabar and Blair 1980, no. 42, pp. 140-41
Brian 1939, no. 42, p. 108
Corbin et al. 1938, no. 16.3, p. 136
BWG, no. 20a, p. 47, pl. xxv a
Exhibition, no. 445, p. 235
Migeon 1930
Tentoonstelling, no. 8, p. 21

EXHIBITED
Paris, 1938, no. 16.3
London, 1931, no. 445
The Hague, 1927, no. 8

73  **Ardashir with His Wife, Who Throws Down the Cup of Poison**

Lower left corner extensively restored
Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant folio of text
(Bertels iii, pp. 112-25, lines 1729-1919)

Page: 50.1 x 39.0 cm
Text: 40.5 x 29.3 cm
Illustration: 23.2 x 29.0 cm

s86.0106

Reproduced in color, plate 14, *A Jeweler's Eye*

PROVENANCE
Georges Demotte, December 12, 1913

PUBLISHED
Grabar and Blair 1980, no. 43, pp. 142-43
Kühnel 1965, vol. 9, pl. 836b
Brian 1939, no. 43, p. 108
Corbin et al. 1938, no. 16.8, p. 136
BWG, no. 20a, p. 47
Exhibition, no. 441, p. 235
Tentoonstelling, no. 7, p. 21

EXHIBITED
Paris, 1938, no. 16.8
London, 1931, no. 441
The Hague, 1927, no. 7
COMMENTS, 66–73

The *Shahnama* (Book of Kings) of Abu’l-Qasim Firdawsî of Tus, completed in A.D. 1010, is an epic poem of approximately fifty thousand rhyming couplets that describe the history of Iran’s great rulers. Although the poem was actually begun by Daqiqi, both its form and content are the results of Firdawsî’s vivid composition. Firdawsî apparently went to Baghdad in A.D. 904–95 to present the first version of his manuscript to the Buyid prince Baha’ al-Dawla (r. 908–1012) but did not receive a particularly favorable response.1 He subsequently submitted portions of the poem in intervals to Mahmud of Ghazna, though it is not clear that the latter liked it any more than Baha’ al-Dawla did. The poem itself, divided into fifty parts, traces the history of Iran from its first mythical kings to the downfall of the Sasanians in the middle of the seventh century A.D.2

The “Demotte” *Shahnama*, known after the name of the dealer responsible for its dispersal in Europe, is among the most important manuscripts ever illustrated in Iran. It originally contained at least 280 folios (possibly in two volumes) and as many as 380 illustrations.3 Only fifty-eight paintings (one of which was destroyed in 1937) and twelve pages of text, however, are known. The manuscript was in the library of either Nasiruddin Shah (r. 1848–96) or Muzaffaruddin Shah (r. 1860–1907) when Antoin Sevrugin, a photographer of Russian origin, photographed the bound work open to the illustrated page of *Bahram Gur Hunts with Azada.*4 A letter dated November 2, 1937, from Dikran Kelekian to John Thatcher states that Hagop Kevorkian’s brother-in-law, Shamavan Malayan, brought the book from Tehran to Paris, where he offered it first to Kelekian’s father for $50 thousand to $55 thousand and then to Georges Demotte, whose gallery was on the rue de Berri. In 1913, Vever bought his first three paintings from the manuscript: *Iskandar Builds the Iron Rampart* (no. 71), *Arslan Captured by Ardashîr* (no. 72), and *Zal Approaches Shah Minûchîr*, which is now in the Chester Beatty Library, Dublin. It is not clear whether Vever or Demotte mistook the latter painting for *Shah Zan, Son of Tahmasp, Enthroned* (no. 69), or whether having purchased *Zal Approaches Shah Minûchîr*, Vever decided at a later date to dispose of it. Demotte then gave Vever four more paintings from the manuscript (nos. 66–68, 73) in lieu of repaying a loan Vever had made to him in June 1913. At some point after 1917, Vever acquired his eighth painting from the manuscript (no. 70).

Although Demotte has often been accused of altering the manuscript while he owned it (by splitting folios, adding false pages of text, and repairing damaged folios with pieces cut from elsewhere in the book), the fact that it is now mounted in borders that bear a Russian watermark of 1890 suggests that at least some of the tampering may have occurred while the manuscript was still at the Qajar (1779–1924) court in Iran.

A variety of dates and locations—ranging over the fourteenth century, and from Shiraz in the south to Tabriz in the northwest—have been proposed for the production of this *Shahnama*, which was copied under Ilkhanid (1256–1353) patronage. Grabar and Blair—whose monograph *Epic Images and Contemporary History: The Illustrations of the Great Mongol Shahnama* (University of Chicago, 1980) reviews previous studies of the manuscript and provides a detailed analysis of its structure, iconography, and history—argue convincingly that it was made at Tabriz around 1335 for Ghiyathuddin b. Humamuddin Muhammad, the son of the great vizier Rashiduddin. The similarity of the decoration on the back of Shah Zav’s throne (see no. 60) and the rosettes of the 1341 *Shahnama* copied for Qiwamuddaula in Fars (see nos. 70, 77) supports that date and indicates the close relationship between illumination and painting during that time.

NOTES
2. For more information on the *Shahnama*, see ibid., pp. 154–56.
5. In the archives of the Harvard University Art Museums.
6. The invoice of this sale is in the archives of the Arthur M. Sackler Gallery.
SHAHNAMA [74–85]
Firdawsi
Copied by Hasan b. Muhammad b. Ali b. Husayni for Qiwamuddawla wa’l-Din Hasan
Iran, Shiraz, dated A.H. Ramadan 741
(A.D. February 1341)
12 folios from a dispersed manuscript
Standard page: 6 columns of text;
30 lines of naskh

DOUBLE-PAGE FRONTISPICE

74 Right-hand half: A Hunt in the Mountains
At top: remounted heading from a Kitab lughat al-furs manuscript
Side B: text (Bertels viii, pp. 86–92, lines 590–679)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 35.6 x 29.3 cm
Illustration: 25.3 x 21.3 cm
Illumination: 20.0 x 24.3 cm
S86.0113

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.4, p. 141

EXHIBITED
Paris, 1938, no. 21.4

75 Left-hand half: A Ruler Enthroned
Side B: text (lines 1–18 of old prose preface)
Opaque watercolor, ink, and gold on paper
Page: 30.4 x 25.9 cm
Illustration: 24.2 x 21.2 cm
Illumination: 30.4 x 24.9 cm
S86.0112

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.3, p. 141

EXHIBITED
Paris, 1938, no. 21.3
DOUBLE-PAGE ILLUMINATION

76 Right-hand half: Illumination Containing a Dedication to Qiwamuddawla wa'l-Din Hasan

Side A: text (last 30 lines of old prose preface)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 36.0 x 27.7 cm
Text: 28.8 x 23.8 cm
S86.0110

INSCRIPTION
For the flourishing library of the great lord, honorable minister, chief vizier of glorious Fars, possessor of generosity, source of liberality and virtue. The second Hatem, lover of the righteous, refuge to the poor and humble, glory of pilgrims to the house of God, the venerable Hajji Qiwamuddawla wa'l-Din Hasan. May God prolong his greatness, and may he have divine guidance for good deeds and mercy upon his ancestors. Mercy of God upon a faithful servant. [The Persian word fal follows the inscription.]

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.2, p. 141

EXHIBITED
Paris, 1938, no. 21.2

77 Left-hand half: Illumination Containing the Date A.H. Ramadan 741 (A.D. February 1341)

Side B: text (Bertels i, pp. 12-14, lines 1-38)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 36.0 x 20.4 cm
Text: 28.0 x 23.5 cm
S86.0111

INSCRIPTION
The book of Shahnama. From the sayings of the king of wisdom, the sultan of poets, Abu'l-Qasim Muhammad al-Firdawsi al-Tusi, peace be upon him. At the end of the auspicious month of God, Ramadan, may its glory extend to all, the year seven hundred and forty-one of the Hegira [A.D. February 1341]. Mercy and peace of God upon Muhammad and his family, the good and pure, all of them.

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.2, p. 141

EXHIBITED
Paris, 1938, no. 21.2
79 Nastihan Slain by Bizhan

Side B: text (Bertels v, pp. 136-41, lines 892-980)
Numbered 132 in Persian numerals in upper right corner
Opaque watercolor, ink, and gold on paper
Page: 36.1 x 29.4 cm
Text: 28.8 x 24.5 cm
Illustration: 9.1 x 25.8 cm
S86.0119

PROVENANCE
Charles Vignier

EXHIBITED
Paris, 1938, no. 21.1
Two of the Duels between
the Twelve Rukhs

Above: Furuhad and Zangula
Below: Ruhham and Barman
Numbered 130 in Persian numerals in upper right corner
Partially remargined
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 35.6 x 28.6 cm
Text: 28.8 x 24.3 cm
Illustration: 20.2 x 27.5 cm
S86.0115

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.6, p. 141

EXHIBITED
Paris, 1938, no. 21.6

The lower left-hand corner of the folio has been pasted together with several pieces taken from another part of the manuscript.
81 Lahhak and Farshidward
before Afrasiyab

Completely repainted
Side A: text (Bertels v, pp. 204–10, lines 2051–2142)
Numbered 141 in Persian numerals in upper right corner
Opaque watercolor and ink on paper
Page: 36.8 x 28.4 cm
Text: 28.6 x 24.0 cm
Illustration: 13.1 x 24.0 cm

82 Shida, Son of Afrasiyab,
Slain by Kay Khusraw

Completely repainted
Side A: text (Bertels v, pp. 267–72, lines 536–614)
Numbered 147 in Persian numerals in upper right corner
Opaque watercolor, ink, and gold on paper
Page: 36.2 x 29.2 cm
Text: 28.8 x 24.0 cm
Illustration: 10.8 x 25.5 cm

PROVENANCE
Georges Tabbagh

PUBLISHED
BWG, no. 345, p. 44
Exhibition, no. 429, p. 233

EXHIBITED
London, 1931, no. 429

Firdausi
PROVENANCE
Charles Vignier

83  Folio from the Story of Luhrasp

Side A: text (Bertels vi, pp. 21-27, lines 357-99)
Side B: unidentified painting from another part of manuscript mounted on page
Numbered 164 in Persian numerals in upper left corner
Opaque watercolor, ink, and gold on paper
Page: 30.4 x 30.0 cm
Text: 28.0 x 24.5 cm
Illustration: 9.4 x 23.5 cm
880.0116

PROVENANCE
Charles Vignier

PUBLISHED
Corbin et al. 1938, no. 21.5, p. 141

EXHIBITED
Paris, 1938, no. 21.5

74  Manuscripts
84 Bahram Gur Slays a Dragon in India

Numbered 242 in Persian numerals in upper left corner
Side B: text (Bertels viii, pp. 420–39, lines 2107–2284)
Opaque watercolor, ink, and gold on paper
Page: 36.8 x 30.0 cm
Text: 29.1 x 24.3 cm
Illustration: 9.2 x 23.0 cm
586.0114

PROVENANCE
Indjoudjian

PUBLISHED
Corbin et al. 1938, no. 21.7, p. 141

EXHIBITED
Paris, 1938, no. 21.7
85 Yazdgird Shahriyar Enthroned

Side A: text (Bertels ix, pp. 313–18, lines 1–99)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 36.0 x 29.2 cm
Text: 29.1 x 24.2 cm
Illustration: 10.1 x 23.9 cm
S86.0118

PROVENANCE
Charles Vignier
COMMENTS, 74-85

The folios from this copy of the manuscript, though now badly worn, are distinguished by their large size (especially in comparison to the "small" Shahnamas of the beginning of the fourteenth century). Sketchy imagery, light colors, and simple compositions. At least 160 dispersed pages, 110 of which are illustrated, are known from this manuscript. The manuscript was copied by Hasan b. Muhammad b. Ali b. Husayni, known as Mawsili.

According to a letter from Dikran Kelekian in the archives of the Freer Gallery of Art, Washington, D.C., a Dr. Raffy brought at least one volume of the manuscript to Paris from Tehran in 1910. At a later date Raffy brought to Paris another copy of the Shahnama, probably the second volume of this manuscript. Charles Vignier seems to have purchased a large number of dispersed pages; as late as 1930, he owned at least eight of the folios now in the Vever Collection (nos. 74-70, 82, 83). The two illuminated rosettes giving the name of the patron, Qiwamuddawla wa'l-Din, and the date of dedication, February 1341, are unique in the information they provide.

Qiwamuddawla wa'l-Din was a vizier of Abu-lshak, the Inju (ca. 1303-53) ruler of Fars. He resided at Shiraz, where he was patron to a number of poets, including Hafiz. The similarity of the paintings from this copy of the text with those of two other Shahnamas, one dated 1330 and the other 1333, as well as several other manuscripts, allows Fars, and Shiraz in particular, to be established as a major center of production during that period. Although no systematic study of these manuscripts has been undertaken, it is clear that they are related by more than just the formal qualities of their illustrations. The illumination in the three dated Shahnamas, for instance, is identical; and the frontispieces of both the 1333 copy of the manuscript and this one are based on the same composition.

NOTES

1. An Arab man from the Tay tribe known for his generosity.
3. The authors are grateful to Marianna Shreve Simpson for sharing with us her extensive research concerning this manuscript. For a partial list of the dispersed pages, see Grube 1962, p. 32.
5. The letter, dated September 8, 1936, is addressed to J. E. Lodge, then director of the Freer Gallery of Art.
8. The first (1310) in the Topkapi Sarayii Müzesi Kütüphanesi, Istanbul (h. 1479); Simpson 1979, no. 13, p. 348. The latter (1333) in the State Public Library, Leningrad (Dorn 350); Simpson 1979, no. 14, p. 348. For a detailed discussion of fourteenth-century painting in Shiraz, see Gray 1961, pp. 57-64.
9. Stchoukine (1936, p. 99) was the first to make this identification.
10. Marianna Shreve Simpson is in the process of preparing a monograph on the 1341 Shahnama, and Giuzalian and Adamova have published a study of the Leningrad copy (A. T. Adamova and L. T. Giuzalian, Miniatiyur rukopisi poemy 'Shakhnama,' 1333 goda [Miniature paintings of the Shahnama poems, 1333] [Leningrad: Iskusstvo, 1975]).
11. The frontispiece of the 1331 Shahnama is reproduced in Giuzalian and Diakonov 1935, pls. 1-2; Adamova and Giuzalian, Miniatiyur rukopisi, pp. 42-43.
Shahnama [86-89]

Firdawsi
Iran, 15th century(?)
4 folios from a dispersed manuscript
Standard page: 6 columns of text;
34 lines of naskh

86 The Murder of Iraj

Painting at right angle to text
Side A: text (Bertels 1, pp. 98-103, lines 313-404)
Opaque watercolor and ink on paper
Trimmed
Page and text: 33.0 x 25.0 cm
Illustration: 11.3 x 10.3 cm
S86.0128

87 Rustam Catches Rakhsh

Side B: text (Bertels ii, pp. 57-61, lines 120-200;
pp. 62-63, lines 1-15)
Opaque watercolor and ink on paper
Trimmed
Page and text: 33.9 x 25.1 cm
Illustration: 10.7 x 16.5 cm
S86.0129
88 Kay Kaus and Sudaba[?]

Side A: text (Bertels ii, pp. 124-20,
lines 876-918; pp. 127-20, lines 1-44)
Opaque watercolor and ink on paper
Trimmed
Page and text: 32.3 x 24.8 cm
Illustration: 9.5 x 16.3 cm
S86.0127

89 Rustam Slays Pilsam

Side A: text (Bertels iii, pp. 181-87,
lines 2769-2866)
Opaque watercolor and ink on paper
Trimmed
Page: 35.4 x 26.1 cm
Text: 33.6 x 24.8 cm
Illustration: 11.0 x 25.8 cm
S86.0130

COMMENTS, 86-89
The sketchy imagery, thin, poorly applied pigments,
and simple compositions of these images are typical
of provincial fifteenth- and sixteenth-century paint-
ing. The crude figures and awkwardly conceived im-
ages (The Murder of Iraj, for example, is painted
without regard to the text of the page) suggest, fur-
ther, that neither the patron nor the artists of this
manuscript were concerned about the relationship
between the text and the illustrations. Another paint-
ing in the Vever Collection (no. 90) may also be from
this manuscript.

Firdawsi 79
**Shahnama [90]**

Firdawsi  
Iran, 13th century(?)

1 folio from a dispersed manuscript

90 *Sindukht before Sam*

Cut from its text and trimmed  
Side B(?): text (Bertels 1, pp. 203-4, lines 1019-49)  
Opaque watercolor, ink, and gold on paper  
Page and illustration: 9.7 x 16.6 cm  
S86.0169

**COMMENTS**

The painting may be from the same manuscript as those in the preceding entries (nos. 86-89). Several of the figures have been pricked for pouncing.

**Shahnama [91-93]**

Firdawsi  
India(?), ca. 1425-50

3 paintings from a dispersed manuscript

91 *Rustam Encamped*¹

Opaque watercolor and gold on paper  
Cut from its text and mounted on board  
Page and illustration: 18.2 x 18.0 cm  
S86.0144  
Reproduced in color, plate 15, *A Jeweler’s Eye*

**PROVENANCE**

Léonce Rosenberg, May 20, 1913  
Arthur Sambon

**PUBLISHED**

Ricci 1913, no. 138, p. 42

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¹ Reproduction information missing in the original text.
92 The Duel between Rustam and Barzu
Opaque watercolor and gold on paper
Cut from its text and mounted on board
Page and illustration: 19.5 x 17.5 cm
S86.0146
PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon
PUBLISHED
Migeon 1930
Ricci 1913, no. 137, p. 43

93 Khusraw Parwez Seated on the Takht-i Taqdis
Opaque watercolor and gold on paper
Cut from its text and mounted on board
Page and illustration: 15.3 x 17.9 cm
S86.0145
Reproduced in color, plate 16, A jeweler’s Eye
PROVENANCE
Octave Homberg, June 1931
Léonce Rosenberg, 1913
Arthur Sambon, 1912
PUBLISHED
Homberg, no. 102, p. 51
Ricci 1913, no. 136, p. 42
M&V, vol. 1, no. 61, pl. 1V
EXHIBITED
Paris, 1912, no. 61

COMMENTS, 91-93
These paintings, with their lively compositions, bold coloring, and fine detail, are from a widely dispersed copy of the *Shahnama* of Firdawsi. The manuscript was first published in 1913, when four paintings (including the three here), all formerly in the possession of Arthur Sambon, were catalogued by Seymour de Ricci as part of the Rosenberg Collection. In addition to these four paintings, at least twenty-four additional paintings from the manuscript are known. Like the pages in the Vever Collection, they have all been removed from their text and mounted on board.

Various attributions, ranging from western Iran to Sultanate India, have been suggested for the provenance of this copy of the *Shahnama*. While several of the manuscript’s paintings share a number of features with other works attributed to fifteenth-century India (such as no. 93, which is extremely close in composition to *Kay Kaus and the Die of Mazandaran* from a copy of the *Shahnama* dated 1427-28), it is difficult to confirm that these paintings share that attribution. They do not appear to be related, for instance, to any paintings with a secure Indian provenance, such as those from a copy of the *Ni’matnama* of Nasiruddin Shah executed at Mandu around 1405, or those in a *Sharafnama* of Nizami copied for Nusratshah, the sultan of Bengal, in 1531-32. Moreover, many of the details in these paintings are similar to provincial Timurid (1370-1506) work, especially from western Iranian centers like Shiraz, and the possibility, therefore, cannot be ruled out that they are of Iranian origin.

NOTES
1. Robinson (1986, p. 20) has suggested that this scene might represent Suhrاب surveying the Persian camp.
2. Ricci 1913.
3. Eighteen are listed in Fraad and Ettinghausen 1971, pp. 40-50, and one in Robinson et al. 1976, pp. 171-72, no. 111-20; another is in the Los Angeles County Museum of Art (M75.180); and four have appeared in sales at Sotheby’s, April 4, 1978 (lots 2-3), and November 21, 1985 (lots 181-83).
6. Copied by Mahmud b. Muhammad for Khwaja Nuruddin Muhammad; in the National Museum, New Delhi. For more information on this manuscript and reproduction of two of its paintings, see Fraad and Ettinghausen 1971, p. 40, nos. 1-2.
7. In the India Office Library, London (ms. 149). For more information on this manuscript, see Skelton 1959, pp. 44-50.
8. In the British Library, London (Or. 1836). For more information on this manuscript, see Losty 1962, pp. 68-69.
Shahnama [94]

Firdawsi
Iran (Shiraz), ca. 1440
1 folio from a dispersed manuscript
4 columns of text; 15 lines of nasta’liq

94 Buzurjmihr before Nushirwan

Side A: illuminated panels of text
(Bertels VIII, pp. 113-15, lines 1020-44)
Opaque watercolor, ink, and gold on paper
Page: 29.9 x 20.3 cm
Text: 17.3 x 11.7 cm
Illustration: 13.5 x 11.8 cm
S86.0204
**SHAHNAMA [95-99]**

Firdawsi
Iran, ca. 1440
5 folios from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of nastāliq

**95 Suhrab in Combat with Rustam**

Side A: text (Bertels ii, pp. 23-34, lines 807-40)
Opaque watercolor, ink, and gold on paper
Page: 32.1 x 23.3 cm
Text: 20.1 x 15.6 cm
Illustration: 18.1 x 17.1 cm
s86.0150

**PROVENANCE**
Emile Tabbagh, May 1935
Octave Homberg, June 1931

**PUBLISHED**
Tabbagh, no. 156, p. 25
Homberg, no. 103, p. 52, pl. XLVII

**96 Jarira Stabs Herself by the Bier of Farud**

Numbered 18 in Persian numerals in right margin
Side A: text (Bertels iv, pp. 69-66, lines 852-900)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 23.5 cm
Text: 19.8 x 15.5 cm
Illustration: 11.6 x 18.3 cm
s86.0177

**97 The Duel between Guraza and Siyamak**

Numbered 24 in Persian numerals in right margin
Side B: The Duel between Farukil and Zangula
Numbered 25 in Persian numerals in right margin
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 22.6 cm
Text: 19.7 x 15.7 cm
Illustrations: side A, 14.2 x 15.7 cm;
side B, 10.0 x 14.5 cm
s86.0149

**98 Rustam and Isfandiyar in Combat**

Side A: text (Bertels vi, pp. 277-80,
lines 900-1038)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 23.3 cm
Text: 19.8 x 15.5 cm
Illustration: 10.5 x 20.2 cm
s86.0151

**PROVENANCE**
Emile Tabbagh, May 1935
Octave Homberg, June 1931

**PUBLISHED**
Tabbagh, no. 156, p. 25
Homberg, no. 104, p. 52, pl. XLVII

**99 Nushirvan’s Dream**

Numbered 57 in Persian numerals in left margin
Side B(?): text (Bertels viii, pp. 113-16,
lines 1021-63)
Opaque watercolor, ink, and gold on paper
Page: 31.3 x 23.5 cm
Text: 19.0 x 15.6 cm
Illustration: 11.3 x 15.7 cm
s86.0148

**COMMENTS, 95-99**

Although the copy of the Shahnama from which these folios were taken has yet to be identified, it is clear that the paintings from this manuscript were produced during the second quarter of the fifteenth century at a provincial Timurid (1370-1500) court probably in western Iran. The thin, roughly applied pigments, awkward but expressive figures, and relatively simple compositions are typical of paintings derived from those in manuscripts made for Ibrahim-Sultan at Shiraz, such as the Shahnama of Firdawsi, circa 1432-35,1 and the Zafarnama (Book of Victories) of Shara-fuddin Ali Yazdi, 1436 (see nos. 285, 286). The paintings in the Vever Collection are particularly close to those in a copy of the Khamsa of Nizami in the Keir Collection that is dated 1442-44 and attributable to either Yazd or Shiraz2 and may possibly be from the same workshop.

**NOTES**

1. In the Bodleian Library, Oxford University (Ousley Add. 176). Described and published in part in Robinson 1958, pp. 16-22.
**Shahnama [100]**

Firdawsi

India(?), mid-15th century

1 folio from a partially dispersed manuscript

Standard page: 6 columns of text;

25 lines of *nasta'liq*

100 *Zal Climbs to Reach Rudaba*

Side B: text (Bertels 1, pp. 173-77, lines 571-633)

Opaque watercolor, ink, and gold on paper

Page: 25.6 x 17.2 cm

Text: 18.3 x 11.9 cm

Illustration: 12.2 x 11.9 cm

S86.0154

**Inscriptions**

(on architecture) O opener of the gates

(on doorway) Power is God’s.

**Comments**

This painting, as well as several others in European and American collections, is from a copy of the *Shahnama* formerly in the possession of the Kevorkian Foundation and sold at Sotheby’s in 1975. At the time of its sale the manuscript consisted of 244 folios and five paintings (one of which was a double-page hunting scene) but no colophon. Several features—including its six columns of text (as opposed to the more traditional fifteenth-century format of four columns); the palette of the paintings, which relies heavily on pinks and various shades of orange; and the sketchy though lively drawing of the figures—distinguish this copy of the *Shahnama*.

Fraad and Ettinghausen, among others, have attributed the paintings from this manuscript to Sultanate India. While it is clear that the images are distinct from the works produced at major Iranian centers such as Herat and Shiraz, their attribution to India must remain tentative since they do not relate closely to any paintings from manuscripts known to have been made on the subcontinent.

**Notes**

1. For a more detailed list of the paintings from this manuscript, see Fraad and Ettinghausen 1971, p. 51, no. 17; Robinson 1975, p. 80, no. 113.

2. April 7, 1975 (lot 186).

101 Rustam Fights with Afrasiyab

Side A: text (Bertels II, pp. 60-61, lines 175-206; pp. 62-63, lines 1-18)
Opaque watercolor, ink, and gold on paper
Page: 31.5 x 21.5 cm
Text: 25.2 x 16.5 cm
Illustration: 10.5 x 10.2 cm
S86.0469

Shahnama [101]

Firdawsi
Iran, 2d half 15th century
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of nasta’liq

102 Rustam before Kay Kaus

Opaque watercolor, ink, and gold on paper
Trimmed and mounted on board
Page: 29.0 x 23.8 cm
Illustration: 16.9 x 16.8 cm
S86.0135

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Indjoudjian, no. 23, illustrated
103  *A Reclining Woman Surrounded by Attendants*

Opaque watercolor, ink, and gold on paper
Trimmed and mounted on board
Page: 31.3 x 27.8 cm
Illustration: 18.3 x 17.0 cm
s86.0139

**PROVENANCE**

Moussa, 1922

**PUBLISHED**

BMN, no. 40, p. 64
Exhibition, no. 473, p. 241
Souvenir, p. 40, top
Grousset 1931, vol. 1, fig. 108, p. 260
Moussa sale catalogue, 1922, no. 109

**EXHIBITED**

London, 1931, no. 473

**COMMENTS, 102–3**

These paintings, though now mounted on boards, share a number of features—including size, shape, and the elongation of the figures—that suggest they may have originally been part of the same manuscript. Another twenty-nine paintings of almost identical size, shape, and execution, some of which have also been trimmed and which are presumably from the same copy of the *Shahnama*, are in the Museum of Fine Arts, Boston. There are also several other detached pages from this manuscript in North American and European public and private collections.

Fraad and Ettinghausen attributed the paintings from this manuscript to late fifteenth-century Sultanate India. While they contain features generally associated with Sultanate work, such as the large drooping branch in *A Reclining Woman Surrounded by Attendants* and the strong, almost garish colors of Rustam before Kay Kaus, the lack of securely dated illustrated manuscripts from the subcontinent during this period makes it impossible to confirm that attribution. The subject matter of the paintings is equally difficult to verify, as the absence of text on the depiction of *A Reclining Woman Surrounded by Attendants* and the partial text on the painting representing Rustam (seen in his traditional costume) before a king render the identification of these scenes tentative at best.

**NOTES**

1. For a more detailed list of the paintings from this manuscript and reproductions of three of them, see Fraad and Ettinghausen 1971, p. 50, no. 811, and pls. 145-47. To this list should also be added the following: Rustam in Combat with Pilsami (?), Worcester Art Museum, Massachusetts (1935.30); A King Enthroned, Kevorkian Foundation (ii.78); Rustam Lasses the Khagan, Musée d’art et d’histoire, Geneva; A Prince Enthroned, present location unknown (Sotheby’s, December 12, 1972, lot 187); and two in the Museum of Art, Rhode Island School of Design, Providence (17.403, 17.308). We are grateful to Julia Bailey and Michael Brand for information on this manuscript.

2. Fraad and Ettinghausen 1971, p. 50.
Shahnama [104-10]

Firdawsi

Copied by Salik b. Sa’id for Sultan-Ali Mirza
Iran, Gilan, A.H. 899 (A.D. 1493-94)
7 folios from a partially dispersed manuscript
Standard page: 4 columns of text;
23 lines of nasta’liq

104 Giv Brings Gurgin before Kay Khusraw

Side A: text (Bertels v, pp. 41-43, lines 565-98)
and illuminated cartouches
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 24.0 cm
Text: 23.0 x 14.0 cm
Illustration: 17.1 x 14.0 cm
S86.0160
Reproduced in color, plate 17, A Jeweler’s Eye

105 Rustam before Kay Khusraw under the Jeweled Tree

Side B: text (Bertels v, pp. 56-58, lines 806-58)
Opaque watercolor, ink, and gold on paper
Page: 34.0 x 24.0 cm
Text: 23.0 x 15.3 cm
Illustration: 20.8 x 15.4 cm
S86.0159
Reproduced in color, plate 18, A Jeweler’s Eye

106 Battle between Zanga and Awkhast

Side B: text (Bertels v, p. 100, lines 1049-58)
Opaque watercolor, ink, and gold on paper
Page: 34.0 x 24.3 cm
Illustration: 32.9 x 20.6 cm
S86.0170
Reproduced in color, plate 19, A Jeweler’s Eye

107 Battle between Kay Khusraw and Afrasiyab

Side B: text (Bertels v, pp. 284-86, lines 817-58)
Opaque watercolor, ink, and gold on paper
Page: 34.5 x 24.2 cm
Text: 23.4 x 20.5 cm
Illustration: 34.4 x 23.8 cm
S86.0175
Reproduced in color, plate 20, A Jeweler’s Eye

108 Kay Khusraw with Afrasiyab’s Women

Side B: text (Bertels v, pp. 310-22, lines 1401-45)
Opaque watercolor, ink, and gold on paper
Page: 34.8 x 24.5 cm
Text: 23.5 x 15.4 cm
Illustration: 23.5 x 10.0 cm
S86.0174
Reproduced in color, plate 21, A Jeweler’s Eye

109 Kay Khusraw and Kay Kaus

Side B: text (Bertels v, pp. 304-66, lines 2181-2285)
Opaque watercolor, ink, and gold on paper
Page: 34.8 x 24.1 cm
Text: 23.1 x 15.2 cm
Illustration: 25.0 x 10.0 cm
S86.0172
Reproduced in color, plate 22, A Jeweler’s Eye

PUBLISHED
Tentoonstelling, no. 15, p. 22

EXHIBITED
The Hague, 1927, no. 15

Firdawsi 89
Kay Khusraw Installs Luhrasp as King

Side A: text (Bertels v, pp. 403-5, lines 2844-2886)
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 24.3 cm
Text: 23.5 x 15.0 cm
Illustration: 23.5 x 19.4 cm
s86.0173
Reproduced in color, plate 23, A Jeweler’s Eye

Comments, 104-10
These folios are from a copy of the Shahnama often referred to as the “Big-Head” Shahnama, which is divided into two volumes. The first volume, in the Türk ve İslam Eserleri Müzesi, Istanbul, contains 202 paintings, while the second, in the Istanbul University Library, has 100 paintings. 1 Although the exact number of dispersed folios from this manuscript is not known, they all appear to come from the first volume of the manuscript. 2 Their removal must have occurred before 1920, when Sakisian noted that the manuscript had been stolen from the Monastery of the Dancing Dervishes in Galata and sold to “un diplomate étranger” before being returned there. 3 Vever appears to have had early access to the dispersed folios, as Sakisian recorded that “Sept peintures de ce manuscrit sont entrées depuis dans la collection H. Vever.” 4 While there has been a certain amount of confusion over the proper reading of the manuscript’s date and the source of its striking paintings, it is now accepted that they were produced for Sultan-Ali Mirza of Gilan (r. 1478-1504). 5

The paintings in the manuscript can be divided into two groups. Some (including Rustam before Kay Khusraw under the Jeweled Tree) are executed in a manner closely related to such Turcoman paintings as those found in the Makhzan al-a’mr of Haydar copied for Sultan Ya’qub in 1498. 6 Others (such as the two battle scenes and the ruler surrounded by women) reflect a striking departure from the conventions of fifteenth-century painting; they are composed of large figures with big heads (from which the manuscript derives its sobriquet) set in unusually dramatic scenes.

Notes
1. MS. 1078 and Yildiz 7954/110, respectively. For a detailed discussion of this manuscript, see Robinson et al. 1976, pp. 160-62.
2. Sakisian 1920 (p. 35, n. 3) estimated that twenty paintings were missing, whereas Robinson et al. 1976 (p. 161) more accurately places the number around forty. For a partial list of the dispersed pages, see Robinson (above), p. 162; Grube 1972, p. 109, n. 6.
4. Sakisian 1920, p. 35, n. 3.
5. These issues are discussed at length in Grube 1972, pp. 102-5, and in Robinson et al. 1976, pp. 160-62.
Manuscripts
SHAHNAMA [111]

Firdawsi

Iran, 10th century
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
23 lines of nasta'liq

111 Folio of Text from the Story of Kay Khusraw

Side A: text (Bertels v, pp. 279-81, lines 720-63)
Side B: text (Bertels v, pp. 281-83, lines 764-805)

Ink on paper
Page: 34.4 x 24.1 cm
Text: 23.3 x 15.1 cm
S86.0382
112 SHAHNAMA
Firdawsi
Copied by Na’imuddin Ahmad b. Mun’imuddin Muhammad al-Awhadi al-Husayni
Iran (Shiraz), a.h. Muharram 924
(A.D. January 1518)
684 folios with 63 paintings, 1 double-page frontispiece (fols. 1b-2a), and 2 sarlawhs (fols. 17b, 348b)
Standard page: 3 columns of text;
19 lines of nasta’liq
Opaque watercolor, ink, and gold on paper
Page: 20.0 x 19.4 cm
Text: 17.0 x 9.1 cm
586.0058.001

112 (fols. 1b-2a)

Folios 21a, 96b, and 99b reproduced in color, plates 24-26, A Jeweler’s Eye

INSCRIPTION
(fol. 684a) [Qadim?] By divine guidance of God, the Lord of mercy, propitious, in excellence, greatness, liberality, and benevolence. By the hand of this poor slave of God, Na’imuddin Ahmad b. Mun’imuddin Muhammad al-Awhadi al-Husayni. In the holy month of Muharram in the year [A.H.] nine hundred and twenty-four [A.D. January 1518].

COMMENTS
The manuscript is bound in a late nineteenth- or early twentieth-century maroon leather Ottoman binding over paper pasteboards with gold-painted
exterior covers. Folios 1b and 2a, the title pages, are finely illuminated.

Na‘imuddin, the copyist of the manuscript, is a relatively well-known calligrapher who was active between A.H. 888 (A.D. 1483-84) and A.H. 932 (A.D. 1525-26). At least nine other works by him are known. In some of these, Na‘imuddin uses the nisba al-Shirazi, indicating that either he or his family were from Shiraz or worked there, an association consistent with the formal qualities of the manuscript’s paintings. Their subjects are as follows:

Folio 21a  The Court of Gayumarth  

31b  The Captive Zahhak before Faridun  
Inscribed (on doorway): The greatest Sultan  

40b  The Murder of Iraq  
46a  Tur Slain by Minuchihr  

51b  Zal Restored to His Father by the Simurgh  
69b  The Wedding of Zal and Rudaba  
72b  Rustam and the Elephant  

81a  Zal and Shamasas  
88a  Rustam Lifts Afrasiyab from His Saddle  
90b  Rustam Astonished by the Witch He Cut in Half  

99b  Rustam and the White Demon  
109b  Kay Kaus in His Flying Machine  
128a  Rustam Mourns Suhrab  

130a  Siyawush’s Ordeal by Fire  
150b  Siyawush Skillfully Hunts  
162b  The Murder of Siyawush  
165b  Rustam Lifts Pilsam on His Spear  

174a  Giv Finds Kay Khusraw  
179b  Farud Listens to Tukhar’s Advice and Shoots at Tus’s Steed  

203a  Tazhav Slain by Giv  
205b  Ruhham Kills Bazur, the Turanian Soldier Who Used Magic against the Iranian Troops  

222b  Rustam Shoots Ashkabus  
243b  Rustam Throws Puladwand  
247a  Rustam Carried by the Demon Akwan  
253b  Manizha Removes Bzhan’s Belt in Her Tent  
267b  Bizhan Rescued by Rustam  

280b  Bizhan Slays Human  
291a  Battle between Giv and Piran  
298a  Gudarz Slays Piran  

302b  Lahhak and Farshidward Slain by Gustaham  
315a  Shida Slain by Kay Khusraw  
324a  Rustam Takes Garsiwaz and Jahn Captive  
337b  Kay Khusraw EXECutes Afrasiyab and Garsiwaz  
343b  Kay Khusraw Advises the Iranians  

349b  Luhrasp Enthroned  
Inscribed (above doorways): The just Sultan  

359b  Ilyas Captured by Gushtasp  
380b  Gurgsar Lassoed by Isfandiyar  
390a  Arjasp Slain by Isfandiyar  
Inscribed (on architecture): The just Sultan  

396b  Rustam Kicks Back the Rock Thrown by Bahman  

112 (fol. 21a)  

410b  Isfandiyar Shot by Rustam  
417a  Rustam Slays Shaghad and Dies  
425a  Darab Installed as King by His Mother Humay  
432a  Iskandar Comforts the Dying Dara  

441b  Fur Slain by Iskandar  
445a  Iskandar with His Portrait before Queen Qaydafa  
454b  Iskandar and the Talking Tree  
462a  Ardashir Hunts Wild Ass as Ardawan Watches  
470a  The Execution of Haftwad and His Son by Ardashir  

488b  Caesar Captive before Shapur  
495b  Bahram Gur Hunts with Azada  
502a  Bahram Gur Wins the Crown  
512a  Bahram Gur Shoots Copulating Wild Asses  
520b  Bahram Gur Demonstrates His Skill as an Archer  

550a  Nushirwan Attacks a Roman Fortress  
576b  Talkhand Dead in the Litter in Battle against Gav  

Firdawsi 97
The paintings can be divided into two groups based on their formal qualities. The first group, comprising folios 21a-51b and 72b-150b, appears to be the work of a single idiosyncratic artist; it is distinguishable from the second group by the large size of its figures, fantastic landscapes, and bold, often striking compositions. The second group, comprising folios 66a and 162b-66b, consists of the work of two or more relatively conservative artists painting in an early sixteenth-century Shirazi manner. While the names of the artists responsible for these paintings remain unknown, their work can be identified in at least one other manuscript: a copy of the Shahnama dated A.H. Dhu'l-Hijja 645 (A.D. May 1539), formerly in the Kraus Collection.
Manuscripts
Manuscripts
SHAHNAMA [113-15]
Firdawsi
Iran (Shiraz), ca. 1520-30
3 folios from a dispersed manuscript
Standard page: 4 columns of text;
10 lines of nasta‘liq

113 Giv Finds Kay Khusraw
Side A: text (Bertels iii, pp. 204-6, lines 3104-35)
Opaque watercolor, ink, and gold on paper
Page: 30.5 x 18.0 cm
Text: 18.9 x 9.8 cm
Illustration: 13.7 x 9.7 cm
S86.0209

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 103, p. 20

114 Daughters of Barzin Dance for Bahram Gur
Side A: text (Bertels vii, pp. 341-43, lines 630-69)
Opaque watercolor, ink, and gold on paper
Page: 30.9 x 17.5 cm
Text: 19.0 x 9.9 cm
Illustration: 14.4 x 9.9 cm
S86.0208

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 161, p. 26
**115 Bahram Gur before Shangul**

Side A: text (Bertels vii, pp. 412–15, lines 1901–98)
Opaque watercolor, ink, and gold on paper
Page: 30.8 x 18.0 cm
Text: 18.7 x 9.8 cm
Illustration: 13.5 x 9.8 cm
S86.0207

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 160, p. 26

COMMENTS, 113–15
The relatively squat figures, simplified landscapes, and thinly applied pigments of these illustrations are typical of a large number of paintings associated with the ateliers of Shiraz during the second quarter of the sixteenth century.¹

NOTE
¹. For a detailed list of manuscripts containing illustrations executed in a similar manner, see Robinson 1958, pp. 119–20.

**Shahnama [116]**

Firdawsi
Iran, mid-16th century
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of nasta’liq

**116 Sarlawh and Eighteen Lines of Text from the Story of Yazdgird**

Side A: text (Bertels ix, pp. 392–76, lines 744–95)
Opaque watercolor, ink, and gold on paper
Page: 31.6 x 19.5 cm
Text: 20.8 x 10.7 cm
S86.0312
**SHAHNAMA [117]**

Firdawsi  
Iran (Shiraz), ca. 1500  
1 folio from a dispersed manuscript  
4 columns of text; 25 lines of nasta'liq

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**117 The Envoys of Salm and Tur before Faridun**

Numbered 65 in Persian numerals in lower margin  
Side A: text (Bertels 1, pp. 110-13, lines 514-51)  
Numbered 64 in Persian numerals in lower margin  
Opaque watercolor, ink, and gold on paper  
Page: 40.2 x 33.3 cm  
Text: 24.6 x 12.5 cm  
Illustration: 28.2 x 21.9 cm  
s86.0084
COMMENTS

Although the illustration on this folio was executed in a manner typical of mid-sixteenth-century painting associated with Shiraz, there are few comparable works of equal size. Two large copies of the Shahnama are extant, however. One is in the India Office Library, London, and the other is dispersed. Both have four columns of text and twenty-five lines of nasta’liq per page and are also attributable to Shiraz around 1560. It is likely that the Arthur M. Sackler Gallery’s folio was removed from one of these manuscripts.

NOTES
2. Formerly in the Kevorkian Foundation. Sotheby’s, December 6, 1967 (lot 201). See also Colnaghi 1975, no. 31.

Shahnama [118]

Firdaysi
Copied by Muhammad al-Qiwam al-Katib al-Shirazi
Iran and Turkey, 1562-83
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of nasta’liq

118 Iskandar’s Encounter with the Angel Israfel

Numbered 796 in Persian numerals below text
Side B: text (Bertels vii, pp. 83-85,
lines 140-44)
Opaque watercolor, ink, and gold on paper
Page: 45.2 x 30.2 cm
Text: 24.5 x 12.7 cm
Illustration: 26.4 x 21.9 cm
86.0256

PROVENANCE
Leonce Rosenberg

PUBLISHED
Kühnel 1922, pl. 07

COMMENTS
This large and extremely lively painting is composed of two interrelated scenes: Iskandar encountering the angel Israfel, who warns him not to go any farther into the land of darkness, and the prophets Elias and Khidr seated at the Fountain of Life. The painting is executed in a manner typical of work associated with Shiraz during the third quarter of the sixteenth century. However, the copy of the Shahnama to which this folio appears to belong, according to Grube and others, was illustrated at the Ottoman court. A highly similar, though reversed, version of this image, which Grube also attributes to Turkey around 1600, was formerly in the Kraus Collection.

NOTES
1. The colophon of this manuscript is in the Museum of Fine Arts, Boston (Ms. 14.691 and 14.692).
SHAHNAMA [119–21]

Firdawsi
Iran (Qazwin?), ca. 1580
3 folios from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of nasta’liq

119 A Battle Scene
Side B: text (Bertels v, pp. 28–31, lines 341-87)
Opaque watercolor, ink, and gold on paper
Page: 30.8 x 20.2 cm
Illustration: 24.0 x 18.3 cm
S86.0248

PROVENANCE
Unidentified sale, 1930, no. 127

120 Garsiwaz Being Flogged While Afrasiyab Is Dragged from the Lake
Side B: text (Bertels v, pp. 327–30, lines 1553–1590)
Opaque watercolor, ink, and gold on paper
Page: 30.0 x 20.0 cm
Illustration: 24.4 x 20.0 cm
S86.0240

PROVENANCE
Unidentified sale, 1930, no. 120

121 Ardashir Slays Haftwad[?]
Side B: text (Bertels vii, pp. 151–54, lines 710–66)
Opaque watercolor, ink, and gold on paper
Page: 31.0 x 20.2 cm
Illustration: 22.8 x 16.9 cm
S86.0247

PROVENANCE
Unidentified sale, 1930, no. 125

COMMENTS, 119–21
The relatively squat figures, thin colors, and sketchy details of these images are typical of a group of paintings associated with late sixteenth-century work at Qazwin, including several of those in a copy of the Shahnama completed in 1586 now in the British Library, London.¹

NOTE

SHAHNAMA [122]

Firdawsi
Iran (Isfahan?), ca. 1590
1 painting from a dispersed manuscript

122 Siyawush’s Ordeal by Fire
Opaque watercolor, ink, and gold on paper
Cut from its text and mounted on a later album page with fragments from other manuscripts, including a sarlawh from a Haft paykar of Nizami
Page: 34.1 x 24.1 cm
Text: 9.0 x 9.8 cm
Illustration: 16.5 x 15.7 cm
S86.0210

PROVENANCE
Unidentified sale, 1930, no. 131
SHAHNAMA [123-48]
Firdawsi
Iran, ca. 1500-1600
26 folios from a dispersed manuscript
Standard page: 4 columns of text; 25 lines of nasta’liq

DOUBLE-PAGE FRONTISPICE

123 Right-hand half: Sulayman Enthroned
Side A: effaced inscription
Opaque watercolor, ink, and gold on paper
Page: 31.7 x 18.4 cm
Illustration: 22.6 x 11.4 cm
Illumination: 30.1 x 16.5 cm
S86.0106.001

PROVENANCE
Reza Khan Monif, August 2, 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 253, p. 331
Tentoonstelling, no. 21, p. 22
M&V, vol. 2, no. 110, pl. xc
D’Allemagne 1911a, vol. 1, frontispiece
D’Allemagne 1911b

EXHIBITED
The Hague, 1927, no. 21
Paris, 1912, no. 110

112 Manuscripts
124 Left-hand half: Bilqis Enthroned

Side B: right-hand half of an illuminated page of text
Opaque watercolor, ink, and gold on paper
Page: 32.0 x 19.1 cm
Illustration: 20.1 x 11.4 cm
Illumination: 30.6 x 16.5 cm
s86.0196.002

PROVENANCE
Reza Khan Monif, August 2, 1910

125 Left-Hand Half of Illuminated Frontispiece

Side B: sarlawh and lines 1-21 of prose preface
Opaque watercolor, ink, and gold on paper
Page: 32.0 x 19.0 cm
Text: 20.4 x 10.5 cm
Illumination: 30.8 x 16.6 cm
s86.0196.003

PROVENANCE
Reza Khan Monif, August 2, 1910

126 Illuminated Page of Text

Side B: 25 lines of prose from Baysunghuri Preface
Opaque watercolor, ink, and gold on paper
Page: 32.1 x 19.8 cm
Text: 21.5 x 10.9 cm
s86.0389

127 Last Section of Baysunghuri Preface

Side B: sarlawh and text (Bertels 1, pp. 12-14, lines 1-33)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.6 cm
Text: 20.2 x 11.3 cm
Illumination: 6.3 x 9.2 cm
s86.0388

SEAL
(square) "Confide my cause unto God" [from Sura XL: 44], Khusraw.

128 The Birth of Rustam

Side B: text (Bertels 1, pp. 230-43, lines 1510-69)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.5 cm
Text: 21.4 x 10.8 cm
Illustration: 23.0 x 11.0 cm
s86.0261

PROVENANCE
Reza Khan Monif, October 14, 1910

129 Kay Kaus and His Flying Machine

Side A: text (Bertels 11, pp. 148-52, lines 334-80)
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.8 cm
Text: 21.4 x 10.8 cm
Illustration: 15.1 x 10.8 cm
s86.0260

PROVENANCE
Reza Khan Monif, October 14, 1910
130 Suhrab Slain by Rustam
Side A: text (Bertels ii, pp. 232–36, lines 831–86)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.8 cm
Text: 21.2 x 10.8 cm
Illustration: 25.5 x 14.1 cm
S86.0259

PROVENANCE
Reza Khan Monif, October 14, 1910

131 Siyawush and Afrasiyab Play Polo
Side A: text (Bertels iii, pp. 83–86, lines 1278–1324)
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.5 cm
Text: 21.4 x 11.0 cm
Illustration: 16.0 x 10.8 cm
S86.0190

PROVENANCE
Reza Khan Monif, August 2, 1910

PUBLISHED
Guiffrey 1912, p. 420
d’Allemagne 1911a, vol. 1, p. 160

132 Kay Khusraw, Firangis, and Giv Cross the Jayhun
Side B: text (Bertels iii, pp. 229–32, lines 3489–3529)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.6 cm
Text: 21.5 x 10.8 cm
Illustration: 27.2 x 16.0 cm
S86.0257

PROVENANCE
Reza Khan Monif, October 14, 1910

133 Ruhham Carries Away the Severed Arm of the Turanian Sorcerer
Side B: text (Bertels iv, pp. 139–42, lines 352–433)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.5 cm
Text: 21.2 x 11.0 cm
Illustration: 27.9 x 20.0 cm
S86.0258

INSCRIPTION
(on banner) Help from God and present victory. Give good tidings (O Muhammad) to believers. [From Sura LXI:13]

PROVENANCE
Reza Khan Monif, October 14, 1910
134 Rustam and His Men Attack the Fortress of Gang Dizh
Side A: text (Bertels iv, pp. 271-74, lines 959-1004)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.6 cm
Text: 21.3 x 10.8 cm
Illustration: 21.0 x 17.5 cm
S86.0262
PROVENANCE
Reza Khan Monif, October 14, 1910

135 Rustam Rescues Bizhan from the Pit
Side A: text (Bertels v, pp. 69-72, lines 1051-96)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 25.0 cm
Text: 21.3 x 10.8 cm
Illustration: 26.4 x 16.4 cm
S86.0267
PROVENANCE
Reza Khan Monif, October 14, 1910

116 Manuscripts
136 Gudarz Slays Piran on the Mountain

Opaque watercolor, ink, and gold on paper
Page: 32.5 x 20.2 cm
Text: 21.4 x 11.0 cm
Illustration: 26.7 x 17.2 cm
s86.0263

INSCRIPTION
(on banner) Help from God and present victory.
[From Sura LXI:13]

PROVENANCE
Reza Khan Monif, October 14, 1910

137 Rustam and His Men Attack Afrasiyab’s Palace

Side B: text (Bertels v, pp. 314–17, lines 1322–71)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.7 cm
Text: 21.3 x 10.8 cm
Illustration: 24.4 x 19.0 cm
s86.0270

PROVENANCE
Reza Khan Monif, October 14, 1910

138 Kay Khusraw Crosses the Sea

Side B: text (Bertels v, pp. 352–55, lines 1986–2034)
Opaque watercolor, ink, and gold on paper
Page: 32.2 x 20.7 cm
Text: 21.4 x 10.9 cm
Illustration: 24.9 x 12.1 cm
s86.0265

PROVENANCE
Reza Khan Monif, October 14, 1910

139 Kay Khusraw Prepares to Behead Afrasiyab

Side B: text (Bertels v, pp. 374–77, lines 2343–91)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.9 cm
Text: 21.4 x 10.9 cm
Illustration: 25.6 x 17.7 cm
s86.0269

PROVENANCE
Reza Khan Monif, October 14, 1910
DOUBLE-PAGE COMPOSITION

140 Right-hand half: Luhrasp Enthroned
Side A: text (Bertels v, pp. 416-18, lines 3077-3107); end of first part of Shahnama
Opaque watercolor, ink, and gold on paper
Page: 32.5 x 18.8 cm
Text: 22.3 x 11.4 cm
Illustration: 16.3 x 11.6 cm
Illumination: 32.3 x 16.7 cm
S86.0192.001

PROVENANCE
Reza Khan Monif, August 9, 1910

141 Left-hand half: Luhrasp Enthroned
Side B: text (Bertels vi, pp. 9-12, lines 20-64)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 18.9 cm
Text: 22.3 x 11.0 cm
Illustration: 16.3 x 11.5 cm
Illumination: 32.3 x 16.8 cm
S86.0192.002

PROVENANCE
Reza Khan Monif, August 9, 1910
142 Rustam Kicks Back the Rock Rolled on Him by Bahman

Side B: text (Bertels vi, pp. 238-42, lines 338-417)
Opaque watercolor, ink, and gold on paper
Page: 32.5 x 19.9 cm
Text: 21.3 x 10.9 cm
Illustration: 28.6 x 19.9 cm
S86.0264

INSCRIPTION
(on banner) Help from God and present victory.
[From Sura lxi:13]

PROVENANCE
Reza Khan Monif, October 14, 1910

143 Iskandar Comforts the Dying Dara

Side B: text (Bertels vi, pp. 400-403, lines 340-86)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 21.0 cm
Text: 21.2 x 10.8 cm
Illustration: 27.2 x 18.0 cm
S86.0266

INSCRIPTION
(on banner) Help from God and present victory.
[From Sura lxi:13]

PROVENANCE
Reza Khan Monif, October 14, 1910

144 Iskandar and Khidr on Horseback

Side B: text (Bertels vii, pp. 81-84, lines 1374-1419)
Opaque watercolor, ink, and gold on paper
Page: 32.4 x 20.4 cm
Text: 21.3 x 10.9 cm
Illustration: 26.6 x 17.0 cm
S86.0272

INSCRIPTION
(on banner) Help from God and present victory.
[From Sura lxi:13]

PROVENANCE
Reza Khan Monif, October 14, 1910

145 The Khaqan’s Daughter Arrives at Nushirwan’s Palace

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 38.4 x 24.4 cm
Text: 21.4 x 11.0 cm
Illustration: 22.3 x 17.5 cm
S86.0271

PROVENANCE
Reza Khan Monif, October 14, 1910

PUBLISHED
d’Allemagne 1911a, vol. 1, p. 168
d’Allemagne 1911b

146 Khusraw before Shirin’s Palace

Side A: text (Bertels ix, pp. 209-12, lines 3363-3403)
Opaque watercolor, ink, and gold on paper
Page: 32.3 x 20.6 cm
Text: 21.5 x 10.9 cm
Illustration: 25.4 x 16.6 cm
S86.0268

PROVENANCE
Reza Khan Monif, October 14, 1910

Firdawsi 119
DOUBLE-PAGE COMPOSITION

147 Right-hand half: A Royal Hunt

Opaque watercolor, ink, and gold on paper
Trimmed and mounted on board
Page: 30.8 x 10.5 cm
Text: 23.1 x 11.6 cm
Illumination: 30.9 x 16.3 cm
S86.o0188.001

PROVENANCE
Reza Khan Monif, August 9, 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 264, p. 345
M&v, vol. 2, no. 112, pl. xci

EXHIBITED
Paris, 1912, no. 112

148 Left-hand half: A Royal Hunt

Opaque watercolor, ink, and gold on paper
Trimmed and mounted on board
Page: 33.3 x 20.7 cm
Text: 22.1 x 11.8 cm
Illumination: 30.6 x 16.2 cm
S86.o0188.002

PROVENANCE
Reza Khan Monif, August 9, 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 264, p. 345
M&v, vol. 2, no. 111, pl. xc

EXHIBITED
Paris, 1912, no. 111

COMMENTS, 123-48
These folios are from a manuscript that appears to have been dispersed by General Reza Khan Monif; another page was sold at Sotheby’s York galleries on December 10, 1981.1 The paintings are closely related to those in a copy of the Shahnama in the British Library, London, that has three double-page and fifty-one individual illustrations2 and were probably produced in the same workshop. Both manuscripts share, for instance, the same set of double-page paintings (Sulayman and Bīlqīs Enthroned, Luhrasp Enthroned, and A Royal Hunt), virtually identical figures, and similarly conceived compositions.

The 540 folios of the British Library’s copy suggest an approximate length for the one from which Vever’s illustrations were removed. While both Stchoukine and Robinson date the British Library’s Shahnama to the last decade of the sixteenth century, the former attributes it to Shiraz,3 whereas the latter argues that it was executed at either Qazwin or Herat.4 The difficulty in localizing the origin of either this manuscript or the folios in the Vever Collection results from the fact that some of the paintings (such as Rūstom Rescues Bīzhan from the Pit) contain a number of features associated with Shiraz, while others (such as Khusrwā before Shirin’s Palace) are clearly based on northeastern Iranian sources.5

NOTES
1. Siyavuš’s Ordeal by Fire (lot 136).

120 Manuscripts
Shahnama [149-50]

Firdawsi
Iran (Qazwin?), ca. 1500-1600
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of nasta'liq

149 The Murder of Siyawush before Afrasiyab
Side A: text (Bertels III, pp. 150-52, lines 2311-30)
Opaque watercolor, ink, and gold on paper
Trimmer
Page: 33.0 x 22.0 cm
Text: 20.8 x 11.5 cm
Illustration: 27.3 x 20.0 cm
s86.0321

150 Battle between Bahram Chubina and Sazva
Side B: text (Bertels VIII, pp. 368-71, lines 896-945)
Opaque watercolor, ink, and gold on paper
Page: 34.6 x 22.0 cm
Text: 21.2 x 11.5 cm
Illustration: 27.1 x 19.7 cm
s86.0273

PUBLISHED
m&v, vol. 2, no. 131, pl. cvii

EXHIBITED
Paris, 1912, no. 131

COMMENTS, 149-50
Although these paintings are clearly by different hands and have slightly differing dimensions (the bottom of no. 149 has been trimmed), they are from the same copy of the Shahnama. While it has not been possible to identify the manuscript from which these folios were removed, the paintings share a number of formal features with works often attributed to late sixteenth-century Qazwin, such as a copy of the Shahnama dated a.h. 994 (a.d. 1586-87) in the British Library, London.¹

NOTE

Shahnama [151]

Firdawsi
Iran (Isfahan?), ca. 1600
1 folio from a dispersed manuscript
4 columns of text; 18 lines of nasta'liq

151 Bizhan Hunts Boars
Side A: text (Bertels V, pp. 12-14, lines 104-28)
Opaque watercolor, ink, and gold on paper
Trimmer
Page: 25.7 x 17.3 cm
Text: 24.7 x 14.2 cm
Illustration: 21.5 x 17.3 cm
s86.0288

PROVENANCE
Unidentified sale, no. 280

COMMENTS
The formal qualities of this illustration are typical of early seventeenth-century painting often associated with Isfahan. The simplified background, stocky figures, and lively drawing of the boars, for instance, compare closely to the work in a copy of the Shahn-
ama in the India Office Library, London, dated 1 A.H. Ramadan 1, 1012 (A.D. February 2, 1604), and a Khamsa of Ashraf in the Harvard University Art Museums, Cambridge, Massachusetts. Neither of these manuscripts, however, indicates where it was made, and any attribution of this material to Isfahan is, therefore, tentative at best.

NOTES

SHAHNAMA [152-57]

Firdawsi  
Iran (Herat?), ca. 1600  
6 folios from a dispersed manuscript  
Standard page: 4 columns of text;  
25 lines of nastaliq

152 Folio of Text from the  
Story of Sultan-Mahmud

Side A: text (Bertels 1, pp. 21-24, lines 120-76)  
Side B: text (Bertels 1, pp. 24-27, lines 177-223)  
Ink and gold on paper  
Page: 34.3 x 20.8 cm  
Text: 20.9 x 11.4 cm  
S86.0223

153 The Court of Gayumarth

Side B: text (Bertels 1, pp. 29-33, lines 17-64)  
Opaque watercolor, ink, and gold on paper  
Page: 34.4 x 20.9 cm  
Text: 20.8 x 11.3 cm  
Illustration: 24.8 x 18.6 cm  
S86.0222

PUBLISHED

BWG, no. 172, p. 138  
Exhibition, no. 627, p. 275  
Grousset 1931, vol. 1, fig. 274, p. 362  
M&v, vol. 2, no. 103, pl. lxxxiii

EXHIBITED

London, 1931, no. 627  
Paris, 1912, no. 103

154 Nushirwan Interviews the Intruder to His Harem

Side A: text (Bertels viii, pp. 112-14, lines 1006-32)  
Opaque watercolor, ink, and gold on paper  
Page: 34.7 x 22.2 cm  
Text: 20.0 x 11.7 cm  
Illustration: 26.2 x 16.9 cm  
S86.0224
156 Folio of Text Immediately Preceding
"Shirin before Shiruya" [no. 157]
Side A: text (Bertels ix, pp. 285-84, lines 420-80)
Side B: text (Bertels ix, pp. 284-87, lines 485-533)
Ink and gold on paper
Page: 34.5 x 22.0 cm
Text: 21.3 x 11.5 cm
S86.0227

157 Shirin before Shiruya
Architecture pricked for pouncing
Side B: text (Bertels ix, pp. 288-91, lines 547-96)
Opaque watercolor, ink, and gold on paper
Page: 34.5 x 22.0 cm
Text: 20.4 x 11.5 cm
Illustration: 25.7 x 17.2 cm
S86.0226

COMMENTS, 152-57
These folios are from a copy of the Shahnama dispersed in Paris during the first years of the twentieth century. A double-page frontispiece to the manuscript and at least twelve additional folios (six with paintings) were in the Rosenberg Collection in 1913.1 The paintings from this manuscript share a number of features with those from checklist numbers 123-48, and Robinson has argued that they should be attributed to Herat.2 The similarity between these paintings and several images in another copy of the Shahnama completed at Herat on April 12, 1600,3 confirms, at least in part, Robinson’s attribution.

NOTES
1. Ricci 1913, nos. 183-96, pp. 52-54.
3. Sold at Sotheby Parke Bernet on May 2, 1975 (lot 321), and purchased for the Imperial Iranian Collection. For a detailed discussion of this manuscript, see Schmitz 1981, pp. 320-34.

SHAHNAMA [158]
Firdawsi
India; Mughal, ca. 1620
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
35 lines of nasta’liq

158 Folio of Text
Side A: text (Bertels 1, pp. 105-9, lines 442-90)
Side B: text (Bertels 1, pp. 109-13, lines 490-557)
Opaque watercolor, ink, and gold on paper
Page: 34.7 x 23.2 cm
Text: 24.9 x 15.4 cm
S86.0351

155 Folio of Text Immediately Following
"Nushirwan Interviews the Intruder to His Harem" [no. 154]
Side A: text (Bertels viii, pp. 115-18, lines 1043-95)
Side B: text (Bertels viii, pp. 118-22, lines 1096-151)
Ink and gold on paper
Page: 34.6 x 22.2 cm
Text: 21.0 x 11.5 cm
S86.0225

124 Manuscripts
COMMENTS

The elaborate marginal decorations indicate that this was an especially important and lavish copy of the Shahnama. Only four illustrated folios from the volume, three of which remain within their original borders, have been identified. Marginal inscriptions to three of the greatest imperial painters are also known.1 The text here relates a portion of the story of Minuchehr.

In style the borders relate so closely to the marginal decorations on the Farhang-i Jahangiri, a lexicon copied during the later years of Jahangir’s rule (r. 1605–27), that they can be attributed to the same hand.2

NOTES

1. Firdousi Strikes Zalhak, inscribed to Bishan Das and Inayat and formerly in the Demotte and Heeramanecj collections, is in the Los Angeles County Museum of Art (Milo C. Beach, “Mughal Painting,” in The Arts of India and Nepal: The Nasli and Alice Heeramanecj Collection [Boston: Museum of Fine Arts, 1966], no. 208); The Birth of Rustam and The Meeting of Zal and Rudaba, the latter inscribed to Balchand, were formerly in the Rothschild Collection (Colnaghi 1976, nos. 881–8); and a battle scene was sold at Sotheby’s (London) on December 7, 1971 (lot 188a). Additional pages of text are in the Chester Beatty Library, Dublin.

2. See Smart and Walker 1985, no. 55. One important page from this copy of the work in the Library of Congress, Washington, D.C., is dated to April 1619.
of His Excellency ... the noble dignified Asafjah Mawlana Ali ... by the hand of the weak, the fearful, hopeful ... Lord of the rich Shihab ... of the believers, the merciful, the compassionate.

(fol. 63a) In the presence of ... His Highness the owner ... I was in the room with a pool [hauzkhana] the night before last that ... mentioned that the ending of the Shahnama is pleasant. ... In the word of the Lord of kings ... Wednesday Jumada ... [A.H.] 126[?].

SEALS
(fol. 12a, square) ... Fath-Ali
(fol. 36a, rectangular) The trusting, the hopeful
(fol. 63a, oval) Seal [of] Fath-Ali, 1[?]56
(fol. 63b, square) [Illegible]

COMMENTS
The manuscript is bound in a late nineteenth- or early twentieth-century brown leather binding over paper pasteboards with block-stamped medallions and doublures of marbleized paper. Muhammad Qasim b. Hajji Muhammad Kashani added a glossary of obsolete words (fols. 1-6) to the manuscript in A.H. Muharram 1257 (A.D. February 1847). It is likely that during that time, the manuscript also underwent a considerable amount of restoration, as the paper used for the folios is identical to the paper that has been used for a number of marginal repairs and inserts where paintings appear to have been removed from the text. 1 The subjects of the paintings are as follows:

Folio
125a Sam Lays Down the Infant Zal on the Mountainside
126b Sam Receives the Infant Zal from the Simurgh
131b Zal Meets Rudaba by a Stream
141a A Simurgh and Zal
141b The Birth of Rustam
155a Battle between Qaran and Afrasiyab
161b Battle between Rustam and the Dragon
164a Rustam and the White Demon
168a The King of Mazandaran Defeated
187a Rustam Slays Suhrab
213b The Murder of Siyawush
222a Rustam Lifts Pilsam on His Spear
228a Giv Lassoes Piran While Firangis and Kay Khusraw Watch from Above
241a Ruhham Slays Farud
257a Night Attack of the Turanians against the Iranians
262b Rustam Shoots Ashkabus and His Horse
276b Rustam Drags the Khaqan from His White Elephant
283b Rustam Lassoes the Demon Akwan
289a Manizha Leads Bzhian to Her Tent
336a Kay Khusraw Slays Shida
353a Kay Khusraw Executes Afrasiyab

159 (fol. 131b)

159 SHAHNAMA

Firdawsi
Copied for Asafjah Mawlana Ali
Iran, A.H. Jumada II 1030(?) (A.D. May 1621?)
633 folios with 44 paintings, 1 double-page illumination (fols. 7b-8a), and 1 sarhath (fol. 8b)
Standard page: 4 columns of text;
24 lines of nastaliq
Opaque watercolor, ink, and gold on paper
Page: 34.8 x 20.6 cm
Text: 25.1 x 13.2 cm
s86.0485

INSCRIPTIONS
(fol. 63a) The book was finished with the aid of the munificent Lord, the month of Jumada II in the year [A.H.] 1030(?). May God forgive the scribe, the parents[?], and the owner.
(fol. 63b) This book of the Shahnama of Hakim Firdawsi Tusi, God bless him, was written by the order
366a Gushtasp Kills the Wolf That Has Attacked His Horse
368a Gushtasp and the Dragon
378a Battle of Gushtasp and the Turanians
379b Bidarafsh Slays Zarir with a Javelin
381a Isfandiyar Slays Bidarafsh
385b Luhrasp Slain by Turkish Warriors
389a Isfandiyar Slays Bidarafsh
391a Isfandiyar Captures Gurgsar
393b Isfandiyar Kills the Two Wolves
394a Isfandiyar Kills the Two Lions
394b Isfandiyar's Chariot Swallowed by the Dragon
395b Isfandiyar and the Witch
396a Isfandiyar and the Giant White Simurgh
397b Isfandiyar's Troops in the Snow
415b Zawara Slays Nush Azar
419a Rustam Shoots Isfandiyar between the Eyes
420a The Death of Rustam
420a Inscription: The work of Muhammad Yusuf
425a Faramarz Executes the King of Kabul
435b Dara Murdered by the Two Traitors
443a Iskandar and the Army of Fur
459b Ardashir Slays Ardawan
474b Shapur Captures Caesar
485a Bahram Gur Battles the Lions

The manuscript's colophon (fol. 633a) does not give the name of the scribe nor the place where it was copied. It does, however, indicate that the manuscript was completed in a.H. Jumada 11, 103. If these numbers were meant to be read as 1030, then the manuscript would have been finished in May 1621. This date, though, could indicate only when the text was completed, as the illustrations are executed in a manner typical of mid-seventeenth-century painting. Massumeh Farhad, among others, has suggested that Muhammad Yusuf, whose name appears on folio 424a, may have been responsible for other paintings in the manuscript as well. The images, clustered in the middle of the manuscript and now in relatively poor condition, are in fact extremely close to those in the Shahnama dated 1648 and copied by Malik Husayn al-Isfahani at Mashhad, in the Royal Library, Windsor. Mawlana Ali is an otherwise unknown patron.

NOTES
2. Robinson (ibid.) suggests that the scribe may have meant to write 1063, in which case the date would correspond with May 1653, which would be consistent with the style of the paintings.
3. Inv. no. Holmes 151. Published, in part, in Stchoukine 1924, pls. LII-LXV.
DIWAN

Shamsuddin Muhammad Hafiz
Copied by Muhammad al-Qiwam al-Katib al-Shirazi

Iran (Shiraz), A.H. 900 (a.d. 1552–53)
207 folios with 4 paintings, 2 double-page illuminations (fols. 1b-2a, 10b-20a), and 1 sarlakhs (fol. 8b)

Standard page: 2 columns of text; 12 lines of nasta'liq
Opaque watercolor, ink, and gold on paper

Page: 26.0 x 15.9 cm
Text: 15.4 x 7.2 cm

Inscriptions (flyleaf) In the name of God the merciful [smudged out]

In the month of Safar [a.h.] 1204 [a.d. January 1887] (fol. 1a) This single volume of the book of Khwaja Hafiz, his excellency the most glorious, most noble, most grand lord Mushiruddawla, the minister of foreign affairs. May God increase his prosperity. [Mushiruddawla] made a gift to this faithful servant. Written by Muhammad Husayn on Friday the 21st of the month of Rabi' 1 [a.h.] 1304 [a.d. December 18, 1886].


(fol. 207b) The number of folios in this book [is] two hundred and seven folios 207.

Seals (fols. 8a, 140b; square) Al-Mahdi is he whom you guide. [Repeated]

(fols. 8a, 10a, 38a, 140b; oval) Hope for forgiveness on the day when you strike down mortals, the servant [abd] add to his name al-Ghaffar [Abdul-Ghaffar].

(fol. 3a) [An embossed stamp with a geometric design within a wreath of wheat]

Comments

The Diwan of Hafiz is among the most celebrated works of Persian literature. Its author, Shamsuddin Muhammad, was born in Shiraz around 1325-26 and died there in 1380. His principal patron appears to have been the Muzaffarid Shah Shuja (r. 1358-84), though Hafiz was out of the shah's favor from 1366 to around 1376. The Diwan consists primarily of ghazals, though it also contains a few occasional poems (jilt'a) and quatrains, as well as two qasidas and two mathnavis. In addition to his talents as a poet, Hafiz was also an accomplished calligrapher, and at least one manuscript that he copied, a Diwan of Amir Khusraw Dihlawi dated 1355, has survived.

This copy of Hafiz's Diwan is bound in a contemporary binding of leather over paper pasteboards with gold block-stamped exterior covers and doublures of gold block-stamping and leather filigree over a multicolored paper ground. The text, which is illuminated throughout, has been remargined. The subjects of the paintings are as follows:

Folio
38b A Princely Procession
114a A Scene in a Tavern
140b A Man Reproaches a Preacher in a Mosque
165a A Polo Match

The colophon of the Arthur M. Sackler Gallery's copy of the Diwan of Hafiz identifies the manuscript's scribe as Muhammad al-Qiwam al-Shirazi.
The date a.h. 906 (A.D. 1501-02) given in the colophon most probably should be read as a.h. 960 (A.D. 1552-53) since all of the known manuscripts copied by Muhammad al-Qiwam are from the second and third quarters of the sixteenth century. Moreover, the illumination and illustrations of the Divan are executed in a manner typical of mid-sixteenth-century Persian painting and suggest that it must have been copied around 1550-60. Although the manuscript's colophon does not indicate where the manuscript was produced, it can be attributed to Shiraz, where Muhammad al-Qiwam was known to have worked. In addition, the formal characteristics of the images are painted in a style closely associated with that city. Several of the paintings and illuminations in the manuscript have been pricked for pouncing.

NOTES
2. Institute of Oriental Studies, Tashkent (no. 2170).
3. Guest 1949, pp. 57-68.
4. This is attested by the colophon of a copy of the Shahname of Firdawsi in the Türk ve İslam Eserleri Müzesi, Istanbul (no. 233). See also Guest 1949, p. 59.
DIWAN [161]

Hafiz
Iran (Isfahan), a.h. 1069 (A.D. 1658-59)
1 folio from a dispersed manuscript
5 couplets of nasta'liq

101 A Bearded Man and a Woman in a Landscape

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 26.8 x 18.0 cm
Text: 17.4 x 9.7 cm
S86.0318

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
Indjoudjian, no. 59

COMMENTS
This folio is almost certainly from a dispersed copy of the Diwan of Hafiz dated a.h. 1069 (A.D. 1658-59) that originally contained at least eight more paintings.1 Two of these are inscribed to the mid-seventeenth-century artist Muhammad Ali, who may also have been responsible for this image.2 At least two more mid-seventeenth-century copies of the Diwan of Hafiz, both profusely illustrated, are known: one is in the Chester Beatty Library, Dublin,3 and the other is in the Topkapi Sarayi Müzesi Kütüphanesi, Istanbul.4

NOTES
1. Schulz 1914, pls. 175-85. Four of these are in the Museum des Kunsthandwerkes, Leipzig (8.11.10, 8.11.12). For more information on this manuscript, see Rührdanz 1984, no. 34, pp. 110-11.
4. H. 1030

DIWAN [162-63]

Hafiz
Iran, 19th century
2 folios from a dispersed manuscript
Standard page: 2 columns of text;
14 lines of nasta'liq

162 A Seated Man with Attendants

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 24.1 x 14.0 cm
Text: 17.9 x 8.4 cm
Illustration: 10.2 x 8.4 cm
S86.0470
163 A Prince and a Princess Listen to Musicians

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 24.3 x 14.3 cm
Text: 17.6 x 8.6 cm
Illustration: 15.1 x 8.6 cm
s86.0471

164 DIWAN

Hafiz
India (Kashmir), 14th century
185 folios with 36 paintings and 1 double-page frontispiece (fols. 1b-2a)
Standard page: 2 columns of text;
15 lines of nastaliq
Page: 18.0 x 10.5 cm
Text: 12.0 x 7.0 cm
s86.0486

COMMENTS
The manuscript is bound in a contemporary papier-mâché binding with lacquer painting. The subjects of the paintings are as follows:

Folio
8a Ascent of the Prophet to Heaven
11b A Messenger Brings a Letter
13a Sulayman and Bilqis
14b Garden Scene
23b Court Scene
25a Lover at the Bedside of His Beloved
34a Shirin and Farhad (above)
Layla and Majnun (below)
42a A Lovesick Patient
50b Drinking Scene
55a The Inebriated Turk and the Lover Who Weeps Blood
60b Khusraw Plays Polo
62a Farhad Falls in Love with Shirin
67a Drinking Scene
75b Court Scene
76a Khidr and the Fountain of Life
82b Khusraw and Shirin
81a Majnun Watches Layla in the Camel Litter
84a A Beauty Dances before Khusraw
88b A King and a Courtier
92a A Man Proclaims His Love for the Cupbearer
97b Court Scene with Dara and Iskandar
113b The Execution of al-Hallaj
116b The Lovesick Khusraw
119a A Tavern Interior
123b The Ascetic Is Told to Leave
125b Shirin and Farhad Drink
126a Ayaz Brings Wine to Mahmud of Ghazna
130a Khusraw and Shirin Ride
134a The Cupbearer and the Man Drink

150b Shirin and a Companion in a Garden
150a The Hospitality of Hatim Tay
170a Yusuf before Ya‘qub
175a Women Drink in the “Garden of Beautiful Women”
176b The Cupbearer Offers Wine
178a Two Lovers Drink

MAJMA’ AL-TAWARIKH [165–66]
Abdulrah b. Lutfullah b. Rashid al-Bihdandi
Hafiz-i Abru
Iran (Herat), ca. 1425
2 folios from a dispersed manuscript
Standard page: 1 column of text;
33 lines of naskh

165 Jamshid Enthroned
Side A: text
Opaque watercolor, ink, and gold on paper
Page: 42.0 x 32.6 cm
Text: 33.1 x 22.5 cm
Illustration: 12.4 x 22.0 cm
s86.0313

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 145, p. 23, pl. xi

166 Jesus and Sam
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 42.0 x 33.3 cm
Text: 33.2 x 22.4 cm
Illustration: 13.6 x 22.0 cm
s86.0313

PROVENANCE
Emile Tabbagh, May 1935

PUBLISHED
Tabbagh, no. 144, p. 23, pl. xi

COMMENTS, 165–66
The Majma’ al-tawariikh (Compendium of History) of Hafiz-i Abru consists of four volumes. The first three were written for the Timurid ruler Shahrukh (r. 1405-47) and are based on the jami’ al-tawariikh (Universal History) of the Mongol-period historian Rashiduddin and other earlier texts. The fourth volume, known as the Zubdat al-tawariikh-i Baysunghuri (Baysunghur’s Select History), is dedicated to Shahrukh’s son, Baysunghur (1300-1313), and is divided into two parts: the first deals with the life of Timur (r. 1370-1405) and the second with the reign of Shahrukh to 1427. At least two illustrated copies of the Majma’ were produced during Shahrukh’s reign, presumably at
Herat: one, with 435 folios and 142 paintings, is dated November 18, 1425, and is in the Topkapi Sarayi Müzeesi Kütüphanesi, Istanbul,2 and the other—from which the folios in the Vever Collection were taken—was dispersed in the West by Emile Tabbagh and Parish Watson during the first decades of the twentieth century. The former, a holograph copy of the manuscript, contains numerous seals of Shahrukh; the latter contains at least one, on the verso of Shāh-

yamani Appears to the People after His Death.3 Although the manuscript dispersed by Tabbagh and Watson has never been systematically studied, Grube has estimated that it, too, must have contained at least one hundred paintings.4 The style of its illustrations is extremely close to many of those in the manuscript at the Topkapi Sarayi, and it is likely that they were produced at the same workshop. The horizontal format, simple compositions, squat figures, and rough pigments of these paintings are typical of images used to illustrate historical manuscripts. Another similar manuscript, a copy of Rashiduddin's Jami' al-tawarih in the Bibliothèque Nationale, Paris,5 is executed in the same style and can also be attributed to Shahrukh’s court during the 1420s.

NOTES
1. For more information on this manuscript and Hafiz-i Abrū in general, see Encyclopedia of Islam, 2d ed., vol. 3, pp. 57-58.
2. H. 1653, Ettinghausen 1095, pp. 30-44.
4. Grube 1962, p. 52, where a partial list of the dispersed pages is also given.
Makhzan al-asrar

Mawlana Haydar
Copied in Turki by Mir-Ali al-Katib
Iran (Khurasan), a.h. 985 (?)(A.D. 1577-78?)
32 folios with 9 paintings and 1 double-page frontispiece (fols. 2b-3a)
Standard page: 2 columns of text;
12 lines of nasta’liq
Opaque watercolor, ink, and gold on paper

Page: 32.3 x 20.4 cm
Text: 17.5 x 9.2 cm

S86.0054
Folio 26a reproduced in color, plate 27,
A Jeweler’s Eye

INSCRIPTIONS
(fol. 2a) The book of Makhzan al-asrar of Haydar Tilba,
handwriting of Ali al-Katib, the date of the month of Rabi’ 1.
(fol. 31a) The book known as Makhzan al-asrar by Mawlana Haydar Tilba was finished by the aid of the munificent Lord, at the hand of the sinful slave Ali al-Katib in the months of the year 98(5?).

SEALS
(fols. 2a, 31a, oval) His slave Muhammad b. Muhammad Rida Mahdi

PROVENANCE
Reza Khan Monif, April 9, 1908

PUBLISHED
BWG, no. 102, p. 103
Exhibition, no. 545a, p. 262

EXHIBITED
London, 1931, no. 545a

COMMENTS
Mir Haydar Khwarazmi Turkiguy (d. 1414?) was the court poet of Timur’s grandson Iskandar Sultan (1384-1415) in Shiraz. Haydar’s Makhzan al-asrar, written in Turki, or Chaghatay Turkish, is loosely based on Nizami’s famous poem of the same name. Numerous copies of the manuscript, written in Chaghatay, have survived. The scribe of this copy of the manuscript incorrectly attributed it to Mawlana Haydar Tilba, a cousin of Mir Ali-Sher Nawa’i who was beheaded by Sultan-Husayn (r. 1470-1506) before 1501. 1

This copy of the manuscript is bound in a nineteenth-century papier-mâché binding with elaborate lacquer-painted floral designs on the exterior covers and the scenes Khusrav before Shirin’s Palace (front) and Bahram Gur Watches Fitna Carry the Cow (back) on the inner ones. The subjects of the paintings are as follows:

Folio 2a Left-Hand Half of a Double-Page Frontispiece
(right-hand half missing)
10a A Horseman Rides through a Bazaar

Haydar 133
12a Timur and the Injured Ant
14a Ya’qub Receives a Message from an Angel
17a Harun and Bahlul in Discussion
19a The Story of the Sufi, the Draper, and the Old Woman
22b The Story of Hatim Tay
24a Sulayman and Bilqis Enthroned
26a Sultan-Mahmud of Ghazna in Discussion with a Dervish

The fine details, broad and relatively flat colors, and simple but clever compositions of the paintings are typical of several late sixteenth-century works associated with Khurasan, such as the four paintings attributed to Farrukh Beg in a copy of the Khamsa of Amir Khusraw Dihlawi dated 1571-72. When the manuscript was published by Binyon, Wilkinson, and Gray, its date was incorrectly read as A.H. 908 (A.D. 1502-03). Several folios appear to be missing, as the catchwords between folios 8b-9a and 22b-23a do not coincide.

NOTES
1. Note that the misattribution of this manuscript occurs often.
3. In Kings College, Cambridge (Pote 153). For a reproduction of one of these, see Skelton 1957, fig. 4.
4. Bwg, p. 103.
DIWAN

Shah Isma'il (also known as Khata'i)
Copied in Turki
Iran (Tabriz), ca. 1520
50 folios with 3 paintings
Standard page: 2 columns of text;
12 lines of nasta'liq
Opaque watercolor, ink, and gold on paper
Page: 21.8 x 14.0 cm
Text: 15.2 x 7.8 cm
$86,000
Folio 2a reproduced in color, plate 28,
A Jeweler's Eye

COMMENTS
Shah Isma'il (r. 1501-24), the Shi'aite founder of the Safavid dynasty (1501-1732), was a visionary ruler who wrote a number of poems in a Turki dialect using the nom de plume of Khata'i. His Diwan contains three different kinds of poems: autobiographical, religious, and ordinary lyrics in which secular themes are interwoven with Sufi ideas. 1

At least eleven copies (including this one) or portions of the manuscript exist. 2 The most complete of these, in the Bibliothèque Nationale, Paris, 3 consists of 83 folios with 253 ghazals and three mathnawis and was completed in 1541. The copy of the Diwan in the Vever Collection is bound in an eighteenth- or nineteenth-century brown leather binding over paper pasteboards with gilt block-stamped designs on the exterior of the covers and doublures of marbleized paper. The manuscript, which has been damaged by

Isma'il, Shah (Khata'i) 137
water throughout, is completely remargined. The subjects of the paintings are as follows:

Folio

2a Five Youths in a Landscape
Inscribed:
I have never seen anyone so beautiful as you on the earth, never in this world anyone so gorgeous as you.
Truly, within the garden of the soul there can be no stature so elegant as your tall, erect cypress.
Although there are many beauties among humanity, there is none. O beauty, so radiant as you.

23b A Prince before a Castle
Inscribed (on castle walls): Founder of the Sultanate, the greatest sultan and most just, most noble emperor, liege lord of the kings of the Arabs and Persians, layer of the foundations of justice and munificence, spreader of the carpet of safety and security, Abu'l-Muzaffar Shah Isma'il Bahadur Khan.
Inscribed (over window): Put your head out of the window, for I am as hopeful of [seeing] your eyebrows as one who fasts is for the new moon.

24a A Prince Enthroned Surrounded by Attendants (upper portions of painting missing)
All three of the paintings from this manuscript are distinguished by their finely drawn details, densely patterned compositions, and elongated figures with remarkably small heads and richly textured turbans. Although none of the works is signed, Robinson has attributed them to artist C of the "Houghton" Shahnama. The manuscript is defective at its beginning and end, but the style of the paintings and the appearance of Shah Isma'il's titles on folio 23b suggest that it was produced for the shah shortly before his death in 1524.

NOTES
2. Ibid., pp. 1028a-1030a.

FALNAMA [169-73]

Ascribed to Ja'far al-Sadiq
Iran (Tabriz or Qazwin), ca. 1550
4 folios and 1 page from a dispersed manuscript
Standard page: 1 column of text;
11 lines of nasta'liq

169 Adam and Eve
Side B: text
Opaque watercolor, ink, and gold on paper
Page and illustration: 59.7 x 44.9 cm
586.0251
Reproduced in color, plate 33, A Jeweler's Eye

PUBLISHED
Corbin et al. 1938, no. 72, p. 164
Guillaume 1936, p. 135
BWG, no. 213C, p. 145
Exhibition, no. 260a, p. 164
Tentoonstelling, no. 17.2, p. 22

EXHIBITED
Paris, 1938, no. 72
London, 1931, no. 260a
The Hague, 1927, no. 17.2

170 A Demon Descends upon a Horseman
Side B: text
Numbered 4 in Persian numerals in upper left cartouche
Opaque watercolor and gold on paper
Page and illustration: 59.3 x 44.8 cm
586.0252
Reproduced in color, plate 30, A Jeweler's Eye

PUBLISHED
BWG, no. 213D, p. 145
Exhibition, no. 260b, p. 164
Tentoonstelling, no. 17.1, p. 22

EXHIBITED
London, 1931, no. 260b
The Hague, 1927, no. 17.1

171 Ascent of the Prophet to Heaven
Side B: text
Opaque watercolor and gold on paper
Page and illustration: 58.9 x 44.9 cm
586.0253
Reproduced in color, plate 31, A Jeweler's Eye

PUBLISHED
Corbin et al. 1938, no. 71, p. 164
BWG, no. 213A, p. 145
Exhibition, no. 244A, p. 152
Tentoonstelling, no. 17.3, p. 22

138 Manuscripts
EXHIBITED
Paris, 1938, no. 71
London, 1931, no. 244a
The Hague, 1927, no. 17.3

172 Angels Bow before Adam and Eve in Paradise
Opaque watercolor and gold on paper
Split and mounted on brown paper
Page and illustration: 50.3 x 44.5 cm
s86.0254
Reproduced in color, plate 32, *A Jeweler's Eye*

PUBLISHED
BWG, no. 213b, p. 145
Exhibition, no. 244b, p. 152
Migeon 1930

EXHIBITED
London, 1931, no. 244b

173 Joseph Enthroned
Side B: text
Opaque watercolor and gold on paper
Page and illustration: 50.4 x 44.5 cm
s86.0235
Reproduced in color, plate 29, *A Jeweler's Eye*

COMMENTS, 169–73
The Falnama (Book of Divination) is ascribed to the sixth Shia Imam Ja’far al-Sadiq (d. 765). The text, which has not been systematically studied, appears to consist of omens and auguries organized under the names of various prophets. The five paintings in the Vever Collection are from what is now a widely dispersed copy of the manuscript. Twenty additional paintings from this manuscript are known: four are in the Pozzi Collection, Musée d’art et d’histoire, Geneva; four are in a private French collection; three are in the Metropolitan Museum of Art, New York; two are in the Chester Beatty Library, Dublin; and one each is in the Worcester Art Museum, Massachusetts; Los Angeles County Museum of Art; Staatliche Museen, Berlin; and the collection of Ralph and Cathy Benkaim; the collection of Prince Sadruddin Aga Khan; a private collection in New England; and the collection of the late Edwin Binney 3rd.

While it is generally agreed that these paintings were produced around 1550, two different sites, Qazvin and Tabriz, have been suggested for their provenance. Stuart Cary Welch, along with others, has attributed the paintings to Aqa Mirak and Abdul-Aziz, two leading artists for Shah Tahmasp (r. 1524–70). In addition to the manuscript from which these paintings were taken, at least three other illustrated copies of the text exist: one, with fifty-one paintings, probably copied at Qazvin circa 1575–85, is in the Sachische Landesbibliothek, Dresden; another, with thirty-five illustrations, copied at the Ottoman court circa 1660–1610 and presented to Sultan Ahmed 1 (r. 1603–17), is in the Topkapi Sarayi Müzesi Kütüphanesi, Istanbul; and a provincial Mughal copy of circa 1700 sold at Sotheby’s on May 23, 1986.

Although all of these manuscripts share certain features—such as extremely large dimensions and texts that rarely intrude on the sides of the folios that contain the paintings—there are significant differences among them and it is unlikely that they are from identical texts. Each manuscript, for instance, has its own cycle of illustrations, and their iconography differs even when similar scenes are represented. The depiction of Adam and Eve in the Topkapi Sarayi’s Falnama, for example, shows the two walking hand in hand in the garden of Eden instead of riding upon a serpent and a peacock. In a similar manner, the painting of Moses and Ujj in the Dresden manuscript has the giant kneeling, whereas in the Topkapi Sarayi’s copy he is shown standing. For an unillustrated sixteenth-century Ottoman copy of the Falnama, see Sotheby’s, May 22–23, 1986 (lot 386).

NOTES
1. The manuscript has also been attributed to al-Nishapuri. Grube 1962, p. 83.
2. Welch and Welch 1982, p. 79. For more information on the use of fat, or fortune-telling texts, see Rypka 1968, p. 175.
4. Nos. 1035-04.3; 50.23.1; 50.23.2. No. 1035-04.3 is reproduced in color in *Ettinhausen et al. 1982*, p. 193.
5. MS. 305.
10. Has been missing since 1969, when it was stolen from an exhibition at the Corning Museum of Glass, New York.
14. H. 1703. For more information on this manuscript, see Stchoukine 1966, pp. 100–101.
15. Lot no. 142, pp. 60–64. The authors are grateful to Nabil Saidi for providing us with color slides of these paintings.
**Diwan**

Mawlana Nuruddin Abdul-Rahman Jami

Iran, 2d half 16th century

282 folios with 5 paintings and 1 sarlawh (fol. 1b) and 1 lawh (fol. 5a)

Standard page: 2 columns of text;

11 lines of nasta’liq

Opaque watercolor, ink, and gold on paper

Page: 23.5 x 15.5 cm

Text: 12.0 x 7.8 cm

S86.0049

**PROVENANCE**

Octave Homberg, June 1931

**PUBLISHED**

Homberg, no. 91, p. 48

**COMMENTS**

Mawlana Nuruddin Abdul-Rahman Jami (1414-1492) was one of the most outstanding Timurid (1370-1506) poets of the fifteenth century. Although he was a member of the Sufi order of the Naqshbandi, he also maintained close ties with the court at Herat, often attending literary gatherings sponsored by Mir Ali-Sher Nawa’i. In addition to composing three diwans of lyrical poetry and seven romantic and didactic mathnawis, Jami also wrote on theology, rhetoric, epistolography, biography, grammar, and mysticism. The three diwans known as the Fatihat al-shabab (Opening of Youth), the Wasitat al-iqd (Middle of the Necklace), and the Khatimat al-hayat (End of Life) were completed in 1479-80, 1489, and 1490-91 respectively.

This copy of the Diwan, which does not contain a colophon and is missing portions of the text, is bound in a contemporary papier-mâché binding with lacquer-painted exterior covers and doublures with leather filigree on a multicolored paper ground. The five paintings are painted in an archaistic manner over the text and were probably added to the manuscript during the nineteenth century. Their subjects are as follows:

Folio

51a A Prince and Attendants

91a A Prince Enthroned before a Palace

155a Two Figures Converse in a Courtyard

204b Yusuf in Chains

256b A Princess by a Stream

**NOTES**

1. For a detailed discussion of Jami’s literary activities, see Subtelny 1970.


LAWA’IH

Jami
Copied by Mir-Ali al-Katib for the treasury of Durmish Khan
Iran (Herat?), ca. 1521-25
25 folios with 1 double-page painting and 1 sarlawh (fol. 2b)
Standard page: 2 columns of text;
14 lines of nasta’liq
Opaque watercolor, ink, and gold on paper
Page: 20.0 x 17.6 cm
Text: 15.2 x 7.0 cm
S86.0038

God forgive his sins and disregard his faults. Written for the treasury of Nawwab Durmish Khan.

PUBLISHED
Exhibition, no. 120g, p. 79
EXHIBITED
London, 1931, no. 120g

COMMENTS
The Lawa’ih (Effulgences of Light) is a mystical treatise written in prose but with numerous quatrains. It is divided into thirty sections, or “flashes.” This copy of the manuscript is bound in an extremely fine late sixteenth-century gold block-stamped leather binding over paper pasteboards with doublures of leather filigree on a multicolored paper ground. The subjects of the paintings are as follows:
Folio
1b Bahram Gur and the Princess in the Red Pavilion
2a Bahram Gur and the Princess in the Black Pavilion

INSCRIPTIONS
(fol. 1a, in Turkish)
The “History” of Mulla Jami
Illustrated “History” of Mulla Jami
Illustrated Lawa’ih

(fol. 25a) Written by this sinful slave Ali al-Katib. May
The paintings are executed in a style typical of mid-sixteenth-century northeastern Iranian painting and were probably bound into the manuscript around 1560. Durmish Khan Shamlu, the patron of this copy of the Law‘ih, was a senior Qizilbash commander for Shah Isma‘il I (r. 1501–24). He held a favored position at the shah’s court, as his father was one of Isma‘il’s close companions (ahl-i ikhtisas) and his mother was the shah’s sister. Durmish Khan served as the shah’s master of ceremonies (eshik aqasi) and in 1517 became the guardian of Isma‘il’s second son, Sam Mirza. Four years later he was forced by one of his rivals at the court to take up the governorship of Herat, where he died in 1525.

Ali al-Katib, or Mir-Ali al-Katib as he is also known, the copyist of this manuscript, was a noted calligrapher who worked at Herat until he was compelled to move to Bukhara after the Shaybanid (1500–1598) capture of the city in 1529.

NOTES
1. For more information on this text, see Browne 1928, vol. 3, pp. 447-48.
3. Ibid., p. 48.
4. CHI, vol. 6, p. 236. See also chapter 1 of Schmitz 1981 for a discussion of Durmish Khan and the Shamlu rulers of Herat in general.

SALMAN U ABSAL [176]

Jami

Iran, 16th century
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
21 lines of nastaʿliq

176 Folio of Text

Ink and gold on paper
Page: 32.4 x 30.0 cm
Text: 20.3 x 13.0 cm
586.0376

INSCRIPTION
(side B, stenciled in margin) The library of the Khan of high merit

COMMENTS
Khan-i Alishan, an Uzbek title meaning the Magnificent Khan, could have been used by any of the Shaybanid (1500–1598) rulers of Central Asia. The same title, also stenciled, appears in the margin of checklist number 48.
of the heretic, the hideous Shi’a. Written by Abd al-Ghani, the grammarian, prayer for friends [A.H.] 1285 [A.D. 1866-69].

(fol. 85a) [The writer recommends the placing together of a number of articles, such as pearls, pepper, carnations, white rock candy, and agates within a piece of cloth. A prayer is given. Whoever recites the prayer will have the object of his desire fall in love with him immediately.]

(fol. 105b) Written by Abdul-Ghani

(fol. 110a, in margins) Corrected by the servant of science Abdul-Ghani al-Zalum b. al-Hajj Muhammad Efendi al-Naqqashbandi, the grammarian, for the sake of the owner of the book. God has knowledge. Glory be to him. From the book untouched by the heretic Shi’ite [A.H.] 1285 [A.D. 1866-69].

(fol. 121a) [The text mentions that on Monday the 4th of the month of Jumada 1, someone (illegible) was enthroned. It follows with good wishes.] Written in the month of Jumada ii in the year [A.H.] 1038 [A.D. 1628-29]. [Note that Shah Safi I was enthroned in A.H. 1038.]

(fol. 128b) Corrected by Abdul-Ghani for the sake of a prayer from the owner of the book as a refutation to the libertines, those who corrupted the text of the word of God. We are God, and unto Him we shall return. O God, take vengeance upon them. Amen. [A.H.] 1285 [A.D. 1866-69].

(fol. 146a) This book was finished by the hand of the poor Isma’il b. Ibrahim al-Astarabadi. May God forgive the two of them in the year [A.H.] 956 [A.D. 1549-50].

PROVENANCE
Octave Homberg

COMMENTS
Jami’s seven mathnawis are usually called the Haft awrang (Seven Thrones). The first poem is the Silsilat al-dhahab (Chain of Gold), which was completed in 1485. Dedicated to the Timurid (1370-1506) ruler Sultan-Husayn (r. 1470-1506), the poem contains seventy-two hundred couplets divided into three chapters or books that discuss various religious, philosophical, and ethical issues. This copy of the poem is bound in a contemporary papier-mâché binding with painted lacquer designs that are now severely damaged. The subjects of the paintings are as follows: Folio 66a Imam Zaynul-Abidin Visits the Ka’ba
Inscribed (on Ka’ba):
Circumambulation of the Ka’ba became incumbent on everyone
Since it was there that Ali b. Abi Talib came into existence
Inscribed (on doorway): And whosoever entereth it is safe. [From Sura III: 97]
Two Youths by a Stream

Layla Visits Majnun in the Wilderness

Sultan-Mahmud Blinds the Cruel Man from Shiraz

Three of the manuscript’s paintings (fols. 66a, 102b, and 139a) are contemporary with it and executed in a manner typical of mid-sixteenth-century work from Tabriz. The sensitive drawing of the faces, the careful attention to detail, and the lively gestures of many of the figures, for example, are clearly related to many of the paintings from the British Library’s Khamsa of Nizami copied for Shah Tahmasp between 1539 and 1543. The fourth painting (fol. 84a) was executed in a manner characteristic of early seventeenth-century Isfahani work and was probably added to the manuscript around 1600. Several corrections have been made to the text by Abd al-Ghani al-Hanafi al-Sunni (fols. 66a, 82a, 104b, 119a, 128b) and are dated A.H. 1285 (A.D. 1668–69).

NOTES
1. For more information on this poem, see Browne 1928, vol. 3, pp. 526–27.
179 Tuḥfat al-ahrar

Jami
Copied by Sultan-Muhammad Nur al-Katib
Iran, Bukhara, A.H. 921 (A.D. 1555-16)
65 folios with 3 paintings and 1 sarlawh (fol. 1b)
Standard page: 2 columns of text;
15 lines of nasta’līq
Opaque watercolor, ink, and gold on paper
Page: 24.3 x 15.0 cm
Text: 13.9 x 6.5 cm
S86.0052

Inscriptions
On the twenty-first of the month of Jumada II [this manuscript] was seen.
In the year [A.H.] 1069 [A.D. 1658-59, on] the date of the 11th? of the holy month of Muharram [October] this manuscript was seen.

(fol. 55a) In the splendid city of Bukhara in the months of the year [A.H.] 921 [A.D. 1555-16]. Written by the sinful servant Sultan-Muhammad Nur al-Katib. May God forgive his sins and disregard his faults.

Seal
(fol. 1a, circular) [Illegible]

Published
Migeon et al. 1903, no. 821, p. 104

Exhibited
Paris, 1903, no. 821

Comments
This copy of the poem is bound in a later leather binding over paper pasteboards with gold block-stamped exterior covers that are now badly worn. On folio 1a is a faded inscription written by the Mughal emperor Jahangir (r. 1605-27), below which are several illegible Mughal seals and inscriptions, one of which is dated A.H. 1069 (A.D. 1658-59). The subjects of the paintings are as follows:

Folio 41a People Cry Out as They Watch the Tortoise
Travel through the Sky with Ducks
58b Yusuf Is Presented with a Mirror by the Traveler from Canaan
Inscribed below painting: Work of Shaykhzada from beginning to end
59a The Lover Who Was Beguiled by the Beloved to Search for Another and Thereby Lost the Beloved
Inscribed (on architecture):
They have inscribed in gold upon this emerald arch
That nothing save the beneficence of the generous shall remain.
[From the Diwan of Hafiz]

The paintings are executed in a manner typical of mid-sixteenth-century Bukharan work and were probably added to the manuscript around 1550 presumably during a rebinding of the text. They have been inserted into the manuscript without regard to the location of the stories they depict. Yusuf Is Presented with a Mirror, for instance, should be between folios 27 and 28. Among the many close parallels to these images are those in two other copies of Jami’s Tuḥfat al-ahrar made for Abu’l-Ghazi Abdullah, the Shaybanid ruler of Bukhara from 1537 to 1568; one is dated A.H. 955 (A.D. 1548-60) and the other A.H. 971 (A.D. 1563-64).²
Shaykhzada, whose name is inscribed on folio 58b, worked for Shah Tahmasp at Tabriz before emigrating to Bukhara during the late 1520s or early 1530s.³ The painting, however, does not appear to be by the master. The faces of the figures, with their generalized
features and relatively lifeless bodies, as well as the sketchy details of much of the scene, contrast with the precise and engaging work normally associated with Shaykhzada, such as his painting of a scene in a mosque from a Diwan of Hafiz dated A.D. 1526-27 or his double-page painting in a copy of the Haft manzar of Hatifi dated A.D. 1537-38.

NOTES
4. S. C. Welch 1975, p. 64.
180  **TUHFEAT AL-ahrar**

Jami  
Iran (Bukhara), ca. 1540  
78 folios with 4 paintings (1 double page) and 1 *sarfawh* (fol. 2b)  
Standard page: 2 columns of text; 13 lines of *nasta’liq*  
Opaque watercolor, ink, and gold on paper  
Page: 28.2 x 18.1 cm  
Text: 20.5 x 11.4 cm  
S86.0046

**INSCRIPTIONS**  
(fol. 78b) The date of the 9th of Isfand . . . in the year 40[?] was seen

Tenth of Adhar of the year . . . was seen  
The 21st of Jumada II in the year [A.H] 1069 [A.D. March 16, 1659] was seen

**SEALS**  
(fol. 78b, circular) [Illegible]

**PROVENANCE**  
Octave Homberg, June 1931

**PUBLISHED**  
Corbin et al. 1938, no. 69, p. 163  
Homberg, no. 88, p. 47, pl. xxxix

**EXHIBITED**  
Paris, 1938, no. 69
COMMENTS
The manuscript is bound in a contemporary leather binding over paper pasteboards with gold block-stamped exterior covers and doublures of gold block-stamping and leather filigree over a multicolored paper ground. The pages of the manuscript are mounted in varicolored borders decorated with floral designs in gold and with inlaid medallions. The subjects of the paintings are as follows:

Folio 1b-2a A Palace Scene with a Pavilion and a Courtyard
Inscribed on bottom of both paintings to Mahmud Mudahhib
34a Yusuf Is Presented with a Mirror by the Traveler from Canaan
40b People Cry Out as They Watch the Tortoise Travel through the Sky with Ducks
70a The Lover Who Was Beguiled by the Beloved to Search for Another and Thereby Lost the Beloved
Inscribed (on architecture):
They have inscribed in gold upon this emerald arch
That nothing save the beneficence of the generous shall remain.
[From the Diwan of Hafiz]

Although only the double-page frontispiece (the right-hand half of which has been remargined) is inscribed to Mahmud Mudahhib, folios 40b and 70a can also be attributed to him on the basis of the similarly rendered figures, with their slightly awkward bodies, simply drawn garments, and delicate faces. Mahmud Mudahhib, who was active in Bukhara during the 1540s and 1550s,\(^1\) painted in a manner derived from late fifteenth-century Timurid painting at Herat.\(^2\) All of the paintings in the manuscript are based on standard compositions associated with Bukharan ateliers: folios 34a, 50b, and 70a, for example, are almost identical to folios 58b, 41a, and 50a from another copy of Jami’s Tuhfat al-ahrar (no. 170), dated 1515–16.

The colophon of the manuscript (fol. 78a) has been painted out, but a number of illegible seals and inscriptions are on the verso of the folio.

NOTES
1. For a partial list of Mahmud Mudahhib’s works, see Gray 1979, pp. 264–70; BWG, p. 122.
181 Tuhfat al-ahrar

Jami
Copied by Baba Mirak al-Katib al-Tashkandi

Iran (Bukhara), end of a.h. Muharram 966 (A.D. November 1558)

50 folios with 2 paintings (1 double page) and 1 sarlawh (fol. 2b)

Standard page: 2 columns of text; 14 lines of nasta’liq

Opaque watercolor, ink, and gold on paper

Page: 20.7 x 13.0 cm

Text: 13.3 x 6.7 cm

Folios 1b-2a reproduced in color, plate 35,

A Jeweler’s Eye

INSCRIPTIONS

(fol. 1a) Tuhfat al-ahrar of Mulla Abdul-Rahman Jami entered the library of his gracious highness the prince, the most glorious, the great Nayibal-Saltana. May God prolong his life and glory . . . during the year [A.H.] 1260 [A.D. 1844-45]. One thousand two hundred and sixty of the Hegira, prayer upon his pure descendant. Written by Riza-Quli, the servant of his majesty . . .

From beginning to end is gilded

(fol. 50a) The book was finished at the end of the holy month of Muharram in the year [A.H.] 966 [A.D. November 1558] by the hand of the poor sinful Baba Mirak al-Katib al-Tashkandi. May God forgive his sins and disregard his faults.

SEALS

(fol. 1a, square) From the God of both worlds, gift of Mustafa Harawi [A.H.] 1180 [A.D. 1766-67]

(fol. 50a, oval) [Illegible]

(square) From the God of both worlds, gift of Mustafa Harawi . . .

PROVENANCE

Tony Smet, 1912

PUBLISHED

BWG, no. 112, p. 125, pl. lxxviii a

Exhibition, no. 724, p. 208

Grousset 1931, vol. 1, fig. 275, p. 363

M&V, vol. 1, no. 89, pl. lxx

181 (fol. 1b-2a)
EXHIBITED
London, 1931, no. 724f
Paris, 1912, no. 89

COMMENTS
This copy of the poem is bound in a nineteenth-century papier-mâché binding with lacquer-painted floral designs and doublures. The pages of the manuscript are mounted in borders of various colors with finely painted arabesques in gold. The subjects of the paintings are as follows:

Folio ib-2a A Prince and a Princess Seated on a Carpet in a Golden Landscape
25a A Disciple Goes to a Sufi Cloister in Search of the Master

Both the double-page frontispiece and A Disciple Goes to a Sufi Cloister in Search of the Master have been inserted into the manuscript. The former, painted in a style characteristic of Bukharan work of the second quarter of the sixteenth century, is from a copy of the Diwan of Hafiz. The latter, folio 25a, is executed in a manner typical of Bukharan work of the 1550s–60s. The poem on the double-page frontispiece can be translated as follows:

The rose is not happy without the beloved’s face; spring is not enjoyable without wine.
The meadow of grass and walking through the garden are not enjoyable without the rose-cheeked beauty.
The dance of the cyrus and the movement of the rose are not enjoyable without the sound of the nightingale.
Garden and roses are delightful, and yet they are not enjoyable without the conversation of the beloved.
Though the sweet-lipped, rose-figured beloved is fine,
Life is not enjoyable without a kiss and a hug.
The soul is a worthless coin, O Hafiz:
It is not worthy to be strewn in the path of the beloved.

NOTE
1. It is extremely close in style, for instance, to several of the paintings in the Mihr u Mashtari of Assar dated a.h. 929 (A.D. 1522–23) in the Freer Gallery of Art, Washington, D.C. (32.3), and the Gulistan of Sa’di dated a.h. 954 (A.D. 1547–48) in the Bodmer Foundation, Geneva. For reproductions of some of the paintings from these manuscripts, see Gray 1970, pp. 252, 256–57.
**Tuhfat al-Ahrar [182]**

Jami  
Iran, 17th century(?)  
1 folio from a dispersed manuscript  
Standard page: 2 columns of text; 15 lines of nastaliq

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**Yusuf u Zulaykha [183]**

Jami  
Iran, 16th century  
1 page from a dispersed manuscript  
2 columns of text; 9 lines of nastaliq

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**COMMENTS**

Yusuf u Zulaykha, the fifth poem of Jami’s mathnawis, was completed in 1483. Based on Sura xii of the Koran (“Joseph”), the poem deals with the relationship between corporeal and divine love.

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**Yusuf u Zulaykha [184]**

Jami  
Iran, 16th century(?)  
1 page from a dispersed manuscript  
2 columns of text; 10 lines of nastaliq

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**184 Ten Couplets from the Poem**

Opaque watercolor, ink, and gold on paper  
Mounted on board  
Page: 27.1 x 16.3 cm  
Text: 12.0 x 6.8 cm  
s86.0330

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**Yusuf u Zulaykha [185-86]**

Jami  
Iran (Mashhad?), ca. 1560-70  
2 paintings from a dispersed manuscript

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**185 Zulaykha and Her Maids in a Landscape**

Opaque watercolor and gold on paper  
Trimmed and mounted on a later page  
Page: 22.2 x 12.9 cm  
Text: 12.7 x 7.6 cm  
Illustration: 9.8 x 7.6 cm  
s86.0152

**PROVENANCE**

Moussa, 1922

**PUBLISHED**

Moussa sale catalogue, 1922, no. 111

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**Jami 157**
**Zulaykha and an Elderly Man**

 Listen to a Conversation

Opaque watercolor and gold on paper
Trimmed and mounted on a later page
Page: 22.0 x 13.0 cm
Text: 12.4 x 7.0 cm
Illustration: 8.8 x 7.0 cm

**PROVENANCE**
Moussa, 1922

**PUBLISHED**
Moussa sale catalogue, 1922, no. 111

**COMMENTS, 184-85**
Although the manuscript from which these paintings were removed can no longer be identified, they are extremely close in style to the paintings from another copy of Jami’s *Yusuf u Zulaykha*, dated A.H. 957 (A.D. 1550-51), in the John Rylands Library, Manchester.¹

Robinson has attributed this manuscript (and by extension these illustrations) to Mashhad,² though both the drawing of the figures and the articulation of the landscapes are typical of mid to late sixteenth-century painting associated with Qazwin.³

**NOTES**
1. Reproduced in Robinson 1980, nos. 681-85, pp. 242-43. Robinson (1986, p. 85) attributes the Vever paintings to the same hand as those in the Rylands manuscript, though there are a number of subtle differences between the two, such as the way the eyes are drawn and the faces colored.
3. Such as the paintings from the dispersed *Shahnama* possibly commissioned by Shah Isma’il II on his accession and dated 1576-77. For a reconstruction of the manuscript, see Robinson 1976a, pp. 1-8.
Yusuf and Zulaykha

Jami
Iran (Qazwin?), ca. 1565-70
175 folios with 3 paintings and 1 sarlawh
(fol. 1b)
Standard page: 2 columns of text;
12 lines of nasta‘liq
Opaque watercolor, ink, and gold on paper
Page: 20.3 x 12.9 cm
Text: 12.4 x 6.0 cm
S86.0055

INSCRIPTIONS
(fol. 1a; upper) Acquired by the sinful slave Halabi
zada Isma‘il Asim. May God save him and his pro-
genitors. . . . al-Mahmud Muhammad blessings of
God the exalted and peace be upon him. Jalal year
[A.H.] 1167 [A.D. 1753-54].
(lower)
[Attributed to] Waqari Yazdi
For Pious ones there is no benefit except baseness in
exile.
Teeth are more precious than pearls provided they
are still in the mouth.
(fol. 175a) The book was finished by the aid of the
munificent Lord and . . . [giver] of justice and divine
guidance.

SEAL
(fol. 175a, oval) O Abu‘l-Hasan, help me.

COMMENTS
The manuscript is bound in a contemporary papier-
mâché binding with lacquer-painted exterior covers
that are now badly worn. The subjects of the paint-
ings are as follows:
Folio
73a Yusuf Sold as a Slave
94b Zulaykha’s Maids Entertain Yusuf in the
Garden
118a Egyptian Women Cut Their Hands at the Sight
of Yusuf’s Beauty
A fourth painting, never executed, was presumably
planned for folio 52a, where a blank space has been
left in the text.
YUSUF U ZULAYKHA [188]

Jami
Iran (Shiraz), ca. 1570-80
1 page from a dispersed manuscript

188 Zulaykha Bound by the Golden Chain
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 48.7 x 33.3 cm
Illustration: 15.2 x 9.0 cm
Illumination: 28.2 x 22.3 cm
s86.0205

PROVENANCE
Reza Khan Monif, November 7, 1911

YUSUF U ZULAYKHA [189-90]

Jami
Iran (Khurasan), ca. 1575
2 folios from a dispersed manuscript
Standard page: 2 columns of text;
12 lines of nasta’liq

189 Potiphar and Zulaykha Enthroned
Side A: text
Opaque watercolor, ink, and gold on paper
Page: 28.0 x 18.8 cm
Text: 20.1 x 11.8 cm
Illustration: 20.1 x 11.7 cm
s86.0162

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 113

190 Zulaykha’s Maids Entertain Yusuf in the Garden
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 28.2 x 18.0 cm
Text: 19.2 x 11.3 cm
Illustration: 17.6 x 11.5 cm
s86.0163

PROVENANCE
Moussa, 1922

PUBLISHED
Moussa sale catalogue, 1922, no. 113

COMMENTS, 189-90
The flat coloring, simplified landscapes, and elongated faces and bodies of the figures in these images, with their sharply defined features and stiff gestures, are typical of a group of paintings attributable to
Khurasan in northeastern Iran during the second half of the sixteenth century. Among the many close parallels to these works are several from dispersed manuscripts in the India Office Library, London, and a portrait of a man reading, in the Keir Collection.

NOTES
1. For a brief discussion of this group, see Robinson 1967, p. 110.
2. Ibid., nos. 220, 222.
KITAB FI MA’RIFAT AL-HIYAL
AL-HANDASIYYA [191]

Badi‘uzzaman b. al-Razzaz al-Jazari
Copied in Arabic by Muhammad b. Ahmad al-Izmiri for the treasury of Amir Nasruddin Muhammad
Egypt, dated a.H. Safar 753
(a.d. February-March 1354)
1 folio from a dispersed manuscript
1 column of text; 14 lines of naskh

191 Mechanical Device for Pouring a Drink

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 30.8 x 27.5 cm
s86.0108
Reproduced in color, plate 6, A jeweler’s Eye

PROVENANCE
Leonce Rosenberg, May 26, 1913
Arthur Sambon, 1912
F.R. Martin

PUBLISHED
Corbin et al. 1938, no. 12.2, p. 130
BWG, no. 12, p. 26
Exhibition, no. 421, p. 232
Grousset 1931, vol. 1, fig. 178, p. 247
Riefstahl 1929, pp. 206-14
Tentoonstelling, no. 4, p. 21
Ricci 1913, no. 104, pp. 35-36
M&V, vol. 1, no. 41, pl. xli
Martin 1912, vol. 2, pl. 3

EXHIBITED
Paris, 1938, no. 12.2
London, 1931, no. 421
The Hague, 1927, no. 4
Paris, 1912, no. 41

COMMENTS
At the beginning of the thirteenth century, al-Jazari wrote the Kitab fi ma’rufat al-hiyal al-handasiyya (Book of Knowledge of Ingenious Mechanical Devices), popularly called the Automata, and dedicated it to Amir Nasruddin Muhammad (r. 1201-22), the Artukid (1102-1408) ruler of Diyarbakir. The manuscript is devoted to the explanation and construction of fifty mechanical devices divided into six categories. Each category of the book is subdivided into chapters and sections that detail the various components necessary to make the mechanical devices.

At least fourteen illustrated Arabic copies of the manuscript, dating from as early as 1206, are known. The Arthur M. Sackler Gallery’s page is from a copy of the Automata completed in a.H. Safar 755 (a.d. February-March 1354). The majority of this manuscript, which was copied by Muhammad b. Ahmad al-Izmiri for the treasury of Nasruddin Muhammad, is in the Süleymaniye Library in Istanbul. It contains 246 folios and fourteen illustrations.

Nasruddin Muhammad was the son of Tulak al-Hasani al-Malik al-Salih, who served the Mamluk sultan al-Malik al-Nasir Hasan (r. 1347-51; 1354-61). Although the colophon does not indicate where the manuscript was copied, it can be attributed to Egypt on the basis of its style and connection with the Mamluk court.

The Sackler Gallery’s page comes from chapter 8 of the second category of devices (“On the Construction of Vessels and Figures Suitable for Drinking Sessions”). The text describes how the figure of a man is constructed with a series of inner tubes connecting his hands to a reservoir under his cap. Wine is poured into the reservoir when the cap is removed. When the device is ready, the cap is replaced and brought before the guests. After about seven or eight minutes, wine begins to flow into the goblet held in the figure’s left hand. The small drawings at the bottom of the page describe how to make the hand of the goblet; the axle in his elbow; the jar and the upper arm; the siphon in the jar; the wine reservoir; the trough and the tipping bucket; the narrow pipe connected to the side of the bucket’s trough and extending through the left hand into the neck of the bottle; and the bottle.

162 Manuscripts
علّمها رجل من الأعشاب، وكتب في ذكرها وذكرت له من ورائه.

الجواب:

إذاً، لم يكتب في ذكرها وذكرت له من ورائه.
**KHAMSA [192-98]**

Amir Abū'l-Hasan Yaminuddin Khusraw Dihlawi
India; Sultanate, ca. 1450 or earlier
7 folios from a dispersed manuscript
Standard page: 4 columns of text;
17 lines of nastā'liq

192 **Frontispiece**

Side B: text
Opaque watercolor and ink on paper
Page: 33.4 x 24.1 cm
Text: 16.1 x 10.0 cm
Illustration: 30.8 x 19.0 cm
S86.0125

193 **Manizha and Bizhan**

Side B: text
Opaque watercolor and ink on paper
Page: 32.4 x 25.0 cm
Text: 27.6 x 21.2 cm
Illustration: 14.0 x 20.9 cm
S86.0126

194 **Mah Saman Poisons Shakar**

Side A: text
Opaque watercolor and ink on paper
Page: 32.2 x 24.0 cm
Text: 11.4 x 21.5 cm
Illustration: 11.4 x 21.5 cm
S86.0124

**PUBLISHED**
Tentoonstelling, no. 5, p. 21

**EXHIBITED**
The Hague, 1927, no. 5

The three folios listed above all relate to the second poem, the Shirin u Khusraw section of the text.

195 **A Couple Converse**

Side A: text
Opaque watercolor and ink on paper
Page: 33.5 x 25.3 cm
Text: 28.2 x 20.0 cm
Illustration: 9.3 x 20.1 cm
S86.0121

164 **Manuscripts**
The text above and below the illustration are not from the same section of the work; the folio has been patched together. The upper portion seems to relate to the Shirin u Khusraw section, while the lower may come from the A'in-i sikandari.

196 Frontispiece

Side B: text
Opaque watercolor and ink on paper
Page: 32.4 x 23.3 cm
Text: 16.3 x 9.7 cm
Illumination: 27.4 x 19.6 cm
S86.0123

PUBLISHED
Tentoonstelling, no. 5, p. 21
EXHIBITED
The Hague, 1927, no. 5

The text is from the A'in-i sikandari.

197 Bahram in a Rage Throws Naznin from His Horse

Side A: text
Opaque watercolor and ink on paper
Page: 31.6 x 24.0 cm
Text: 27.7 x 20.6 cm
Illustration: 12.9 x 23.1 cm
S86.0120

PUBLISHED
BWG, no. 21, p. 43
Exhibition, no. 418, p. 231
EXHIBITED
London, 1931, no. 418

198 Nizamuddin Awliya with Three Attendants

Side B: text
Opaque watercolor and ink on paper
Page: 32.7 x 24.2 cm
Text: 27.5 x 20.0 cm
Illustration: 11.3 x 21.0 cm
S86.0122

Khusraw Dihlawi 165
COMMENTS, 192-98

The great poet Amir Khusraw (1253-1325) was born at Patiyal in northern India. His father, Sayfuddin Mahmud, was a Turk who emigrated to the subcontinent at the beginning of the thirteenth century. Amir Khusraw was patronized by the Mu’izzi (1206-90), Khalji (1290-1320), and Tughluq (1320-1414) sultans of Delhi. In 1273 he also became a disciple of the Chishti saint Nizamuddin Awliya, near whose grave he is buried. Amir Khusraw wrote the Khamsa between 1298 and 1301; it follows closely the Khamsa of Nizami, although it is somewhat shorter. 1 The five poems that make up the text are the Matla’ al-amwar (Dawning of Lights), Shirin u Khusraw, Majnun u Layla, A’in-i iskandari (Canons of Iskandar), and Hasht bihisht (Eight Paradises).

By comparing the paintings from this copy of the manuscript against illustrated manuscripts made in Iran (Shiraz) or Egypt, this work can be dated to at least 1450, and it may be somewhat earlier. That the volume was made in India is now generally accepted, although there is considerable difference of opinion about its date. 2 A recently discovered Shahnama, pages from which are in the Museum Rietberg, Zurich, provides strong links between the style of this volume and early fifteenth-century Jain paintings from Gujarat.

The known dispersed pages of this Amir Khusraw Dihlawi manuscript are in poor condition. Many folios have been pieced together from otherwise unrelated passages of text, and paintings are occasionally placed over text panels. For these reasons, precise identification of episodes is not always possible. The two folios of illumination are especially important, as little manuscript illumination of Sultanate date is known. 3

NOTES
2. For a brief discussion, bibliographic references, and a list of other folios from the volume, see Beach 1981, pp. 42-45.
3. One exception is a Koran made at Gwalior and dated 1399, in the collection of Prince Sadruddin Aga Khan (A. Welch 1979, no. 75). Two illuminated panels were also included in the Rietberg Shahnama.
KHAMSA [199]
Khusrav Dihlawi
Copied by Ala‘uddin Muhammad al-Harawi
Iran, Balkh, A.H. 900 (A.D. 1503-04)
1 folio from a dispersed manuscript
4 columns of text; 10 lines of nasta‘liq

199 Amir Khusrav Presents a Book of Poetry to Ala‘uddin Khalji
Side A: text
Opaque watercolor, ink, and gold on paper
Page: 30.5 x 19.5 cm
Text: 20.7 x 21.3 cm
Illustration: 12.3 x 12.3 cm
s86.0213
Reproduced in color, plate 36, A Jeweler’s Eye

PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon

PUBLISHED
Tonetoontstelling, no. 19, p. 22
Ricci 1913, no. 140, pp. 44-45
M&V, vol. 1, no. 88, pl. lxix

EXHIBITED
The Hague, 1927, no. 19
Paris, 1912, no. 88

COMMENTS
The manuscript from which this painting was taken originally contained (according to several Mughal inscriptions appended to the colophon of the A‘in-i sikandari) 100 folios and thirteen paintings and was copied by Ala‘uddin Muhammad al-Harawi at Balkh in A.H. 900 (A.D. 1503-04).¹ In addition to A Poet Kneels before a Prince, at least eleven other paintings have survived: seven formerly in the collection of Léonce Rosenberg, two in the collection of Georges Marteau, and one each in the collections of Mutiaux and Victor Goloubew.² Of these, at least five can be accounted for at present: two (Shirin Receives Farhad, Khusrav in a Boat) are in the Musée du Louvre, Paris,³ and three (Khusrav before Shirin’s Castle, Layla Visits Majnun in the Desert, A Muslim Pilgrim Meets a Brahman) are in the Metropolitan Museum of Art, New York.⁴

The inscriptions and seals on the colophon of the A‘in-i sikandari also indicate that the manuscript belonged in the sixteenth century to the library of the Mughal emperor Akbar (r. 1556-1605), where it was valued at 1,120 rupees, and that it then passed into the hands of Khwaja Inayatullah and was seen by several officials of the court of Shahjahan (r. 1627-58).⁵ According to Martin, the manuscript was also once in the Ottoman library in Istanbul.⁶ Although the text of this copy of the Khamsa of Amir Khusrav was completed at the beginning of the sixteenth century, the paintings were added several decades later.

Both the formal qualities of the images and their iconography, as Stchoukine has observed,⁷ are closely related to the paintings in an anthology of Mir Ali-Sher Nava’i’s poetry dated A.H. 933 (A.D. 1520-27),⁸ as well as to several other manuscripts of the late 1520s and early 1530s.⁹

NOTES
1. This page is preserved in the Bibliothèque Nationale, Paris (Suppl. Persan 1954). For the inscriptions, see Blochet 1923, pp. 100-03.
2. Ricci 1913, nos. 144-53, pp. 43-45.
3. Stchoukine 1959, p. 50, no. 7. For a reproduction of Shirin Receives Farhad (A.D. 704), see M&V, vol. 1, pl. lxvii, no. 84.
7. Stchoukine 1959, p. 56.
8. In the Bibliothèque Nationale, Paris (Suppl. Turc 316). For a reproduction of one of the paintings from this manuscript, see Vers l’Orient, pl. ix, no. 28.
KHAMSA [200–201]

Khusraw Dihlawi
Copied for Abu’l-Fath Bahram Mirza
Iran (Tabriz), ca. 1530–40
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
21 lines of nasta’liq

DOUBLE-PAGE FRONTISPICE

200 Right-hand half: Illumination with Bahram Mirza’s Titles and Lines One through Seven of Text

Side A: inscription and seal
Opaque watercolor, ink, and gold on paper
Page: 30.2 x 18.3 cm
Text: 15.7 x 8.0 cm
Illumination: 22.7 x 16.2 cm
s86.0067
Reproduced in color, plate 37, A Jeweler’s Eye

INSCRIPTION
On Tuesday the twenty-fourth of the month of Sha’ban of one thousand three hundred and seven of the Hegira [A.D. August 28, 1888], in the Dar al-Saltana Tabriz, I came to see his excellency [jakhamat-nisab] Hajji Mirza [Rafikhan?], the chancellor of the office of treasury . . . Khan. He presented this book of the Khamsa of Amir Khusraw to me as a gift and I was grateful, and bestowed it upon Aqa Mirza Sam’ Khan Mustawfli, his son. I am the slave Hasan Ali.

SEAL

201 Left-hand half: Illumination with Bahram Mirza’s Titles and Lines Eight through Fifteen of Text

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 30.2 x 18.3 cm
Text: 15.0 x 7.9 cm
Illumination: 22.0 x 16.4 cm
s86.0068
Reproduced in color, plate 37, A Jeweler’s Eye

COMMENTS, 200–201
Bahram Mirza, the patron of the manuscript from which these pages were taken, was the brother of the Safavid ruler Shah Tahmasp (r. 1524–76). He was born in 1517 and spent his childhood at Tabriz. In 1530 his brother appointed him to the governorship of Herat, where he remained for four years. He died in 1549 at the age of thirty-two.1 According to Dust-Muhammad, who wrote the preface to an album assembled for the prince in 1544,2 Bahram Mirza was devoted to the study of calligraphy and painting.3 Qadi Ahmad adds that outstanding artists were always in his stu-
KHAMSA [202–3]
Khusrav Dihlawi
Iran, ca. 1550–75
2 pages from a dispersed manuscript
1 column of text; 5 lines of nasta’liq

DOUBLE-PAGE ILLUMINATION

202 Right-hand half: One Couplet and One Verse of Poetry
Opaque watercolor and gold on paper
Mounted on board
Page: 30.5 x 17.9 cm
Text: 19.9 x 10.8 cm
Illumination: 28.6 x 15.9 cm
S86.0085.001

203 Left-hand half: One Verse and One Couplet of Poetry
Opaque watercolor and gold on paper
Mounted on board
Page: 30.2 x 18.1 cm
Text: 19.7 x 10.8 cm
Illumination: 28.6 x 16.2 cm
S86.0085.002
204 KHAMSA

Khusraw Dihlawi

Iran (Astarabad), A.H. Jumada 1 970
(A.D. December 1562-January 1563)
238 folios with 13 paintings, 1 double-page frontispiece (fols. 1b-2a), and 5 surlauks (fols. 2b, 44b, 90b, 134b, 180b)
Standard page: 4 columns of text;
19 lines of nasta'liq
Opaque watercolor, ink, and gold on paper
Page: 20.7 x 13.0 cm
Text: 13.0 x 7.5 cm
880.0056

INSCRIPTION
(fol. 238a) The book was finished by the aid of the munificent Lord during the month of Jumada 1 in the year [A.H.] 970 [A.D. December 1562-January 1563].

SEALS
(fol. 1a, oval) Ali Muhammad
(fol. 2b, square) Muhammad Ali Abdul-Baqi al-Husayni

PUBLISHED
Migeon et al. 1903, no. 818, p. 103

EXHIBITED
Paris, 1903, no. 818

COMMENTS
The manuscript is bound in a contemporary black leather binding over paper pasteboards with block-stamped exterior covers and doublures of red leather. The poems begin with the Matla' al-anwar (fol. 2b) and continue with Shirin u Khusraw (fol. 44b), Majnun u Layla (fol. 90b), the A'in-i sikandari (fol. 134b), and the Hasht bihisht (fol. 180b). The subjects of the paintings are as follows:

Folio
30a A Prince Accidentally Kills a Youth and Offers His Own Life to the Mother Who Refuses
40b Ascent of the Prophet to Heaven
54a Khusraw and Shirin Meet
107a Layla and Majnun at School
120b Battle of the Clans
148a Bahram Gur and the Princess in the Red Pavilion
152a Bahram Gur and the Princess in the Yellow Pavilion
160b Bahram Gur and the Princess in the Blue Pavilion
167a Bahram Gur and the Princess in the Sandalwood Pavilion
172a Bahram Gur and the Princess in the White Pavilion
197a Iskandar's Victory over the Khaqan of China
202b The People of Gog as Prisoners before Iskandar
207a Iskandar in Amorous Dalliance

Several of the paintings are in poor condition: numerous faces have been rubbed out and others repainted. The garish colors of the paintings and their rough manner of execution relate them to checklist numbers 235 and 236 and suggest a possible Astarabad origin for the manuscript.¹

NOTE
Khusraw Dihlawi

Iran (Qazwin), dated A.H. Rabi' II 972
(A.D. November 1564); A.H. 970 (A.D. 1562-63); and A.H. 981 (A.D. 1573-74)
108 folios with 7 paintings and 4 sarlawhs
(fols. 1b, 30b, 106b, 147b)
Standard page: 4 columns of text;
22 lines of nasta'liq
Opaque watercolor, ink, and gold on paper
Page: 23.3 x 17.0 cm
Text: 15.3 x 9.7 cm
586.0051
Folio 55a reproduced in color, plate 38,
A Jeweler's Eye

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SEALS
(flyleaf, oval) Muhammad Husayn b. Ghiyathuddin Muhammad
(square) The sinful slave Muhammad Husayn
(fol. 198a, square)
His hopeful slave Nuqli Mammad[?] 34
Say: He is God, the One!
God, the eternally Besought of all!
He begetteth not nor was begotten
And there is none comparable unto Him.
[From Sura cIII: 1-4]

PROVENANCE
Octave Homberg, June 1931

PUBLISHED
Homberg, no. 90, p. 48

COMMENTS
The manuscript is bound in a contemporary papier-
mâché binding now in poor condition. A series of
real and imagined animals—some fighting, others
striding in a fantastic landscape—are painted in lac-
quered on the exterior covers of the binding; the dou-
blures are decorated with leather filigree against a
painted paper ground. The subjects of the paintings are as follows:

Folio
41b Khusraw’s Victory over Bahram Chubina
53a Khusraw, Dressed as a Shepherd, Visits Farhad
70a Khusraw Sends a Ring to Shirin
92a Layla and Nafawfa Seated in a Tent after Their Marriage
134a Bahram Gur and the Princess in the Purple Pavilion
161b A Chinese Prisoner Led before Iskandar
187b Iskandar Crosses the Sea

Although none of the paintings is signed, they can be attributed to the late sixteenth-century Safavid (1501–1732) artist Siyawush Beg or someone working close to him. The articulation of the rocks and the characterization of the faces in Khusraw, Dressed as a Shepherd, Visits Farhad and Layla and Nafawfa Seated in a Tent after Their Marriage, for instance, are almost identical to those in several paintings inscribed to Siyawush from a dispersed copy of the Shāhnāma dated 1576–77. The manuscript appears to be missing several folios, as a number of catchwords do not correspond to following pages. An inscription on folio 108a indicates that the manuscript belonged in a.H. 1235 (A.D. 1819–20) to the Beglarbeg of Qarabagh.

NOTES
1. On folio 20a.
2. On folio 76a.
3. On folio 146b.
4. The authors are grateful to B. W. Robinson for this suggestion.
5. For reproductions of several of Siyawush’s paintings in this manuscript, see A. Welch 1976, pls. 1-2.
KHAMSA [206–8]

Khusraw Dihlawi
Iran (Qazwin), ca. 1575–1600
2 folios and a binding
Standard page: 4 columns of text;
21 lines of nastaliq

DOUBLE-PAGE FRONTISPIECE

206 Right-hand half: Illumination
Side A: blank
Opaque watercolor, ink, and gold on paper
Page: 35.8 x 24.0 cm
Text: 23.5 x 14.0 cm
Illumination: 29.2 x 20.5 cm
s86.0072.001

PROVENANCE
Claude Anet, October 19, 1911

207 Left-hand half: Illumination
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 35.7 x 24.0 cm
Text: 23.5 x 14.0 cm
Illumination: 29.2 x 20.7 cm
s86.0072.002

PROVENANCE
Claude Anet, October 19, 1911

PUBLISHED
m&t, vol. 1, no. 26, pl. xxvi

EXHIBITED
Paris, 1912, no. 20
Upper and Lower Covers of the Binding

Leather over paper pasteboards with gold block-stamping; doublures of leather filigree over multicolored paper ground
30.3 x 24.2 cm
s86.0472
Reproduced in color, plate 74, A Jeweler’s Eye

PROVENANCE
Claude Anet, October 19, 1911

PUBLISHED
Pope 1945, pl. 138
M&V, vol. 2, no. 262, pl. clxxi
Tentoonstelling, no. 45, p. 24

EXHIBITED
The Hague, 1927, no. 45
Paris, 1912, no. 262

COMMENTS, 206–8
These pages and the binding to the manuscript were separated from the rest of this copy of the Khamsa of Amir Khusraw sometime before 1913.¹ According to a mimeographed note that was framed with the pages, the corpus of the manuscript was in Iran at the time of their purchase by Vever.²

NOTES
1. When they were published separately in M&V, vol. 1, pl. xxvi.
2. In the archives of the Arthur M. Sackler Gallery.
INSCRIPTIONS
(book cover) The work of Muhammad-Zaman Beg, the binder of the private library
(fol. 1a) God is great. What I always had in the front of my mind and my fondest hope was that the day will come when, as I had desired, I would meet a perfect [saint]. I was honored to meet the followers of Shaykh Jiv [or Jiyu], who had attained perfection and who were aware of mystical truths. It occurred to me to pen in this book a few words worth writing as a memento. Therefore these words were written. [I am] hopeful that when it comes under the gaze of individuals of temperament and aware of celestial meaning, they will keep it in the back of their minds. If they become aware of mistakes they will pardon me. Written by the most humble servant of the Omniscient King. Rustam [b.] Sultan-Husayn b. Bahram in the year [a.h.] 1030 [a.d. 1620-21].
9th of the month of Jumada II in the year [a.h.] 1151 [a.d. 1742-43]
Volume . . . Habib al-siyar of large size of dawlatabadi

209 (fol. 1a)

209 HABIB AL-SIYAR, VOLUME 3
Ghiyathuddin b. Humamuddin Muhammad Khwandamir
Copied by Diya’uddin Muhammad al-Akrami for Mirza Abu-Talib b. Mirza Ala’uddawla
Iran (Qazwin), A.H. 987 (A.D. 1579-80)
393 folios with 16 paintings and 4 sarlawhs (fols. 1b, 68b, 111b, 220b)
Standard page: 1 column of text; 35 lines of naskh
Opaque watercolor, ink, and gold on paper
Page: 38.4 x 24.7 cm
Text: 25.4 x 15.2 cm
s86.0047
Folio 153a reproduced in color, plate 39.
A Jewelers Eye
paper. Margined, illuminated, and illustrated with a leather cover, adorned with gold... by the hand of
Diya’uddin Muhammad al-Akrami, given to the Beglarbegi of Kuh Giluya, the date of the month of
Safar in the year [A.H.] 1080 [A.D. June-July 1669]... The date of the 27th of the month of Rabī’ 1 in the
year [A.H.] 1105 [A.D. November 26, 1693] entered and was seen.

(fol. 30a) The book was finished by the aid of the munificent Lord by the hand of the slave, the weak,
in need of God’s mercy, the Lord who has no need, by the least slave of God, Diya’uddin Muhammad al-
Akrami. May God forgive him. In the months of the year [A.H.] nine hundred and eighty-seven of the
Hegira [A.D. 1579-80].

(in gold) Finished the book known as Habib al-siyar, signal of divine guidance, may his sublime shadow
never pass away. The descendant of nobles and grandees Mirza Abu-Talib, son of [the late] Mirza
Ala’uddawla, may God forgive the owner, the scribe, the viewer, the reader by the sanctity of Muhammad
and his family, peace be upon them.

(fol. 30b) His lordship the Beglarbegi of Kuh Giluya. The date of the month of Safar [A.H.] 1080 [A.D. June-
July 1669] in the library of Husayni...

SEALS
(fol. 1a, circular) By the order of the library of Rustam Sultan-Husayn [b. Bahram, by your mercy forgive
or bestow] all, the friend of God [A.H.] 1028 [A.D. 1618-19].
(rectangular) ... Ibrahim...
(oval) [illegible]
(square) Mahmud [A.H.] 1115 [A.D. 1703-04]
Sayyid Murtada al-Husayni
[illegible]
(fol. 30a, square) Devotee of the royal court (murad-i
darbar-i padishahi) 12...
Ghiyathuddin b. Humamuddin Muhammad Khwandamir, a late Timurid-period (1370-1506) historian and favorite of Mir Ali Sher Nava'i, was born around 1475. Like his grandfather, Muhammad b. Khwandshah, commonly known as Mirkhwand, he was a man of great learning and talent. With the collapse of the Timurid dynasty in 1506, he entered the services first of the Shaybanids (1500-1508) and then the Mughals (1526-1857) in India. In 1528 he was presented to Babur (r. 1526-30), the founder of the Mughal dynasty, and after the latter’s death he worked for Babur’s son and successor, Humayun (r. 1530-40; 1555-62). Khwandamir remained in India until his death in 1534-35.

The Habib al-siyar, his best-known work, traces the history of Iran through the reign of Shah Isma’il I (1501-24); it was completed in A.D. 1523-24. The manuscript consists of an introduction; three sections dealing with pre-Islamic history, Islamic history up to the end of the Abbasid caliphate (A.D. 749-1258), and the history of the Mongols and Timurids through the foundation of the Safavid (1501-1722) empire; and an epilogue. Biographies of major figures are ap-
209 (fol. 321a)

209 (fol. 335a)

235b Battle at Chakman
   Inscribed: Drawn by Siyawush Beg

245b The Marriage Night of Prince Ma'sum and Nilufar Aqa, the Daughter of Ulugh Beg
   Inscribed: Drawn by Sadiqi, the librarian

257b Battle Scene at Olang Nishin
   Inscribed: Work of the most humble, Mir Musawvir Yazdi

317b Battle with Shirwanshah
   Inscribed: Drawn by Sadiqi, the librarian

321a Timur Padishah Enthroned
   Inscribed: Work of Siyawush Beg

335b Padishah Storms the Troops of Muhammad Khan Shaybani, the Uzbek, near Merv
   Inscribed: Drawn by Sadiqi, the librarian

345b Battle with the Ottomans
   Inscribed: Work of Sadiqi, the librarian

According to the colophon, the manuscript was copied for Mirza Abu-Talib by Diya'uddin Muhammad-

This copy of the manuscript, which contains only volume 3, is bound in a contemporary Safavid binding of leather over paper pasteboards with gold block-stamping on the exterior covers and doublures of leather filigree over a multicolored paper ground made by Muhammad-Zaman Beg, the binder of the private library. The subjects of the paintings are as follows:

Folio

154a Timur's Victory outside Aleppo
   Inscribed: Drawn by Siyawush Beg, slave of the royal court

155a Timur Feasts at the Occasion of the Marriage of His Grandson
   Inscribed: Drawn by Sadiqi, the librarian

227b The Khagan Alimqam Greets Abu'l-Khayr Khan
   Inscribed: Drawn by Sadiqi, the librarian

209 (fol. 321a)
the shah’s painting studio (naqqashkhana), he was trained by Muzaffar-Ali and excelled in portraiture. After Shah Tahmasp’s death, Siyawush worked for Shah Isma’i’ll II (r. 1576–78), painting several illustrations in the Shahnama completed in 1576–77. He died sometime before 1616, probably during the first decade of the seventeenth century.

Sadiqi was born near Tabriz in 1533 and was in Abarqgh in 1543 when he came into contact with the poet Mir Qurbī. Although initially trained as a Qizilbash warrior, Sadiqi became a writer and painter during the 1600s. He began his studies with Mir San’ī, a noted calligrapher, before apprenticing with Muzaffar-Ali, Siyawush Beg’s master. Sadiqi’s earliest signed work is in a manuscript of the Garshaspnama dated 1573. In 1588, when Shah Abbas I (r. 1588–1629) acceded the throne, Sadiqi was made the royal librarian (kitabdar), but nine years later was dismissed from that post, possibly for malfeasance. He died in 1610.

The finely executed paintings by Siyawush and Sadiqi in this copy of the Habib al-siyar are closely related to the work attributable to them in the 1576–77 Shahnama commissioned by Shah Isma’i’ll II. The drawing of the figures and the composition of many of the scenes, however, are more refined in the Habib al-siyar and anticipate the paintings of these artists in the Shahnama presumably copied for Shah Abbas shortly after his accession to the throne.

NOTES
5. See A. Welch 1976, pp. 18–40, for a detailed discussion of Siyawush’s work.
8. Ibid., p. 40.
9. Ibid., p. 43.
10. Among his literary works are two of great importance to the study of late sixteenth-century Safavid painting: the Qanun al-sawwar (Canon of Art) and the Majma’ al-khawas (Assembly of Worthies). The former is translated in Dickson and Welch 1981, vol. 1, pp. 259–60. See A. Welch 1976, pp. 41–100, for an extensive discussion of Sadiqi’s oeuvre.
12. Folio 5a in the manuscript, which is in the British Library, London (Or. 1508).
15. Sixteen paintings from this manuscript, which is now widely dispersed, are in the Chester Beatty Library, Dublin (Ms. 477).
HABIB AL-SIYAR, VOLUME 3
(SECTION)
Khwandamir
Iran (Qazwin), ca. 1500–1600
247 folios with 3 paintings, 5 illuminated panels (fols. 1a, 15b, 33b, 140a, 203b), 2 double-page illuminations (fols. 1b-2a, 140b-150a), and 2 sarlavahs (fols. 1b, 140b).
Standard page: 1 column of text;
20 lines of nasta’liq
Opaque watercolor, ink, and gold on paper
Page: 41.3 x 26.6 cm
Text: 27.5 x 15.4 cm
S86.0057

INSCRIPTION
(book cover) The work of Mulla Kabuli Munajjid, the binder [A.H.] 1235 [A.D. 1819-20]

SEALS
(fol. 1a, oval) Shahsavar [A.H.] 1267 [A.D. 1850-51]
(oval) The veil was uncovered from truth for Yusuf by God [truth]. In this way Ahmad [Muhammad] was given to us by the creator.
(square) The veil was uncovered from truth for Yusuf by God [truth]. In this way Ahmad [Muhammad] was given to us by the creator. [A.H.] 1204 [A.D. 1789-90].
(fol. 247b, oval) Seal of Lutf-Ali . . . and Bihzad

Khwandamir 187
PROVENANCE
Octave Homberg, June 1931

PUBLISHED
Homberg, no. 87, p. 46, pl. XL

COMMENTS
The manuscript is bound in a nineteenth-century red leather binding over paper pasteboards with inlaid medallions signed by Mulla Kabuli Munajjid, the binder, and dated A.H. 1235 (A.D. 1819-20). The final folios of the manuscript, including the colophon, are missing. The subjects of the paintings are as follows:

Folio 15a Jenghis Khan Enthroned
   Side B: panel of illumination
Folio 35a Ogedey Enthroned
   Side B: panel of illumination
Folio 203a Battle against the Muzaffarids
   Side B: panel of illumination

The style of these paintings is typical of late sixteenth-century Safavid work often attributed to Qazwin.2 According to the Homberg sales catalogue of 1931, this copy of the Habib al-siyar consisted of four volumes; the remaining ones have yet to be identified. Another section of volume 3, sold at Christie’s on June 14, 1983 (lot 57), however, may be from the same manuscript as the copy in the Vever Collection; its dimensions are similar and the format of its illustrated folios (with paintings on one side and illuminations on the other) are identical.

NOTES
1. For another folio, presumably from this manuscript, see checklist number 211.
3. Homberg, no. 87, p. 46, pl. XL.

Khwandamir 180
HABIB AL-SIYAR [211]

Khwandamir

Iran (Qazwin), ca. 1590-1600

1 detached folio presumably from the preceding manuscript (no. 210)

211 Nushirwan Enthroned

Side B: panel of illumination
Opaque watercolor, ink, and gold on paper
Page: 38.7 x 23.8 cm
Illustration: 26.5 x 14.0 cm
S86.0201

INSCRIPTION
(on painting)
Qarun passed away
Though he had forty houses of treasure
Nushirwan’s fame did not die
Because he left a good name.

PROVENANCE
Leonce Rosenberg, December 21, 1909

PUBLISHED
Tentoonstelling, no. 27, p. 22
M&V, vol. 2, no. 119, pl. xcviii1
d’Allemagne 1911a, vol. 2, p. 172
d’Allemagne 1911b

EXHIBITED
The Hague, 1927, no. 27
Paris, 1912, no. 119

COMMENTS
Although the dimensions of this folio are slightly smaller than those in checklist number 210, it is probable that it was originally part of the same copy of the Habib al-siyar. Not only is it structured in the same way as the paintings from that manuscript—with a painting on one side and a panel of illumination on the other—but also its composition, style, and margins are almost identical to folios 15a and 35a. The difference in size between this painting and the folios from the bound manuscript may be the result of either trimming or the fact that it was removed from another volume of the manuscript, as the story of Nushirwan should come in volume 1 of Khwandamir’s history.

NOTE
1 Incorrectly identified by Marteau and Vever as a scene from the Shahnama.
Rawdat al-Safa Fi Sirat al-Anbiya wa`l-Mulk
wa`l-Khulafa [212–31]

Muhammad b. Khwandshah (known as Mirkhwand)
Copied by Inayatullah al-Katib al-Shirazi
Iran (Shiraz), A.H. 979 (A.D. 1571–72)
20 folios with 10 paintings from volumes 1–3 of a dispersed manuscript
Standard page: 1 column of text; 25 lines of naskhi

DOUBLE-PAGE ILLUMINATION

212 Right-hand half: Illumination
Fragmentary
Side A: flyleaf
Opaque watercolor, ink, and gold on paper
Page: 17.5 x 18.1 cm
s86.0246

INSCRIPTION
(flyleaf) Book of Rawdat al-safa large size paper . . . covered and registered . . . margined, illuminated, and illustrated, with a leather cover ... belonging to the royal lord on the date of holy Ramadan [A.H.] 1111 [A.D. February 1700] the chapters were collated.

SEAL
(flyleaf, square) [Illegible; black]

213 Left-hand half: Illumination
Side B: text (Mirkhwand 1, pp. 1–3, lines 7–11)
Opaque watercolor, ink, and gold on paper
Page: 40.6 x 24.5 cm
Text: 24.0 x 15.4 cm
s86.0235

214 Folio of Text
Side A: illuminated text
(Mirkhwand 1, pp. 3–5, lines 11–6)
Side B: text (Mirkhwand 1, pp. 507, lines 6–13)
Opaque watercolor, ink, and gold on paper
Page: 40.6 x 24.4 cm
Text: 25.7 x 13.0 cm
s86.0236

215 Moses Performing the Miracle of the Luminous Hand before Pharaoh
Side A: text
(Mirkhwand 1, pp. 262–64, lines 1–5)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 26.9 cm
Text: 25.8 x 15.8 cm
Illustration: 35.2 x 23.8 cm
s86.0239

216 Sulayman Enthroned
Inscribed to Mirak
Side B: text
(Mirkhwand 1, pp. 370–72, lines 8–6)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 26.8 cm
Text: 25.4 x 15.8 cm
Illustration: 25.6 x 24.2 cm
s86.0233

INSCRIPTION
(on rock) Drawn by Mirak

PROVENANCE
Unidentified sale, no. 243

DOUBLE-PAGE ILLUMINATION

217 Right-hand half: Colophon to a Section of the Manuscript
Copied by Mahmud Inayatullah al-Katib al-Shirazi
Dated A.H. 979 (A.D. 1571–72)
Side B: right-hand half of illuminated page of text (Mirkhwand 11, pp. 2–3, lines 1–14)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 26.2 cm
Text: 25.0 x 15.6 cm
Illustration: 30.3 x 23.5 cm
s86.0086.001

INSCRIPTION
This discourse is finished by the aid of God, king of the sovereigns, the powerful, the munificent. By the goodness and properness and kindness of his divine grace, the least of God’s creatures finished writing it. Ibn Mahmud Inayatullah the scribe of Shiraz. May God forgive his sins and disregard his faults in the year [A.H.] 979 [A.D. 1571–72].

218 Left-hand half: Folio of Text
Side A: left-hand half of illuminated page of text (Mirkhwand 11, pp. 3–5, lines 14–18)
Side B: text (Mirkhwand 11, pp. 5–7, lines 18–22)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 26.5 cm
Text: 25.8 x 15.8 cm
Illustration: 37.0 x 24.0 cm
s86.0086.002

219 Muhammad Converses with Nestor
Side A: text
(Mirkhwand 11, pp. 90–92, lines 17–12)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.1 cm
Text: 25.7 x 15.9 cm
Illustration: 34.8 x 24.5 cm
s86.0245

192 Manuscripts
Folio of Text

Side A: illuminated text
(Mirkhwan II, pp. 154–56, lines 15–0)
Side B: text
(Mirkhwan II, pp. 156–58, lines 0–7)
Opaque watercolor, ink, and gold on paper
Page: 41.1 x 27.8 cm
Text: 25.7 x 15.8 cm
S86.0237

Folio of Text

Side A: text
(Mirkhwan II, pp. 233–35, lines 21–21)
Side B: illuminated panels and text
(Mirkhwan II, pp. 235–37, lines 21–4)
Opaque watercolor, ink, and gold on paper
Trimmed
Page and text: 25.7 x 15.8 cm
S86.0381

Hamza and Ali in Battle

Side B: text
(Mirkhwan II, pp. 237–30, lines 14–0)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 27.1 cm
Text: 25.3 x 15.0 cm
Illustration: 32.0 x 24.4 cm
S86.0234

PROVENANCE
Unidentified sale, no. 246

The Prophet Watches Ali Behead a Foe

Side A: illuminated panels of text
(Mirkhwan II, pp. 347–48, lines 3–3)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.4 cm
Text: 25.0 x 16.3 cm
Illustration: 34.3 x 23.6 cm
S86.0244

Ali Lifts the Gates of Qamus

Side A: illuminated panels of text
(Mirkhwan II, p. 417, lines 4–24)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.7 cm
Text: 25.7 x 15.8 cm
Illustration: 33.3 x 22.2 cm
S86.0240

Muhammad Selects Ali as His Successor

Side A: text
(Mirkhwan II, pp. 539–41, lines 14–8)
Opaque watercolor, ink, and gold on paper
Page: 41.3 x 27.5 cm
Text: 26.2 x 16.0 cm
Illustration: 29.0 x 22.8 cm
S86.0242
227  Ali and Aisha at the Battle of the Camel
Side A: text
(Mirkhwand ii, pp. 772-74, lines 5-4)
Opaque watercolor, ink, and gold on paper
Page: 41.3 x 27.0 cm
Text: 25.9 x 16.0 cm
Illustration: 29.9 x 22.1 cm
s86.0238

DOUBLE-PAGE ILLUMINATION

228  Right-hand half: Colophon to a Section of the Manuscript
Copied by Inayatullah al-Katib al-Shirazi
Dated A.H. 979 (A.D. 1571-72)
Side B: illuminated page of text
(Mirkhwand iii, pp. 2-3, lines 1-17)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 20.3 cm
Text: 25.8 x 15.8 cm
Illustration: 36.3 x 21.0 cm
s86.0088.001

INSCRIPTION
Written by the least of God’s creatures, Inayatullah the scribe of Shiraz. May God forgive his sins and disregard his faults in the year [A.H.] 979 [A.D. 1571-72].

229  Left-hand half: Folio of Text
Side A: text
(Mirkhwand iii, pp. 3-5, lines 17-15)
Side B: illuminated panels and text
(Mirkhwand iii, pp. 5-7, lines 15-16)
Opaque watercolor, ink, and gold on paper
Page: 41.0 x 20.5 cm
Text: 25.8 x 15.8 cm
Illustration: 37.0 x 24.0 cm
s86.0088.002

230  The Caliph Mansur and Imam Ja’far al-Sadiq
Side A: text
(Mirkhwand iii, pp. 31-33, lines 8-8)
Opaque watercolor, ink, and gold on paper
Page: 41.2 x 27.3 cm
Text: 25.7 x 16.2 cm
Illustration: 26.0 x 22.7 cm
s86.0243
Muhammad b. Khwandshah, better known as Mirkhwand (1434/35-1498), was a late Timurid historian at the court of Sultan-Husayn (r. 1470-1506) in Herat. The Rawdat al-safa (Garden of Purity) is a lengthy chronicle of world history divided into seven tomes beginning with Creation and continuing through the reign of Sultan-Husayn and his sons. The last tome, dealing with the events of Sultan-Husayn's life, was completed by his grandson, Ghiyathuddin b. Humamuddin Muhammad Khwandamir.

The paintings from this copy of the manuscript, though now in poor condition, are executed in a typical Shirazi manner of the third quarter of the sixteenth century. Although the Rawdat al-safa was rarely illustrated, another copy of the manuscript (volume 2) dated A.H. Rajab 24, 1003 (A.D. April 4, 1595), with 164 folios and thirteen paintings also attributable to Shiraz, is in the Chester Beatty Library, Dublin. These paintings, though less bold than the ones in the Vever Collection, share a number of features with them.

A note on the fragmentary flyleaf indicates that as late as A.H. Ramadan 1111 (A.D. February 1700) the manuscript was still bound in leather covers (see no. 212).

NOTES
2. Robinson 1986, pp. 74-75. Another folio almost certainly from this manuscript is in the Pozzi Collection, Musée d'art et d'histoire, Geneva, and is reproduced in Robinson 1973, no. 23, pp. 123-24.
4. Muhammad and Ali with the Companions of the Prophet (fol. 97b), for instance, is clearly based on the same scene in the Vever Collection.
RAWDAT AL-Safa Fi Sirat
Al-Anbiya wa'l-Muluk
wa'l-Khulafa [232–34]
Khwandshah (Mirkhwand)
Iran, early 17th century
3 folios from a dispersed manuscript
Standard page: 1 column of text;
25 lines of nastaliq

DOUBLE-PAGE FRONTISPICE

232 Right-hand half: Illumination and Lines One through Six of Text
Side A: seals
Remargined
Opaque watercolor, ink, and gold on paper
Page: 37.7 x 23.8 cm
Text: 22.3 x 14.9 cm
Illumination: 34.2 x 21.9 cm
S86.0373
INSCRIPTIONS
Volumes one and two of Rawdat al-safa. The date of the
month of Rabi'... Intended for the library...
Volumes one and two of Rawdat al-safa are five hun-
dred and sixty-two... folios.

SEALS
(side A, square) Abdul-Wahhab al-Musawi. Will not
God defend His slave? [From Sura xxxix:36]
(square) [Illegible]

233 Left-hand half: Illumination and Lines
Six through Nine of Text
Side B: text
(Mirkhwand I, p. 1, line 9; p. 3, line 6)
Remargined
Opaque watercolor, ink, and gold on paper
Page: 38.0 x 24.6 cm
Text: 22.6 x 15.1 cm
Illumination: 35.1 x 22.2 cm
S86.0374

234 Sarlawh and First Fifteen
Lines of Text
Side A: blank
Opaque watercolor, ink, and gold on paper
Page: 37.6 x 24.6 cm
Text: 19.5 x 14.0 cm
Illumination: 12.0 x 14.0 cm
S86.0372
KHAMSA

Kamaluddin Abu'l-Ata Mahmoud Murshidi Kirmani (Khwaju)
Iran (Shiraz), A.H. Rajab 1, 841
(A.D. December 27, 1437)
230 folios with 11 paintings (1 double page),
1 double-page frontispiece (fols. 2b-3a),
and 4 lawhs (fols. 34b, 103b, 183b, 213b)
Standard page: 4 columns of text with 17 lines of nasta'liq;
1 marginal column,
written diagonally, of 32 lines of nasta'liq
Opaque watercolor, ink, and gold on paper
Page: 22.0 x 14.8 cm
Text: 15.3 x 10.8 cm
586.0034
Folio 56a reproduced in color, plate 40,
A jeweler's Eye

PROVENANCE
R. M. Riefstahl, April 1923
F. R. Martin, 1912

PUBLISHED
bwg, no. 57, pp. 72-73, pls. lll a&b
Exhibition, no. 530b, p. 250
Riefstahl sale catalogue, April 1923, no. 128
Martin 1912, vol. 2, pl. 243

EXHIBITED
London, 1931, no. 530b

COMMENTS
Kamaluddin Abu'l-Ata Mahmoud Murshidi, a native of Kirman, was commonly known as Khwaju Kirmani. Born on February 7, 1281, he became, during the reign of the Ilkhanid (1256-1353) sultan Abu Sa'id (r. 1317-35), one of the court's most noted panegyrist
He died in either 1352 or 1361.1 His Khamsa, or quintet
of poems, is loosely based on the *Khamsa* of the great thirteenth-century poet Nizami. The five poems that make up Khwaju Kirmani’s quintet, which was completed in 1345, consist of two romances—*Nawroz u Gul* and *Humay u Humayun*—and three ethical poems inspired by Sufi mysticism—the *Kamalnama* (Book of Perfection), the *Rawdat al-anwar* (Garden of Lights), and the *Gaiohamama* (Book of Jewels).

This copy of the manuscript is bound in a nineteenth-century papier-mâché binding with lacquer-painted floral medallions and designs on the exterior covers; the doublures are of leather with gold-painted designs. The subjects of the paintings are as follows:

Folio 1b-2a Double-Page Composition  
18b An Adviser before a Seated Ruler [Aristotle before Iskandar?]

23b The Old Woman Petitions Malikshah b. Alp Arslan  
36a Humay Slays the Demon before the Walls of Zarina Dizh  
63b Humay and a Companion before Humayun  
90a Battle between Humay and Faghfur  
129a Marauding Turks Attack Mihrbân’s Barge  
150a Nawroz Fights the Dragon  
169a The Consummation of Gul and Nawroz’s Marriage  
202b King of Hindustan before Sultan-Mahmud of Ghazna  
223a Baha’u’din Mahmud Seated before the Sultan

Although neither the frontispiece nor the colophon of the manuscript indicate where, or for whom, it was copied, the spongy rocks, elongated figures, and rough, almost sketchy colors of the illustrations are typical of painting associated with Shiraz during the
second quarter of the fifteenth century. Several of the images, such as Naumoz Fights the Dragon, with its vibrant action and seething serpent, are extremely close in style to paintings from a copy of the Khamsa of Nizami dated a.h. 839 (A.D. 1435-36).²

Under Ibrahim-Sultan (r. 1394-1435), Shahrukh's second son, Shiraz became one of the most prolific Timurid (1370-1506) centers of manuscript production. The conventions for illumination and painting established there during his reign—and exemplified by the images in the Zafrnameh of Sharafuddin Ali Yazdi (see nos. 285, 286) completed in 1436—continued to be used in western Iran, with minor modifications, until the end of the century. The faces of many of the figures in the manuscript (e.g., the angels on fols. 2b-2a) have been carefully retouched, possibly during the late nineteenth or early twentieth century.

NOTES
2. In the British Library, London (Or. 12856).
Shirin, a Majnun, warrior,
PUBLISHED
Ilyas
London,
PROVENANCE
stand
Ali (fol.
stand Ali the
(b.
83a,
22,6
Makhzan
literature.
province
written
parables,
and
Makhzan
Khamsa
Layla
Khusraw
u
al-asrar,
Honor)
and
Khusraw
u
al-asrar, of
His
unfortunate
Majnun,
completed
in
1188,
in
less
than
four
months. The poem tells the story of two children from the Arabian desert whose unhappy fate is the result of their parents’ foolishness. The Haft paykar dates from 1197 and uses the image of Bahram Gur, a Sasanian monarch, to describe the education and behavior of an ideal ruler. It culminates with the story of the seven princesses, each of whom represents a different aspect of love. The final poems in the quintet, the Sharafnama and the Ishbalnama, examine Iskandar, or Alexander the Great, as a warrior, philosopher, and prophet.

This copy of the Khamsa is bound in a nineteenth-century papier-mâché binding with lacquer-painted floral designs. The poems begin with the Makhzan al-asrar (fol. 1b) and continue with the Haft paykar (fol. 27b), Khusrav u Shirin (fol. 83b), Layla u Majmun (fol. 144b), and the Iskandarnama (fol. 93b). The subjects of the paintings, all of which are from the story of Khusrav u Shirin, are as follows:

Folio
91b Shirin Examines Khusrav’s Portrait
94a Khusrav Sees Shirin Bathing

Nizami 203
230 (fol. 83a)

230 (fol. 91b)

230 (fol. 101a)

230 (fol. 115b)

204 Manuscripts
Although the manuscript does not contain a colophon, the second dibacha (fol. 83a) is dated A.H. 837 (A.D. 1433-34). Both the illuminations and the paintings are related to early fifteenth-century Shirazi work. As Robinson has noted, however, they also share a number of features with illuminations and paintings often attributed to Sultanate India. The thin, sketchy colors, strong pigments, and elongated figures with oval faces and pencil-line mustaches, in particular, are distinct from most Persian painting of this period. Ali b. Lutfullah b. al-Sadiq al-Husayni is an otherwise unknown patron.

Notes
1. For a detailed discussion of Nizami and his poetry, see Rypka 1968, pp. 210-13; Browne 1928, vol. 2, pp. 400-412.
2. Robinson 1986, p. 27.
KHAMSA

Nizami
Iran, ca. 1470(?), and later
140 folios with 91 paintings and
2 laucks (fols. 1b, 74b)
Standard page: 4 columns of text;
25 lines of nasta‘liq
Opaque watercolor, ink, and gold on paper
Page: 26.7 x 20.7 cm
Text: 25.1 x 16.4 cm
S86.0061
Folios 108b, 102b, and 103b reproduced in color,
plates 41-43, A Jeweler’s Eye

SEAL
(fol. 1a, oval) His slave Muhibb-Ali

PUBLISHED
M&V, vol. 1, nos. 82-83, pl. LXVI
Martin 1912, vol. 2, pl. 62

EXHIBITED
Paris, 1912, nos. 82-83

COMMENTS
The manuscript is bound in a nineteenth-century
brown leather binding over paper pasteboards with
block-stamped medallions and corner pieces. The
poems begin with the Iskandarnama (fol. 1b) and con-
tinue with Khusraw u Shirin (fol. 98b), Layla u Majnun
(fol. 24b), and the Haft paykar (fol. 108b). The subjects
of the paintings are as follows:

Folio

17a Severed Heads in Boxes Presented to Dara
18b Iskandar Observes the Forging of a Mirror
19a Dara’s Envoy before the Enthroned Iskandar
23a Battle between Dara and Iskandar
23b Battle between Dara and Iskandar
24a Two of Dara’s Generals before Iskandar
25a Iskandar Comforts the Dying Dara
26a Iskandar Feasts at Isfahan
26b Iskandar Seated with Rawshanak
30b Iskandar Enthroned
31b Iskandar Approaches Mecca
32b Iskandar Receives Gifts on the Way to Barda’
34b Nushaba Examines Iskandar’s Portrait
35b Nushaba Journeying
36b Nushaba and Iskandar Entertained
37a Iskandar and His Court
40b Farhad Seated before Shirin
41a The Construction of a Stone Tank
41b The Milk Tank
42b Khusraw Receives News of Farhad
43a A Prince Surrounded by Attendants
43b Farhad Falls to the Ground
44b Farhad before Khusraw and His Court
45a Farhad at Work on the Rock
45b Farhad Seated among the Rocks
46a A Gazelle and a Wild Ass in a Landscape
46b Shirin Observes Farhad at Work
47a An Old Man Falsely Informs Farhad of Shirin’s
Death
49b Khusraw and His Court
50a Khusraw Enthroned at Isfahan
51a Farhad at Work on the Rock
Khusraw Woes Shaker
53a Khusraw before Shirin’s Palace
53b Khusraw and Shirin Hunt
54a Khusraw about to Enter Shirin’s Palace
54b Khusraw at the Door of Shirin’s Rooms
55a Khusraw outside Shirin’s Palace
56a Nakisa Sings in Lieu of Shirin
56b Bardab Sings in Lieu of Khusraw
57a Nakisa Sings in Lieu of Shirin
57b Nakisa Sings in Lieu of Shirin without the
Attendant
58a Nakisa Sings in Lieu of Shirin without the
Attendant
58b Nakisa Sings in Lieu of Shirin without the
Attendant
59b Khusraw Prepares to Embrace Shirin outside
the Tent
60a Khusraw and Shirin Seated Together

206 Manuscripts
Khusraw Embraces Shirin
Shirin and Her Maids Approach Khusraw in His Chambers
Shirin Rescued by Her Maids from the Drunken Khusraw
Khusraw and Shirin Enthroned with Shakar before Them
Khusraw and Shirin Listen to Music
Khusraw and Shirin Converse
Khusraw Talks to Buzurg-umid
Khusraw Awakened from a Dream
Khusraw Observes Shirin’s Treasures
Shiruya Enthroned
Khusraw and Shirin in Bed
Khusraw’s Murderer Escapes from the Bedroom
Khusraw’s Funeral Procession
Shirin Commits Suicide on Khusraw’s Coffin
Ascent of the Prophet to Heaven
An Enthronement
Majnun Faints
Majnun Comforted by His Father
Majnun’s Last Conversation with His Father
Majnun in the Wilderness
Majnun Receives News of Layla
Majnun Learns of Layla’s Marriage
Battle of the Clans
Battle of the Clans
Conference after the Battle
Majnun Buys Deer from the Hunter
Majnun Ransoms Deer from a Hunter in Exchange for His Clothes
Majnun in the Wilderness
Majnun before Layla’s Tent
Majnun Visited by His Mother and Salim Amiri
A Prince Prostrates Himself before a Holy Man
Majnun Throws Himself at His Mother’s Feet
Majnun at the Tomb of His Parents
Layla and Majnun in the Palm Grove
Majnun Visited by Salam of Baghdad
Bahram Gur Rides with Attendants
Bahram Gur Hunts
Bahram Gur Watches Fitna Carry the Cow
Bahram Gur Seated with Attendants
Bahram Gur and the Princess in the Black Pavilion
A Man Enters the Court of the Fairy Queen
Bahram Gur and the Princess in the Yellow Pavilion
Bahram Gur and the Princess in the Green Pavilion
Bahram Gur and the Princess in the White Pavilion
Inscribed: Samad
Bahram Gur Enthroned with the First Oppressed [Witness]
Bahram Gur with the Second Oppressed [Witness]

This manuscript poses a number of problems concerning both its date and origin as well as its subsequent history. The paintings were executed in at least three different styles: thirteen in a manner clearly based on Timurid painting of the second quarter of the fifteenth century; eleven in a manner closely resembling some of the Turcoman drawings and painted sketches inscribed to Shaykhi in an album in the Topkapı Sarayi Müzesi Kütüphanesi, Istanbul; and sixty-four in a manner derived from popular Mughal painting of the late sixteenth century. In addition to these different styles of execution, a number of the paintings have been retouched and at least three of them seem to have been completely repainted, thus further obscuring the archaeology of the manuscript.

Robinson, on the basis of the thirteen paintings in the Timurid style, has suggested that the manuscript may have been made around 1425 for the Timurid prince Baysunghur. Although these paintings resemble early Timurid paintings, the flatness of the
colors, poorly rendered features, and awkward compositions suggest that they may actually be later copies of Timurid works (possibly done in India). None of the Turcoman paintings, which are clustered together in the middle of the story of Layla and Majnun, on the other hand, appears to have been altered (except for fols. 93a and 94b). It seems safer, therefore, to attribute the origins of this copy of the Khamsa to one of the Turcoman courts of western Iran around 1470, a provenance that is further supported by the sarlawhs (on fols. 1b and 74b), which are extremely close in style to the illuminations in a Khamsa of Nizami dated 1475–81.  

NOTES

1. The “Timurid” folios are 43a, 44b, 46b, 51a, 53b, 58b, 68b, 153b, 120a, 121b, 122b, 140b, 147a.
2. H. 2151. The Turcoman folios are 86a, 92a, 94b, 97b, 98a, 100b, 101b, 102a, 102b, 103b, 106a.
3. The “Mughal” folios are 17a, 18b, 20a, 22b, 23b, 24b, 25a, 23a, 23b, 25b, 26b, 30b, 37a, 40b, 41b, 42b, 43b, 45a, 46b, 46b, 47a, 47b, 50a, 53a, 54a, 54b, 55a, 56a, 56b, 57a, 57b, 58a, 58b, 58b, 60a, 60b, 61a, 62b, 62a, 62a, 63b, 63b, 65a, 65b, 66b, 67a, 70a, 72b, 84b, 87b, 95b, 96a, 99a, 112a, 117a, 118a, 127a, 142a, 147a.
4. Folios 93a, 94b, 99a.

208 Manuscripts
KHAMSA [238–40]
Nizami
Iran, a.h. Rabi’ II 25, 903
(A.D. December 21, 1497)
3 folios from a dispersed manuscript
Standard page: 4 columns of text;
21 lines of nasta’liq

238 Sarlawh and First Fifteen Lines of the Haft paykar
Side A: text; colophon dated a.h. Rabi’ II 15, 903 (A.D. December 11, 1497)
Opaque watercolor, ink, and gold on paper
Page: 20.0 x 18.0 cm
Text: 18.0 x 10.0 cm
Illumination: 4.0 x 9.2 cm
S86.0354
Reproduced in color, plate 44, A Jeweler’s Eye

239 Sarlawh and First Fourteen Lines of the Sharafnama
Side A: text
Opaque watercolor, ink, and gold on paper
Page: 30.0 x 18.9 cm
Text: 15.6 x 10.1 cm
S86.0353

240 Sarlawh and First Fourteen Lines of the Iqbalnama
Side A: text
Opaque watercolor, ink, and gold on paper
Page: 30.0 x 18.6 cm
Text: 15.6 x 10.0 cm
Illumination: 2.2 x 10.0 cm
S86.0360

212 Manuscripts
Khamsa [241-42]
Nizami
Iran, ca. 1490
2 paintings from a dispersed manuscript

241 Layla and Majnun at School
Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on a folio from a Diwan of Hafiz
Page: 26.3 x 16.8 cm
Text: 16.7 x 9.3 cm
Illustration: 11.3 x 9.3 cm
S86.0289

242 Bahram Gur Enthroned after Killing the Lions
Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on a folio from a Diwan of Hafiz
Page: 26.3 x 16.6 cm
Text: 15.8 x 8.8 cm
Illustration: 15.5 x 9.4 cm
S86.0220

COMMENTS, 241-42
These paintings are from two different sections of the Khamsa. Layla and Majnun at School is from Layla and Majnun, the third poem in Nizami's quintet, while Bahram Gur Enthroned is from the Haft paykar, the fourth poem. The style of the paintings is typical of late fifteenth-century work associated with the Turcoman courts of western Iran.
**KHAMSA [243–44]**

Nizami  
Iran, 16th century  
2 folios from a dispersed manuscript  
Per page: 1 column of text; 7 lines of nasta’liq

**DOUBLE-PAGE FRONTISPIECE**

**243 Right-hand half: Verse in Praise of the Khamsa**

Opaque watercolor and gold on paper  
Mounted on paper  
Page: 33.0 x 19.2 cm  
Text: 19.0 x 11.4 cm  
Illumination: 28.0 x 17.0 cm  
S86.0081.001

**244 Left-hand half: Introduction to the Khamsa**

Side B: *sarlawh* and the opening lines of the Makhzan al-asrar are visible through the back of the paper on which the folio is mounted  
Opaque watercolor, ink, and gold on paper  
Page: 33.2 x 18.8 cm  
Text: 19.3 x 11.5 cm  
Illumination: 28.3 x 17.0 cm  
S86.0081.002

214 *Manuscripts*
245 Shirin Examines Khusraw’s Portrait

Numbered 8 and lettered p above painting in pencil
Opaque watercolor, ink, colored mica, and gold on paper
Mounted on board
Page: 22.5 x 15.6 cm
Text: 15.5 x 9.5 cm
Illustration: 11.5 x 9.4 cm
s86.0140

246 Shirin Presents a Jug of Milk to Farhad

Painting mounted over text
Numbered 45v in pencil below painting
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 24.7 x 14.5 cm
Text: 15.5 x 7.0 cm
Illustration: 10.2 x 9.3 cm
s86.0179

PROVENANCE
Leonce Rosenberg, October 25, 1913

COMMENTS, 245-46
These folios are from the story of Khusraw u Shirin, the second poem of Nizami’s quintet. The dense foliage, well-drawn figures, and rich pigments of the illustrations are typical of late fifteenth- to early sixteenth-century painting at a number of the Turcoman courts of western Iran.
Khamsa [247-48]

Nizami
Iran, ca. 1505
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
10 lines of nasta’liq

247 Nushirwan Listens to the Owls
Side A: text
Opaque watercolor, ink, and gold on paper
Page: 28.1 x 16.4 cm
Text: 16.5 x 8.5 cm
Illustration: 12.9 x 8.4 cm
S86.0157

248 Shirin Presents a Jug of Milk to Farhad
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 28.3 x 16.8 cm
Text: 16.3 x 8.4 cm
Illustration: 13.1 x 8.4 cm
S86.0155

Comments, 247-48
These folios are from two different parts of Nizami’s text: Nushirvan Listens to the Owls is from the Makhzan al-asrar, the first poem in the quintet, and Shirin Presents a Jug of Milk to Farhad is from the story Khusrav u Shirin, the second poem of the quintet. The paintings on the folios are typical of early sixteenth-century work associated with the Turcoman courts of western Iran. Although they were executed in a style almost identical to checklist numbers 245 and 246, the Safavid turbans worn by Nushirwan’s courtiers suggest that they were painted at a slightly later date.
249 KHAMSA

Nizami
Completed at the foundation of
Mawlana Husamuddin Ibrahim
Iran (Isfahan?), A.H. Dhul‘Hijja 19, 915
(A.D. April 21, 1509); A.H. 934 (A.D. 1527–28)
405 folios with 26 paintings,
1 double-page frontispiece (fols. 1b–2a),
and 5 sarlawhs (fols. 34b, 123b, 180b, 260b, 354b)
Standard page: 4 columns of text;
10 lines of nasta‘liq
Opaque watercolor, ink, and gold on paper
Page: 28.2 x 17.8 cm
Text: 22.3 x 11.5 cm
s86.0037

INSCRIPTIONS
(fol. 1a) The Khamsa of the shaykh of shaykhs, Shaykh
Nizami, was purchased from his lordship Mlra [b.]
Mirza Muhammad Ali-Naqi the date of the beginning
of the month of Rab‘i’i in the city of Isfahan in
the quarter of Ahmadabad. Written by the least slave
Muhammad Kafi.

In the prophetic ḥadith:
God the most powerful, most sublime said: “O Mu-
hammad, just you and me: I created creation for your
sake.” The prophet, peace be upon him, said: “Just
you and me: I abandoned creation for your sake.”
There appears in the ḥadith: A man came to His
Highness and said, “I have sworn to fast until the
Day of Judgment,” and [the prophet], peace be upon
him, said, “Fast except on the two feasts, because
Husayn was killed on Monday.”

(fol. 123a) The book known as Khusraw u Shirin
was finished by the aid of God the most sublime, the
munificent Lord, and by divine guidance on Monday
the nineteenth of the holy month of Dhul‘Hijja in
the year [a.h.] nine hundred and fifteen [A.D. April
21, 1509]. Peace and prayer upon the best of his cre-
tion Muhammad and his family. Praise to God the
Lord of the universe.

(fol. 405a) This noble copy was finished by the aid of
the sublime Lord, the gentle, from the words of the
great poet, proof of learned men and exemplar of
scholars, Majuddin Ilyas, known as Shaykh Nizami
of Ganja. God bless him and forgive him, at the tomb
of the deceased Mawlana Husamuddin Ibrahim. May
God bless his spirit. The year [A.H.] 934 [A.D. 1527–
28].

SEALS
(fol. 1a, oval) Muhammad Ashraf . . . has hope for
cure.
(oval) His slave, the hopeful Gayumarth
(square) Abdul-Rahim. I confide my cause unto God.
[From Sura xl:44]

249 (lower cover of binding)

(fol. 405a, square) Abdul-Rahim. I confide my cause
unto God. [From Sura xl: 44] [A.H.] 1250 [A.D. 1834–
35].
(oval) [Illegible]

PROVENANCE
R. M. Riefstahl, April 1923
Walter Schulz

PUBLISHED
BWG, no. 135, p. 131
Exhibition, no. 718e, p. 202
Riefstahl sale catalogue, April 1923, no. 130
Schulz 1914, vol. 2, pls. 70–78
M&V, vol. 1, no. 90, pl. lxxi

EXHIBITED
London, 1931, no. 718e
Paris, 1912, no. 90

COMMENTS
The manuscript is bound in a later papier-mâché
binding with lacquer-painted exterior covers and
doublures of paper. The poems begin with the Makh-
zan al-asrar (fol. 2b) and continue with Khusraw u

Nizami 217
Shirin (fol. 34b), Layla u Majnun (fol. 125b), the Haft paykar (fol. 186b), and the Iskandar cycle, which is divided into two parts: the Sharafnama (fol. 260b) and the Iqbalnama (fol. 354b). The subjects of the paintings are as follows:

Folio

17b Sultan Sanjar and the Old Woman
32b The Caliph Harun al-Rashid at the Bathhouse
44a Hurmuzd’s Viziers Plead with Him for Khusraw Parwez
48a Shirin Examines Khusraw’s Portrait
52b Khusraw Sees Shirin Bathing
62a Khusraw and Shirin in Their Tents
82a Farhad Carries Shirin on Her Horse
Inscribed (on rocks):
   The portrait of Shirin may be worn away from the rocks
   But it is impossible for the image of her face to leave Farhad’s mind
92a Khusraw before Shirin’s Palace

108b Khusraw and Shirin Seated Together
115b The Murder of Khusraw
137a Layla and Majnun at School
150b Battle of the Clans
171b Majnun and the Old Man in the Palm Grove
180a Layla and Majnun Faint
201b Bahram Gur Shoots a Lion and an Ass with a Single Arrow
207b Bahram Gur Wears the Crown after Clubbing the Lion
210b Bahram Gur’s Master Shot
216a Bahram Gur and the Princess in the Black Pavilion
Inscribed (on pavilion walls):
   Venture not alone in this journey
   Tis dark and fear deviation
253a Bahram Gur and the Shepherd Who Hanged His Dog
279a Battle between Iskandar and the Zangi
293b Iskandar Comforts the Dying Dara
Iskandar at the Ka'ba

Inscribed (over door):

If you traverse the desert with the desire of the Ka'ba
If the thorns and thistles reproach you, do not grieve.

[From the Diwan of Hafiz]

Exchange of Presents between Iskandar and the Khaqan

Two Demons Attack One of Iskandar's Men

Plato Charms the Beasts with His Lute

Iskandar and His Men Watch the Eagles in the Valley of Serpents

Although neither the patron nor the scribe is mentioned in any of the manuscript's colophons, an undated note on the flyleaf suggests that this copy of the Khamsa may have been made for Mirza Muhammad Ali-Naqi at Isfahan. Located several hundred kilometers to the northwest of Shiraz, Isfahan was an important commercial and political center. The similarity between the paintings and the illuminations of this manuscript with comparable material from Shiraz reflects the extremely close relationship that existed between the ateliers of the two cities during the sixteenth century and raises the possibility that works normally attributed to the latter may have been done elsewhere in Fars.

NOTE
249 (fol. 44a)  249 (fol. 82a)
249 (fol. 171b)  249 (fol. 360a)

220 Manuscripts
**Khamsa [250]**

Nizami  
Iran (Tabriz), ca. 1525  
1 folio from a dispersed manuscript  
4 columns of text; 13 lines of nasta’liq

250 Nushirwan Listens to the Owls

Side A: illuminated page of text  
Numbered 44v in pencil in upper right corner  
Opaque watercolor, ink, and gold on paper  
Page: 30.0 x 19.9 cm  
Text: 19.3 x 12.1 cm  
Illustration: 17.2 x 12.1 cm  
S86.0214  
Reproduced in color, plate 45, A Jeweler’s Eye

**PROVENANCE**

Georges Demotte, June 6, 1914

**COMMENTS**

The fine pigments, minute details, elegant lines, and well-drawn figures of this work are typical of early Safavid painting associated with the court of Shah Tahmasp (r. 1524-76) at Tabriz. The story of the Sassanian king Nushirwan and his vizier happening upon a ruined village in which two owls are hooting at each other is from the Makhzan al-asrar, the first poem in Nizami’s quintet. While it has not been possible to identify the manuscript from which this painting was taken, several contemporary copies of the Khamsa—including one dated 1524-25 with fifteen illustrations1 and another dated March 1529 with three paintings (often attributed to Turkey)2—have survived. The manuscript of 1524-25 is particularly intriguing in this context. Its folios are of similar size to this one, its text is also composed of four columns of nasta’liq with similarly illuminated pages, and its illustrations too are mounted on gold-flecked borders.3

**NOTES**


Khamsa [251–52]

Nizami
Iran (Shiraz), ca. 1550
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
19 lines of nasta‘liq

251 Bahram Gur and the Princess in the Black Pavilion

Number 5 is written in blue and circled in red at top of page
Side A: text
Opaque watercolor, ink, and gold on paper
Remargined and set into later borders
Page: 30.3 x 20.5 cm
Text: 10.2 x 10.8 cm
Illustration: 26.5 x 16.3 cm
S86.0182

PROVENANCE
Tabbagh, November 22, 1913

252 Bahram Gur and the Princess in the Yellow Pavilion

Side B: text
Number 4 is written in blue and circled in red at top of page
Opaque watercolor, ink, and gold on paper
Set into later borders
Page: 30.4 x 20.2 cm
Text: 10.3 x 10.8 cm
Illustration: 26.6 x 16.1 cm
S86.0180

PROVENANCE
Tabbagh, November 22, 1913

COMMENTS, 251–52
Both of these folios are from the Haft paykar, the fourth poem of Nizami’s quintet. Although it is not possible to identify the manuscript from which they were removed, the paintings are executed in a manner typical of mid-sixteenth-century work at Shiraz.

NOTE
1. Robinson 1986, p. 56.
253  

**KHAMS A**

Nizami  
Iran (Shiraz), ca. 1550-60  
360 folios with 16 paintings,  
1 double-page frontispiece (fols. 1b-2a),  
and 5 sarlawhs (fols. 30b, 116b, 174b, 236b, 320b)  
Standard page: 4 columns of text;  
21 lines of *nasta’liq*  
Opaque watercolor, ink, and gold on paper  
Page: 31.3 x 19.8 cm  
Text: 24.5 x 13.2 cm  
s86.0043

PROVENANCE
R. M. Riefstahl, April 1923

PUBLISHED
Grousset 1931, vol. 1, fig. 258, p. 337  
Riefstahl sale catalogue, April 1923, no. 30

COMMENTS
The manuscript is bound in a contemporary black leather binding over paper pasteboards with block-stamped designs on the exterior covers and doublures of gold block stamping and leather filigree over a paper ground. The poems begin with the *Makhzan al-asrar* (fol. 2b) and continue with *Khusraw u Shirin* (fol. 30b), *Layla u Majnun* (fol. 116b), the *Haft paykar* (fol. 174b), and the *Iskandar* cycle, which is divided into two parts: the *Sharafnama* (fol. 236b) and the *Iqbalnama* (fol. 320b). The subjects of the paintings are as follows:

Folio  
15b Sultan Sanjar and the Old Woman  
49b Khusraw Enthroned  
59a The Second Battle between Khusraw and Behram Chubina  
77a Battle between Iskandar and the Zangi
254 Khamsa

Nizami

Iran (Shiraz), ca. 1560

304 folios with 17 paintings and 5 sarlawhs (fols. 1b, 73b, 128b, 186b, 262b)

Standard page: 4 columns of text;
22 lines of nasta'liq
Opaque watercolor, ink, and gold on paper

Page: 32.7 x 20.0 cm

Text: 20.7 x 10.6 cm

88a

INSCRIPTION

(fol. 304a) This book, the Khamsa of Nizami, was given to me by the most magnificent, imperial, spiritual. May the spirits of the world be his ransom. . . . Mirza Karim Khan, the true son of . . . Ali Khan, the commander of the Kirman cavalry, on Sunday the 24th of the month of Safar, sixth of the old month of Shahrivar in the year [A.H.] 1264 [A.D. January 31, 1848] equivalent to goy yil [year of the sheep]. O God, through the sacrosanctity of the esoteric Muhammadan truth, never decrease the good fortune of the emperor of the universe, and through the representative yet to emerge of the family of Muhammad, never decrease the shadow of [the king] and . . . Mirza Karim and maintain glory forever through Muhammad and his family. The date of [A.H.] the 24th of the month of Safar 1264 [A.D. January 31, 1848].

COMMENTS

The manuscript is bound in a contemporary black leather binding over paper pasteboards with gold block-stamped exterior covers and doublures of leather. The poems begin with Khusrav u Shirin (fol. 1b) and continue with Layla u Majnun (fol. 75b), the Haft pa'kar (fol. 128b), and the Iskandar cycle, which is divided into two parts: the Sharafnama (fol. 186b) and the Iqbalnama (fol. 262b). Several of the manuscript’s pages are loose, and all of the Makhzan al-asrar is missing. The subjects of the paintings are as follows:
Folio 31a

Khusraw Sees Shirin Bathing

Khusraw Enthroned Listens to Barbad Singing

Khusraw Seated with Attendants in a Tent

The Murder of Khusraw

Inscribed (on doorway):
At his chamber, illuminate our chamber;
Perfume the assembly of the holy

88b

Majnun at the Ka’ba

Inscribed (on Ka’ba):
Lo! We have given thee (O Muhammad) a signal victory.
That God may forgive thee of thy sin that which is past and that which is to come, and may perfect His favor [from Sura XLI: 1-2]
There is no god but God, and Muhammad is his messenger. [The shahada is repeated.]

90a

Battle of the Clans

120a

Layla and Majnun Fault

137a

Bahram Gur and the Princess in the Green Pavilion

160b

Bahram Gur and the Princess in the Red Pavilion

164b

Bahram Gur and the Princess in the Blue Pavilion

170a

Bahram Gur and the Princess in the Sandalwood Pavilion

174b

Bahram Gur and the Princess in the White Pavilion

20b

Iskandar’s Champion Clubs the Zangi Leader

247a

Iskandar’s Champion Decapitates a Russian Horseman

251a

A Russian Demon Seizes Iskandar’s Elephant by the Trunk

250a

The Prophets Elias and Khidr at the Well of Life

259b

Iskandar and His Men in the Enchanted Garden

Both the illuminations and the illustrations of this manuscript, which is written on gold-flecked paper, are typical of mid-sixteenth-century painting attributable to Shiraz. Numerous faces throughout the manuscript have been crudely repainted. Robinson has suggested that several of the paintings may be by the same hand as those in a copy of Jami’s Yusuf u Zulaykha, in the India Office Library, London.1

NOTE

1. Elie 1944, p. 60. For reproductions of the paintings in this manuscript, see Robinson 1976, nos. 297-301.

Nizami 225
Khamsa [255-56]

Nizami
Iran (Astarabad), ca. 1560
2 folios from a dispersed manuscript
Standard page: 4 columns of text;
24 lines of nastaliq

255 Bahram Gur and the Princess in the Red Pavilion

Side B: text
Numbered 81v in pencil in upper right corner
Opaque watercolor, ink, and gold on paper
Page: 20.5 x 17.0 cm
Text: 22.7 x 11.3 cm
Illustration: 25.3 x 11.3 cm
s86.0283

PROVENANCE
Claude Anet, January 18, 1913

256 Iskandar in the Enchanted Garden

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 20.3 x 17.3 cm
Text: 22.8 x 11.4 cm
Illustration: 24.0 x 12.5 cm
s86.0284

PROVENANCE
Claude Anet, January 18, 1913

COMMENTS, 255-50
These paintings are from two different sections of the Khamsa: Bahram Gur and the Princess in the Red Pavilion is from the Haft paykar, the fourth poem in the quintet, while Iskandar in the Enchanted Garden is from the Iqbalnama, the last of the five poems in the manuscript. The thickly applied, strong, almost garish colors of these works relate them to a small number of paintings that Robinson and others have attributed to Astarabad (present-day Gurgan), a town to the southeast of the Caspian Sea.1

NOTE
1. Robinson 1967, pp. 113-14. The key manuscript of this group is a copy of the Shahnama dated A.H. Rajab 972 (A.D. February 1564-65) with thirty-five paintings, in the British Library, London (Or. 12084-86), which was completed "at Astarbad." For details concerning this manuscript, see Titley 1977, nos. 123-25, pp. 52-53.
Khamsa [257]

Nizami

Iran (Shiraz), ca. 1560

1 folio from a dispersed manuscript

257. Sulayman Enthroned

(Right-hand half of a double-page composition)

Side A: inscription

Opaque watercolor, ink, and gold on paper

Page: 33.4 x 20.8 cm

Illustration: 22.2 x 12.2 cm

Illustration: 30.8 x 16.8 cm

S86.0189.001

Inscription

(side A, flyleaf) This excellent book of the Khamsa of Nizami, gilded and painted and margined, is the work of a master of worthy ability with a tooled cover. . . . It is rare to find its equal and it is priceless. Friday, the 18th of the holy month Muharram in the year [A.H.] 1128 [A.D. January 3, 1716].

[Other inscriptions on the flyleaf date from A.H. 1112 to 1150 (A.D. 1700–1743).]

Seal

(side A, scalloped circle) [Illegible]

Comments

This painting was once mounted with checklist number 298, the left-hand half of a double-page composition from an unidentified text.

Khamsa [258]

Nizami

Iran (Shiraz), ca. 1560–70

1 folio from a dispersed manuscript

Standard page: 4 columns of text; 10 lines of nasta’liq

258. Bahram Gur and the Princess in the Black Pavilion

Side A: illuminated panels of text

Numbered 13/11 in pencil in upper left corner

Opaque watercolor, ink, and gold on paper

Page: 35.7 x 24.1 cm

Text: 22.6 x 13.3 cm

Illustration: 26.5 x 18.6 cm

S86.0185

Khamsa [259]

Nizami

Iran (Shiraz), ca. 1560–70

1 folio from a dispersed manuscript

Standard page: 4 columns of text; 20 lines of nasta’liq

259. Shirin Seated with Farhad by the Milk Conduit

Side B: text

Opaque watercolor, ink, and gold on paper

Page: 34.6 x 22.5 cm

Text: 22.8 x 12.8 cm

Illustration: 21.3 x 16.7 cm

S86.0200

Published

BWG, no. 192, p. 142

Exhibition, no. 552, p. 265

Exhibited

London, 1931, no. 552

Comments

This painting, with its razor-sharp rocks, well-articulated figures, and strong but sensitive coloring, is extremely close to many of the illustrations in a Khamsa of Nizami copied by Khayrullah b. Husayn Gulabi Shustari for Qasim Ali Durghut-oghli in 1560–61. Although neither of the manuscript’s colophons indicate where it was copied, Stchoukine and others have attributed it to Shiraz.
260 **Khamsa**

Nizami

Iran (Shiraz), ca. 1570-80

239 folios with 16 paintings and 4 sarwachs (fols. 1b, 74b, 124b, 172b)

Standard page: 4 columns of text;

22 lines of *nasta'liq*

Opaque watercolor, ink, and gold on paper

Page: 31.5 x 20.4 cm

Text: 21.8 x 12.6 cm

586.0059

**SEALS**

(oval, in *nasta'liq*: fols. 2a, 21a, 36b, 36b, 61b, 100a, 102b, 105b, 107b, 113a, 117b, 13b, 149b, 152a, 166a, 172b, 212a, 239a) God loveth the beneficent.

(oval, in *naskh*: fols. 2a, 12a, 26b, 21a, 36b, 36b, 61b, 74b, 100a, 102b, 105b, 107b, 113a, 124b, 133b, 149b, 152a, 166a, 172b, 173a, 212a, 239a) God loveth the beneficent.

[From Sura IX:120] [A.H. 1107]

**PROVENANCE**

Unidentified sale, Hôtel Drouot, November 24, 1908

**PUBLISHED**

Unidentified Hôtel Drouot sale catalogue, November 24, 1908, no. 18, illustrated

**COMMENTS**

The manuscript is bound in a nineteenth-century papier-mâché lacquer-painted binding with floral designs on the exterior of the covers and gold arabesques against a red background on the doublures. The poems begin with *Khusrav u Shirin* (fol. 1b) and continue with the *Haft paykar* (fol. 74b), *Layla u Majnun* (fol. 124b), and the first part of the Iskandar cycle, the *Sharafnama* (fol. 172b). The subjects of the paintings are as follows:

**Folio**

12a Khusrav Observes Shirin Hunting

(The outline of one of the gazelles has been pricked for pouncing.)

26b Khusrav Clubs the Lion outside of Shirin’s Tent

36b Khusrav Enthroned with Farhad Kneeling before Him

36b Farhad Seated before Shirin

61b Khusrav and Shirin Seated under an Awning

100a Bahram Gur and the Princess in the Yellow Pavilion

102b Bahram Gur and the Princess in the Green Pavilion

103b Bahram Gur and the Princess in the Black Pavilion

107b Bahram Gur and the Princess in the Blue Pavilion

113a Bahram Gur and the Princess in the Sandalwood Pavilion

117b Bahram Gur and the Princess in the White Pavilion

13b Layla and Majnun at School

149b Majnun Lies by His Father’s Tomb

152a Layla and Majnun Faint

166a Layla and Majnun Encamped

212a Iskandar at the Ka’ba

The manuscript is missing two of Nizami’s poems, the *Makhdum al-asrar* and the *Ishafnama*, and presumably several paintings. Numerous faces and details have been retouched throughout, and the outer edges of many of the paintings are now discolored. Although the manuscript’s colophon is uninformative,
it can be associated, on the basis of the style of the paintings, with Shiraz during the third quarter of the sixteenth century.\(^1\) Three seals are repeated throughout the manuscript, but none contains proper names.

**NOTE**

1. Robinson 1986, p. 64.
Nizami 231
KHAMSA [261-64]

Nizami
Iran (Khurasan), ca. 1575
4 folios from a dispersed manuscript
Standard page: 2 columns of text;
14 lines of nasta‘liq

261 Folio of Text
Opaque watercolor, ink, and gold on paper
Page: 26.5 x 17.2 cm
Text: 13.5 x 7.3 cm
S86.0985

INSCRIPTION
(in margin) Slave of the king, Duraq Ustajlu

262 Folio of Text
Opaque watercolor, ink, and gold on paper
Page: 26.3 x 17.0 cm
Text: 13.3 x 7.4 cm
S86.0984

INSCRIPTION
(in margin) Slave of the king, Duraq

263 Folio of Text
Opaque watercolor, ink, and gold on paper
Page: 26.4 x 17.2 cm
Text: 13.5 x 7.2 cm
S86.0983

264 Folio of Text
Opaque watercolor, ink, and gold on paper
Page: 26.4 x 17.2 cm
Text: 13.6 x 7.1 cm
S86.0987

COMMENTS, 261-64
These folios, set in richly illuminated borders decorated with medallions containing human figures and arabesques, are from the Makhzan al-asrar, the first story of Nizami’s quintet. Although the remainder of the manuscript from which they were removed has yet to be identified, the structure and composition of the borders relate the folios to several works associated with Khurasan during the third quarter of the sixteenth century.¹

NOTE
1. For fragments from two other manuscripts with similar borders, see Arberry et al. 1959-62, vol. 2, nos. 209, 210.

KHAMSA [265]

Nizami
Iran (Shiraz), ca. 1580
1 folio from a dispersed manuscript
Standard page: 4 columns of text;
25 lines of nasta‘liq

265 Bahram Gur’s Master Shot
Numbered 50 in Persian numerals in upper left corner
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 31.1 x 20.0 cm
Illustration: 20.1 x 14.0 cm
S86.0276

INSCRIPTION
(side A, upper left corner) 30th image

COMMENTS
This painting was extracted from the Haft paykar, the fourth poem of Nizami’s quintet.

232 Manuscripts
**KHAMS A [266]**

Nizami  
Iran (Qazwin?), ca. 1590  
1 page from a dispersed manuscript

**266 Bahram Gur and the Princess in the Black Pavilion**

Opaque watercolor, ink, and gold on paper  
Mounted on an album page  
Page: 41.7 x 27.7 cm  
Text: 21.7 x 12.8 cm  
Illustration: 17.9 x 13.3 cm  
S86.0199

**COMMENTS**

Although the text areas around the painting have been left blank, the subject of the illustration is clearly from the *Haft paykar*, the fourth poem of Nizami’s quintet.

---

**KHAMS A [267–68]**

Nizami  
Iran (Isfahan), ca. 1600  
2 folios from a dispersed manuscript

**DOUBLE-PAGE FRONTISPIECE**

**267 Right-hand half: A Prince Seated upon a Rock Surrounded by Attendants**

Side A: illuminated table of contents  
Opaque watercolor, ink, and gold on paper  
Page: 29.7 x 19.4 cm  
Illustration: 19.5 x 12.6 cm  
Illumination: 26.3 x 15.9 cm  
S86.0191.001
Khamsa [269–71]

Nizami
Iran (Herat?), ca. 1600-1610
1 page and 2 folios from a dispersed manuscript
Standard page: 4 columns of text; 23 lines of nasta’liq

269 Bilqis Enthroned
(Left-hand half of a double-page frontispiece)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 26.3 x 15.3 cm
Illustration: 19.0 x 13.1 cm
S86.0287

PROVENANCE
Reza Khan Monif, November 7, 1911

270 Layla and Majnun at School
Side B: panel of illumination
Opaque watercolor, ink, and gold on paper
Page: 26.2 x 16.4 cm
Illustration: 23.0 x 13.0 cm
S86.0286

INSCRIPTIONS
(on tablet on bookstand)
Say: He is God, the One!
God, the eternally Besought of all!
He begetteth not, nor was he begotten
And there is none comparable to him.
[Partly legible verse from Sura cxii: 1-4]
(on book held by Majnun) By copying Layla’s name,
I calm my mind.

PROVENANCE
Reza Khan Monif, November 7, 1911

Although the manuscript from which these paintings were removed is no longer identifiable, they are extremely close in style to the painting *Nushirwan Listens to the Owls* in the Museum of Fine Arts, Boston, and may be from the same workshop.

NOTES
Bahram Gur and the Princess in the White Pavilion

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 26.3 x 16.3 cm
Text: 16.7 x 9.8 cm
Illustration: 19.9 x 13.7 cm
S86.0285

PROVENANCE
Reza Khan Monif, November 7, 1911

COMMENTS, 269–71
Bilqis Enthroned was, presumably, the left-hand half of the double-page frontispiece to the manuscript; Layla and Majnun at School is from the story of Layla and Majnun; and Bahram Gur and the Princess in the White Pavilion is from the Haft paykar. The well-drawn though somewhat stiff figures, well-made pigments, and carefully conceived but unimaginative compositions are typical of a number of paintings associated with early seventeenth-century patronage at Herat.1 The similarity of many of these paintings to contemporary work at Isfahan, however, makes it difficult to be certain of their origin.

NOTE
272 **KHAMSA**

Nizami  
Iran (Isfahan), a.h. Rajab 1055  
(A.D. August 22, 1645)  
269 folios with 13 paintings and  
4 sarlawhs (fols. 10b, 39b, 105b, 192b)  
Standard page: 2 columns of text with 17 lines of **nasta‘liq;** 1 marginal column with 32 lines of **nasta‘liq**  
Opaque watercolor, ink, and gold on paper  
Page: 21.2 x 11.5 cm  
Text: 16.7 x 6.0 cm  
S86.0483

**INSCRIPTIONS**  
(fol. 104b) The book was finished by the aid of the munificent Lord in the month of Rajab of the year [a.h.] 1055 [A.D. August 1645].  
(fol. 269b) Bought the **Khamsa** of Nizami for twenty-eight current tumans.

**PROVENANCE**  
Unidentified sale, no. 68

**COMMENTS**  
The manuscript is bound in a nineteenth-century papier-mâché binding with lacquer-painted exterior covers and doublures. The poems begin with the **Makhtzan al-asrār** (fol. 1b) and continue with **Layla u Majnun** (fol. 39b), **Khusraw u Shirin** (fol. 105b), and the **Haft paykar** (fol. 192b). The subjects of the paintings are as follows:  
Folio 34a Story of the Pir and His Follower
94a Majnun at Layla’s Tent
103a Layla and Majnun Embrace
131b Khusraw Clubs the Lion
154b Farhad before Khusraw
157a Shirin Comes to See Farhad
178b The Wedding of Khusraw and Shirin
221b Bahram Gur and the Princess in the Black Pavilion
229b Bahram Gur and the Princess in the Yellow Pavilion

233b Bahram Gur and the Princess in the Green Pavilion
242b Bahram Gur and the Princess in the Blue Pavilion
249b Bahram Gur and the Princess in the Sandalwood Pavilion
255a Bahram Gur and the Princess in the White Pavilion

The manuscript is missing both sections of the Iskandar cycle. Although relatively roughly executed,
the illustrations were clearly based on a style of painting associated with mid-seventeenth-century Isfahan. A number of similarly rendered paintings exist. They include those in two other copies of the Khamsa, one dated March 3, 1650, and the other December 1664-January 1665. Thirty-two of the latter's forty-one paintings are inscribed to Talib, who may also have been responsible for the paintings in this manuscript.

NOTES
2. In the Bibliotheque Nationale, Paris (Suppl. Persan 1111). See Stchoukine 1964, pl. 11, for a reproduction of one of the paintings from this manuscript.
3. In the British Library, London (Add. 6013). See Stchoukine 1964, pl. lxxx a, for a reproduction of one of the manuscript's images.
Khamsa [273–74]

Nizami

Iran, early 17th century(?)

2 folios from a dispersed manuscript

Standard page: 4 columns of text;

24 lines of nasta’liq

273 Jesus and the Dead Dog

Side A: text

Remargined

Opaque watercolor, ink, and gold on paper

Page: 24.8 x 17.1 cm

Text: 17.2 x 11.4 cm

Illustration: 11.9 x 11.4 cm

S86.0166

PROVENANCE

Unidentified sale, 1930, no. 103

274 Nushirwan Listens to the Owls

Side B: text

Remargined

Opaque watercolor, ink, and gold on paper

Page: 24.6 x 17.0 cm

Text: 16.7 x 11.7 cm

Illustration: 10.7 x 11.6 cm

S86.0165

PROVENANCE

Unidentified sale, 1930, no. 101

COMMENTS, 273–74

The thin colors and relatively sketchy features of the figures in these paintings from the Makhzan al-asrar, the first story in Nizami’s quintet, are typical of a number of early seventeenth-century provincial Persian works. Robinson, among others, has suggested that these paintings may be associated with Herat,1 an attribution that is confirmed, at least in part, by their similarity to several of the illustrations in a manuscript of the Khamsa of Nizami copied by Shah Qasim for Hasan Khan Shamlu between 1604 and 1625.2 It should be noted, however, that the latter, despite the features they share with the Vever paintings (such as the articulation of the figures and various details of dress), are more finely executed.

NOTES

2. In the Bibliotheque Nationale, Paris (Suppl. Persan 1980). For references to the manuscript, see Stchoukine 1964, p. 61; Schmitz 1981, nos. x, xv, xx, xxii.

Nizami 239
Aja’ib al-makhluqat wa-ghara'ib al-mawjudat [275]

Zakariya b. Muhammad (al-Qazwini)
Iran (Qazwin), ca. 1500-1600
1 folio from a dispersed manuscript
Standard page: 1 column of text;
22 lines of nasta’liq

275 A Man by the Edge of a Stream

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 20.5 x 20.3 cm
Text: 20.8 x 12.2 cm
Illustration: 8.9 x 12.2 cm
S86.0178

COMMENTS
The Aja’ib al-makhluqat (Wonders of Creation and Oddities of Existence) of Zakariya b. Muhammad, better known as al-Qazwini (1203-1283), is divided into two parts. The first consists of a lengthy introduction to the heavens and their inhabitants, as well as a section on cosmology. The second part of the treatise deals with sublunar phenomena, the elements, natural history, and man. In addition to al-Qazwini’s discussion of heavenly and terrestrial bodies, the Aja’ib al-makhluqat contains a wealth of geographical details and information.

Originally written in Arabic (al-Qazwini was the qadi [judge] of Wasit and Hilla under the Abbasid caliph al-Musta’sim, r. 1241-56), the manuscript was subsequently translated into Persian and Turkish.1 This folio is from a late sixteenth-century Persian edition of the text. Both the style of its painting and the format of its page relate it closely to two folios also from a late sixteenth-century copy of the Aja’ib al-makhluqat, in the Museum of Fine Arts, Boston,2 and it is possible that they were originally part of the same manuscript. Another folio in the Vever Collection (no. 276) may also be from this copy of the manuscript, though that folio has been so severely trimmed that it is impossible to be certain.

NOTES
1. For more information on al-Qazwini and the Aja’ib al-makhluqat, see Atil 1975, p. 115.

Aja’ib al-makhluqat wa-ghara’ib al-mawjudat (?) [276]

al-Qazwini
Iran (Qazwin), ca. 1500-1600
1 folio from a dispersed manuscript
1 column of text; 15 lines of nasta’liq

276 A Haloed Figure Enthroned

Cut from its text and trimmed
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 14.6 x 12.6 cm
Illustration: 14.2 x 12.0 cm
S86.0161

PROVENANCE
Claude Anet, January 18, 1913

COMMENTS
Although it is impossible to be certain of the exact dimensions of the original folio, both the subject of the painting and the format of the page suggest that it was originally part of either a scientific or historical text. Given its close stylistic qualities and similar textual arrangement to the preceding folio (no. 275), it is possible that it may have been removed from the same copy of the Aja’ib al-makhluqat of al-Qazwini.
Mathnawi (Fifth Book)

Jalaluddin Rumi
Copied by Sultan-Ali b. Muhammad al-Mashhadi
Iran (Herat), A.H. 863 (A.D. 1458-59)
44 folios with 1 double-page painting (fols. 1b-2a) and 1 sarlawh (fol. 2b)
Standard page: 4 columns of text;
10 lines of nasta’liq
Opaque watercolor, ink, and gold on paper
Page: 16.4 x 10.5 cm
Text: 17.3 x 11.2 cm
S86.0035
Folios 1b–2a reproduced in color, plate 47,
A Jeweler’s Eye

Inscriptions
(flyleaf) Fifth book of the Mathnawi

(fol. 1a, in red ink) He who in the presence of his lordship
(on architecture)
Your residence is the qibla of the pure.
The arch of your portico is the niche for prayer.
(in margins) In the year one thousand three hundred . . . and one of the Hegira, the honored 22d of Sha’ban, one thousand three hundred and twenty [A.D. November 24, 1902] [signature].
This description [is written] today as I am sitting in the Dar al-Khilafa of Tehran . . . Today, that is the third of Bahman and also the auspicious ‘id of Gha-
dir Khum, ... sitting in the presence of a number ... and speaking of ... In short that the Mighty God ... may he keep alive ...

SEAL
(fol. 1a, square) Al-Mahdi is he whom you guide.

PUBLISHED
BWG, no. 185, p. 141
Exhibition, no. 144m, p. 97
Grousset 1931, vol. 1, fig. 273, p. 361

EXHIBITED
London, 1931, no. 144m

COMMENTS
The Mathnawi of Jalaluddin Rumi (1207-1273) is composed of twenty-seven thousand couplets in six books. Inspired by Rumi’s mystical love for Husamuddin Celebi (d. 1284-85) and devoted to the “intrinsic meaning of all things,” the Mathnawi is an encyclopedic work of Sufi philosophy and ethics.

This copy of the manuscript is bound in a contemporary leather binding over paper pasteboards with gold block-stamped designs on the exterior of the covers and doublures of leather filigree over a multicolored paper ground punctuated with inlaid pieces of mica.

Sultan-Ali, the manuscript’s scribe, was one of the most renowned Timurid (1370–1506) calligraphers. He worked primarily in Herat during the fourth quarter of the fifteenth century and was patronized by both Sultan-Husayn (r. 1470–1506) and his close companion, Mir Ali-Sher Na’awi. After Mir Ali-Sher’s death, Sultan-Ali returned in 1501 to Mashhad, where he was born, and remained there until his own death in 1520. Sultan-Ali’s earliest dated work is an unillustrated copy of the Kulliyat of Khatibi, completed in A.H. 857 (A.D. 1453–54).1

The double-page painting A Prince Enthroned was added to the manuscript at the Safavid court of Shah Tahmasp (r. 1524–70) around 1530. The brilliant colors, highly controlled lines, and subtle colorations of the image are typical of Safavid work during the second quarter of the sixteenth century. Although the painting does not appear to depict a specific scene from the Mathnawi, both the portrayal of an enthroned prince and the various pastimes shown before him are in keeping with the manuscript’s many analogies between royal activities and the quest for mystical enlightenment.2

NOTES
2. For more on this subject, see Schimmel 1978, pp. 100–73.

278 BUSTAN
Abu-Abdullah Mushrifuddin b. Muslih Sa’di
Copied by Ali al-Husayni
Iran (Herat), A.H. Ramadan 931
(A.D. June-July 1525)
40 folios with 2 paintings and 1 sarlawh (fol. 1b)
Standard page: 4 columns of text;
21 lines of nasta’liq
Opaque watercolor, ink, and gold on paper
Page: 26.9 x 17.6 cm
Text: 20.6 x 13.7 cm
880.0010
Folio 4a reproduced in color, plate 48,
A jeweler’s Eye

INSCRIPTIONS
(Western fol. 46a; Persian fol. 53) Written by the poor sinful slave Ali al-Husayni, may God forgive his sins.
In the early part of the auspicious month of Ramadan in the year [A.H.] nine hundred and thirty-one [A.D. June-July 1525].

SEAL
(Western fol. 46a; Persian fol. 53b) [Illegible]

PROVENANCE
Arsène Aftandil, June 22, 1912

PUBLISHED
Corbin et al. 1938, no. 64, p. 162
BWG, no. 107, p. 123, pl. LXXVIII
Exhibition, no. 718b, p. 202
M6, vol. 1, no. 98, pl. LXXVIII

EXHIBITED
Paris, 1938, no. 64
London, 1931, no. 718b
Paris, 1912, no. 98

COMMENTS
Abu-Abdullah Mushrifuddin b. Muslih Sa’di was born in Shiraz around 1200. At the time of the Mongol conquests he fled to Baghdad, where he studied at the Nizamiyya Academy. After completing his studies and traveling throughout Asia Minor, Mesopotamia, Syria, and Egypt, he returned to Shiraz in 1256–57.
Sa’di composed his celebrated Bustan (Orchard) for the Salghurid ruler Abu-Bakr Qutlugh Khan (r. 1235–60) in 1257–58. Although the exact date is not known, it is generally accepted that Sa’di died around 1280–81.3 The Bustan is a richly written treatise on didactic and ethical questions.

This copy of the manuscript is bound in an eighteenth-century (?) red leather Turkish binding over paper pasteboards with gold tooling on the exterior covers and doublures of marbleized paper. The subjects of the paintings are as follows:
Folio (Western)
4a A Pious Man Rides a Leopard

242 Manuscripts
A Pious Man in Discussion with Various Holy Men

Inscribed (on architecture):
Make the heart of the destitute dervish flourish. There is no edifice better than this in this devastated world.

(on doorways):
O bestower
O opener of the gates

Ali al-Husayni, also known as Mir-Ali, the manuscript's scribe, was one of the most celebrated sixteenth-century calligraphers. A student of Zaynuddin Mahmud, he joined the service of Sultan-Ali (see no. 277) at Mashhad and must have followed him to Herat, where he remained until 1528-29, when he was taken to Bukhara by the Shaybanids. Despite being widely admired for the quality of his hand, Ali al-Husayni was bitter about his forced exile in Bukhara and wrote a number of poems complaining about his fate. Although the calligrapher is thought to have died at Bukhara in 1550, at least one manuscript with an apparently genuine colophon bearing his signature can be dated to 1567-68.

In addition to the sarlawh, there are a finely illuminated unwan on folio 2a and a series of illuminated panels surrounding the colophon. At the top of each page is a floral design in gold, presumably added to the manuscript at the Ottoman court. The manuscript, which is numbered in both Persian and Western numerals, is missing two folios between the folios numbered in Western numerals 11 and 12, one between folios 13 and 14, two between folios 24 and 25, and two between folios 42 and 43. A brief notation on
the end page of the manuscript, presumably written at the time of the manuscript’s rebinding, states that seven folios (cautang) were extracted from it and that forty-six remain.

Both of the paintings have been pasted onto the text. *A Pious Man Rides a Leopard* is executed in an archaistic style recalling the late fifteenth-century Timurid paintings of Bihzad. *A Pious Man in Discussion*, on the other hand, is painted in a manner typical of the late sixteenth century. Robinson has attributed the latter to the same artist who was responsible for three of the four paintings in another copy of the *Bustan* of Sa’di, in the Chester Beatty Library, Dublin.  

**NOTES**
1. Rypka 1968 gives the date of his death as December 9, 1201.
5. Similar designs occur on a number of Persian manuscripts rebound in Ottoman bindings, in the Topkapi Sarayi Muzesi Kütüphanesi, Istanbul.
**Bustan [279-80]**

Sa’di

Iran (Shiraz), ca. 1580

2 folios from a dispersed manuscript

**DOUBLE-PAGE FRONTISPICE**

279 *Right-hand half: Illumination and the Execution of the Israelite Barsisa*

Opaque watercolor, ink, and gold on paper

Mounted on paper

Page: 30.0 x 19.0 cm

Text: 21.4 x 11.0 cm

Illustration: 11.7 x 7.0 cm

Illumination: 30.7 x 17.2 cm

Inscription: 586.0193.001

280 *Left-hand half: Illumination and the Execution of the Israelite Barsisa*

Opaque watercolor, ink, and gold on paper

Mounted on paper

Page: 30.0 x 19.0 cm

Text: 21.5 x 12.0 cm

Illustration: 10.4 x 7.0 cm

Illumination: 20.8 x 17.3 cm

Inscription: 586.0193.002

**COMMENTS, 279-80**

This double-page composition consists of the illuminated frontispiece to a copy of the *Bustan* of Sa’di and the double-page painting depicting Barsisa’s hanging, which has been inserted into the textual area of the frontispiece. Both the composition and style of the painting are typical of late sixteenth-century work associated with Shiraz.

281 **Kulliyat**

Sa’di

Iran (Shiraz), Saturday, end of a.h. Jumada I 921 (A.D. July 7, 1515)

452 folios with 1 double-page frontispiece (fols. 1b-2a) and 4 *sarlawhs* (fols. 42b, 117b, 251b, 343b)

Standard page: 2 columns of text with 17 lines of *nasta’liq*; 1 marginal column with 12 lines of *nasta’liq*

Opaque watercolor, ink, and gold on paper

Page: 25.0 x 15.0 cm

Text: 18.2 x 9.6 cm

Inscription: 586.0042

**INSCRIPTION**

(fol. 451a) The finishing of this book happened by God’s assistance the evening of Saturday end of the month of Jumada I in the year [a.h.] nine hundred and twenty-one [A.D. July 7, 1515]. Praise be to God, the Lord of the universe, and prayer and peace to the

prophet his beloved seal of prophets Muhammad al-Mustafa [the elect], al-Mujtaba [the chosen], al-Amin [the trusted], and his family.

**COMMENTS**

The Kulliyat, or collected writings, of Sa’di consists of four cycles of *ghazals* and a series of short aphoristic poems and other tours de force. Although written primarily in Persian, the Kulliyat contains numerous Arabic *qasidas* as well as poems written partly in Persian and partly in Arabic.

This copy of the manuscript is bound in a contemporary leather binding over paper pasteboards with gold block-stamped gilt designs on the exterior covers and gold block-stamped doublures with leather filigree over a multicolored paper ground. The finely worked illuminations of the frontispiece and the *sarlawhs* are typical of early sixteenth-century work associated with Shiraz.

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*Sa’di* 245
KULLIYYAT

Sa’di

Iran (Shiraz), A.H. Ramadan 26, 995
(a.d. August 30, 1587)
358 folios with 14 paintings (5 double page,
7 marginal), 2 illuminated
tables of contents (fol. 1b-2a),
1 double-page frontispiece (fol. 2b-3a),
and 15 sarlawhs (fol. 3b, 12b, 33b, 77b, 233b,
246b, 251b, 327b, 339b, 342b)
Standard page: 2 columns of text with
12 lines of nasta’liq; 1 marginal column of
nasta’liq written diagonally
Opaque watercolor, ink, and gold on paper
Page: 25.4 x 15.8 cm
Text: 21.4 x 11.7 cm
s86.0045

INSCRIPTION
(fol. 358a) The Diwan—of the shaykh of shaykhs of Is-
lam, the most learned of poets, the most perfect of
scholars, the shaykh of mystics, Muslihuddin Sa’di—
was finished. On the 26th of the holy Ramadan in
the year [A.H.] 995 [a.d. August 30, 1587].

SEALS
(fol. 2a, oval) . . . Muhammad [A.H.] 1153 [a.d. 1740-
41]
(fol. 187b, oval) [Illegible]

COMMENTS
The manuscript is bound in a nineteenth-century lac-
quered-painted papier-mâché binding. The subjects
of the paintings are follows:
Folio
43b-44a The Execution of the Israelite Barsisa
54b The Hospitality of Hatim Tay
Several of the faces in the illustrations, as well as a number of other details, have been repainted. The combination of double- and single-page paintings that illustrate this copy of the manuscript is a feature common to a number of copies of the *Kulliyat* that can be associated with Shiraz during the second half of the sixteenth century.\footnote{Such as Add. 5001, Or. 1365, and Or. 2743, all in the British Library, London, and described in Titley 1977, pp. 148-50.}

**NOTE**
Jamaluddin Salman Sawaji
Iran, ca. 1600 (?) 115 folios with 5 paintings, 1 illuminated medallion (fol. 1a), and 1 sarlawh (fol. 1b)
Standard page: 2 columns of text; 14 lines of nasta‘iqa
Opaque watercolor, ink, and gold on paper
Page: 24.2 x 15.6 cm
Text: 15.2 x 7.2 cm
586.0053

INSCRIPTION
(fol. 1a) The soul, through the minds of narrators, perfumes the tales of prophets and apostles, and thanks be that sweet-scented opening chapters[?], through the eyes of storytellers, illuminate the reports of the saints. He is worthy of the court of creativity and form-giving who scribes the marvelous form of humanity with the pen of his omnipotence in the most beautiful fashion upon the tablet of existence, for [it is written]: "It is he who shapes you in [the most beautiful form]."

PROVENANCE
Emile Tabbagh, May 1935
Octave Homberg, June 1931

PUBLISHED
Tabbagh, no. 135, p. 21
Homberg, no. 89, p. 47, pl. xlii

COMMENTS
Jamaluddin Salman Sawaji (ca. 1300–1376) was a renowned fourteenth-century panegyrist who excelled at writing qasidas. His romantic epic Jamshid u Khurshid, completed in 1361-62, is essentially a retelling of Nizami’s Khushnaw u Shirin.¹

This copy of the manuscript is bound in a contemporary leather binding over paper pasteboards with gilt block-stamped designs on the exterior of the covers, and doublures with block-stamped and leather filigree over a multicolored paper ground. The subjects of the paintings are as follows:

Folio
6b A Prince Entertained by Musicians and Attendants in a Landscape
33a Yusuf Entertained by Zulaykha
       Inscribed below painting: Abdul-Shakur
60b A Prince Entertained by Female Attendants in a Garden
83a A Prince Hunting
107b The Preparation of a Feast in a Landscape

The paintings are executed in three different styles. Folios 6b, 83a, and 107b are painted in a manner typical of early seventeenth-century Khurasanian work; folio 33a is closely related to a number of early Mughal works² and has been inserted into the manuscript from a copy of Jami’s Yusuf u Zulaykha; and folio 60b

is typical of mid-sixteenth-century work associated with Qazwin. Abdul-Shakur, to whom folio 33a is inscribed, is an otherwise unknown artist. Given the various styles of the manuscript’s paintings, conclusions about its provenance are tenuous at best.

NOTES
2. Including several of those in the copy of the Tutinama, ca. 1560–65, in the Cleveland Museum of Art (62.275), and a copy of the Gulistan of Sa‘di dated 1567–68 in the British Library, London (Or. 5302). For the former, see Chandra 1970, vol. 2; for the latter, see Brand and Lowry 1985, p. 95.

Salman Sawaji 249
DIWAN [284]
Amir Shaykhum Suhayli, Nizamuddin Shaykh-Ahmad
Copied by Sultan-Ali
b. Muhammad al-Mashhadi
Iran, late 15th century
1 folio from a dispersed manuscript
2 columns of text; 7 lines of nasta‘liq

284 Sarlawh and Lines One through Seven of Text
Side A: inscriptions
Ink on paper
Page: 24.2 x 16.5 cm
Text: 8.0 x 7.5 cm
Illumination: 6.4 x 7.5 cm
S86.0357

INSCRIPTIONS
Number of folios 42
DIWAN of Suhayli
Tenth of [A.H.] Jumada II 1151
[A.D. August 26, 1738]...
DIWAN of Suhayli, the script of Sultan-Ali Mashhadi
DIWAN of Suhayli, large size paper, thirty pieces of dawlatahabi borders...dispersed with multifarious colors and marbleized, gilded with a leather cover...covered in gold, the script of Sultan-Ali Mashhadi, inspected on the 16th of the month of Jumada II in the year [A.H.] 1105 [A.D. June 29, 1694].
On 29 Dhi Qada in the year [A.H.] 1117 [A.D. April 25, 1703] inspected

ZAFARNAMA [285–86]
Mawlana Sharafuddin Ali Yazdi
Copied by Ya‘qub b. Hasan
Iran (Shiraz), A.H. Dhul-Hijja 89
(A.D. June-July 1436)
2 folios from a dispersed manuscript
Standard page: 1 column of text;
21 lines of naskh

DOUBLE-PAGE COMPOSITION

285 Right-hand half: Timur Grants an Audience on the Occasion of His Accession to the Throne at Balkh, April 9, 1370
Side A: text
Opaque watercolor, ink, and gold on paper
Page: 35.0 x 24.5 cm
Illustration: 29.6 x 22.1 cm
S86.0333.001

PROVENANCE
Léonce Rosenberg, June 18, 1914

PUBLISHED
Corbin et al. 1938, no. 40, p. 151

EXHIBITED
Paris, 1938, no. 40

286 Left-hand half: Timur Grants an Audience on the Occasion of His Accession to the Throne at Balkh, April 9, 1370
Side B: text
Opaque watercolor, ink, and gold on paper
Page: 35.1 x 24.5 cm
Illustration: 30.0 x 22.7 cm
S86.0333.002

PROVENANCE
Léonce Rosenberg, June 18, 1914

PUBLISHED
Corbin et al. 1938, no. 40, p. 151

EXHIBITED
Paris, 1938, no. 40

COMMENTS, 285–86
Mawlana Sharafuddin Ali Yazdi’s Zafarnama is one of the best-known early Timurid (1370–1506) histories. Born in either Yazd or nearby Taft in the 1390s, Sharafuddin distinguished himself as a poet. In 1410–20 he was called to Shiraz by Ibrahim-Sultan (r. 1394-1435), Shahrukh’s son and the governor of Fars, to supervise the collection and codification of the various traditions and records relating to the life of Timur. He was specifically charged with revising the
biography of the great conqueror, the Zafarnama, which he completed in either 1424-25 or 1427-28. Although Sharafuddin set out to write a new, systematic history of Timur’s life, the Zafarnama is essentially a reworking of Nizamuddin Shami’s earlier text of the same name.

The copy of the manuscript from which this double-page composition was removed must have been commissioned by Ibrahim-Sultan, though it was completed shortly after his death. It is one of four copies of the Zafarnama finished between 1436 and 1437.

The corpus of the manuscript, formerly in the Kevorkian Foundation, containing 388 folios and eight paintings, was sold at Sotheby’s on April 7, 1975 (lot 187). The manuscript originally had twenty-nine more paintings, which are now in public and private collections in North America and Europe. The style of the paintings is clearly based on the conventions established for Ibrahim-Sultan at Shiraz and can be closely compared to the paintings in a Khamsa of Nizami copied for Ibrahim-Sultan in 1435-36. The composition of the Vever Collection’s double-page painting was repeated—either in part or in whole—in a number of contemporary manuscripts, including the Tarikh-i jahangushay of Juvayni dated 1437 and a copy of the Shahnama of around 1444.

The calligrapher of this copy of the Zafarnama, Ya’qub b. Hasan, is also known as “Siraj” al-Husayni al-Sultani.

NOTES
1. For a list of these manuscripts, see Sims 1973, p. 64.
2. The Vever folios originally were folios 128 and 129 in the manuscript. The authors are grateful to Eleanor Sims for providing us with this information.
3. For a list of these dispersed folios, see Sims 1973, pp. 70-90.
4. In the British Library, London (Or. 12850).
Unidentified Texts
Unidentified Text [287-88]

Both in it and Robinson

DOUBLE-PAGE COMPOSITION

287 Right-hand half: A Prince Enthroned Surrounded by Attendants

Opaque watercolor, ink, and gold on paper
Page: 21.7 x 13.4 cm
Illustration: 15.2 x 9.1 cm
Illumination: 17.1 x 10.2 cm
586.0143
Reproduced in color, plate 46, A Jeweler’s Eye

PROVENANCE
Georges Demotte, July 23, 1913
Victor Goloubew
F.R. Martin, 1912

PUBLISHED
Robinson 1957, fig. 1, pl. 1
BGW, no. 50, p. 71
Exhibition, no. 458, p. 238
Grousset 1931, vol. 1, fig. 192, p. 263
Tentoonstelling, no. 13, p. 22
Schulz 1914, vol. 2, pl. 51
Martin 1912, vol. 2, pl. 54

EXHIBITED
London, 1931, no. 458
The Hague, 1927, no. 13
Paris, 1912, no. 64

COMMENTS, 287-88
This double-page painting was presumably the frontispiece to a manuscript commissioned for the Timurid prince Baysunghur (r. 1399-1433). Its composition is almost identical to the frontispiece from a manuscript of the Kalila wa-Dimna copied for Baysunghur in 1429.1 Both paintings are executed in similar styles, though the relatively muted colors and less complex interaction of the figures in the composition in the Vever Collection seem more archaistic than the frontispiece to the Kalila wa-Dimna. Robinson has suggested that the painting once formed part of a now-lost copy of the Khamsa of Nizami,2 though that is only a speculation as there is no evidence that Baysunghur ever commissioned such a manuscript. The small size of the paintings and their archaistic features relate them, however, to the ten illustrations (one of which is in the Minneapolis Institute of Arts) in Baysunghur’s copy of the Chahar maqala completed in November 1431.3 It is possible that these paintings once belonged to that manuscript.

NOTES
1. In the Topkapı Sarayi Müzesi Kütüphanesi, Istanbul (r. 1022).
3. In the Türk ve İslam Eserleri Müzesi, Istanbul (no. 1044). For an excellent study of this manuscript, see Sims 1974-75, pp. 375-400.

288 Left-hand half: A Prince Enthroned Surrounded by Attendants

Opaque watercolor, ink, and gold on paper
Page: 21.7 x 12.0 cm
Illustration: 15.2 x 9.1 cm
Illumination: 17.1 x 10.2 cm
586.0143
Reproduced in color, plate 46, A Jeweler’s Eye

PROVENANCE
Georges Demotte, December 12, 1913
Victor Goloubew
F.R. Martin, 1912

PUBLISHED
Robinson 1957, fig. 1, pl. 1
BGW, no. 50, p. 71
Exhibition, no. 458, p. 238
Tentoonstelling, no. 13, p. 22
M&V, vol. 1, no. 64, pl. LVII
Schulz 1914, vol. 2, pl. 51
Martin 1912, vol. 2, pl. 54

Unidentified Texts 255
Unidentified Text [289]

Iran, ca. 1440-50

1 painting from a dispersed manuscript

289 A Princess Enthroned

Opaque watercolor, ink, and gold on paper
Cut out and mounted horizontally on a later album page
Page: 27.7 x 18.0 cm
Text: 16.1 x 8.8 cm
Illustration: 10.8 x 6.8 cm
s86.0141.001

PROVENANCE
Moussa, 1922

PUBLISHED
bwg, no. 63, p. 74, pl. LVII
Exhibition, no. 463, p. 239
Souvenir, p. 37
Tentoonstelling, no. 11, p. 21
Moussa sale catalogue, 1922, no. 112

EXHIBITED
London, 1931, no. 463
The Hague, 1927, no. 11

COMMENTS
This simple, rather roughly executed painting can be attributed to mid-fifteenth-century Shiraz or another similar provincial center.1

NOTE

Unidentified Text [290-91]

Iran, ca. 1480

2 pages from a dispersed manuscript

290 Right-hand half: A Prince and a Princess Surrounded by Courtiers in a Garden

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 25.4 x 16.1 cm
Illustration: 13.8 x 8.9 cm
s86.0141.001

PROVENANCE
Moussa, 1922

PUBLISHED
bwg, no. 63, p. 74, pl. LVII
Exhibition, no. 463, p. 239
Souvenir, p. 37
Tentoonstelling, no. 11, p. 21
Moussa sale catalogue, 1922, no. 112

EXHIBITED
London, 1931, no. 463
The Hague, 1927, no. 11

COMMENTS, 290-91
This double-page painting was presumably the frontispiece to a now-dispersed manuscript. An inscription across the top of both halves of the composition has been painted out with yellow. The style of the painting is typical of late fifteenth-century Turcoman work.1

NOTE
Unidentified Text [292–93]

Iran, ca. 1500
2 paintings from a dispersed manuscript

292 Iskandar[?] Visits a Hermit
Opaque watercolor, ink, and gold on paper
Trimmed and mounted horizontally on a later album page; some faces retouched
Page: 28.3 x 17.1 cm
Text: 16.1 x 8.4 cm
Illustration: 12.3 x 8.4 cm
S86.0170

293 A Woman Converses with a Seated Man by a Stream
Opaque watercolor, ink, and gold on paper
Trimmed and mounted horizontally on a later album page
Page: 28.4 x 17.5 cm
Text: 17.0 x 9.1 cm
Illustration: 12.4 x 8.0 cm
S86.0171

COMMENTS, 292–93
These paintings with their simple compositions and sketchy outlines are clearly provincial. Robinson has suggested that they may be from Transoxiana,1 though it is equally possible that they are from a western Iranian center.

NOTE

Unidentified Text [294]

Iran, 10th century
1 page from a dispersed manuscript
1 column of text; 8 lines of nastaliq

294 Page of Text
Opaque watercolor and gold on board
Mounted on board
Page: 24.6 x 37.0 cm
Text: 12.8 x 6.3 cm
Illumination: 18.2 x 10.8 cm
S86.0071
Unidentified Text [296]
Iran (Shiraz), ca. 1520
1 page from a dispersed manuscript

296 Two Men Carrying Pitchers
Approach a Building
Opaque watercolor, ink, and gold on paper
Mounted on a later album page
Page: 24.9 x 15.6 cm
Text: 14.1 x 8.3 cm
Illustration: 12.1 x 8.3 cm
S86.0167

Inscription
(above doorway) al-Sultan

Provenance
Moussa, 1922

Published
Moussa sale catalogue, 1922, no. 116

Unidentified Text [295]
Iran, 16th century(?)
1 page from a dispersed manuscript
2 columns of text; 11 lines of nasta'liq

295 Page of Text
Ink and gold on paper
Mounted on board
Page: 29.8 x 16.7 cm
Text: 12.2 x 6.2 cm
S86.0331
Unidentified Text [297]

Iran (Shiraz), ca. 1540-50
1 folio from a dispersed manuscript
4 columns of text; 17 lines of nasta’liq

297 A Prince and a Princess in a Pavilion

Side B: text
Opaque watercolor, ink, and gold on paper
Page: 27.1 x 17.0 cm
Text: 10.0 x 10.5 cm
Illustration: 17.3 x 15.0 cm
s86.0202

COMMENTS
Although the subject of this painting is typical of scenes of Bahram Gur visiting one of the princesses from the Haft paykar of Nizami’s Khamsa, the text is not from that manuscript.

Unidentified Text [298]

Iran (Shiraz), ca. 1560
1 page from a dispersed manuscript

298 A Princess Enthroned

(Left-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on an irrelevant page of text from a Shahnama of Firdawsi
(Bertels vi, pp. 8-9, lines 1-26)
Page: 33.3 x 20.8 cm
Text: 30.8 x 16.8 cm
Illustration: 22.1 x 12.3 cm
s86.0189.002

COMMENTS
This painting was originally mounted with checklist number 257, the right-hand half of a double-page composition from a sixteenth-century copy of the Khamsa of Nizami.
UNIDENTIFIED TEXT [299–300]

Iran (Shiraz), ca. 1560–70
2 pages from a dispersed manuscript

DOUBLE-PAGE COMPOSITION

299 Right-hand half: Sulayman Enthroned

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.3 x 15.5 cm
Illustration: 18.4 x 10.0 cm
Illumination: 23.6 x 13.7 cm
S86.0195.001

PROVENANCE
Reza Khan Monif, November 7, 1911

300 Left-hand half: Bilqis Enthroned

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.3 x 15.1 cm
Illustration: 18.4 x 10.0 cm
Illumination: 23.5 x 13.8 cm
S86.0195.002

PROVENANCE
Reza Khan Monif, November 7, 1911
UNIDENTIFIED TEXT [301-2]

Iran (Shiraz), ca. 1570
2 pages from a dispersed manuscript

DOUBLE-PAGE COMPOSITION

301 Right-hand half: A Party in a Garden
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 41.0 x 23.7 cm
Illustration: 20.5 x 12.9 cm
Illumination: 30.9 x 19.6 cm
S86.0187.001

PROVENANCE
Bacri, July 1910

PUBLISHED
Grousset 1931, vol. 1, fig. 272, p. 359
M&V, vol. 2, no. 106, pl. LXXXVI
d’Allemagne 1911a, vol. 2, p. 32
d’Allemagne 1911b

EXHIBITED
Paris, 1912, no. 106

302 Left-hand half: A Party in a Garden
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 41.2 x 24.2 cm
Illustration: 20.5 x 12.9 cm
Illumination: 30.9 x 20.3 cm
S86.0187.002

PROVENANCE
Bacri, July 1910

COMMENTS, 301-2
These paintings were executed in style typical of mid-sixteenth-century work associated with Shiraz. Since the folios have been mounted on board, the text from which they were removed can no longer be identified.¹

NOTE
¹. Robinson (1980, p. 62) has suggested that these folios may have served as the manuscript’s frontispiece.
UNIDENTIFIED TEXT [303-4]
Iran (Shiraz), ca. 1570
Copied by Qasim Ali Shirazi
1 folio and 1 page from a dispersed manuscript
Standard page: 1 column of text;
14 lines of nasta'liq

DOUBLE-PAGE COMPOSITION

303 Right-hand half: A Picnic in a Garden
Side A: colophon signed by Qasim Ali Shirazi
Opaque watercolor, ink, and gold on paper
Page: 35.1 x 20.9 cm
Illustration: 19.4 x 13.8 cm
Illumination: 26.4 x 17.3 cm
S86.0194.001

INSCRIPTION
Written by Qasim Ali Shirazi in the year [A.H.] 917
[A.D. 1511-12]

304 Left-hand half: A Picnic in a Garden
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 35.1 x 21.9 cm
Illustration: 18.8 x 13.7 cm
Illumination: 25.7 x 17.0 cm
S86.0194.002

COMMENTS, 303-4
On side A of the right-hand half of the page is a colophon signed by Qasim Ali Shirazi, a late sixteenth-century calligrapher. A spurious date, A.H. 917 (A.D. 1511-12), has been added to the text. A number of other manuscripts copied by Qasim Ali, or Qasim Ali al-Katib as he is sometimes called, are known. At least one of these, a Khamsa of Nizami dated 1564, was copied, according to its colophon, “at Shiraz,” though all of the others, including the manuscript from which these folios were removed, can also be attributed to that city on the basis of the style of their paintings and illuminations.
NOTES
1. For a partial list of these manuscripts, see Robinson 1958, pp. 123-24.
2. In the University Art Museum at the University of Pennsylvania, Philadelphia.

UNIDENTIFIED TEXT [305]
Iran (Shiraz), ca. 1570
1 page from a dispersed manuscript

305 Bahram Gur Hunts with Azada
Opaque watercolor, ink, and gold on paper
 Mounted on a folio of text from a Kulliyat of Sa’di
Page: 33.6 x 20.1 cm
Text: 18.8 x 11.7 cm
Illustration: 17.4 x 15.3 cm
s86.0228

PROVENANCE
Unidentified sale, no. 280

UNIDENTIFIED TEXT [306-7]
Iran (Qazvin), ca. 1580
2 paintings from a dispersed manuscript

306 Shapur Pays Homage to Khusraw
Opaque watercolor, ink, and gold on paper
 Cut from its original text and mounted on an album page
Page: 32.7 x 22.2 cm
Text: 19.8 x 14.6 cm
Illustration: 9.6 x 9.8 cm
s86.0212

307 Bahram Gur Presides over the Execution of the Tyrannical Vizier
Opaque watercolor, ink, and gold on paper
 Partially cut from its original text and mounted on an album page; vizier’s face repainted
Page: 32.9 x 22.8 cm
Text: 20.9 x 14.9 cm
Illustration: 15.2 x 12.6 cm
s86.0211

COMMENTS, 306-7
Although it is now almost impossible to identify with certainty the manuscript from which these paintings were removed, Robinson has suggested that it might have been a copy of the Khamsa of Nizami.\(^1\) The style of the illustrations, however, can be associated with late sixteenth-century work at Qazwin.

NOTE
1. Robinson 1986, p. 94.
Unidentified Text [308]
Iran (Shiraz), ca. 1580
1 page from a dispersed manuscript

308 A Hunt
(Left-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 36.7 x 24.2 cm
Illustration: 17.5 x 10.4 cm
Illumination: 26.3 x 14.6 cm
586.0215

Unidentified Text [309]
Iran (Shiraz), ca. 1580
1 painting from a dispersed manuscript

309 A Ruler in a Garden Pavilion
Surrounded by Courtiers and Attendants
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 47.8 x 33.2 cm
Illustration: 30.6 x 19.7 cm
586.0220

PROVENANCE
Léonce Rosenberg, December 21, 1909

PUBLISHED
Grousset 1931, vol. 1, fig. 261, p. 342
Ricci 1913, no. 207, p. 561
M&V, vol. 2, no. 114, pl. xciii

EXHIBITED
Paris, 1912, no. 114

NOTE
1. For other folios from this manuscript, said to be from a copy of the Shahnama prepared for Shah Abbas around 1590, see Ricci 1913, nos. 201-9.

Unidentified Text [310-13]
Iran (Qazwin?), ca. 1580-90
4 paintings from a dispersed manuscript

310 An Angel[?]
Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page
Page: 30.0 x 19.9 cm
Illustration: 14.9 x 9.5 cm
Illumination: 26.7 x 17.1 cm
586.0217
311  An Angel Seated in a Tree
Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page on the verso of which is an irrelevant page of text
Page: 27.9 x 17.8 cm
Illustration: 15.0 x 9.3 cm
Illumination: 26.8 x 17.2 cm
586.0218

PROVENANCE
Georges Demotte, June 20, 1913

312  The Angel Israfel
Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page
Page: 20.6 x 20.3 cm
Illustration: 15.0 x 9.4 cm
586.0219

PROVENANCE
Georges Demotte, June 20, 1913
Two Demons Attacked by Four Flying Angels

Opaque watercolor, ink, and gold on paper
Cut from its original text and mounted on an album page on the verso of which is an irrelevant page of text from a Yusuf u Zulaykha of Jami
Page: 33.7 x 21.9 cm
Text: 21.5 x 11.9 cm
Illustration: 16.6 x 11.8 cm
S86.0250

PUBLISHED
BWG, no. 240, p. 149
Exhibition, no. 597, p. 271

EXHIBITED
London, 1931, no. 597

COMMENTS, 310–13
Although it is no longer possible to identify the manuscript from which these paintings were removed, their subjects suggest that they may have been taken from a copy of al-Qazwini’s Aja’ib al-makhluqat wa-ghara’ib al-mawjudat or a similar text. Two of the paintings (nos. 310, 311) are mounted on album pages that can be associated with late sixteenth-century Bukharan work. Robinson has attributed these paintings to Qazwin, though they are executed in such a simplified manner that they may be from any number of centers.1

Unidentified Text [314]
Iran (Shiraz), ca. 1580-1600
1 page from a dispersed manuscript

314 Iskandar Visits a Hermit
Opaque watercolor, ink, and gold on paper
Mounted on a later album page
Page: 28.7 x 18.1 cm
Text and illustration: 19.0 x 9.8 cm
S86.0168

PROVENANCE
Unidentified sale, 1930, no. 112

COMMENTS
The painting is executed in a manner typical of late sixteenth-century work associated with Shiraz. The album page on which it is mounted is upside down (the catchword is in the upper right-hand corner instead of the lower left).¹

NOTE
1. Robinson (1986, p. 73) attributes this page to sixteenth-century Bukhara.

Unidentified Text [315]
Iran (Khurasan?), ca. 1590
1 page from a dispersed manuscript

315 A Ruler Enthroned
Opaque watercolor, ink, and gold on paper
Mounted on a 19th-century album page
Page: 35.8 x 28.7 cm
Illustration: 17.0 x 11.0 cm
Illumination: 32.1 x 25.0 cm
S86.0206

PROVENANCE
Alexis Rouart, May 12, 1911

PUBLISHED
Grousset 1931, vol. 1, fig. 260, p. 341
M & V, vol. 2, no. 132, pl. cviii
d’Allemagne 1911a, vol. 1, p. 38
d’Allemagne 1911b
Rouart sale catalogue, May 12, 1911, no. 73

EXHIBITED
Paris, 1912, no. 132

COMMENTS
The painting is executed in a style associated with late sixteenth-century Khurasanian work¹ and can be closely compared to several of the images in the Shahnama of Firdawsi of around 1590-95 in the British Library, London.² According to Robinson, the album page on which the painting has been mounted is similar to a number of pages in the Victoria and Albert Museum, London, illuminated around 1880 by Razi for Sydney Churchill.³ Another page, mounted in identical borders and possibly from the same manuscript, is in the Musée des Arts Décoratifs, Paris.⁴

NOTES
2. No. 27257.

Unidentified Texts 267
**Unidentified Text [316]**

Iran (Isfahan), ca. 1500
1 folio from a dispersed manuscript
4 columns of text; 12 lines of nasta’liq

316 *Muhammad Preaches after the Battle of the Ditch*

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 24.2 x 17.1 cm
Text: 17.3 x 11.3 cm
Illustration: 19.2 x 15.9 cm
S86.0282

**PROVENANCE**
Unidentified sale, 1930, no. 134

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**Unidentified Text [317]**

Iran (Isfahan), ca. 1500-1600
1 page from a dispersed manuscript

317 *Sulayman Enthroned*

Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 38.0 x 24.4 cm
Illustration: 23.6 x 13.5 cm
S86.0281

**PUBLISHED**
Grousset 1931, vol. 1, fig. 254, p. 332
Unidentified Text [318]

India; Mughal, ca. 1600
1 page from a dispersed manuscript

318 An Archery Competition
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 43.7 x 31.4 cm
Illustration: 30.9 x 18.1 cm
S86.0428

Comments
Since the text panel has been erased and the work remounted on board, it is not at present possible to identify the manuscript from which the illustration was taken. A comparable composition is found among folios detached from a Gulistan of Sa' di in the Cincinnati Art Museum.1

Note
1. Smart and Walker 1985, no. 3d.
**Unidentified Text [319]**

Iran (Herat?), ca. 1600-1610
1 page from a dispersed manuscript

**319 An Old Man and a Youth Converse**

Opaque watercolor and gold on paper
Mounted on an album page
Page: 25.0 x 16.0 cm
Illustration: 20.0 x 9.7 cm
s86.0322

**Unidentified Text [320]**

India(?), 17th century
1 page from a dispersed manuscript
1 column of text; 5 lines of nasta‘liq

**320 Sarlawh and Text**

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 34.5 x 22.7 cm
Text: 15.0 x 10.5 cm
Illumination: 11.0 x 10.5 cm
s86.0355

**Unidentified Text [321]**

Iran, 17th century(?)
1 page from a dispersed manuscript
1 column of text; 5 lines of nasta‘liq

**321 Page of Text**

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 26.3 x 16.2 cm
Text: 13.2 x 6.7 cm
s86.0329

**Unidentified Text [322]**

Iran, ca. 1760
1 folio from a dispersed manuscript
6 columns of text; 23 lines of nasta‘liq

**322 Rustam Slays a Div**

Side A: text
Opaque watercolor, ink, and gold on paper
Page: 52.1 x 35.2 cm
Text: 36.7 x 24.1 cm
Illustration: 33.5 x 24.1 cm
s86.0325

**PROVENANCE**
Georges Tabbagh

**COMMENTS**
At least two more folios from this manuscript, identified as being from a *Shahnama*,¹ are known. Both are in the Musée du Louvre, Paris, and were presented to the museum by the dealer Tabbagh in 1927. It is likely that Vever also acquired his folio from him.

**NOTE**
Identifiable Albums

VIGNIER ALBUM [323–28]
Iran (Isfahan), assembled ca. 1600(?)
6 pages (1 double page) from a dispersed volume

323 A Pair of Lovers
(Left-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.2 x 27.8 cm
Illustration: 38.6 x 23.1 cm
S86.0278

PROVENANCE
Charles Vignier, April 15, 1908

PUBLISHED
BWG, no. 273, p. 167
Exhibition, no. 269, p. 168
Grousset 1931, vol. 1, fig. 269, p. 355
Migeon 1930
MW, vol. 2, no. 115, pl. xciv
Martin 1912, vol. 2, pl. 261
d’Allemagne 1911a, vol. 1, p. 24

EXHIBITED
London, 1931, no. 269
Paris, 1912, no. 115

324 A Pair of Lovers
(Right-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.2 x 26.2 cm
Illustration: 38.0 x 23.9 cm
S86.0277

PROVENANCE
Charles Vignier, April 15, 1908

Facing page, 333

PUBLISHED
BWG, no. 273, p. 167
Exhibition, no. 269, p. 168
Grousset 1931, vol. 1, fig. 267, p. 350
Martin 1912, vol. 2, pl. 202

EXHIBITED
London, 1931, no. 271

325 Right-hand half: Young Female
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.3 x 26.6 cm
Illustration: 37.1 x 22.4 cm
S86.0279

PROVENANCE
Charles Vignier, April 15, 1908

PUBLISHED
BWG, no. 273, p. 167
Exhibition, no. 271, p. 168
Grousset 1931, vol. 1, fig. 267, p. 350
Martin 1912, vol. 2, pl. 202
Identifiable Albums
326 Left-hand half: Young Male

Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.3 x 26.4 cm
Illustration: 39.2 x 22.4 cm
S86.0280

PROVENANCE
Charles Vignier, April 15, 1908

PUBLISHED
BWG, no. 273, p. 167
Exhibition, no. 271, p. 168
Grousset 1931, vol. 1, fig. 267b, p. 351
Martin 1912, vol. 2, pl. 202

EXHIBITED
London, 1931, no. 271
327 A Hunt
(Right-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.0 x 27.0 cm
Illustration: 22.7 x 14.9 cm
Illumination: 38.4 x 24.1 cm
S86.0108
PROVENANCE
Charles Vignier, April 15, 1908
PUBLISHED
Grousset 1931, vol. 1, fig. 265, p. 347
M&V, vol. 2, no. 105, pl. lxxxv
EXHIBITED
Paris, 1912, no. 105

328 A Prince Feasts
(Left-hand half of a double-page composition)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 39.9 x 26.3 cm
Illustration: 21.8 x 14.9 cm
Illumination: 36.3 x 24.4 cm
S86.0107
PROVENANCE
Charles Vignier, April 15, 1908
PUBLISHED
Grousset 1931, vol. 1, fig. 266, p. 348
COMMENTS, 323-28
These folios are from an album dispersed in Europe at the beginning of this century by Charles Vignier and known as the Vignier Album since at least 1912.¹ The folios are distinguished by their elaborate margins, which depict, in narrative form, scenes of hunting and feasting. Although Vever mounted the two pairs of lovers (nos. 323, 324) and the painting of the prince hunting and feasting (nos. 327, 328) as two double-page
compositions, it is unlikely that they were originally grouped in that manner. Discrepancies in background color, marginal design, and the organization of the illumination suggest that each of the images must have had a different mate when the album was intact. At least one more double-page painting, formerly in the collection of Georges Marteau, can be identified as having once belonged to the Vignier Album.²

NOTES

Salim Album [329]
India; Mughal, assembled ca. 1603
1 page from a dispersed volume

320  An Aged Courtier
India; Mughal, ca. 1603
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 23.0 x 14.9 cm
Illustration: 12.5 x 5.2 cm
S86.0422

Inscription
The old wisdom-spinner, the boastful gatekeeper of destiny, he whom they call doorman in the house of affliction.

Comments
This portrait is one among several dispersed pages identified by consistency of size, border design, and style as having once formed a single album. Since all the known folios have been split into two pages, however, it is no longer possible to establish the original sequence of images.

Style, together with the identities of portrait subjects, suggest that the volume was formed between 1600 and 1604, when Jahangir, then known as Sultan Salim, was at Allahabad in rebellion against his father. During that time, he patronized artists and commissioned works in a style quite distinct from that popular at the imperial capital.¹

Note
1. A partial list of known works associated with the Allahabad period can be found in Beach 1978, pp. 33-41.
LATE SHAHJAHAN ALBUM [330-44]

India; Mughal, assembled ca. 1650
15 pages from a dispersed volume

330 Shamsa

India; Mughal, ca. 1650
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 45.0 x 33.0 cm
S86.0070

PROVENANCE
Mme la Comtesse de Béarn, 1912

PUBLISHED
Tentoonstelling, no. 31, p. 23
M&V, vol. 1, no. 37, pl. xxxvii

EXHIBITED
The Hague, 1927, no. 31
Paris, 1912, no. 37

331 Right-Hand Half of a Double-Page Frontispiece

India; Mughal, ca. 1650
4 lines of text in nasta’liq
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 45.0 x 33.0 cm
Illumination: 25.0 x 25.0 cm
S86.0069

INSCRIPTION
O God, if you do not shepherd me, I am lost; if you shepherd me, then I cannot go astray. O God, if I make a mistake out of ignorance, I implore you [for forgiveness] even before it has vexed anyone.

332 Babur and Humayun with Courtiers

(Right-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 45.0 x 33.0 cm
Illustration: 21.0 x 12.6 cm
S86.0401
Reproduced in color, plate 51, A jeweler’s Eye

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 194, p. 309
This page was a companion to Akbar and Shahjahan, a portrait in the Musée Guimet, Paris.1
333  *Humayun Seated in a Landscape*

(Left-hand half of a double-page composition)
Inscribed to Payag
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 44.4 x 33.0 cm
Illustration: 18.8 x 12.3 cm
$86.0400
Reproduced in color, plate 52, *A Jeweler’s Eye*

**INSCRIPTION**
(on tree trunk) Work of Payag

**PROVENANCE**
Georges Demotte, January 1910

**PUBLISHED**
Grousset 1931, vol. 2, fig. 105, p. 310
*Tentoonstelling*, no. 33, p. 23
Martin 1912, vol. 2, pl. 211

**EXHIBITED**
The Hague, 1927, no. 33
This portrait originally faced a matching portrait of Babur now in the Musée Guimet, Paris.\(^3\)

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334  *Akbar with a Sarpech\(^3\)*

(Left-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 44.8 x 32.9 cm
Illustration: 24.4 x 15.8 cm
$86.0402

**PROVENANCE**
Georges Demotte, January 1910

**PUBLISHED**
Grousset 1931, vol. 2, fig. 106, p. 311
Martin 1912, vol. 2, pl. 213

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335  *Jahangir with Courtiers*

(Left-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 44.9 x 33.0 cm
Illustration: 25.5 x 20.1 cm
$86.0407
Reproduced in color, plate 53, *A Jeweler’s Eye*

**PROVENANCE**
Georges Demotte, January 1910

**PUBLISHED**
Grousset 1931, vol. 2, fig. 107, p. 313
Stchoukine 1920a, pl. xxxiv

This court scene originally faced a similar portrait of Shahjahan and Dara-Shikoh now in the Los Angeles County Museum of Art.\(^4\)
Identifiable Albums
Shahjahan Enthroned with Mahabat Khan and a Shaykh

Inscribed to Abid
India: Mughal, dated 1629-30
Opaque watercolor and gold on paper
Page: 30.9 x 25.1 cm
Illustration: 30.2 x 19.8 cm
S86.0406
Reproduced in color, plate 54, A Jeweler’s Eye

INSCRIPTIONS
(below footstool) By Abid, brother of Nadiruzzaman of Mashhad, completed in the year 11 [A.H. Shahjahani, A.D. 1629-30]
(on shield, right) Portrait of Sayyid-Muzaffar Khan (over throne) Shahjahan the [fulfiller of one’s wishes?]

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 203, p. 323
Tentoonstelling, no. 32, p. 23
M&V, vol. 2, no. 229, pl. clxi

EXHIBITED
The Hague, 1927, no. 32
Paris, 1912, no. 229

Because of its size and historically specific subject, this illustration must have originally been intended for the official volume of Shahjahan’s biography, Padishahnam. It may depict the occasion in February 1628 when Mahabat Khan, the chief noble shown in attendance here, was appointed commander in chief (khankhanan) of the Mughal armies, and coins and jewels were given to important shaykhs and sayyids. Several of the bags here are inscribed with information that they hold “1,000 muhrs,” “1,000 rupees,” or other coins.

The painting is the proper size and format for inclusion in the imperial illustrated Padishahnama, or Shahjahannama, manuscript. That it was instead placed in an imperial album is evidence either that more paintings were made for the Padishahnama than were ever used, or that the full volume was never assembled. Clearly, many illustrations made for the book were available for use in other contexts by the mid-seventeenth century.
Shahjahan with Asaf Khan

(Left-hand half of a double-page composition)
Inscribed to Bichitr
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 44.0 x 32.0 cm
Text: 36.8 x 25.2 cm
Illustration: 26.3 x 18.7 cm
s86.0403
Reproduced in color, plate 55, A jeweler's Eye

INSCRIPTION
Work of the servant of the court, Bichitr

PROVENANCE
Georges Demotte, October 9, 1910

PUBLISHED
Stchoukine 1929a, pl. xxxix
Tentoonstelling, no. 35, p. 23

EXHIBITED
The Hague, 1927, no. 35

The right half of this double-page composition is in the Musée Guimet, Paris. Unpublished, and showing a standing shaykh with one attendant, it is among the greatest surviving Mughal portraits and can also be attributed to Bichitr. The complete composition presents an extraordinary visual statement linking the emperor with celestial divinity. The intense silence felt in the Paris half of the composition suggests that even the greatest Muslim sages are mute in the face of such grandeur.

Asaf Khan was the greatest of the Mughal nobles. He was the brother of Nur Jahan, Jahangir's powerful wife; his daughter, Mumtaz Mahal, married Shahjahan. His presence here confirms the power of the Mughal nobility in the dissemination of divine power on earth.
288 Identifiable Albums
A Courtier
(Left-hand half of a double-page composition)
India; Mughal, ca. 1650
Opaque watercolor and gold on paper
Mounted on board
Page: 43.5 x 35.4 cm
Illustration: 20.2 x 12.5 cm
S86.0404

PROVENANCE
Georges Demotte, January 1910

PUBLISHED
Grousset 1931, vol. 2, fig. 207, p. 329

Calligraphy (A Poem by Amir Shahi)
(Left-hand half of a double-page composition)
Copied by Mir-Ali al-Sultani
Iran, 16th century
6 lines of text with border text panels in nasta'liq
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.0 x 35.0 cm
Text: 22.6 x 13.0 cm
S86.0090
Reproduced in color, plate 56, A Jeweler's Eye

INSCRIPTION
Written by the sinful slave, Mir-Ali al-Sultani

COMMENTS
The right half of this double-page composition is in an American private collection on deposit at the Arthur M. Sackler Museum, Harvard University, Cambridge, Massachusetts. The poem can be translated as follows:

My heart is caught in your wavy hair.
My head bows only on your path.
Wash with ambergris the tablet of the gracious mind
That the condition of love be one heart and one lover.
Laugh at the fair since not one of a thousand roses
of your springtime has yet bloomed.
Close your eyes like narcissus to the good and bad of the world
For in this garden the rose is one thing and the thorn another.
Shahi, do not be sad if your heart is upset
For the condition of the world is never stable.

Calligraphy (Two Couplets from a Poem)
(Right-hand half of a double-page composition)
Copied by Mir-Ali
Iran, 1st half 16th century
4 lines of text in nasta'liq
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 37.1 x 25.3 cm
Text: 18.7 x 11.3 cm
S86.0091

INSCRIPTION
The humble, poor Mir-Ali
342 Calligraphy (Two Poems and a Couplet from the Diwan of Amir Shahi)
(Right-hand half of a double-page composition)
Copied by Mir-Ali al-Katib
Iran, 1st half 16th century
Per couplet: 2 columns of text; 5 lines of nasta’liq
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 37.0 x 25.2 cm
Text: 15.5 x 8.2 cm
586.0092

343 Calligraphy
(Left-hand half of a double-page composition)
Copied by Ali
Iran, 1st half 16th century
6 lines of text in nasta’liq
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 48.3 x 35.9 cm
Text: 17.2 x 9.7 cm
586.0093

344 Calligraphy
(Right-hand half of a double-page composition)
Iran, 1st half 16th century
4 lines of text in nasta’liq
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 36.0 x 25.3 cm
Text: 19.0 x 10.0 cm
586.0094
Reproduced in color, plate 57, A Jeweler’s Eye

PROVENANCE
Georges Marteau, 1912

PUBLISHED
M&V, vol. 1, no. 36, pl. xxxvi

EXHIBITED
Paris, 1912, no. 36

The matching half of this double page is in the National Gallery of Canada, Ottawa.8
Late Shahjahan 291
COMMENTS, 330–44
Since many of the portraits in this volume show the elderly Shahjahan, or are stylistically datable to the last years of his reign, the album is called the Late Shahjahan Album. All of the marginal decorations were executed about 1650, although a few illustrations of earlier date, such as checklist number 330, were included as well. The majority, however, may have been commissioned specifically for this volume. The most distinctive trait of this album is the inclusion of fully colored portraits and genre scenes in the marginal decoration. In many cases, the figures comment upon, or extend, the meaning of the central scene.

Like most of the identified folios from this album, all the pages listed here have been split. The separation into two sides was presumably effected by the dealer who dispersed the album in Europe about 1800 and must have increased the price obtained for the volume overall. Since each double-page opening of the book was carefully composed into a coordinated composition, missing facing pages are noted above when known. Few double-sided folios remain intact, so it is not possible to reconstruct the full sequence of the original images.

The center poem can be translated as follows:
In this ancient wayward inn
How ignorant have human beings remained.
Though they spend a lifetime in wealth and affluence,
They do not appreciate it until they come to grief.

The calligraphy framing the center poem can be translated as follows:
I am unable to express thanks for kindness.
Tis better if I raise my hand in prayer.
How great is the sea of liberality and the mine of generosity;
Their existence is a manifestation of your being.
It will not fit into this slim volume:
A description of the king is beyond scope.
If Sa’di is to compose all of that,
It will take another volume.

NOTES
1. Reproduced in m&m, vol. 2, no. 232, pl. clx.
2. Reproduced in Stchoskine 1928, pl. xiv. For information about the painter Payag, see Beach 1978, pp. 131–34.
3. The design for this portrait study was repeated frequently during the seventeenth century. An alternate version, in which Akbar offers the sarpach (urban ornament) to Jahangir, was formerly in the Rothschild Collection (see Colnaghi 1976, no. 140). It may have originally faced the Vever portrait.
5. For a brief discussion of that manuscript, see Beach 1978, pp. 75–85. Information about the painter Abid is found in ibid., p. 85.
6. For a study of the painter Bichitr, see ibid., pp. 101–7.
7. A Noble Hunt, a painting by Muhammad Ali datable to about 1620, was mounted by a dealer over the calligraphic panel on an album page with virtually identical border designs. That work, in the collection of Prince Sadruddin Aga Khan, was also the left half of a double-page composition (see Welch and Welch 1982, no. 69). Such exact duplication of borders is extremely rare.
8. No. 23536. Reproduced in Heeramaneck 1984, pl. 240. A page in the Musée du Louvre, Paris, formerly in the Demotte and Marteau collections, has virtually identical marginal decoration (see L’Islam, no. 438). Slight variations, however, confirm that the Vever and Ottawa pages were facing folios. Precise duplication of marginal designs (see also no. 7 above), while relatively rare, does suggest that a virtual mass production of albums did occur by the mid-seventeenth century.
9. A list of dispersed pages then known is found in Beach 1938, pp. 70–77.
LENINGRAD ALBUM [345]

Iran, assembled ca. 1750
1 folio (with 4 paintings) from a dispersed volume

345 Four Portraits

Portrait of Shahjahan (above left)
India; Mughal, ca. 1650
Illustration: 8.8 x 4.8 cm

Portait of Aurangzeb (above right)
India; Mughal, ca. 1660
Illustration: 8.8 x 5.0 cm

Portait of Dara-Shikoh (below left)
India; Mughal, dated 1650
Illustration: 14.9 x 7.0 cm

Inscription
A portrait of this suppliant at the divine court.
Written by Muhammad Dara-Shikoh.

Unidentified Portrait (below right)
India; Mughal, ca. 1660
Illustration: 14.9 x 7.3 cm

Side A: calligraphy; copied by lmad al-Hasani;
Iran, ca. 1600
Opaque watercolor, ink, and gold on paper
Page: 47.3 x 32.3 cm
Overall illustration area: 25.0 x 15.9 cm
886.0421

Provenance
Kevorkian, November 7, 1911

Published
Grousset 1931, vol. 2, fig. 204, p. 325

Comments
The majority of known folios from this album are in the Institute for the Peoples of Asia, Leningrad, a location that has given its name to the volume overall. Those pages are out of sequence, and many folios from the original assemblage are missing. The volume is known chiefly for the extraordinary imperial Mughal paintings it contains.

Pages originally intended for the Jahangirnama manuscript, the official illustrated memoirs of the Mughal emperor Jahangir (r. 1605-27), have been included in the album, as have extremely important imperial portraits. Each of the various works placed in the volume is surrounded by borders painted in Iran, and many of these are signed and dated to the years between 1746 and 1757. Their dates suggest that the Mughal works were looted from India, perhaps in 1730, when the Iranian Nadirshah sacked the court at Delhi.

Examination of the folios in Leningrad further reveals that the album was unfinished. Although many of the borders surrounding the calligraphic panels are incomplete—the case with this folio as well—they reveal different stages in the illuminators’ work. A number of pages originally included in the album are in the Freer Gallery of Art, Washington, D.C., as well as in other American and European collections. Since the majority of folios are intact, comparisons of border designs allow the reconstruction of many original sequences of images, including those on the dispersed pages.

Notes
2. Several of the Freer Gallery folios, for example, can be located in original sequence among existing Leningrad pages. More interesting is the grouping within one volume of multiple scenes illustrating a variety of themes and subjects.

294 Identifiable Albums
Identifiable Albums
IMPEY ALBUM [346-48]

India, Lucknow, assembled ca. 1775
2 folios and 1 page from a dispersed volume

346 Equestrian Portrait of Muhammad Shah
India, Mughal, ca. 1730
Side B: calligraphy
4 lines of text with marginal panels in nasta‘liq
Opaque watercolor, ink, and gold on paper
Page: 46.9 x 32.6 cm
Illustration: 21.0 x 14.0 cm
S86.0434

CALLIGRAPHY
In search of the crescent moon of the end of Ramadan
The moon-faced beauty suddenly rushed to the roof
and looked around.
All who saw her said, “Glory be to God,
The sun has arisen and is searching for the moon.”
[Framing this are two other poems, one with five couples and the other with three.]

INSCRIPTION
The work of master Daswanth

(SEAL) Sir Elijah Impey 1777 ... year 16 ...

PROVENANCE
Albert Besnard, 1932

PUBLISHED
Besnard sale catalogue, 1932, no. 180

347 Nawwab Zafar Khan
India, ca. 1770
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.0 x 32.5 cm
Illustration: 21.0 x 9.9 cm
S86.0435

INSCRIPTION
Portrait of Nawwab Zafar Khan

(SEAL) Sir Elijah Impey, dated 1775

348 The Virgin Mary at Prayer
India, Lucknow, ca. 1770
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 47.0 x 23.7 cm
Illustration: 20.6 x 11.0 cm
S86.0433

INSCRIPTION
Image of the holy Mary

SEAL
(rectangular) Sir Elijah Impey, dated 1775

COMMENTS, 346-48
Sir Elijah Impey was chief justice of Bengal between 1774 and 1782. Together with his wife, Lady Mary, he avidly collected and commissioned paintings during those years. The studies of flora and fauna that they gathered are among the finest natural history paintings known.1 This particular album must have contained a range of illustrations, including portraits of emperors and nobles, as well as copies and adaptations of European works. The folios were bound in normal European sequence, and the seal, while in Persian, gives the year according to the Christian calendar.

NOTE
1. See especially Stuart Cary Welch, Room for Wonder (New York: American Federation of Arts, 1978), pp. 15-25, nos. 6-8 and fig. 3.
Individual Paintings and Drawings

Figural Studies

A Reclining Prince

Attributable to Aqa Mirak
Iran (Tabriz), ca. 1530
Opaque watercolor and gold on paper
Mounted on an album page with illuminated chapter headings from a Koran pasted above and below painting
Page: 33.6 x 21.2 cm
Text: 22.7 x 11.5 cm
Illustration: 15.6 x 12.0 cm
s86.0300
Reproduced in color, plate 65, A Jeweler's Eye

Inscriptions
Sura of "Clear Proof," Madina, nine verses
(on tablet held by prince)
Fate granted such beauty to the face of Yusuf.
Try to draw such [beauty] for your face, O slave.
Sura of "Power," Mecca, five verses

Provenance
Léonce Rosenberg, May 26, 1913
Arthur Sambon
Ducoté, 1912
Stéphane Bourgeois, 1910

Published
Corbin et al. 1938, no. 66, p. 163
BGW, no. 142, p. 133
Exhibition, no. 505, p. 207
Souvenir, p. 47
Grousset 1931, vol. 1, fig. 220, p. 299
Sakisian 1929, fig. 138, pl. lxvii
Kühnel 1922, pl. 61
Schulz 1914, vol. 2, pl. 144
Ricci 1913, no. 156, p. 46
MWV, vol. 2, no. 145, pl. cxviii
Martin 1912, vol. 2, pl. 109
Sarre and Martin 1910, vol. 1, pl. 28

Exhibited
Paris, 1938, no. 66

London, 1931, no. 565
Paris, 1912, no. 145
Munich, 1910, no. 574

Comments
This extremely elegant painting has often been described as an idealized portrait of Shah Tahmasp (r. 1524-76), though there is no real basis for that attribution. Martin and others have suggested that the work was painted by Sultan-Muhammad, but Welch, more recently, has argued for an attribution to Aqa Mirak.

Notes
1. See, for instance, Ricci 1913, p. 46, no. 156.
Individual Paintings and Drawings
350 **A Seated Youth**

Attributable to Mir Sayyid-Ali
Iran (Tabriz), ca. 1540
Ink on paper
Mounted on an album page
Page: 40.1 x 25.2 cm
Text: 25.0 x 18.0 cm
Illustration: 16.8 x 9.7 cm
S86.0291
Reproduced in color, plate 64, *A Jeweler's Eye*

**INSCRIPTION**
(on tablet held by youth)
The slave of his majesty the king, Sayyid-Ali b. Sayyid Muhammad

**PROVENANCE**
Georges Demotte, March 1913
Charles Vignier, 1912

**PUBLISHED**
Dickson and Welch 1981, vol. 1, fig. 246, p. 180
Corbin et al. 1938, no. 68, p. 103
BWG, no. 104, p. 137
Exhibition, no. 502, p. 266
Martin 1912, vol. 2, pl. 107

**EXHIBITED**
Paris, 1938, no. 68
London, 1931, no. 562

**COMMENTS**
The inscription on the tablet held by the youth presumably refers to the Safavid painter Mir Sayyid-Ali.¹ Mir Sayyid-Ali's father is recorded as Mir Musawwir, which is only a title, and his proper name may well have been Sayyid Muhammad. The bold lines and fine detail of this portrait are typical of the work of Mir Sayyid-Ali, one of Shah Tahmasp's foremost artists, and it is possible that this was meant to be a self-portrait of the artist.

**NOTE**
¹. For a different interpretation of this inscription, see Dickson and Welch 1981, vol. 1, p. 255, n. 27.

351 **A Prince and a Princess Embrace**

Inscribed to Abdullah
Iran (Bukhara), ca. 1550
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 34.5 x 21.0 cm
Text: 17.0 x 19.2 cm
Illustration: 16.0 x 9.2 cm
S86.0301
Reproduced in color, plate 63, *A Jeweler's Eye*

**INSCRIPTION**
Drawn by Abdullah

**PROVENANCE**
Georges Demotte, September 1912

**PUBLISHED**
BWG, no. 114, p. 125, pl. lxxvii a
Exhibition, no. 501, p. 266
M&V, vol. 2, no. 142, pl. cxvii
Anet 1912, pp. 105-17, fig. 10

**EXHIBITED**
London, 1931, no. 561
Paris, 1912, no. 142

**COMMENTS**
Abdullah was a leading artist at the court of the Shaybanid ruler Abdul-Aziz (r. 1540-49) at Bukhara.¹ According to the Turkish author Ali, Abdullah was a pupil of Shaykhzada (see no. 170),² who, in turn, had been a student of the renowned Timurid master Bih-
zad. His work, as Binyon, Wilkinson, and Gray have noted, is closely related to that of Mahmud Mudhahhib (see no. 180) and typical of Bukharan painting of the mid-sixteenth century. Stchoukine has suggested that Abdullah also worked on the Diwān of Shah Isma’īl in the collection of Prince Sadruddin Aqa Khan. The painting inscribed to him in that manuscript, however, is in a completely different style and is almost certainly the work of another master with the same name.

NOTES
2. Stchoukine 1959, p. 27.
4. Welch and Welch 1982, no. 30, pp. 94-98.
5. Stchoukine 1959, no. 126 bis, p. 120. For a reproduction of this painting, see MA&W, vol. 2, no. 124, pl. cl. Martin 1912 also reproduces several paintings (e.g., pl. 101) either signed or attributable to this artist, whose style seems to be closely related to works associated with mid to late sixteenth-century painting from Qazwin.

352 A Prince and a Princess Embrace

Iran, ca. 1550
Opaque watercolor and gold on paper
Mounted on a detached folio from a Shahnama of Firdawsi
Page: 42.3 x 30.6 cm
Text: 24.8 x 14.7 cm
Illustration: 16.0 x 10.2 cm
S86.0205

PUBLISHED
BWG, no. 260, p. 165
Exhibition, no. 580, p. 270

EXHIBITED
London, 1931, no. 580

COMMENTS
Although the faces of the figures have been retouched, the painting can be dated to the middle of the sixteenth century. Robinson has suggested that the prince may be an idealized representation of Shah Tahmasp.¹

NOTE

353 A Youth Seated in the Fork of a Blossoming Tree

Iran, ca. 1500-70
Opaque watercolor and gold on paper
Mounted on an album page
Page: 30.0 x 26.3 cm
Text: 26.0 x 17.4 cm
Illustration: 17.5 x 11.1 cm
S86.0200

PUBLISHED
BWG, no. 150, p. 134
Exhibition, no. 586, p. 267
Grousset 1931, fig. 228, p. 268
MA&W, vol. 2, no. 154, pl. cxxiii
Martin 1912, vol. 2, pl. 101

EXHIBITED
London, 1931, no. 586
Paris, 1912, no. 154

COMMENTS
When this painting was first published, it was attributed to Abdullah. Martin subsequently attributed it to Aqa Mirak, but as Robinson has correctly suggested, it is much closer in style to Muhammadi’s work.¹

NOTE
1. Martin 1912; Robinson 1986, p. 37.
354 A Woman with a Spray of Flowers

Iran (Khurasan?), ca. 1575
Opaque watercolor and gold on paper
Mounted on an album page
Page: 30.9 x 20.3 cm
Illustration: 14.5 x 7.6 cm
S86.0296

COMMENTS
The style of this painting, with its muted colors and simplified design, is typical of late sixteenth-century painting associated with Khurasan. The two couplets on the page can be translated as follows:

How long are you going to wound me with grief?
Keep me wandering in the lane of separation?
If in the end you will raise me from the dust,
Why do you cast me away like an arrow?

A number of similarly illuminated extant pages—including checklist numbers 261-64 and several folios in the Chester Beatty Library, Dublin, from Jami’s Sa’ba’ and Subhat al-abrar—are all attributable to around 1575.

NOTES
2. MS. 210. Ibid., p. 73

355 A Youth Holds a Falcon

Iran (Qazwin), ca. 1575-80
Reverse: blank
Opaque watercolor, ink, and gold on paper
Page: 16.6 x 10.4 cm
Illustration: 14.8 x 7.4 cm
S86.0313

PROVENANCE
Ludwig Rosenthal, Munich, January 23, 1912

PUBLISHED
Grousset 1931, vol. 1, fig. 270, p. 369
M&V, vol. 2, no. 198, pl. CXLIV

EXHIBITED
Paris, 1912, no. 198

COMMENTS
This drawing is typical of work associated with Qazwin during the fourth quarter of the sixteenth century. Although it is not possible to identify the artist, the figure’s pinched face and crisply defined features are clearly derived from the work of Shaykh Muhammad or someone closely associated with him. ¹

NOTE
¹ For a discussion of Shaykh Muhammad, see Dickson and Welch 1981, vol. 1, pp. 165-77.
A Standing Woman/A Standing Youth

2 paintings mounted on an album page
Inscribed (left) to Sadiqi
Inscribed (right) to Ustad Muhammad Qasim
Iran (Qazwin?), ca. 1590
Opaque watercolor and gold on paper
Page: 39.7 x 27.6 cm
Text: 30.1 x 10.0 cm
Illustration (left): 16.9 x 7.7 cm
Illustration (right): 16.9 x 8.3 cm
S86.0305

INSCRIPTIONS
(left) Sadiqi
(right) Master Muhammad Qasim
(above) Copied by Sultan-Ali al-Mashhadi

SEAL
(left) Abbas, slave of the King of Holiness

PROVENANCE
Léonce Rosenberg, July 21, 1910

PUBLISHED
Ricci 1913, no. 159, p. 47

COMMENTS
Both of these paintings are executed in a manner typical of late sixteenth-century work associated with Qazwin. While the attribution to Sadiqi seems plausible, Robinson has suggested that A Standing Youth (on right) may be by Riza Abbasi rather than Muhammad Qasim.1 The calligraphy above the paintings is by Sultan-Ali al-Mashhadi.

NOTE
A Woman Adjusts Her Aigrette

Iran (Isfahan), ca. 1590
Opaque watercolor and gold on paper
Mounted on an album page
Page: 28.7 x 17.8 cm
Illustration: 17.5 x 7.7 cm
s86.0298

INSCRIPTION
(lower right) Sadiqi

PROVENANCE
Léonce Rosenberg, May 26, 1913
Arthur Sambon

PUBLISHED
BWG, no. 250, p. 164
Exhibition, no. 598, p. 271
Migeon 1930
Ricci 1913, no. 157, p. 46
M&M, vol. 2, no. 156, pl. cxxv

EXHIBITED
London, 1931, no. 528
Paris, 1912, no. 156

COMMENTS
This painting is typical of late sixteenth-century work associated with Isfahan. Although Marteau and Vever attributed the image to Muhammad, its style seems closer to that of Riza Abbasi or Sadiqi, whose name is barely legible in the lower right-hand corner of the page.

NOTE
1. The painting, for instance, can be closely compared to Young Man in Blue in the Harvard University Art Museums, Cambridge, Massachusetts (Fogg Art Museum, 1936.27), reproduced in Simpson 1970, no. 20, pp. 82-83.
358 A Woman Detained by a Kneeling Youth
Iran (Qazwin?), ca. 1500
Opaque watercolor and gold on paper
Mounted on an album page
Page: 36.4 x 24.3 cm
Illustration: 17.2 x 9.7 cm
S86.0293
PROVENANCE
Georges Demotte, September 1912
PUBLISHED
BWG, no. 259, p. 165
Exhibition, no. 605, pl. cxvi
EXHIBITED
London, 1931, no. 605
Paris, 1912, no. 140
COMMENTS
Although the subject of this painting is dependent on Iranian models, the treatment of the figure suggests that it is of Turkish origin. Both the slightly awkward stance of the youth and his simply rendered features, for instance, are typical of a group of paintings and drawings attributed to late sixteenth-to early seventeenth-century Turkey, such as A Young Woman in Blue, formerly in the collection of Edwin Binney 3rd,1 and A Musician, in the Museum of Fine Arts, Boston.2
NOTES

359 A Woman with a Spray of Flowers
Iran (Isfahan), ca. 1595
Opaque watercolor and gold on paper
Mounted on an album page
Page: 30.3 x 18.6 cm
Illustration: 14.9 x 7.2 cm
S86.0297
PROVENANCE
Arsène Aftandil, June 22, 1912
COMMENTS
This painting is typical of late sixteenth-century idealized portraits of women associated with Isfahan. Robinson has suggested that it might be an early work of Riza Abbasi,1 though the articulation of the figure’s generalized features is not specific enough to make the identification certain.
NOTE
1. Robinson 1986, p. 120.

360 A Youth Holds a Bird
Turkey(?), 17th century
Opaque watercolor and gold on paper
Mounted on an album page
Page: 30.6 x 20.0 cm
Illustration: 15.8 x 11.7 cm
S86.0316
PROVENANCE
Grousset 1931, vol. 1, fig. 286, p. 377
EXHIBITED
London, 1931, no. 610
Paris, 1912, no. 171
COMMENTS
This painting is typical of late sixteenth-century idealized portraits of women associated with Isfahan. Robinson has suggested that it might be an early work of Riza Abbasi,1 though the articulation of the figure’s generalized features is not specific enough to make the identification certain.
NOTE
1. Robinson 1986, p. 120.
302 A Seated Princess
(Right-hand half of a double-page composition)
Painting attributable to Muhammad-Sharif Musawwir
Borders inscribed to Muhammad Murad Samarqandi
Iran (Bukhara?), ca. 1600
Opaque watercolor and gold on paper
Mounted on an album page
Page: 44.6 x 31.8 cm
Text: 37.0 x 23.8 cm
Illustration: 19.4 x 11.2 cm
886.0304
Reproduced in color, plate 67, A Jeweler's Eye

INSCRIPTION
(on rock) The work of Muhammad Murad Samarqandi

PUBLISHED
M&V, vol. 2, no. 104, pl. LXXXIV

EXHIBITED
Paris, 1912, no. 104

COMMENTS
This page is the right-hand half of a double-page opening that was presumably part of an album. The other half of the opening, also with borders inscribed to Muhammad Murad Samarqandi and depicting a seated prince, is in the Musée du Louvre, Paris.\(^1\) A signature on the border of the dado behind the prince in the Louvre's painting indicates that it was executed by Muhammad Sharif Musawwir, to whom the painting in the Vever Collection can also be attributed. The format of these pages is closely related to those of the Vignier Album (see nos. 323-28). An inscription on the book held by the figure in the lower left-hand corner of the page is now too fragmentary to be read properly.

NOTE
1. A.O. 7109. Reproduced in Martin 1912, pl. 263.
363 A Seated Youth in Green
Iran (Isfahan), ca. 1600-1610
Opaque watercolor and gold on paper
Mounted on an album page
Page: 34.6 x 21.9 cm
Illustration: 16.3 x 9.5 cm
586.0306

INSCRIPTION
(above figure) A seated youth, drunk and inebriated

PROVENANCE
Charles Vignier, February 1910

PUBLISHED
BWG, no. 303, pl. cix b
Exhibition, no. 658, p. 280
Grousset 1931, vol. 1, fig. 280, p. 370

EXHIBITED
London, 1931, no. 658

364 A Seated Woman and a Youth
Iran (Isfahan), ca. 1600-1610
Reverse: blank
Ink on paper
Page: 12.0 x 18.0 cm
Illustration: 11.5 x 16.5 cm
586.0300

PROVENANCE
Albert Besnard, 1934

PUBLISHED
Besnard sale catalogue, 1934, no. 146
M&V, vol. 2, no. 224, pl. CLVII

EXHIBITED
Paris, 1912, no. 224

COMMENTS
The style of this drawing is typical of early seventeenth-century images associated with Isfahan and is closely related to the work of Riza Abbasi.1

NOTE

365 A Youth and an Old Man
Painting inscribed by Aqa Riza
Iran (Isfahan), ca. 1605
Calligraphy inscribed by Mir-Ali al-Katib
Gold and opaque watercolor on paper
Mounted on an album page
Page: 40.1 x 30.5 cm
Text: 32.6 x 21.4 cm
Illustration: 9.0 x 16.5 cm
586.0202
Reproduced in color, plate 66, A Jeweler's Eye

312 Individual Paintings and Drawings
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EXHIBITED

The Hague,

1912,

1938,

1964,

1911

PROVENANCE

Kevoikian, November 7, 1911

PUBLISHED

Kühnel 1965, vol. 5, p. 1890

Stchoukine 1920a, p. 102

Schroeder 1942, no. 10, pp. 122, 127–28

Corbin et al. 1938, no. 70, p. 106

bwg, no. 256, p. 164

Exhibition, no. 657, p. 280

Sakison 1929, fig. 163, pl. xci

Tentoonstelling, no. 24, p. 22

m&v, vol. 1, no. 17, pl. xvii

EXHIBITED

Paris, 1912, no. 70

London, 1931, no. 657

The Hague, 1927, no. 24

Paris, 1912, no. 17

COMMENTS

The elegant lines of this image and the subtle interplay between the sensuality of the youth and the restrained yet eager posture of the old man make this one of Aqa Riza's most striking works. Trained as an artist at the court of Shah Abbas I (r. 1588–1629), Aqa Riza (also known as Riza Abbasi) appears to have had a difficult personality. In 1605, or shortly thereafter, he left the shah's service to pursue his interest in wrestling. He returned to the latter's employ around 1615 and remained active until his death in 1635.

NOTES


2. For more information on Riza, see A. Welch 1976, pp. 15, 100–150, 107, 202.

366 The Emperor Jahangir with Bow and Arrow

India; Mughal, ca. 1605

Opaque watercolor, ink, and gold on paper

Mounted on board

Page: 16.0 x 8.3 cm

Text: 1.7 x 7.5 cm

Illustration: 13.1 x 7.5 cm

s86.0408

Reproduced in color, plate 60, A Jeweler's Eye

INSCRIPTION

This is a portrait of Padishah Salim.

May God continue his kingdom forever.

PROVENANCE

Léonce Rosenberg, July 21, 1910

PUBLISHED

Stchoukine 1920a, pl. xxi b

Ricci 1913, no. 217, p. 58

COMMENTS

Salim assumed the title of shah before his accession in 1605 as the Emperor Jahangir, when the title padi- shah became legitimate. The use of that term here, together with the ruler's relative youth, suggests that this portrait was made immediately following the coronation. While an identification of the painter is not now possible, this is one of the finest known depictions of the emperor.
367 Sultan Ali Adilshah I of Bijapur
India, Deccan (Bijapur), ca. 1605
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 23.3 x 15.0 cm
Illustration: 17.2 x 9.8 cm
586.0446
Reproduced in color, plate 68, *A Jeweler’s Eye*

**PROVENANCE**
Georges Demotte, September 1912

**COMMENTS**
Several manuscripts have been attributed to the reign of Ali Adilshah I (r. 1557-79),1 but this, the earliest known portrait of the ruler, was painted during the time of his great successor, Ibrahim Adilshah II (r. 1579-1627). The identification written at the top gives the title khan, rather than shah, the former being a somewhat derogatory reference that may have been written by a later Mughal owner. A similar inscription, probably by the same hand, is also found on a later copy of the work.2

Painting at the Muslim courts of the Deccan developed a character generally distinct from that patronized by the Mughal emperors; for example, compare this work to the preceding entry (no. 366), a contemporary Mughal portrait. In the portrait of Adilshah there is less concern than in the Mughal work with evoking volume and human personality; instead, brilliance of design and surface patterns dominate.

**NOTES**
1. The most recent discussion of this period is found in Zebrowski 1983, pp. 60-66.
2. Ibid., fig. 48.

368 A Reclining Youth
Iran (Isfahan), ca. 1610
Opaque watercolor and gold on paper
Mounted on an album page
Page: 39.9 x 26.8 cm
Text: 19.8 x 18.9 cm
Illustration: 13.4 x 9.6 cm
Illustration: 14.1 x 19.0 cm
586.0317

369 Two Lovers
Iran (Herat?), ca. 1610-15
Opaque watercolor and gold on paper
Mounted on an album page
Page: 33.7 x 21.0 cm
Illustration: 20.8 x 12.2 cm
586.0315

**PROVENANCE**
Georges Demotte, September 1912
This painting, though closely related to work from Isfahan, is attributable to Herat during the second decade of the seventeenth century, when the city was under Shamlu control. The pendant to this painting, in the Musée du Louvre, Paris, depicts a young man visiting a dervish.

Notes
2. For a detailed discussion of Shamlu patronage, see Schmitz 1981, pp. 1-40.
A Head of a Youth/An Old Man Putting a Cloth over His Head

2 drawings mounted on an album page
Inscribed (upper) by Riza Abbasi
Iran (Isfahan), ca. 1610–15
Ink on paper
Page: 14.5 x 8.1 cm
Illustration (upper): 6.2 x 6.4 cm
Illustration (lower): 6.7 x 6.3 cm
S86.0310

INSCRIPTION
(on upper drawing) This hat was improved by his Royal Highness most pure, most eminent, most exalted. May God continue his kingdom forever. This most humble servant of the court, Riza Musawwir Abbasi, drew it and it was commanded to be made.

PROVENANCE
Albert Besnard, 1934

PUBLISHED
Besnard sale catalogue, 1934, no. 150

COMMENTS
Although only the upper drawing is inscribed by Riza Abbasi, it is likely that the lower one is also by him. Both in terms of its style and subject, it is typical of a number of quick studies or sketches either signed or attributable to the great Safavid master.¹

NOTE
¹. Similar works, for instance, are contained in the so-called Riza Abbasi Album in the Freer Gallery of Art, Washington, D.C. (53.12–53.60), and reproduced in Sarre and Mittwoch 1914.
Two Lovers and a Bearded Man
Attributable to Riza Abbasi
Iran (Isfahan), ca. 1610–15
Ink on paper
Mounted on an album page
Page: 11.0 x 17.2 cm
Illustration: 10.5 x 15.8 cm
S86.0311
PROVENANCE
Albert Besnard, 1934
PUBLISHED
Besnard sale catalogue, 1934, no. 148
m&v, vol. 2, no. 225, pl. clvii
EXHIBITED
Paris, 1912, no. 225
COMMENTS
This drawing was presumably the preparatory sketch for a painting by Riza Abbasi of two lovers. Although unsigned, the drawing is typical of Riza's work and can be easily attributed to his hand. Both the woman and her lover—but not the bearded man—have been pricked for pouncing.

An Old Man Carries a Bowl
Iran (Isfahan), ca. 1610–15
Reverse: a floral study, pricked for pouncing
Ink and lead white on paper
Page: 37.4 x 24.5 cm
Text: 20.5 x 12.2 cm
Illustration: 16.9 x 9.1 cm
S86.0303
Reproduced in color, plate 70, A Jeweler's Eye
PROVENANCE
Georges Demotte, July 23, 1913
COMMENTS
The fine lines and keenly observed features of this figure are extremely well executed and may reflect the work of a master such as Riza Abbasi. Among the many drawings with which this image can be closely compared is one of a standing man, also attributable to Riza, in the Bibliothèque Nationale, Paris.

NOTES
1. Robinson 1966, p. 120.
373 Sultan Khurram
India; Mughal, ca. 1615
Reverse: blank
Ink on paper
Page and illustration: 11.1 x 7.3 cm
s86.0437

PROVENANCE
Léonce Rosenberg, June 6, 1913

COMMENTS
This is a simple preliminary sketch, which would have been kept among an artist’s materials to provide a possible model when a portrait was commissioned. For two similar drawings, see checklist numbers 379 and 381.

If the historical information of contemporary and later portraits is accurate, Sultan Khurram (who was born in 1592 and given the title Shahjahan in 1617) continually wore a full beard from about 1617. This drawing, an unusually direct and powerful sketch, probably shows the prince in his early twenties.1

NOTE

374 A Bearded Man Leans on a Stick
Iran (Isfahan), ca. 1690–40
Ink on paper
Mounted on an album page
Page: 33.7 x 22.8 cm
Illustration: 17.4 x 6.6 cm
s86.0312
Reproduced in color, plate 71, A Jeweler’s Eye

PROVENANCE
Léonce Rosenberg, July 21, 1910

PUBLISHED
Ricci 1913, no. 180, p. 51
M&V, vol. 2, no. 214, pl. cli

EXHIBITED
Paris, 1912, no. 214

COMMENTS
This extremely fine drawing is typical of the best work associated with Isfahan during the second quarter of the seventeenth century. The subtle modeling of the figure’s face and robes recalls Mughal work of the 1610–20s. It is possible that the artist of this work was aware of Indian drawings, as several embassies were exchanged between Jahangir (r. 1605–27) and Shah Abbas I (r. 1588–1629). In addition, numerous commercial contacts were made between the subcontinent and Iran.

The subject of this drawing, an old man or a dervish leaning upon a stick, is a commonly used theme, and a number of similar images from this period, including a drawing by Muhammad Yusuf dated 1645 in the Museum of Fine Arts, Boston,1 are close in conception to this one. The poetry on the album page can be translated as follows:

Your black eyes are the affliction of viewers.
Your brows are as mysteriously fascinating as the halo around the moon.
You shouldn’t claim only the moon’s beauty:
This tale is more well known than the sun.

NOTE

375 A Standing Youth
Iran (Isfahan), ca. 1690–40
Opaque watercolor and gold on paper
Mounted on an album page
Page: 20.6 x 19.3 cm
Illustration: 18.0 x 8.1 cm
s86.0302

PROVENANCE
Georges Demotte, July 4, 1912

PUBLISHED
Tentoonstelling, no. 26, p. 22
M&V, vol. 2, no. 169, pl. cxxix
EXHIBITED
The Hague, 1927, no. 26
Paris, 1912, no. 166

COMMENTS
The style of this painting is typical of mid-seventeenth-century work associated with Isfahan. Robinson has suggested that it might be attributable to Muhammad Yusuf.¹

NOTE
1. Robinson 1986, p. 130. For more information on this artist, see Stchoukine 1964, pp. 57-60.
376  A Youth Holds His Turban
Iran (Isfahan?), ca. 1630-40
Opaque watercolor and gold on paper
Mounted on an album page
Page: 37.0 x 24.4 cm
Illustration: 10.0 x 11.4 cm
S86.0310
PROVENANCE
Georges Tabbagh, February 9, 1914

377  Dara-Shikoh with Mian Mir and Mulla Shah
India; Mughal, ca. 1635
Opaque watercolor and gold on paper
Mounted on board
Page: 33.7 x 26.2 cm
Illustration: 17.0 x 10.4 cm
S86.0432
Reproduced in color, plate 72, *A jeweler’s Eye*

PUBLISHED
Grousset 1931, vol. 2, fig. 212, p. 337
M&V, vol. 2, no. 244, pl. clxxi

EXHIBITED
Paris, 1912, no. 244

COMMENTS
Dara-Shikoh (1615-1659) was the eldest and favorite son of the emperor Shahjahan, and his intended successor. (For a later portrait of the prince, inscribed in his own hand, see no. 345.) Dara was murdered in 1659 by his brother Awrangzeb (Alamgir), who killed all the rival claimants to the throne as an assured means of securing his own power.

Dara was a scholar and a mystic. He financially supported several important Muslim shaykhs and translated their works. He also wrote treatises and commentaries on important religious texts in an effort to reconcile the claims and interests of Hinduism and Buddhism. While he was in this way a true successor to his great-grandfather Akbar, his efforts aroused the enmity of more orthodox Muslim clergy.

This is one of several studies depicting Dara in the company of learned men. At the upper right is Mian Mir (d. 1636), the central figure of the composition, about whom Dara had written a biography. Mulla Shah, seated next to the prince and facing the older man, was Dara’s personal spiritual adviser.

A second version of this scene, almost certainly by the same unknown artist, is in the Nasiruddin Album in the Imperial Library, Tehran.²

NOTES
1. A portrait of the young Dara surrounded by sages is found in Beach 1978, no. 63.

For a full and informative biography of Dara-Shikoh, see K. R. Qanungo, *Dara Shikuh* (Calcutta, 1952).
378 A Standing Woman
Iran (Isfahan), ca. 1640–50
Opaque watercolor and gold on paper
Mounted on an album page
Page: 31.4 x 10.6 cm
Illustration: 14.6 x 7.8 cm
S86.0320

COMMENTS
This well-modeled and finely painted figure is typical of work associated with mid-seventeenth-century painting at Isfahan. Robinson has suggested that this may be an early work of Mu‘in Musawwir.¹

NOTE

379 A Seated Nobleman
Inscribed (in Devanagari and Persian):
Mihr Shaykh
India; Mughal, mid-17th century
Reverse: Head of a Courtier
Ink on paper
Page and illustration: 11.2 x 8.8 cm
S86.0436

PROVENANCE
Léonce Rosenberg, June 6, 1913

COMMENTS
Contemporary accounts refer to a Mihr Shaykh, who warned Prince Awrangzeb not to visit his father, Shahjahan, following the fall of Agra Fort to the prince in 1658.¹

NOTE

380 Two Persian Noblemen
India; Mughal, mid-17th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 42.1 x 28.3 cm
Text: 23.7 x 16.4 cm
Illustration: 17.9 x 10.8 cm
S86.0424

PROVENANCE
Claude Anet, October 19, 1911

COMMENTS
Between 1613 and 1620 the Mughal artist Bishan Das was in Iran as a member of an official embassy from Jahangir to the court of Shah Abbas I (r. 1588–1629) at Isfahan. He returned with portraits of the monarch and of leading members of the court, which were frequently copied in subsequent years.¹

The relationship of Two Persian Noblemen to Bishan Das’s work is uncertain because the surface of the illustration is badly worn. The marginal calligraphy consists of nineteen couplets from the Diwan of Hafiz.

NOTE

324 Individual Paintings and Drawings
381  A Seated Man

India; Mughal, mid-17th century
Ink on paper
Mounted on paper
Page and illustration: 15.0 x 8.7 cm
S86.0438

INSCRIPTION
The back of Akbar

PROVENANCE
Léonce Rosenberg, June 6, 1913

COMMENTS
A remarkable study of a man from an extremely unorthodox angle, the inscription provides a provocative but unreliable identification.
382  *A Seated Woman Holds a Bird*

Iran (Isfahan), 2d half 17th century
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 26.3 x 16.8 cm
Illustration: 14.3 x 8.0 cm
S86.0307

**PROVENANCE**
Georges Demotte, August 10, 1910

**PUBLISHED**
Grousset 1931, vol. 1, fig. 251, p. 329
M&V, vol. 2, no. 207, pl. CXLVII

**EXHIBITED**
Paris, 1912, no. 207

**COMMENTS**
The face of this figure was partially repainted, possibly during the late eighteenth or early nineteenth century.

383  *A Young Girl with a Jar on Her Shoulder*

Iran (Isfahan), 2d half 17th century(?)
Reverse: irrelevant page of text
Opaque watercolor and gold on paper
Page: 38.8 x 26.0 cm
Text and illustration: 20.0 x 11.8 cm
S86.0323

384  *Five Holy Men*

India, ca. 1670
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 42.2 x 32.1 cm
Illumination: 14.1 x 15.4 cm
S86.0409

**INSCRIPTION**
(on foreground rock) [Illegible]

**COMMENTS**
The illustration has been placed within the margins of two facing pages from an unidentified manuscript, presumably by a dealer early in the twentieth century.

385  *A Standing Prince*

India, Rajasthan, ca. 1740
 opaque watercolor, ink, and gold on paper
Mounted on board
Page: 18.1 x 11.8 cm
Illustration: 16.4 x 9.0 cm
S86.0433

**PROVENANCE**
Albert Besnard, 1932

**PUBLISHED**
Besnard sale catalogue, 1932, no. 18(?)
386 **Audience Scene**
India, Deccan, ca. 1750
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 38.3 x 25.8 cm
Illustration: 20.9 x 14.4 cm
S86.0423

**COMMENTS**
The date A.H. 981 (A.D. 1573-74), written lightly at the top right, must be a later addition as it bears no relation to the date of the work.

387 **A Young Prince**
India, Rajasthan (Jaipur), mid-18th century
Opaque watercolor and gold on paper
Mounted on paper
Page: 30.1 x 19.4 cm
Illustration: 11.5 x 7.0 cm
S86.0425

388 **Two Seated Men with Attendants**
India, mid-18th century
Opaque watercolor on paper
Mounted on paper
Page and illustration: 21.0 x 13.7 cm
S86.0417
Individual Paintings and Drawings
389 A Reading of the Koran at Court
India, mid-18th century
Opaque watercolor on paper
Mounted on paper
Page and illustration: 23.2 x 30.5 cm
s86.0430
PROVENANCE
Albert Besnard
PUBLISHED
Besnard sale catalogue, no. 179

390 Equestrian Portrait of Shahjahan
India, Rajasthan, ca. 1750
Opaque watercolor on paper
Mounted on board
Page: 40.0 x 28.6 cm
Illustration: 24.7 x 17.8 cm
s86.0415

PROVENANCE
Emile Tabbagh, May 1935
PUBLISHED
Tabbagh, no. 149, p. 24, pl. XIII
COMMENTS
This portrait was probably made at a Rajput court in Rajasthan, copying a Mughal work of the mid-seventeenth century. It remains within its original album borders.
391 **Nawwab Amir al-Umara Zabita Khan**

Inscribed to Mihr Chand
India (probably Faizabad), ca. 1770
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.6 x 18.6 cm
Illustration: 11.2 x 7.3 cm
S86.0416

**INSCRIPTION**
(on inner margin) Work of Mihr Chand, son of Ganga Ram
(on other margin) Nawwab Amir al-Umara Zabita Khan

**COMMENTS**
Zabita Khan ruled territories north of Meerut and Bareilly, centering his power at Najibabad in Bijnor. His father, a bakhshi (minister) at the Mughal court in 1757, rose to the position of wazir (military commander and paymaster) before establishing his own semi-independent rule. Zabita Khan, his successor, was taken over by Oudh under Shuja’uddawla (r. 1753–75).¹

Mihr Chand is the best known of the artists working at Faizabad, Shuja’uddawla’s capital city. Many of his works portray the Europeans in residence at court, or copy works made at Faizabad (or Lucknow, the earlier capital) by visiting European artists.² The borders here, typical of the period, show such European influence.

**NOTES**
2. See especially Colonel Polier’s Nautch in the collection of Prince Sadruddin Aga Khan (reproduced in Welch and Welch 1982, no. 79).

392 **Three Noblemen and a Dog**

India, Rajasthan (Jaipur), late 18th century
Ink and opaque watercolor on paper
Mounted on board
Page: 34.5 x 22.2 cm
Illustration: 21.2 x 15.4 cm
S86.0406

**INSCRIPTION**
(at right) Prathiraj

393 **A Seated Woman Pours Wine**

Inscribed to Ustad Hajji
Iran, 2d half 19th century(?)
Reverse: A Seated Youth Pours Wine
Opaque watercolor and gold on paper
Page: 36.0 x 25.2 cm
Illustrations (sides A and B): 16.0 x 11.0 cm
S86.0324

**INSCRIPTIONS**
(sides A) Cupbearer of the court
(sides B) Work of master Hajji

**PROVENANCE**
Albert Besnard

**PUBLISHED**
Besnard sale catalogue, no. 137
394  The Emperor Babur
India; Mughal, late 16th century
Ink on paper
Mounted on board with panel of calligraphy
on reverse (6 lines of nasta’liq)
Page: 30.8 x 21.4 cm
Text: 22.1 x 12.2 cm
s86.0443

INSCRIPTION
(at bottom) Babur Padishah

PUBLISHED
M&V, vol. 2, no. 250, pl. clxxiv
Migeon et al. 1903, no. 847, p. 108
Migeon 1903, p. 17

EXHIBITED
Paris, 1912, no. 250
Paris, 1903, no. 847

395  Nawwab Ali-Mardan Khan
India, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 31.5 x 23.5 cm
Illustration: 23.0 x 31.5 cm
s86.0440

INSCRIPTION
Portrait of Nawwab Ali-Mardan Khan Bahadur

COMMENTS
This is probably a copy of a lost Mughal portrait of
the mid-seventeenth century.

396  Muhammad-Quli Qutbshah
India, Deccan (Golconda), ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.2 x 16.3 cm
Illustration: 22.2 x 12.0 cm
s86.0448

Figural Studies  331
INSCRIPTION
Sultan Muhammad-Quli

PROVENANCE
Alexis Rouart, May 12, 1911

PUBLISHED
Rouart sale catalogue, May 12, 1911, no. 67

COMMENTS
While the name Muhammad-Quli (Muhammad-Quli Qutbshah of Golconda, r. 1580–1612) is clearly inscribed next to the portrait, the subject appears to be the same man shown in a portrait identified as Muhammad Qutbshah (r. 1612–26). This image is a late copy based on a lost seventeenth-century work.

NOTE
1. Zebrowski 1983, fig. 142.

397 *Amanzeb*
Inscribed: Alamgir Padishah
India, ca. 1600
Opaque watercolor, ink, and gold on paper
Mounted on board with panel of calligraphy
on reverse (4 lines of *nasta‘liq*; signed by Muhammad Qasim; dated a.H. 1028 [a.h. 1618–19])
Page: 20.6 x 20.1 cm
Illustration: 16.4 x 10.5 cm
S86.0420

PUBLISHED
Grousset 1931, vol. 2, fig. 205, p. 326
Migeon et al. 1903, no. 906, p. 114

EXHIBITED
Paris, 1903, no. 906

398 *A Prince*
India, ca. 1600
Opaque watercolor, ink, and gold on paper
Mounted on board with panel of calligraphy
on reverse (4 couplets of *nasta‘liq* on marbelized paper)
Page: 20.5 x 20.0 cm
Illustration: 12.0 x 8.9 cm
S86.0410

INSCRIPTION
Jahangir Padishah

PUBLISHED
Migeon et al. 1903, no. 906, p. 114

EXHIBITED
Paris, 1903, no. 906

COMMENTS
Despite the inscribed identification, the portrait bears no relationship to the appearance of the emperor Jahangir (r. 1605–27).

399 *Holy Man with Prince and Attendants*
India, ca. 1600
Opaque watercolor on paper
Mounted on board
Page: 21.3 x 16.4 cm
Illustration: 18.0 x 13.1 cm
S86.0418

INSCRIPTIONS
(on right margin) Bays-sunqur [sic] Mirza
(on left margin) Portrait of Shah Qasim Anwar

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
*Indjoudjian*, no. 71, illustrated

400 *Equestrian Portrait of Jahangir*
India, ca. 1900
Inscribed (in margin): Shah Jahangir
Opaque watercolor and gold on paper
Mounted on board with panel of calligraphy
on reverse (2 couplets from the *Diwan of Hafiz*; 4 lines of illuminated *nasta‘liq*; Iran, 16th century)
Page: 35.5 x 27.3 cm
Illustration: 20.0 x 16.2 cm
S86.0414

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
*Indjoudjian*, no. 71, illustrated

401 *Humayun and Akbar*
India, ca. 1900
Opaque watercolor, gold, and ink on paper
Mounted on board with panel of calligraphy
on reverse (4 lines of *nasta‘liq*)
Page: 31.0 x 21.3 cm
Text: 24.1 x 13.9 cm
S86.0442

INSCRIPTIONS
(at bottom) Humayun Padishah
Akbar Padishah

PUBLISHED
Migeon et al. 1903, no. 847, p. 108
Migeon 1903, p. 17

EXHIBITED
Paris, 1903, no. 847
402 Sultan Murad and Sultan Danyal on a Picnic
India, ca. 1900
Opaque watercolor and ink on paper
Mounted on board with panel of calligraphy
on reverse (page from the Gulistan of Sa’di; 8
lines of nasta’liq variously arranged and illumi-
nated; Iran, 17th century)
Page: 47.0 x 32.2 cm
Illustration: 20.0 x 21.4 cm
586.0427

PUBLISHED
Migeon et al. 1903, no. 848, p. 108

EXHIBITED
Paris, 1903, no. 848

COMMENTS
This is a modern copy of an unpublished drawing of
circa 1600 in the Maharaja Sawai Man Singh II City
Palace Museum, Jaipur. The original is by the painter
Manohar.

403 Nadirshah
India, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 30.6 x 22.9 cm
Illustration: 16.7 x 10.2 cm
586.0430

INSCRIPTION
The auspicious portrait of [His] Highness Nadirshah
Padishah the conqueror

404 Qilich Khan
India; Mughal, ca. 1900
Opaque watercolor, ink, and gold on paper
Mounted on paper
Page: 30.9 x 23.8 cm
Illustration: 17.3 x 11.6 cm
586.0441

COMMENTS
This is a modern work made in imitation of a seven-
teenth-century album page.

Figural Studies 333
Individual Paintings and Drawings
Flora and Fauna

405 A Chukar Partridge
India, mid-16th century
Opaque watercolor and ink on cloth
Mounted on board
Page: 20.3 x 10.3 cm
Text: 17.0 x 10.2 cm
Illustration: 12.5 x 10.2 cm
586.0413

INSCRIPTION
(in nasta’liq)
The partridge walked in a cheerful gait.
Proud and self-satisfied it came forth.
Red beaked and robed in black
Causing blood to boil from its sight.

PUBLISHED
Stchoukine 1929a, pl. xxvi b

COMMENTS
The chukar partridge appears continually in paintings from both Iran and India, being especially prominent during the sixteenth and early seventeenth centuries. The appearance of seemingly individualized animal studies such as this has long been taken as evidence of Mughal interest in the immediate observation of nature. In fact, such illustrations were frequently derived from specific motifs in earlier paintings.¹

Many early animal studies are on cloth. The tradition of animal portraiture seems to have been strongly influenced by Chinese painting, which was frequently executed on silk. The Mughal use of cloth may be a reference to that source.

NOTE
¹ For a discussion of the use of artistic models, rather than simply nature itself, in the evolution of Mughal animal studies, see especially Milo C. Beach, Early Mughal Painting (Cambridge and London: Harvard University Press, 1987).

406 Two Pheasants
India, early 17th century
Opaque watercolor on paper
Mounted on board
Page and illustration: 14.1 x 9.0 cm
586.0411

PROVENANCE
Georges Demotte, September 1912

PUBLISHED
Tentoonstelling, no. 37, p. 23
M&M, vol. 2, no. 257, pl. clxxvii

EXHIBITED
The Hague, 1927, no. 37
Paris, 1912, no. 257

COMMENTS
This study follows the manner and style of the great Jahangiri artist Mansur but lacks his sensitivity of execution.¹

NOTE

407 A Spurfowl in a Landscape
India; Mughal, late 17th century
Opaque watercolor on paper
Mounted on board
Page and illustration: 17.4 x 9.0 cm
586.0412

PROVENANCE
Georges Demotte, September 1912

PUBLISHED
Tentoonstelling, no. 37, p. 23
M&M, vol. 2, no. 259, pl. clxxviii

EXHIBITED
The Hague, 1927, no. 37
Paris, 1912, no. 259

Flora and Fauna 335
408 A Comb Duck
India, late 18th century
Opaque watercolor on paper
Mounted on board
Page: 11.4 x 17.2 cm
Illustration: 8.9 x 13.9 cm
S86.0410

PROVENANCE
Georges Demotte, September 1912

PUBLISHED
Tentoonstelling, no. 37, p. 23
M&V, vol. 2, no. 258, pl. clxxviii

EXHIBITED
The Hague, 1927, no. 37
Paris, 1912, no. 258

409 A Horse
India, late 19th century
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 31.6 x 22.1 cm
Illustration: 27.9 x 18.5 cm
S86.0445

PUBLISHED
Stchoukine 1929a, pl. lxxxvii c
Migeon et al. 1903, no. 904, p. 114

EXHIBITED
Paris, 1903, no. 904
410  **An Old Woman and Two Sages in a Garden**

Iran (Bukhara), ca. 1520-30
Opaque watercolor, ink, and gold on paper
Mounted on an album page with panel of calligraphy mounted on reverse
Page: 37.5 x 26.3 cm
Illustration: 22.1 x 14.2 cm
s86.0216
Reproduced in color, plate 58, *A Jeweler’s Eye*

**INSRIPTION**
(reverse)
Ali is the sea of eternity.
Ali is the successor to Muhammad.

**COMMENTS**
The style of this painting is typical of early sixteenth-century work associated with Bukhara and can be closely compared to the illustrations in such manuscripts as the *Bustan* of Sa’di circa 1530, in the Royal Asiatic Society of London,\(^1\) and a copy of Shamsud-din Muhammad Assar’s *Mihr u Mushhtari* dated 1523 in the Freer Gallery of Art, Washington, D.C.\(^2\)

**NOTES**
2. No. 32.5-8, ibid., pp. 252, 261.

411  **A Hunt**

Iran (Tabriz), ca. 1530-40
Ink and color on paper
Mounted on an album page
Page: 26.5 x 20.5 cm
Text: 18.5 x 24.6 cm
Illustration: 9.5 x 14.9 cm
s86.0290
Reproduced in color, plate 61, *A Jeweler’s Eye*

**SEAL**
(oval) O Lord of the Age, 45 [Ya Sahib al-zaman]

**PROVENANCE**
Léonce Rosenberg, May 26, 1913
Arthur Sambon

**PUBLISHED**
BWG, no. 125, p. 127
*Exhibition*, no. 560, p. 266
*Tentoonstelling*, no. 25, p. 22
Schulz 1914, vol. 2, pl. 134
Ricci 1913, no. 154, pp. 43-46, pl. xxiv

**EXHIBITED**
London, 1931, no. 560
The Hague, 1913, no. 25

**COMMENTS**
When this drawing was first published, it was attributed to Bihzad and dated to the early sixteenth century. Robinson, however, has suggested that its style is much closer to the work of Siyawush and consequently should be dated to around 1560.\(^1\) While it seems unlikely that this drawing is actually by Siyawush, whose earliest extant works date from the 1570s,\(^2\) Robinson is correct in arguing for a later date than the beginning of the sixteenth century. The drawing, however, seems most closely related to work from the second rather than the third quarter of the century. It can be compared, for instance, to several paintings attributed to Aqa Mirak, such as *Faridan Tests His Sons* from the Shahname of Firdawsi copied for Shah Tahmasp, or *Nushirwan Listens to the Owls* from the Khamsa of Nizami dated 1539-43.\(^3\)

**NOTES**
4. In the British Library, London (Or. 2265, fol. 13v).
A School Scene
Attributable to Mir Sayyid-Ali
Iran (Tabriz), ca. 1540
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 37.2 x 23.9 cm
Illustration: 27.0 x 15.1 cm
s86.0221
Reproduced in color, plate 59, A Jeweler’s Eye

INSCRIPTION
(on rug)
Rely not upon the place of great men
Unless you have prepared the quality of greatness in
yourself.
[From the Diwan of Hafiz]

PROVENANCE
Georges Demotte, November 30, 1912

PUBLISHED
Corbin et al. 1938, no. 70, pp. 163-64
bwc, no. 224, pp. 146-47, pl. cliii a
Exhibition, no. 633, p. 276
Tentoonstelling, no. 23, p. 22

EXHIBITED
Paris, 1938, no. 70
London, 1931, no. 633
The Hague, 1927, no. 23

COMMENTS
This painting, with its lively figures, fine detail, and
complicated composition, is typical of a number of
works attributable to Mir Sayyid-Ali. The son of Mir
Musawwir, one of the leading artists at the court of
Shah Tahmasp (r. 1524-76), Mir Sayyid-Ali was trained
at the Safavid court in Tabriz, where he worked on a
number of manuscripts for the shah, including a
Khamsa of Nizami dated 1539-43 now in the British
In 1549 he left Iran and entered the service of the Mughal emperor Humayun (r. 1530-40; 1555–56) in Kabul. After Humayun’s death, Mir Sayyid-Ali worked for Humayun’s son and successor, Jalaluddin Akbar (r. 1556-1605), until 1572, when he departed for Mecca.  

Although it is now difficult to be certain whether this painting was intended as an independent study or was removed from a manuscript, it is closely related to three paintings, all ascribed to Mir Sayyid-Ali, that were once part of the British Library’s Khamsa of Nizami. The inscriptions on the various books and tablets are too fragmentary to be read properly.

**NOTES**

1. Or. 2265.

**413 Sulayman and Bilqis Enthroned**

Iran (Isfahan), ca. 1590-1600

Opaque watercolor, ink, and gold on paper

Mounted on board

Page: 34.9 x 26.4 cm

Illustration: 24.9 x 18.0 cm

S86.0186

Reproduced in color, plate 60, *A Jeweler’s Eye*

**PUBLISHED**

BWG, no. 216, p. 145

Exhibition, no. 289, p. 181

Grousset 1931, vol. 1, fig. 256, p. 335

Sakisian 1922, fig. 158, pl. lxxviii

Tentoonstelling, no. 20, p. 22

Kühnel 1922, pl. 95

M&V, vol. 1, no. 15, pl. xv

**EXHIBITED**

London, 1931, no. 289

The Hague, 1927, no. 20

Paris, 1912, no. 15

**COMMENTS**

Although attributed at one time to Turkey, this painting is closely related to late sixteenth-century work at Isfahan. Robinson has suggested that Ali Asghar, a late sixteenth- to early seventeenth-century artist, may have been responsible for this work. It seems most closely related, however, to several of the paintings in a copy of al-Nishapuri’s *History of the Prophets*, circa 1590, in the Bibliothèque Nationale, Paris.

**NOTES**

1. Kühnel 1922, pl. 95.
Individual Paintings and Drawings
414  **A Hunt**

Inscribed by Riza Abbasi
Iran (Isfahan), dated a.h. Shawwal 1, 1035 (A.D. June 26, 1626)
Ink and color on paper
Mounted on an album page
Page: 47.3 x 33.2 cm
Illustration: 26.0 x 16.9 cm
S86.0314
Reproduced in color, plate 62, *A J eweler’s Eye*

**INSCRIPTION**
The first day of the month of auspicious Shawwal in the year [a.h.] 1035 [A.D. June 26, 1626]. This drawing [tarh] was colored [abrang]. The work of the humble Riza Abbasi.

**PROVENANCE**
Indjoudjian, December 19, 1932

**PUBLISHED**
Corbin et al. 1938, no. 77, pp. 165-66
*Indjoudjian*, no. 61, illustrated

**EXHIBITED**
Paris, 1938, no. 77

**COMMENTS**
This large and well-executed drawing is typical of Riza Abbasi’s work during the 1620s. A highly talented and prolific artist, he produced a number of similar sketches, many of which are preserved in the so-called Riza Abbasi Album in the Freer Gallery of Art, Washington, D.C.¹

**NOTE**
1. No. 53.12-53.60.

415  **A Sacrificial Ceremony**

India, Rajasthan (Udaipur), ca. 1690
Opaque watercolor on paper
Mounted on paper
Page and illustration: 14.6 x 34.6 cm
S86.0449

**PROVENANCE**
Albert Besnard

**PUBLISHED**
Besnard sale catalogue, 1934, no. 194

**COMMENTS**
This work is directly comparable to a signed Bikaneri portrait study formerly in the Khajanchi Collection.¹ The frontispiece applied to side B is surrounded by marginal designs of the late seventeenth century. The folio was probably included within one of the many albums formed for Sir Elijah Impey (see also nos. 346-48).

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416  **A Princess with Attendant Ladies**

India, Rajasthan (Bikaner), ca. 1700
Side B: frontispiece; 7 lines of nastaliq, illuminated; Persian or Mughal, 18th century
Opaque watercolor and gold on paper
Page and illustration: 20.1 x 31.4 cm
Text: 19.8 x 9.8 cm
S86.0497

**SEAL**
(rectangular) Sir Elijah Impey . . .

**PROVENANCE**
Albert Besnard, 1934

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*Miscellaneous* 345
NOTE
1. The work is by Hasan Riza, son of Ali Riza; see Karl J. Khandalavala, Moti Chandra, and Pramod Chandra, Miniature Painting: A Catalogue of the Exhibition of the Sri Motichand Khajanchi Collection Held by the Lalit Kala Akademi, 1960 (New Delhi, 1960), no. 90, fig. 71.

417. A Prince with Harem Attendants
India, early 18th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 40.1 x 26.5 cm
Text: 28.3 x 13.4 cm
Illustration: 17.2 x 10.3 cm
886.0052

PUBLISHED
Grousset 1931, vol. 2, fig. 220, p. 353

COMMENTS
The illustration remains on its original album page; other folios from the volume have not yet been identified.
418 A Prince and a Princess Seated on a Carpet

(Left-hand half of a double-page composition)
Turkey (Istanbul), ca. 1700-1725
Reverse: faded inscription
Opaque watercolor, ink, and gold on paper
Page: 30.7 x 20.2 cm
Text: 30.0 x 19.3 cm
S86.0134

PUBLISHED
M & V, vol. 1, no. 78, pl. LXII

EXHIBITED
Paris, 1912, no. 78

COMMENTS
This painting belongs to a small group of works attributable to Istanbul during the first decades of the eighteenth century. All of these images are characterized by large but simply drawn figures, dense foliage, relatively crude pigments, and simple compositions. The painting is the left-hand half of a double-page composition. A similarly executed work, depicting a musical gathering and now in the collection of Prince Sadruddin Aga Khan,1 formed the right-hand half of the image in the Vever Collection.2 On the reverse of the painting is a faded inscription giving the titles of Fath-Ali Shah Qajar (1797-1834) and the date A.H. 1235 (A.D. 1819-20).

NOTES
1. Welch and Welch 1982, no. 10, p. 443.
2. The painting was formerly in the collection of Georges Marteau and came from the same source as the one in the Vever Collection.

419 A Lady Walks in a Garden

India, Rajasthan (Bikaner), ca. 1730
Opaque watercolor, gold, and ink on paper
 Mounted on board
Page: 36.0 x 23.6 cm
Illustration: 15.8 x 9.4 cm
S86.0450
420 Portrait of a Princess
India; Mughal, mid-18th century
Opaque watercolor, gold, and ink on paper
Mounted on board
Page: 22.4 x 13.6 cm
Text: 14.5 x 10.4 cm
Illustration: 14.5 x 10.4 cm

INSCRIPTION
(above and below in découpage letters)
Thank God I am still as I was
My black pen is still youthful.

PROVENANCE
Minassiantz, January 26, 1914

421 Scene from the Story of Gur and Gobind
India, ca. 1760
Opaque watercolor and ink on paper
Mounted on board on reverse of which is mounted a page of calligraphy
India, Lahore (in present-day Pakistan), dated A.H. 1048 (A.D. 1638-39)
Page: 34.8 x 23.0 cm
Text: 18.7 x 10.1 cm
Illustration: 23.1 x 17.6 cm
S86.0457

INSCRIPTIONS
(Left side) Gur and Gobind
(back of board)
A lifetime we were your loyal messenger; tis enough.
The reward was cruelty and we were loyal; tis enough.
What sort of promises of kindness do you give?
Deception.
We have been tried once or twice; tis enough.
In the year [A.H.] 1048 [A.D. 1638-39] in the city of Lahore

PROVENANCE
Albert Besnard

PUBLISHED
Besnard sale catalogue, no. 166

422 Ladies in a Garden
India; Mughal, late 18th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 31.8 x 21.8 cm
Illustration: 16.1 x 8.2 cm
S86.0454

COMMENTS
The scene has been composed from three separate fragments, probably by a dealer in the early twentieth century.

COMMENTS
Oval portraits were introduced into India from Europe about 1615, and some were presented to the Mughal emperors as official and private gifts. That practice began a vogue for oval portraits that continued into the nineteenth century at Mughal and Rajput courts.
423 **Ladies Hawking**
India, Kashmir, late 18th century  
Opaque watercolor, ink, and gold on paper  
Mounted on board  
Page: 20.0 x 17.0 cm  
Illustration: 16.4 x 13.3 cm  
S86.0456

424 **A Sleeping Princess**
India, late 18th century  
Opaque watercolor, ink, and gold on paper  
Mounted on paper  
Page: 34.7 x 24.0 cm  
Illustration: 21.6 x 15.8 cm  
S86.0458
425  *Two Ladies Carry Flowers*
India, Deccan, 19th century
Opaque watercolor, ink, and gold on paper
Mounted on board on reverse of which is mounted a page of calligraphy (2 couplets in nastā'liq)
Page: 38.8 x 25.6 cm
Illustration: 24.4 x 14.0 cm
S86.0431

INSCRIPTION
(back of board) The poor sinner Ali

PROVENANCE
Indjoudjian, December 19, 1932

PUBLISHED
*Indjoudjian*, no. 65

426  *Yusuf and the Merchants*
Iran, 10th century (?)
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 29.6 x 19.2 cm
Text: 17.0 x 12.0 cm
Illustration: 14.6 x 11.3 cm
S86.0426

427  *Shiva and Parvati*
India, Punjab Hills (Kangra), ca. 1830
Opaque watercolor on paper
Mounted on paper
Page and illustration: 34.0 x 25.4 cm
S86.0468

428  *Lady with Two Attendants*  
(Left-hand half of a double-page composition)
India, Deccan, mid-19th century
Opaque watercolor, ink, and gold on paper
Mounted on board on reverse of which is mounted a page of calligraphy
(India, dated a.h. 1287 [A.D. 1869-70])
Page: 45.3 x 27.4 cm
Illustration: 20.0 x 13.0 cm
S86.0429

INSCRIPTION
(reverse) Praise be to God, the bestower of images, and prayers upon his Prophet, dispatched to all mankind, and upon his family and companions. May He help us on the day of resurrection. This unique painted album is a regal pearl from the sea of calligraphy and depiction. . . . The beauty of its figures is beyond the world of reality and imagination, and the beauty of its images is the symbol of manifestations of the world of archetypes. . . . the poor Muhammad Ibrahim [A.H.] 1287 [A.D. 1869-70].
This is a folio from an otherwise unidentified album.

429 Rama and Sita Enthroned
   India, Rajasthan (Jaipur), late 19th century
   Opaque watercolor and gold on paper
   Mounted on paper
   Page: 20.7 x 25.3 cm
   Illustration: 25.8 x 22.2 cm
   S86.0461

430 Cooking Scene
   India, Rajasthan, late 19th century
   Opaque watercolor, ink, and gold on paper
   Mounted on paper
   Page and illustration: 24.1 x 17.0 cm
   S86.0459

431 Hunting Scene
   India, ca. 1900
   Opaque watercolor, ink, and gold on paper
   Mounted on board
   Page: 44.3 x 31.1 cm
   Text: 24.2 x 18.2 cm
   S86.0444

COMMENTS
This is a late, rather free adaptation of a Jahangir-period (1605-27) hunting scene of which the best-known and earliest examples are in the collection of Prince Sadruddin Aga Khan.1

NOTE
1. Welch and Welch 1982, no. 66

432 Lady at Prayer
   India; probably Mughal, ca. 1900
   Opaque watercolor and ink on paper
   Mounted on board
   Page: 26.3 x 17.7 cm
   Illustration: 10.7 x 5.5 cm
   S86.0451

Miscellaneous 351
Page of Calligraphies
Written in nastā'liq
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.0 x 31.9 cm
Text: 34.3 x 18.7 cm
S86.0346

COMMENTS
Two of the five calligraphic samples on this page are signed by Sultan-Muhammad al-Katib. One of these, in the upper right-hand corner of the page, is dated "in the months of the year [A.H.] 964 [A.D. 1556-57]." A third calligraphy, in the lower right-hand corner of the page, written in the city of Herat in A.H. 940 (A.D. 1533-34), is signed by Sultan-Ali.

Page of Calligraphies
Written in nastā'liq
Iran and India, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.1 x 32.0 cm
Text: 30.9 x 17.8 cm
S86.0349

COMMENTS
The calligraphy in the upper right of the page was copied by Sultan-Mahmud al-Katib in Ahmadabad in the year A.H. 970 (A.D. 1562-63); the calligraphy in the lower right was copied by Shah-Mahmud; and the one in the lower left was copied by Sultan-Muhammad Nur at Herat after Sultan-Ali al-Mashhadi.
Page of Calligraphies
Written in nasta’liq
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.7 x 32.5 cm
Text: 34.2 x 17.6 cm
S86.0347

COMMENTS
In the upper right-hand corner of the page are three couplets from the Bustan of Sa’di copied by Shah-Mahmud; at the bottom of the page are two couplets from the Divan of Amir Shahi copied by Ahmad al-Husayni al-Mashhadi in a.h. 978 (A.D. 1570-71); and in the upper left-hand corner are several couplets copied by Shaykh-Muhammad b. Shaykh Kamal Sabzavari.

Page of Calligraphies
Written in nasta’liq
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.7 x 32.5 cm
Text: 34.2 x 17.6 cm
S86.0347

COMMENTS
The couplets in the calligraphy in the upper right of the page are from the Divan of Hafiz and were copied...
by Abdul-Khaliq in A.H. 904 (A.D. 1585-86); those at the bottom of the page were copied by Muhammad Qasim al-Husayni; and those in the central panel of the left-hand side of the page were copied by Mir Husayn al-Husayni.

Page of Calligraphy
Inscribed to Mir-Ali
Written in nastalīq
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 26.5 x 16.6 cm
Text: 14.2 x 6.8 cm
586.0337
438 Page of Calligraphies
Written in nastā'liq
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 35.7 x 23.5 cm
Text: 18.0 x 10.0 cm
586.0343

COMMENTS
The couplets in the center of the page are inscribed to Mir-Ali. Those around the edges of the page are from the Diwan of Amir Shahi.

439 Page of Calligraphy
Inscribed to Mir-Ali
Written in nastā'liq
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on an album page
Page: 32.7 x 21.5 cm
Text: 17.3 x 9.8 cm
586.0326

COMMENTS
The page is mounted on borders similar to those of checklist number 431.

440 Page of Calligraphy
2 couplets from the Diwan of Amir Khusraw Dihlawi
Copied by Ali Kashmiri in nastā'liq
India, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 26.0 x 17.1 cm
Text: 14.8 x 7.3 cm
586.0338

441 Page of Calligraphies
Written in nastā'liq
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.0 x 31.0 cm
Text: 32.1 x 18.8 cm
586.0345

COMMENTS
The page consists of five calligraphic samples, including two couplets at the top of the page (mounted horizontally) from the Diwan of Amir Khusraw Dihlawi, signed by Mir Husayn al-Husayni and dated A.H. 970 (A.D. 1562-63). Another example, in the center of the page, consists of five couplets from the poetry of Amir Shahi.
442 Page of Calligraphy
Copied by Mir Khalil in nasta’liq
Iran, 16th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 33.1 x 20.7 cm
Text: 14.5 x 8.0 cm
S86.0341

443 Page of Calligraphies
Written in nasta’liq
Iran, 16th century(?)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 35.8 x 23.6 cm
Text: 17.8 x 10.4 cm
S86.0336

COMMENTS
The couplets in the central panel of calligraphy on this page are from a qasida of Amir Khusraw Dihlawi and were copied by Muhammad Husayn al-Tabrizi.
444 Page of Calligraphy
Copied in Turkish by Naqshi in nastalîq
Turkey, 16th century(?)
Colored papers and gold on paper
Mounted on board
Page: 24.5 x 16.4 cm
Text: 15.7 x 9.0 cm
S86.0335

COMMENTS
The illumination on this calligraphic sample was executed in qatta‘i, or decoupage, a demanding technique in which all of the designs are cut out from pieces of paper. The couplets are from an unidentified Turkish poem.

445 Page of Calligraphies
Written in nastalîq
Iran, 16th century(?)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 47.6 x 32.1 cm
Text: 33.6 x 17.6 cm
S86.0350

COMMENTS
The two couplets of calligraphy in the lower left-hand corner of the page are from the Divan of Jami.
446 Page of Calligraphy
2 couplets from the *Diwan* of Jami
Written in *nasta’liq*
Iran, A.H. 948 (A.D. 1541-42)
Ink and gold on paper
Mounted on board
Page: 32.3 x 20.7 cm
Text: 18.0 x 9.5 cm
S86.0328

447 Page of Calligraphy
2 couplets
Copied by Muhammad Qasim b. Shadishah in *nasta’liq*
Iran, A.H. 959 (A.D. 1551-52)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 27.2 x 17.3 cm
Text: 12.5 x 6.4 cm
S86.0340
Page of Calligraphies

Written in nasta'liq
Iran, 16th-17th centuries
Opaque watercolor, ink, and gold on paper
 Mounted on board
Page: 47.5 x 32.2 cm
Text: 35.7 x 24.1 cm
S86.0339

COMMENTS
The calligraphy in the upper right-hand corner of the page is dated "in the year 70," presumably referring to A.H. 970 (A.D. 1562-63).

Page of Calligraphies

Written in nasta'liq
Iran, 16th-17th centuries
Ink and gold on paper
 Mounted on board
Page: 47.7 x 32.4 cm
Text: 33.0 x 17.7 cm
S86.0344

COMMENTS
The lower left-hand calligraphy, containing two couplets from the Diwan of Hafiz, was copied by Sultan-Mahmud at Baludara. The poem in the upper right-hand corner of the page is from the Diwan of Ansari.

Page of Calligraphies

Written in nasta'liq
Iran, 16th-17th centuries
Opaque watercolor, ink, and gold on paper
 Mounted on board
Page: 33.5 x 21.7 cm
Text: 21.0 x 12.9 cm
S86.0332

COMMENTS
The two couplets of the central calligraphy on this page are from the Diwan of Amir Khusraw Dihlawi.
**Page of Calligraphy**

2 couplets from the *Diwan* of Jami
Written in *nasta’līq*
Iran, 17th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 32.2 x 20.9 cm
Text: 20.4 x 11.4 cm
S86.0327

**COMMENTS**

Another copy of these couplets, calligraphed by Malik al-Daylami and formerly in the Kevorkian Foundation, is reproduced in *Treasures of Islam.* The borders of this page are extremely close to those of checklist number 430 and may once have been part of the same album.

**NOTE**

1. Page 105.

**Page of Calligraphy**

Written in *nasta’līq*
Iran, 17th century
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 31.0 x 21.0 cm
Text: 20.9 x 12.8 cm
S86.0333

**COMMENTS**

The couplets in the corner of the page are from Arifi’s *Guy u chawgan;* those on either side of the central panel of calligraphy are from Sa’di’s *Bustan.*

**Page of Calligraphy**

2 couplets from the *Diwan* of Hafiz
Copied by Muhammad-Zaman al-Tabrizi in *nasta’līq*
Iran, 17th century (?)
Ink and gold on paper
Mounted on board
Page: 35.8 x 23.5 cm
Text: 18.1 x 8.9 cm
S86.0334

**Page of Calligraphy**

3 couplets from the *Diwan* of Hafiz
Written in *nasta’līq*
Iran, 17th century (?)
Ink and gold on paper
Mounted on board
Page: 35.1 x 24.2 cm
Text: 17.2 x 7.8 cm
S86.0375
455 Double Page of Calligraphy
Written in nasta'liq
India, 17th century(?)
Ink and gold on paper
Mounted on board
Right-hand half
Page: 39.5 x 26.3 cm
Text: 26.3 x 17.2 cm
Left-hand half
Page: 39.2 x 26.6 cm
Text: 32.8 x 18.2 cm
S86.0095-.0096

COMMENTS
The right-hand side of this double page of calligraphy bears the signature of the celebrated late fourteenth- to early fifteenth-century calligrapher Mir-Ali al-Tabrizi. That attribution, however, is almost certainly spurious, as the sweeping lines of the bold nasta'liq script are executed in a manner typical of seventeenth-century work. The couplets on the right-hand side that bear Mir-Ali's signature are from the Bustan of Sa'di.

The left-hand side of this double page is inscribed to Imad. This is either a spurious reference to the renowned Imad al-Hasani (d. 1615; see no. 456) or a reference to an otherwise unknown Mughal calligrapher. The couplets inscribed to Imad can be translated as follows:

Shahjahan Sahibqiran II
The king who bestows bounty.
Shadow of truth [God], the sun of justice and religion.
The source of his justice made the world a paradise on earth.
When the echo of his renown reverberated
It conquered East and West.
If the mind is searching for a clear proof
It is the conquest of Dawlatabad and Qandahar.
The slave . . . Imad

456 Page of Calligraphies
Copied by Imad al-Hasani in nasta'liq
Iran, A.H. 1020 (A.D. 1611-12)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 32.2 x 20.7 cm
Text: 15.6 x 10.3 cm
Illumination: 11.0 x 15.2 cm
S86.0371

COMMENTS
The main panel of calligraphy on this page is from the Koran (Sura 1, "The Opening," verses 1-7).
457 Page of Calligraphy
2 couplets from the Divan of Jami
Copied by Hajji Muhammad in nasta’liq
Iran, 18th century(?)
Opaque watercolor, ink, and gold on paper
Mounted on board
Page: 22.0 x 13.9 cm
Text: 12.4 x 6.0 cm
S86.0342

458 Page of Calligraphy
(Mashq, or Practice Sheet)
Written in shikasta
Iran, 19th century(?)
Ink on paper
Mounted on board
Page: 20.7 x 20.1 cm
Text: 20.7 x 11.0 cm
S86.0378

459 Page of Calligraphy
Written in shikasta
Iran, 19th century(?)
Ink and color on paper
Mounted on board
Page: 20.7 x 20.1 cm
Text: 19.8 x 11.4 cm
S86.0377

460 Double Page of Calligraphy
Written in nasta’liq
Iran, 19th century
Ink and lacquer on paper
Mounted on board
Right-hand half
Page: 29.9 x 20.1 cm
Text: 20.1 x 14.4 cm
Left-hand half
Page: 29.9 x 20.1 cm
Text: 20.1 x 14.9 cm
S86.0379-.0380
461  Cover of a Bookbinding  
   Egypt or Syria, 14th century  
   Leather (remounted on board) with blind and gold tooling; block-pressed leather doublure  
   37.5 x 28.5 cm  
   s86.0004

462  Cover of a Bookbinding  
   Egypt or Syria, 14th century  
   Leather (remounted on board) with blind and gold tooling  
   42.4 x 32.2 cm  
   s86.0005

463  Cover of a Bookbinding  
   Egypt, late 14th century  
   Leather (remounted on board) with blind and gold tooling  
   43.2 x 33.8 cm  
   s86.0006

464  Upper and Lower Covers of a Bookbinding  
   Egypt or Syria, 14th-15th century  
   Leather over paper pasteboards with blind and gold tooling; cloth doublures  
   37.2 x 27.1 cm  
   s86.0002.001-.002

465  Upper and Lower Covers of a Bookbinding  
   Egypt or Syria, 14th-15th century  
   Leather (remounted on board) with blind and gold tooling; block-pressed leather doublures  
   37.7 x 29.2 cm  
   s86.0003

466  Cover of a Bookbinding  
   Egypt or Syria, 14th-15th century  
   Leather (remounted on board) with blind tooling; block-pressed leather doublure  
   27.5 x 20.0 cm  
   s86.0007

PUBLISHED  
Tentoonstelling, no. 40, p. 23
EXHIBITED  
The Hague, 1927, no. 40

467  Upper and Lower Covers of a Bookbinding  
   Egypt or Syria, 14th-15th century  
   Leather (remounted on board) with blind and gold tooling; block-pressed leather doublures  
   26.9 x 39.7 cm  
   s86.0008

PROVENANCE  
R. M. Riefstahl

facing page, 478 (lower cover)
468  Upper and Lower Covers and Envelope Flap of a Bookbinding

Egypt or Syria, 14th-15th century
Leather (remounted on board) with blind and gold tooling; block-pressed leather doublures
27.2 x 40.5 cm
$86,000

PROVENANCE
R. M. Riefstahl

PUBLISHED
Tentoonstelling, no. 42, p. 23

EXHIBITED
The Hague, 1927, no. 42
Upper and Lower Covers
and Envelope Flap of a Bookbinding

Egypt or Syria, 14th–15th century
Leather (remounted on board) with blind tooling and opaque watercolor; block-pressed leather doublures
25.2 x 31.1 cm
588.0010

PROVENANCE
R. M. Riefstahl
470 Upper and Lower Covers of a Bookbinding

Egypt or Syria, 14th–15th century
Leather (remounted on board) with blind tooling; block-pressed leather doublures
21.7 x 33.8 cm
S86.0011

PROVENANCE
R. M. Riefstahl

471 Doublure of a Bookbinding

Iran, late 15th–early 16th century
Gold-painted leather filigree over multicolored paper ground; backed with cloth
33.0 x 21.5 cm
S86.0012
Reproduced in color, plate 73, A Jeweler’s Eye

INSCRIPTIONS
(upper) This copy is a paradisiac garden.
(lower) The calligraphy is comparable to hyacinth and herbs.

PROVENANCE
Georges Tabbagh, February 9, 1914

PUBLISHED
Exhibition, no. 1279, p. 84

EXHIBITED
London, 1931, no. 1279
Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding

Iran, 16th century
Leather over paper pasteboards with gold block-stamping; doublures of gold-painted leather filigree over multicolored paper ground
30.1 x 53.0 cm
S86.0014.001-.002

Inscription
(on exterior covers) The prophet, peace be upon him and his family, said, “He who finishes [reciting] the Koran by day, seventy thousand angels are entrusted to him to pray for him till the evening. He who finishes by night, seventy thousand angels are entrusted to him to pray for him till the morning.” The prophet, peace be upon him, said, “The best deed of my community is to recite the Koran.”

Provenance
Indjoudjian

472 (upper cover)
Upper and Lower Covers and Fore-Edge Flap of a Bookbinding

Iran, early 17th century
Leather over paper pasteboards with gold block-stamping; doublures of gold-painted filigree over blue and green paper ground
28.0 x 18.7 cm
S86.0015

PROVENANCE
Georges Demotte, November 19, 1910
474 **Doublure of a Bookbinding (?)**

Iran, 17th century
Leather filigree over multicolored paper ground
25.8 x 16.6 cm
S86.0013
Reproduced in color, plate 75, *A Jeweler’s Eye*

**PROVENANCE**
M. H. Sevadjian, April 13, 1932

**PUBLISHED**
Sevadjian, no. 82, p. 22, pl. xiii

**COMMENTS**
The six couplets around the edge of the binding can be translated as follows:

Ink was brought from the soot of the night,
Paper from the luminous morning.
The seven globes of the universe turn at the foot of your calligraphy by divine grace.
O Lord, what can the pen of your might do?
Calligraphy worthy of sovereignty.

475 **Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding**

Turkey, 17th century
Leather over paper pasteboards; gold block-stamping with touches of gold paint;
gold-painted leather doublures
22.0 x 40.6 cm
S86.0016

**INSCRIPTIONS**
(back of four-edge flap) Only the pure may touch it.
(doublure) Numero 4

**PROVENANCE**
Gaston Migeon, March 20, 1931

**PUBLISHED**
Migeon, no. 345, p. 59
476 Upper and Lower Covers and Fore-Edge Flap of a Bookbinding

Iran, 17th century
Leather over paper pasteboards with gold block-stamping; gold-painted block-stamped doublures with gold-painted filigree over multicolored paper ground
23.4 x 31.6 cm
S86.0018

PROVENANCE
Gaston Migeon

477 Cover of a Bookbinding

Iran (Isfahan?), 17th century
Papier-mâché with lacquer painting
25.3 x 14.0 cm
S86.0022

PROVENANCE
M. H. Sevadjian, April 13, 1932

PUBLISHED
Sevadjian, no. 79, p. 22, pl. xiii

478 Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding

Turkey, 17th century
Leather over paper pasteboards with gold block-stamping, gold-painted and tooled doublures
17.3 x 10.5 cm
S86.0478

479 Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding

Iran, 17th century(?)
Leather over paper pasteboards with block-stamping and gold paint; restored doublures
23.8 x 42.8 cm
S86.0020

PROVENANCE
Gaston Migeon

480 Upper and Lower Covers and Fore-Edge Flap of a Bookbinding

Iran(?), 18th century
Exterior covers of papier-mâché with lacquer painting; leather doublures
24.0 x 31.4 cm
S86.0024
Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding

Turkey, 18th century
Leather over paper pasteboards with gold block-stamping and gold paint; gold-painted leather doublures
17.8 x 32.1 cm
S86.0017

482
Upper and Lower Covers and Fore-Edge Flap of a Bookbinding

Turkey, 18th century
Leather over paper pasteboards with gold block-stamping; leather doublures
17.1 x 10.5 cm
S86.0479

PROVENANCE
Georges Demotte, November 19, 1910
Cover of a Bookbinding

India (Kashmir), 18th century (?)  
Papier-mâché with lacquer painting  
24.1 x 15.4 cm  
S86.0477

COMMENTS
The finely worked arabesques on this cover are derived from contemporary Iranian work. An almost identical cover from India is in the Victoria and Albert Museum, London.1

NOTE

Cover of a Bookbinding[?]

Made by Ali Üsküdari  
Turkey, A.H. 1160 (A.D. 1747-48)  
Cloth with lacquer painting  
26.2 x 13.4 cm  
S86.0023  
Reproduced in color, plate 76, A Jeweler's Eye

INSCRIPTION
Decorated by Ali Üsküdari

PROVENANCE
Charles Vignier
382 Bookbindings
485 Upper and Lower Covers of a Bookbinding
Made by Mir Muhammad Sahhaf
Iran, A.H. 1167 (A.D. 1753-54)
Leather with block-stamping and touches of gold paint
28.8 x 38.2 cm
S86.0021

INSCRIPTION
(above and below central cartouche) Mulla Mir Muhammad Sahhaf [the binder] [Sayfullah] [A.H. 1167 [A.D. 1753-54]

PROVENANCE
R. M. Reifstahl, November 26, 1912

486 Upper and Lower Covers, Fore-Edge Flap, and Envelope Flap of a Bookbinding
Turkey, late 18th-early 19th century
Leather over card with gold block-stamping
23.3 x 14.8 cm
S86.0020.001-002

PROVENANCE
Gaston Migeon

487 Upper and Lower Covers of a Bookbinding
Iran, 19th century
Papier-mâché with lacquer painting; remounted on board; cloth doublures
26.3 x 20.8 cm
S86.0475-.0476

COMMENTS
The block-stamped decoration of this binding is almost identical to that of another binding in the Victoria and Albert Museum, London, and may have been made from the same stamp.¹

NOTE
¹ No. 389-1898. Reproduced in Haldane 1983, no. 150.

488 Upper and Lower Covers of a Bookbinding
Iran, 19th century
Papier-mâché with lacquer painting
8.0 x 5.0 cm
S86.0480.001-.002
489 Upper and Lower Covers, 
Fore-Edge Flap, and Envelope Flap 
of a Bookbinding

Iran, 19th century (?) 
Papier-mâché with lacquer painting; 
gold-painted leather doublures 
24.8 x 46.5 cm 
s86.0473

COMMENTS
Although the drawing on the covers of this binding closely resembles painting of the mid-sixteenth century, the awkwardly shaped figures and simply rendered faces are typical of nineteenth-century copies of Safavid work. The inscription around the edge of the binding consists of numerous couplets of poetry.

490 Upper and Lower Covers 
of a Bookbinding

Iran, 19th century (?) 
Leather over paper pasteboards with gold 
block-stamping; doublures with lacquer 
painting 
19.5 x 11.5 cm 
s86.0474.001-002

491 Upper and Lower Covers 
of a Bookbinding

Iran, a.h. Dhi Qada 1300 (A.D. October 1883) 
Papier-mâché with lacquer painting and photographs 
30.0 x 20.3 cm 
s86.0481.001-002

INSCRIPTIONS
(upper, interior) I made every effort until from every region I found the true calligraphy of the great master of this album.

(lower, interior) May he who does not cherish it and gives it to the unworthy suffer the curse of God.

APPENDIXES
## Appendix 1
### Authors/Manuscripts

<table>
<thead>
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<th>Author/Manuscript</th>
<th>Checklist Number</th>
<th>Author/Manuscript</th>
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<td>52</td>
<td>Jami, Mawlana Nuruddin Abdul-Rahman</td>
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<tr>
<td>Kitab al-shifa bi-ta’rif huquq al-mustafa fi’l-hadith</td>
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<td>127</td>
<td>&quot;Confide my cause unto God&quot; [from Sura xl:44], Khusraw.</td>
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<td>Al-Mahdi is he whom you guide. [Repeated]</td>
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<td>167</td>
<td>His slave Muhammad b. Muhammad Rida Mahdi</td>
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<td>181</td>
<td>From the God of both worlds, gift of Mustafa Harawi [A.H.] 1180 [A.D. 1766-67]</td>
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<td>187</td>
<td>O Abu’l-Hasan, help me.</td>
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From the God of both worlds, gift of Mustafa Harawi...
Sayyid Murtada al-Husayni


By the order of the library of Rustam Sultan Husayn [b.] Bahram, by your mercy forgive [or bestow] all, the friend of God [a.h.] 1208 [a.d. 1789-90].

Seal of Lutf-Ali . . . and Bihzad

Abdul-Wahhab al-Musawi. Will not God defend his slave? [From Sura xxxix.36]

Muhammad al-Faydi . . .

The sinful slave Muhammad Husayn

Mahmud [a.h.] 1115 [a.d. 1703-04]

The veil was uncovered from truth for Yusuf by God [truth]. In this way Ahmad [Muhammad] was given to us by the creator. [a.h.] 1204 [a.d. 1789-90].

Ibrahim . . .

The veil was uncovered from truth for Yusuf by God [truth]. In this way Ahmad [Muhammad] was given to us by the creator.
His slave, the hopeful Gayumarth

Abdul-Rahim. I confide my cause unto God. [From Sura XL:44]

Abbas, slave of the King of Holiness

Sir Elijah Impey, dated 1775

O Lord of the Age, 45 [Ya Sahib al-zaman]

Seals 397
Appendix 7

Chart of Recent Provenance

Susan Nemazee

The Chart of Recent Provenance traces the provenance of items in the Vever Collection from the time of their appearance in European collections during the late nineteenth and early twentieth centuries. For the purposes of this study, no attempt has been made to ascertain earlier provenance.

A number of different sources were used to determine recent provenance. These include Vever’s ledger for acquisitions covering the years 1804 and 1907–17 (see A Jeweler’s Eye, Appendix 2); Vever’s notations on the flyleaves of items in the collection; a detailed appraisal of the collection prepared in 1948 by Mlle M. A. Densmore; and a variety of publications. The publications cited appear in abbreviated form (for full citations, see Key to Shortened References, p. 441) and include all known references to and illustrations of items in the collection. They fall into three categories: standard texts published in the early twentieth century (e.g., F. R. Martin’s Miniature Painting and Painters of Persia, India, and Turkey, shown in the chart as Martin 1912); catalogues of contemporary exhibitions (e.g., Catalogus: Tentoonstelling van Islamische Kunst, shown in the chart as Tentoonstelling); and catalogues of contemporary sales from which Vever made purchases (e.g., Collection de M. H. Sevadjian, shown in the chart as Sevadjian).

Under “Provenance,” first names of dealers and collectors are given when known. It has been impossible to corroborate every attribution. Densmore in particular makes reference to sales (such as the Moussa sale of 1922, the Meyer-Riefstahl sale of 1923, and various unidentified sales) for which publications were not accessible for this study. Also, although Vever sometimes inserted clippings from sales catalogues behind the matting of paintings, he often omitted the name and date of the sale.

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Appendix 9

Study of Pigments on Selected Paintings from the Vever Collection

Elisabeth West FitzHugh

Introduction

The paintings in the Vever Collection, primarily from Iran and India and also from Iraq, Turkey, Egypt, and Syria, include a wide range of dates and styles. A representative selection of thirty-two paintings was chosen for analysis of the pigments. All the colors were sampled from each painting under study except one.

Table 1 provides a complete record of the pigments found and indicates identification methods used in each case. The section on identification methods (see below) describes the analytical techniques used—and their limitations—for the reader interested in technical details. The following discussion provides a general description of each pigment, giving an indication of sources and methods of manufacture. Some pertinent historical information is included.

The pigments used on the selected paintings come from a variety of sources. Some are naturally occurring minerals, which were ground to produce powdered pigments such as ultramarine. Some are artificially prepared inorganic materials like lead white. Others, such as indigo, are organic pigments or dyes from animal or plant sources. The palette on the paintings is wide. Many of the colors were produced by a single pigment; others are mixtures of two or more colorants. In many cases historical descriptions correlate well with what has been found on the paintings; the descriptions, however, mention some pigments that were not found in this series of paintings.

Pigments Identified on the Paintings

The common, almost ubiquitous, white pigment on all except one of the paintings is lead white, a basic lead carbonate. Present in all the white areas, it is also found mixed with other pigments to create light colors.

Lead white is an artificially made pigment commonly prepared by exposing lead metal to acetic acid vapors from vinegar (Gettens et al. 1967). This method has been described by writers from an early date, including Pliny the Elder (Bailey 1932). In a sixteenth-century technical manual Sadiqi Beg, chief librarian to Shah Abbas I, describes a modification of this method that involves heating lead and then treating it with vinegar (Dickson and Welch 1981). During Mughal times a white pigment called safeda was imported from Kashgar, Chinese Turkestan (Chandra 1948). It appears that safeda could refer to either zinc white or lead white, so it is impossible to say which white pigment was imported from Kashgar (see discussion of zinc white, below).

The only other white found on the paintings was gypsum, calcium sulfate. It was used on one Indian fifteenth-century Sultanate painting (no. 197) as a white and mixed with other pigments to form gray or flesh color. Gypsum was identified on a painting from the same manuscript in the Freer Gallery of Art (59.1; Beach 1981). It has been reported as a pigment on Indian wall paintings and painted wood sculpture (Agrawal 1978, 1986). Gypsum comes from a naturally occurring mineral; since it is the most commonly occurring sulfate mineral, sources were probably readily available (Gettens and Mrose 1954).

Vermilion, red mercuric sulfide, is the common clear bright red found on nearly every painting under study. The natural material is finely ground mineral cinnabar; the synthetic material is made by either the dry or the wet process. Wet-process vermilion can be distinguished microscopically from both ground cinnabar and dry-process vermilion, but the latter two are difficult to differentiate microscopically from each other (Gettens et al. 1972). Sadiqi Beg describes the manufacture of dry-process vermilion by the established method of grinding and heating together metallic mercury and sulfur (Dickson and Welch 1981). An Indian text describes what appears to be the grinding of cinnabar to produce the pigment (Bukhari 1903). Its microscopic appearance indicates that the vermilion on the paintings is either ground cinnabar or dry-process vermilion; the historical evidence cited indicates that either could have been
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Key to Pigments
- Car = Carbon
- CuG = Copper green
- Idg = Indigo
- Ind = Indian yellow
- Ldw = Lead white
- Mal = Malachite
- Org = Organic red
- Orp = Orpiment
- RdBr = Red-brown
- Rld = Red lead
- Sil = Silver
- Ubr = Ultramarine
- Ver = Vermillion

Key to Identification Methods
- m = appearance by transmitted light on a microscope slide observed by polarized light microscopy
- c = elements identified and solubility determined by chemical microscopy
- s = elements identified by scanning electron microscope with x-ray fluorescence analyzer
- x = crystalline structure determined by x-ray powder diffraction
- u = fluoresces in long-wave ultraviolet light

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used. Sources of cinnabar have been known in Soviet Turkistan for centuries (Palache et al. 1944). The best-quality vermilion is said to have been imported from Europe during the late nineteenth century (Chandra 1940b) and may well have been imported earlier.

It is worth noting that vermilion on a painting is sometimes brownish red. Microscopic examination indicates that the coloration may be caused by admixture of a carbon black. The common red-brown on the paintings is an iron oxide pigment, but one should exercise caution before assuming that red-browns are always iron oxides.

Red lead, an artificially made lead tetroxide (FitzHugh 1946), is the bright orange-red characteristic of so many Persian paintings. Red lead was prepared by heating lead white, a process known at least since Greek and Roman times and described by Sadiqi Beg during the sixteenth century (Dickson and Welch 1981) and in India during Mughal times (Chandra 1940b).

Organic red appears on the paintings as a pink or purplish pink or mixed with ultramarine to produce a purple. The identification methods available for this project, chiefly suited to inorganic materials, are not capable of distinguishing between different organic colorants. Three kinds of red dye and a purple one from natural sources might have been used on the paintings; some historical evidence cites their availability. Other, less common, red dyes, used in early Indian textiles (Kharbade and Agrawal 1985), might also have been used. Only future analytical studies will provide definite evidence for the organic red colorant or colorants on these paintings.

Madder, a red dye from the plant Rubia tinctorum L., was well known in India as a textile dye, but the written sources do not refer to it as a pigment for paintings (Bhattacharya 1976). The coloring constituents of madder are principally the chemical alizarin, purpurin, and pseudopurpurin (Schweppe, forthcoming).

Safflower red is prepared from the petals of the safflower plant Carthamus tinctorius L. (or possibly Carthamus lanatus L.). Ibn Badis, who wrote about Arab bookmaking around A.D. 1025, describes it as “a wonderful red color” (Levey 1962). The coloring material in safflower red is carthamin or carthamin.

The third kind of organic red includes dyes derived from insect sources. The sources of color in these dyes are all anthraquinone derivatives. Carmine is extracted from two species of scale insects, kermes and cochineal (Schweppe and Roosen-Runge 1986). Indian texts indicate that kermes came from Persia (Chandra 1940a). Cochineal is native to the New World and first arrived in Europe during the sixteenth century at the time of the Spanish conquest. It reached Persia during the sixteenth century and was said to have been imported thence into India during the seventeenth century (Chandra 1940b). The other insect product is lac dye, or Indian lake, which was prepared from the dark red resinlike secretion of the larvae of the lac insect, which was found on certain trees (Gettens and Stout 1966). Sadiqi Beg describes the preparation of lac dye from stick lac, twigs with adhering resinos encrustation (Dickson and Welch 1981).

A possible organic purple colorant is Tyrian purple, a dye derived from the shellfish murex. Some fifty years ago it was suggested that Tyrian purple might have been used on Persian paintings (Laurie 1935). Only further analytical work can test that hypothesis.

Red and brown earths include a variety of natural and artificial pigments that often occur as complex mixtures with other materials, such as clay minerals and silicates (Gettens and Stout 1966). They derive their color from hematite, an iron oxide. The color of these pigments as seen on the paintings can be various shades of brown, sometimes shading into dark red or purple.

Earth pigments have been in use since the time of early cave paintings and are widespread as naturally occurring minerals. A good quality of red iron oxide comes from the central provinces of India in the area of Jabalpur (Brown 1924). The island of Hormuz in the Persian Gulf is supposedly also a source of a brown earth pigment (Chandra 1940b).

The common yellow on the paintings from Iran is orpiment; it is less abundant on Indian paintings. It was also commonly mixed with indigo to create greens (see below). The pigment used on the paintings is the naturally occurring mineral, an arsenic sulfide. Modern writers locate sources of orpiment in Soviet Georgia, Turkey, Iraq, Persia, and the Himalayas (FitzHugh, forthcoming), and al-Biruni, an eleventh-century Arab scholar and scientist, noted that orpiment came from the area of the Black Sea, Armenia, and Iraq (Hamarneh 1973). The grinding and washing of mineral orpiment is described in Indian texts (Bhattacharya 1976). Synthetic orpiment was identified in a set of modern Persian pigments in the collection of the Freer Gallery of Art Technical Laboratory, but the synthetic material was not identified on the selected Vever paintings.

Realgar, a red form of arsenic sulfide that often occurs with orpiment, has been mentioned in Indian texts as a pigment (ibid.). It has been reported on a

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*Numbers 60 and 70 are pages from the same manuscript.
**Numbers 124 and 140 are pages from the same manuscript.
***Numbers 75 and 85 are pages from the same manuscript. A blue pigment sample was taken only from the latter, since no blue is present in the former.

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sixteenth-century Rajasthani painting (Johnson 1970) and on a fifteenth-century Armenian painting (Caffelli and Mathews 1982) but has not been identified on any in this study.

Indian yellow is a peculiarly Indian pigment. It is prepared from the urine of cows that have been fed mango leaves. Common on Indian paintings in this group, it appears not to have been used before the sixteenth century (Baer et al. 1986). Although it is said to have been introduced into India from Persia during the fifteenth century (Chandra 1940a), it was not found on any Persian paintings under study.

Yellow earth pigments derive their color from goethite, an iron oxide mineral. Like the red-brown iron oxides, the yellow earth pigments often contain clay minerals and silica and have been used since earliest times. Yellow earth appears only once in this group of paintings, on a page of Dioscorides' *Materia medica* (no. 64) from thirteenth-century Iraq. Yellow earth has been identified on Indian wood sculpture and wall paintings (Agrawal 1978, 1986) and on an early eighteenth-century Indian scroll painting (Shah 1765–77), but evidently was rarely used on illustrated manuscript pages.

Curiously, no single green pigment is widely used on the paintings. Malachite is used sparingly, and some copper greens, probably verdigris, often mixed with lead white, are found. A seventeenth-century Arab writer mentions the use of lead white and verdigris (Minorsky 1959). The most common green pigment on the paintings from Iran is a mixture of orpiment and indigo. On Indian paintings the mixture is found only occasionally; a combination of Indian yellow with indigo is more common.

Malachite is a naturally occurring mineral, a basic copper carbonate, and occurs fairly widely. It is found in the Ural Mountains in the Soviet Union, the Sinai, and the eastern desert of Egypt. Hungary was known to have been a source of the pigment for medieval European painters (Gettens and FitzHugh 1974).

Verdigris as a pigment is specifically copper acetic acid; the term, however, can refer in a more general way to any blue or green corrosion products of copper or copper alloy, which are often basic copper chlorides (Kühn 1970). No copper acetate has been definitely identified on the paintings, but several basic copper chlorides have been found. It thus appears appropriate to use the term *verdigris* here in the general sense (Purinton and Newman 1983). Basic copper chlorides as pigments have been found at a number of other locations, such as on tenth-century paintings at Dunhuang in western China (Hsu et al. 1983) and on painted wood coffins in ancient Egypt (Young and Whitmore 1968). Cennino Cennini described treating copper with vinegar (a source of acetic acid) to produce verdigris in medieval Europe (Thompson 1954), and similar methods were known in sixteenth-century Persia (Dickson and Welch 1981). Indian sources describe treating copper scraps with vinegar combined with ammonium chloride or sodium chloride to produce verdigris (Bukhari 1969). The presence of these chlorides might account for the formation of basic copper chlorides. Vinegar alone would produce copper acetates.

A number of early authors, among them Cennini in about 1400 (Thompson 1954) and Ibn Badis in the early eleventh century, described a green produced by an orpiment-indigo mixture. Ibn Badis noted that "many tints" could be obtained, depending on the proportions of blue to yellow (Levey 1962). In fact, one observes on the paintings a wide variation from greenish yellow to dark bluish green. Mughal and Persian painters were said to use this mixture (Chandra 1940b, Martin 1912), although it is more common on the Persian than on the Indian paintings examined.

Emerald green is found on a single Indian painting dating to around 1500 (no. 49). This pigment, a copper aceto-arsenite, was first synthesized in Europe in 1844 (Fiedler and Bayard, forthcoming); its occurrence on a painting of that date is not inappropriate.

Ultramarine, ranging from a bright blue to a paler color when mixed with lead white, is the common blue of the paintings. It is prepared by grinding the mineral lapis lazuli, a complex sulfur-containing sodium aluminum silicate. Artificial ultramarine was first made in Europe in the early nineteenth century; it is not found on any of the paintings (Plesters 1966).

The classic source of lapis lazuli is the quarries of Badakhshan in present-day Afghanistan. Marco Polo described the quarries after his visit there in 1271; they must have been the major source of the pigment for Persian and Indian painters. Ultramarine is known to have been imported into India from Persia (Chandra 1940b).

Indigo is a blue organic colorant derived from different plants, many of them the genus *Indigofera*. The best source is *Indigofera tinctoria*, which is native to India. Pliny the Elder reported that it was exported from India to the classical world (Bailey 1952), and Marco Polo reported on India as its source. India, chiefly Bengal, was the center for the manufacture of high-quality indigo during the nineteenth century. The indigo on these paintings would have been from natural sources; indigo was first synthesized in Germany in 1807.

Indigo on the paintings under study is found mixed with orpiment to give greens and is widely used alone. The color is a dull to dark blue, and on two paintings (nos. 47 and 60) appears quite black.

Azurite is found on only two fourteenth-century Persian paintings in this group (nos. 60 and 83). This blue basic copper carbonate occurs in nature with malachite, although not so abundantly (Gettens and FitzHugh 1966).

Purples on these paintings were rendered with var-
ious mixtures of ultramarine and organic red, sometimes with lead white; lead white and ultramarine alone occasionally give a purple. The use of a combination of vermillion and indigo on Indian paintings has been mentioned (Chandra 1940b), but it is a mixture not found on the paintings examined.

Flesh colors were rendered in lead white with small amounts of vermillion, red lead, or red iron oxide. On one Indian painting a mixture of lead white, an organic red, and Indian yellow was used. On the single painting on which gypsum was used as the white, flesh color was created with a mixture of gypsum and vermillion.

The only true black on the paintings appears to be a carbon black. Carbon pigments have been identified on the paintings chiefly through negative evidence (see identification methods below). Indian painters are said to have used lamp black from earliest times (Chandra 1940b).

Silver powder was used on paintings to depict areas of water, some metal items such as ewers or armor, and architectural details and furniture. At present these areas are darkened to black or dark gray as a result of the tarnishing of the silver. Sometimes there is a metallic or iridescent appearance. Silver has been identified, sometimes mixed with silver chloride or silver sulfide; these two compounds, which are corrosion products of silver, are sometimes found alone.

Gold is common on the paintings as paint made from powdered gold and, more rarely, as gold leaf. High-quality gold is said to have come from the State Gold Mines at Panna in India (Martin 1912).

A glittering appearance was achieved with coarsely ground mica and mother-of-pearl on one painting (no. 248). Hindu sources mention mica as a pigment (Chandra 1940b).

**Pigments Not Found on the Paintings**

Terre verte is prepared by grinding gray-green silicate minerals, principally celadonite and glaunonite, which occur abundantly throughout the world (Grisson 1906). Terre verte has been reported in India on cave paintings of various dates, including those at Ajanta (2d century B.C.-450 A.D.) and on wood sculpture (Agrawal 1978, 1986). It was also found on fourteenth-century Indian cloth paintings (Tandon 1968). It is stated to have been used on seventeenth-century Mughal paintings (Chandra 1940b) but was not identified on any painting in this series, nor has it been found on other Indian paintings (Johnson 1970; Purinton and Newman 1985).

Two other white pigments, kaolin and chalk, have been found on Indian cave paintings and wood sculpture (Agrawal 1978, 1986). Kaolin was used on some non-Mughal Indian paintings (Johnson 1970), and both kaolin and chalk have been identified in the borders of Mughal paintings (Subbaraman 1971). Neither has been identified on the Vever paintings, but both pigments, the latter from burnt shells, have been mentioned in Indian texts (Bhattacharya 1976). A material called *naga* in the texts may refer to either kaolin or gypsum (Chandra 1940a).

Another white pigment often mentioned in connection with Mughal painting is zinc white. It has already been noted that Mughal painters confused the names of lead white and zinc white. Zinc white was known to have been used for medicinal purposes in the ancient Near East (Kuhn 1986), so it might conceivably also have been used as a pigment. It has not been found, however, on this series of paintings nor on others under investigation (Johnson 1970; Purinton and Newman 1985).

Tin powder instead of silver is mentioned in Indian texts as a replacement for silver (Chandra 1940b). No tin powder was found on the selected Vever paintings.

Finally, a brilliant green color on Basohli paintings, which has also been found on a Rajasthani textile, was identified as fragments of beetle wings (Tandon 1974). No paintings in this series made use of that unusual pigment.

**Conclusions**

This pigment survey was conducted for two reasons. One was simply to discover what pigments the artists used. Many, such as vermillion, red lead, and ultramarine, are well known. Others are not. The source of the purples, for example, has not been investigated although many suggestions have been made. The eventual identification of the organic red component of the purples should be of interest. The greens have been said to be malachite or verdigris, but the orpiment-indigo mixture described by early writers turns out to be much more common.

The second purpose of the survey was to determine if there is any variation in pigments used in different localities and at different dates. A few conclusions can be drawn.

Of geographical differences, the chief ones to be noted are between Persian and Indian paintings. Indian yellow, common on Indian paintings, was not found at all on Persian ones. Orpiment and the orpiment-indigo mixture used to produce green are much more widely used on Persian paintings than on those of India. Verdigris appears to be more common on Persian than on Indian paintings.

No obvious correlation between pigment use and date is apparent, with the exception of the relatively modern emerald green on the Indian painting dating to about 1400 (no. 403). From the evidence of the paintings examined, the same pigments seem to have
been generally available to artists over the course of about five hundred years.

Identification Methods

The identification methods used required the sampling of minute amounts of material. Samples were taken with extreme care without altering the images as seen by the viewer.

Major Pigments

Lead white could usually be identified by its microscopic appearance. Confirmation was supplied by determining the presence of lead, either by chemical microscopy, by a positive test for lead with potassium iodide, or by the scanning electron microscope (SEM). X-ray powder diffraction gave additional confirmation in some cases (Gettens et al. 1967). The traditional lead white, a basic lead carbonate (hydrocerussite), was found, although one Mughal painting (no. 956) evidences the additional presence of lead carbonate (cerussite). Cerussite, hydrocerussite, and anglesite (lead sulfate) have all been reported as major constituents of white pigments in Indian paintings (Subbaraman 1971), and further investigation may reveal these mixtures on paintings in the Vever Collection.

Vermilion was chiefly identified by its microscopic appearance. Vermilion and hematite (the colorant in red earths) often show a similar microscopic appearance. Chemical microscopy differentiates between them; vermillion is soluble in hydroiodic acid, and hematite is not. X-ray powder diffraction supplied confirmatory evidence (Gettens et al. 1972).

Red lead can usually be identified by microscopic appearance alone. X-ray powder diffraction supplies confirmation when necessary but was not used here (FitzHugh 1966). Organic red was identified by the stainlike microscopic appearance characteristic of an organic colorant.

Ochre was generally identified by microscopic appearance, sometimes confirmed by x-ray powder diffraction (FitzHugh, forthcoming). Indian yellow cannot be identified by microscopic appearance alone; it appears only as a yellow stain. Unlike any of the other pigments used on the paintings, Indian yellow fluoresces a bright yellow on the painting in long-wave ultraviolet light. That property was used as proof of its presence (Baer et al. 1980).

Copper green is a term used here to include known varieties of verdigris, such as the copper chlorides atacamite, paratacamite, and botallackite. Other, unidentified copper-containing green compounds include a pale green material without definite optical properties. Many of these greens are used in mixtures with lead white. The presence of copper could be determined by chemical microscopy (see discussion of malachite, below) and with the SEM. The presence of chlorine could occasionally be confirmed with the SEM. X-ray powder diffraction supplied evidence of specific minerals when a large enough sample was available. These copper compounds were present in extremely small amounts.

Malachite usually has a characteristic microscopic appearance. Its identification was sometimes confirmed by determining the presence of copper, either by a positive test for copper with potassium ferrocyanide by chemical microscopy or with the SEM. Identification of malachite by x-ray powder diffraction was a confirmatory test (Gettens and FitzHugh 1974).

Ulamarine is almost invariably identified from its appearance in a microscope slide. Confirmation was supplied by x-ray powder diffraction in a few cases (Plesters 1966).

Indigo, which appears microscopically as a blue stain, cannot be identified by microscopic appearance alone. Chemical microscopy, in which the blue color is decomposed by dilute nitric acid and unaffected by 5 percent sodium hydroxide, is a strong indication of the presence of indigo (Gettens and Stout 1966).

Red or brown earths are both constituted of red iron oxide in various forms including hematite. The microscopic appearance of hematite can often be similar to that of vermillion, and chemical microscopy can differentiate the two (see discussion of vermillion, above). X-ray powder diffraction sometimes confirms the presence of iron oxide but was not used here.

Carbon pigments were indicated by the presence of finely divided opaque particles as seen microscopically. Determination of the presence of the element carbon is not possible by conventional chemical microscopy. Observation through the SEM of the morphology of the possible carbon particles requires separation of the carbon from impurities in the pigment, a procedure that was not possible at this time. Carbon pigments, with a few exceptions, are not crystalline and thus will not give an x-ray diffraction powder pattern (Winter 1963); the black pigments on these paintings did not give definite patterns and so were provisionally identified as carbon.

Silver and silver compounds were identified by x-ray powder diffraction. The three materials found were silver metal and two corrosion products of silver, silver sulfide and silver chloride.

Occasional Pigments

Yellow earth, which was found on a single painting, was identified from its microscopic appearance confirmed by chemical microscopy; the latter indicated difficult solubility in aqua regia, which would be expected with a yellow iron oxide, and a positive test
for iron with potassium ferrocyanide (Gettens and Stout 1966).

Azurite, which occurred on only two Persian paintings (nos. 69 and 83), was identified by its microscopic appearance (Gettens and FitzHugh 1966).

Emerald green, on a single Indian painting (no. 403), was identified by microscopic appearance confirmed by x-ray powder diffraction (Fiedler and Bayard, forthcoming).

Gypsum, which was used abundantly on a single Indian Sultanate painting (no. 107), was identified by microscopic appearance confirmed by x-ray powder diffraction. The presence of anhydrite mixed with gypsum was reported on another painting from the same manuscript (Freer Gallery of Art, 59.1; Beach 1981). This same mixture of the two calcium sulfates has been documented in the grounds of Italian paintings (Gettens and Morse 1954).

Mica (the mineral biotite) and mother-of-pearl (the mineral aragonite) on a Persian painting (no. 248) were identified by x-ray powder diffraction.

Acknowledgments

Thanks are due to Melanie Feather, Conservation Analytical Laboratory, Smithsonian Institution, for carrying out the analyses with the scanning electron microscope.

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Chandra 1940b Chandra, Moti. The Technique of Mughal Painting. Lucknow: U.P. Historical Society, 1940.


FitzHugh forthcoming FitzHugh, Elisabeth West. “Orpiment and Realgar.” In Artists’ Pigments, vol. 3.


Gets and FitzHugh 1966


Gettens and Stout 1966


Gettens and Mrose 1954


Grissom 1986


Hamarneh 1973


Hsü et al. 1981


Johnson 1970


Kharbade and Agrawal 1985


Kühn 1986


Kühn 1970


Laurie 1935


Levey 1962


Martin 1912


Minorsky 1959


Palache et al. 1944


Plesters 1966


Purinton and Newman 1985


Schweppes, forthcoming


Schweppes and Roosen-Runge 1986


Shah 1970-77


Subbaraman 1971


Tandon 1974


Tandon 1968


Thompson 1954


Winter 1983


Young and Whitmore 1968

Appendix 10

Study of the Paper of Selected Paintings from the Vever Collection

Janet G. Snyder

The Vever Collection offers an unusual opportunity to study paper used for manuscript illustration and text of a diverse group of Near Eastern paintings. Thirty-three paintings spanning the thirteenth through the nineteenth centuries were chosen for this study. Included are twenty-one from Iran, ten from India, and one each from Egypt and Iraq.

The purpose of this study was to describe the papers used for illustration and calligraphy and to add to the knowledge of the techniques and materials of paper manufacture. The following discussion of the characteristics of Near Eastern paper provides some basic details on the technical history of papermaking. The results of the study are summarized in tables 2 and 3.

The early history of papermaking in the Near East has been discussed by several authors (Clapperton 1934; Hunter 1947; Preston 1980; Bosch et al. 1981; Tsien 1985). Papermaking centers flourished in cities such as Samarkand, Baghdad, Tabriz, Damascus, Tripoli, Fez, and Cairo. By the eleventh century, Near Eastern paper was being imported to the Byzantine Empire and other parts of Europe. During the fifteenth century the flow of trade changed and the Ottoman court began to use European paper.

Technical Aspects of Near Eastern Paper

Near Eastern papers used for illustration and calligraphy are typically beige in color. Freshly made paper may have been a light color or white, especially if it had been created from sun-bleached rags and/or had a white chalk or starch filler added. The beige color was probably caused by the subsequent tinting of the paper and the application of sizing. Color has not proven to be a useful tool for identifying paper fiber from a particular region or culture.

The paper mould, used in forming paper sheets, provides another approach to studying paper. Two elements of the paper mould are the supporting wood framework that defines the size of the sheet to be made, and the mould cover, or papermaking mat, on which the sheet is made. Of primary interest is the mould cover, a flexible device that the papermaker held within the wood frame and dipped into the vat of liquid and dispersed fiber. The mould cover was designed to allow water to escape while holding the fiber in an intermingled felt.

The “laid” mould was probably the most common mould type used. It consisted of thin strips of woody material such as reeds or grass stitched together at regular intervals with horsehair. Impressions of the laid mould were commonly left on the finished sheet of paper; the strips of wood produced “laidlines” and the stitching produced “chainlines.” The laidlines are often visible when the paper is viewed with oblique illumination or transmitted light. Chainlines, however, commonly are not present because horsehair thread used for stitching the mould cover does not always leave an impression on the paper.

Sizing was applied to paper to obtain a nonabsorbent surface suitable for the application of ink and pigment. Ibn Badis, an eleventh-century Arabian craftsman, indicates in his treatise on bookmaking that the sizing process was carried out by soaking the paper in a cooked solution of rice starch and water (Levey 1962). He mentions that gum tragacanth was sometimes mixed with the starch to produce the sizing solution. There is no reference to the use of gelatin, which was typically employed for the sizing of paper in Europe.

Near Eastern papers were traditionally burnished with polished rounded tools made of stone, glass, or shell to produce a smooth surface for calligraphy and painting. The process was probably carried out by the papermaker, calligrapher, or artist. Burnishing imparts a hard and dense texture and sometimes thins the paper sheet. Faint striations and creases imparted to the paper in the rubbing process are occasionally observed.

Paper is typically composed of many long, thin plant fibers that have been intermingled to form a strong, cohesive sheet. The types of fiber used for paper manufacture in the Near East have long been a topic of discussion, but few technical examinations
have been undertaken. The most common materials thought to have been used are the bast fibers of flax (Linum usitatissimum) and hemp (Cannabis sativa). Flax bast fiber, commonly known as linen, may come from raw flax or bleached linen rags. Hemp reportedly comes from the recycling of old cordage (Clapperton 1934). Fiber from a raw plant source may also have been used for the manufacture of paper, as mentioned by Ibn Badis (Levey 1902). Not much is known about fiber sources in India, but it is thought that any available materials, such as textile rags and old cordage, were used (Clapperton 1934). Typical fibers are jute, hemp, and linen. Technical analyses have been performed on only a few early papers. Vidal and Bouvier (1925) studied a number of Near Eastern papers, which they determined to be composed mainly of linen rag with the common addition of hemp. Their study included two Persian papers, one from the tenth century and the other from the twelfth, and a Syrian paper dating to the end of the twelfth century.

**Results and Discussion**

The study of paper of the Vever paintings began with the examination of piece construction as summarized in table 2. Finding original paper for fiber sampling was sometimes difficult because some pages were found to be pastiches of several illustrations and/or text or to have parts added at some later date for the purpose of design or conservation. With the aid of a curator and a paper conservator, it was possible to direct the observations and sampling to those parts believed to be original. The results of the technical examination and fiber identification are given in table 3.

The paper color of the illustrations examined are various shades of beige. Most show some signs of discoloration caused by age, water damage, foxing, and deterioration of applied sizing and glues. No correlation was found to exist between color and composition of paper fiber. Laidlines on the paper of the Vever paintings are not pronounced. Only about half had laidlines that could be counted, and those were found to range from fifteen to nineteen lines per inch. One exception is an illustration from Nizami’s Shahnama probably dating to early seventeenth-century Iran (no. 274) with twenty-five lines per inch. The selected paintings from the Vever Collection were examined for the presence of sizing, which imparts a slightly shiny surface to the paper that is usually visible with the aid of oblique illumination. No chemical analysis was performed because this type of testing would require destructive sampling. The majority of papers studied appear to be sized; two of them are heavily sized. Only two did not show any visible signs of sizing: a painting possibly from Bukhara dating to circa 1600 (no. 362), and a Rajasthani painting of circa 1750 (no. 44).

Three early papers studied, dating to the early thirteenth to mid-fourteenth century, show a spongy texture, indicating that they had not been heavily burnished. These are from Dioscorides’ Materia medica from Iraq dating to 1224 (no. 64), al-Jazari’s Automata from Egypt dating to 1354 (no. 101), and a Shahnama from Shiraz dating to 1344 (no. 81). All other papers were found to have a hard, thin texture as a result of the burnishing process. The photomacrophotograph in figure 1 shows a spongy texture of paper that has not been heavily burnished. Figure 2 shows the hard, thin texture that results from extensive burnishing. The results of this limited study suggest that burnishing was a common practice in Iran from the mid to late fourteenth century. All of the Indian papers studied have been burnished, suggesting that it was common practice at least from the late sixteenth century.

As discussed above, paper itself consists of a closely intertangled felt of long, thin fibers. Examination of papers in this study revealed that the paper fibers are well fibrillated, or separated from one another, and show no preferred orientation. The random orientation of fibers suggests that the papermaking techniques used did not allow the paper mold to be strongly manipulated back and forth in a given direction during sheet formation. Instead, the mold was probably held in place while the water drained through the mold cover. As outlined in table 3, the majority of the Vever paintings studied were found to contain brown bundles of fibers and woody splinters. Such material is derived from fragments or splinters of bark or husks. An example of this brown material is shown in the photomacrograph of figure 3. The presence of woody material suggests that the paper fiber was not highly refined; not all of the brown material had been removed during the fiber maceration and cleaning stage of the papermaking process. Owing to previous textile processing, fiber from a rag source would tend to be free of brown woody fragments. The presence of brown material in the studied papers suggest that the source of fiber was at least partially raw plants rather than rags.

The majority of papers contain a small number of colored fibers. As shown in table 3, these fibers are most typically blue and red, but green, black, and brown fibers have also been noted. A typical paper examined includes approximately one to ten colored fibers. They are so few in number and so brightly colored that they are probably not from a sun-bleached rag source. Unfortunately, it was not possible to conduct a complete study of the colored fibers using polarized light microscopy because most could not be extracted without damaging the felted fabric.
<table>
<thead>
<tr>
<th>Origin/Date</th>
<th>Checklist Number</th>
<th>Piece Construction and Location of Fiber Samples</th>
</tr>
</thead>
<tbody>
<tr>
<td>EGYPT, ca. 1354</td>
<td>104</td>
<td>two sheets pasted back-to-back; some repairs; sampled along top edge</td>
</tr>
<tr>
<td>INDIA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ca. 1450 or earlier</td>
<td>107</td>
<td>pastiche of several pieces of paper; illustration appears to be added to page of text; sampled from upper right area on text page</td>
</tr>
<tr>
<td>ca. 1522-77</td>
<td>38</td>
<td>painting on cotton textile; piece of paper with calligraphy adhered to top area of painting</td>
</tr>
<tr>
<td>1989</td>
<td>60</td>
<td>illustration pasted into border; sampled from surface of illustration</td>
</tr>
<tr>
<td>17th century</td>
<td>345</td>
<td>composite of at least six pieces; sampled from upper left corner of portrait in upper right</td>
</tr>
<tr>
<td>ca. 1605</td>
<td>357</td>
<td>illustration and border adhered to board; sampled from surface along left edge</td>
</tr>
<tr>
<td>1620-30</td>
<td>356</td>
<td>single sheet; all area of paper pigment covered; paper not well exposed; a few fibers sampled where pigment has peeled</td>
</tr>
<tr>
<td>ca. 1700</td>
<td>410</td>
<td>single-sheet illustration with no border; backed with board; sampled from bottom left corner</td>
</tr>
<tr>
<td>ca. 1750</td>
<td>44</td>
<td>single sheet with several repairs; sampled from surface near upper right corner</td>
</tr>
<tr>
<td>19th century</td>
<td>425</td>
<td>illustration and border adhered to board; sampled from surface near upper left corner</td>
</tr>
<tr>
<td>ca. 1900</td>
<td>403</td>
<td>single sheet adhered to board; sampled along tears near lower right corner</td>
</tr>
<tr>
<td>IRAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ca. 1335-40*</td>
<td>69</td>
<td>illustration and text on single sheet; border a separate sheet containing watermark dating to 1892; sampled from worn area in lower right of illustration</td>
</tr>
<tr>
<td>ca. 1335-40</td>
<td>70</td>
<td>composed of three pieces of paper; sampled from border</td>
</tr>
<tr>
<td>ca. 1500</td>
<td>246</td>
<td>illustration and two pieces of text mounted on separate sheet; sampled from illustration in lower right corner</td>
</tr>
<tr>
<td>ca. 1505</td>
<td>248</td>
<td>single sheet; some small repairs; sampled from left edge near bottom</td>
</tr>
<tr>
<td>ca. 1500-1600**</td>
<td>124</td>
<td>illustration adhered to separate sheet; several repairs along edges; sampled along edge of illustration</td>
</tr>
<tr>
<td>ca. 1500-1600</td>
<td>149</td>
<td>single sheet; portion of illustration may be on separate sheet; sampled along tear in bottom edge</td>
</tr>
<tr>
<td>early 17th century</td>
<td>274</td>
<td>illustrated manuscript page pasted into border; back of sheet exposed; sampled from text side, lower right corner</td>
</tr>
<tr>
<td>Bukhara, ca. 1600</td>
<td>362</td>
<td>illustration backed with separate sheet of paper and board support; illustrated sheet sampled near right corner</td>
</tr>
<tr>
<td>Gilan, ca. 1493-94</td>
<td>105</td>
<td>single sheet; sampled along bottom left edge</td>
</tr>
<tr>
<td>Herat, ca. 1425</td>
<td>165</td>
<td>single sheet; sampled near top edge toward right side</td>
</tr>
<tr>
<td>Herat, ca. 1600</td>
<td>157</td>
<td>single sheet; sampled along right edge</td>
</tr>
<tr>
<td>Khurasan, ca. 1575</td>
<td>189</td>
<td>illustration bordered with blue paper; reverse side is separate sheet; sampled from upper right corner</td>
</tr>
</tbody>
</table>
of the paper. One extracted brown fiber was identified by polarized light microscopy as animal hair. Indeed, it is possible for paper to contain contamination from many sources within the papermaking workshop.

The one Egyptian painting examined, from al-Jazari’s Automata (no. 131), was determined to be composed of linen, but it is not known if it is from a raw plant or rag source. Most of the Persian papers were found to be composed of linen, hemp, or a mixture of the two. Two illustration pages from the Shahnama dated to 1341 (nos. 75 and 81) were found to be composed of mixtures of hemp, linen, and cotton, most probably from a rag source. The presence of brown woody fragments in many of these papers suggests that at least some fiber was obtained from a plant source.

Interestingly, fiber from two Persian papers could not be identified as linen, hemp, or any other known material. The first, another page from the same Shahnama of 1341 (no. 83), is of an unknown fiber composition, which clearly differentiates it from the two pages mentioned above. In addition, the paper itself has a slightly harder texture. These three pages may have been illustrated by the same artisans, but the third painting was executed on a different type of paper. Another possibility is that the first two and the third illustrations originated from a different workshop, area, or time. Further studies of the paper of this Shahnama may provide us with insight on provenance and execution of the manuscript.

Another painting, from the Demotte Shahnama (no. 69), is of an unidentified fiber composition. A second page from the same manuscript (no. 70) was found to be composed of linen. This represents another example of pages from the same Shahnama manuscript that have been executed on different papers. As with the Shahnama of 1341, the exact significance of this information remains enigmatic.

The painting probably from Bukhara dating to circa 1600 (no. 362) is also on paper of an unidentified fiber composition. The fiber morphology of the sample suggests that the paper was made from some type of grass fiber, possibly bamboo. Bamboo has not been reported in the literature as a papermaking material in this region. The question is raised whether the paper used for this painting was made in Persia or imported from further east.

Indian papers historically have been made from fibers of several different plants. Linen and hemp were also commonly used for papermaking in India, but other typical fibers included bamboo, jute, and cotton. Checklist number 345 contains silk fiber in addition to linen, hemp, and other materials and is most certainly from a rag source. Fiber composition of a Deccani painting of the nineteenth century (no. 425) remains unidentified.

One final point is worth noting. Several of the papers under study contained one or more inclusions of powdery white material. The inclusions are ap-
<table>
<thead>
<tr>
<th>Origin/Date</th>
<th>Checklist Number</th>
<th>Paper Color, Texture, and Condition (visual examination)</th>
<th>Fiber Observation (stereomicroscopy)</th>
<th>Fiber Identification (polarized light microscopy)</th>
</tr>
</thead>
<tbody>
<tr>
<td>EGYPT, 1354</td>
<td>101</td>
<td>med beige; spongy thick texture; wear at corners; some insect holes</td>
<td>wf; many br fragments; few bl, r, br fibers</td>
<td>raw linen</td>
</tr>
<tr>
<td>INDIA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ca. 1450 or earlier</td>
<td>107</td>
<td>dk beige to br; hard texture; many losses and tears</td>
<td>not wf; many br fragments; dk beige fiber bundles</td>
<td>raw hemp, raw linen</td>
</tr>
<tr>
<td>ca. 1562-77</td>
<td>38</td>
<td>med beige; hard texture; discoloration and losses</td>
<td>wf; clean</td>
<td>rag linen</td>
</tr>
<tr>
<td>1580</td>
<td>60</td>
<td>paper covered with pigment; no observation possible</td>
<td></td>
<td>linen, hemp</td>
</tr>
<tr>
<td>17th century</td>
<td>345</td>
<td>paper covered with pigment; no observation possible</td>
<td></td>
<td>linen, silk, cotton, other (unidentified)</td>
</tr>
<tr>
<td>ca. 1605</td>
<td>307</td>
<td>dk beige; hard texture; many losses and repairs</td>
<td>wf; clean</td>
<td>bamboo or rice straw</td>
</tr>
<tr>
<td>1620-30</td>
<td>336</td>
<td>med beige; hard texture; minor discoloration</td>
<td>wf; fiber oriented vertically in page</td>
<td>unidentified grass</td>
</tr>
<tr>
<td>ca. 1700</td>
<td>416</td>
<td>lt beige; hard, dense texture; several folds and holes</td>
<td>observation difficult; lack of paper exposure</td>
<td>linen</td>
</tr>
<tr>
<td>ca. 1750</td>
<td>44</td>
<td>yellowish dk beige; thick, coarse, spongy texture</td>
<td>not wf; some dk beige fiber bundles</td>
<td>linen</td>
</tr>
<tr>
<td>19th century</td>
<td>425</td>
<td>lt beige; hard texture; minor losses and repairs</td>
<td>not wf; many br fragments; dk beige fiber bundles</td>
<td>unidentified</td>
</tr>
<tr>
<td>ca. 1900</td>
<td>403</td>
<td>med beige; hard, dense texture; excellent condition</td>
<td>wf; some bl, br fiber</td>
<td>hemp</td>
</tr>
<tr>
<td>IRAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ca. 1335-40*</td>
<td>69</td>
<td>med beige; hard texture; uneven thickness</td>
<td>wf; few br fragments; few bl, br fibers</td>
<td>unidentified</td>
</tr>
<tr>
<td>ca. 1335-40</td>
<td>70</td>
<td>med beige; hard, dense texture; discoloration</td>
<td>wf; few dk beige fragments; few r, br fibers</td>
<td>linen</td>
</tr>
<tr>
<td>ca. 1500</td>
<td>246</td>
<td>lt beige; hard, dense, thin texture; excellent condition</td>
<td>wf; few br fragments, few bl, br fibers</td>
<td>linen, hemp</td>
</tr>
<tr>
<td>ca. 1505</td>
<td>248</td>
<td>lt beige; hard, dense, thin texture; minor discoloration and tears</td>
<td>wf; some br fragments; dk beige fiber bundles; few bl, br fibers</td>
<td>raw linen, hemp</td>
</tr>
<tr>
<td>ca. 1590-1600**</td>
<td>124</td>
<td>lt beige; med hard texture; discoloration, losses, and tears</td>
<td>wf; clean; bl fibers</td>
<td>rag linen, other (unidentified)</td>
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<tr>
<td>ca. 1590-1600</td>
<td>146</td>
<td>med beige; thin, hard, dense texture, slight discoloration</td>
<td>wf; some dk beige fiber bundles; bl, r fibers</td>
<td>linen</td>
</tr>
<tr>
<td>early 17th century</td>
<td>274</td>
<td>med beige; hard, dense texture; some discoloration, losses, and repairs</td>
<td>wf; some br fragments; dk beige fiber bundles</td>
<td>linen, hemp</td>
</tr>
<tr>
<td>Origin/Date</td>
<td>Checklist Number</td>
<td>Paper Color, Texture, and Condition (visual examination)</td>
<td>Fiber Observation (stereomicroscopy)</td>
<td>Fiber Identification (polarized light microscopy)</td>
</tr>
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<tr>
<td>Bukhara, ca. 1600</td>
<td>362</td>
<td>lt beige; spongy texture; few insect holes</td>
<td>wf; clean; bl fibers</td>
<td>unidentified grass</td>
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<tr>
<td>Gilan, 1493–94</td>
<td>105</td>
<td>med beige; thin, hard texture; wear along edges</td>
<td>wf; some br fragments; bl, gr fibers</td>
<td>linen</td>
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<tr>
<td>Herat, ca. 1425</td>
<td>105</td>
<td>dk beige; dense supple texture; some losses and discoloration</td>
<td>not wf; many br fragments; dk beige fiber bundles</td>
<td>raw linen, hemp</td>
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<tr>
<td>Herat, ca. 1600</td>
<td>137</td>
<td>med beige; thin, hard, dense texture; discoloration</td>
<td>not wf; dk beige fiber bundles; some br fragments</td>
<td>raw linen</td>
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<tr>
<td>Khurasan, ca. 1375</td>
<td>189</td>
<td>lt beige; hard texture; excellent condition</td>
<td>wf; long fibers</td>
<td>linen</td>
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<td>Qazwin, ca. 1590–1600</td>
<td>211</td>
<td>med beige; hard, dense texture; minor discoloration</td>
<td>wf; some dk beige fiber bundles; few r, br fibers</td>
<td>linen, hemp</td>
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<tr>
<td>Qazwin, ca. 1590–1600</td>
<td>275</td>
<td>lt beige; hard, dense texture; discoloration</td>
<td>not wf; many br fragments; dk beige fiber bundles, bl fibers</td>
<td>raw linen</td>
</tr>
<tr>
<td>Shiraz, 1341***</td>
<td>75</td>
<td>med beige; slightly supple texture; tears, losses, and discoloration</td>
<td>wf; few dk beige fiber bundles; bl, bk fibers</td>
<td>cotton, rag linen, hemp</td>
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<tr>
<td>Shiraz, 1341</td>
<td>81</td>
<td>med beige; spongy, supple texture; losses and discoloration</td>
<td>wf; few br fragments; few bl, r, br fibers</td>
<td>cotton, rag/raw linen, hemp</td>
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<tr>
<td>Shiraz, 1341</td>
<td>83</td>
<td>med beige; variable hard to spongy texture; some losses and tears</td>
<td>wf; some br fragments; few bl fibers</td>
<td>unidentified</td>
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<td>Shiraz, ca. 1440</td>
<td>97</td>
<td>lt beige; thin, hard texture; some losses</td>
<td>wf; some br fragments</td>
<td>raw/rag linen</td>
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<td>Shiraz, ca. 1560</td>
<td>117</td>
<td>paper covered with pigment; no observations possible</td>
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<td>linen, hemp, other (unidentified)</td>
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<td>Tabriz, ca. 1525</td>
<td>250</td>
<td>lt beige; hard, dense texture; slight discoloration</td>
<td>wf; few br fragments</td>
<td>rag linen</td>
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<tr>
<td>Tabriz or Qazwin, ca. 1550</td>
<td>169</td>
<td>paper covered with pigment; no observations possible</td>
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<td>rag linen</td>
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<tr>
<td>IRAQ, 1224</td>
<td>64</td>
<td>med beige; spongy, thick texture; some foxing, losses, and discoloration</td>
<td>wf; some br fragments; few bl, r, br fibers</td>
<td>raw linen, hemp</td>
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**Key**

- bk = black
- bl = blue
- br = brown
- gr = green
- r = red
- dk = dark
- lt = light
- med = medium
- rag = fiber source from textile rags
- raw = fiber source from plant
- wf = well fibrillated

*Numbers 69 and 70 are pages from the same manuscript.

**Numbers 124 and 146 are pages from the same manuscript.

***Numbers 73, 81, and 83 are pages from the same manuscript.
approximately one millimeter or less in diameter and were discovered during examination with the stereomicroscope. The material of the inclusions, sampled and analyzed by X-ray powder diffraction, was determined to be calcium carbonate (CaCO₃) in numbers 83, 117, 191, 197, 367, and 403. Calcium carbonate is the main constituent of chalk, marble dust, and limestone dust. Quartz (SiO₂), a common mineral, was found in the inclusions of numbers 105 and 157.

The exact significance of the inclusions is undetermined, but the results of the X-ray powder diffraction are reported here for future possible research on papermaking materials. One explanation for the inclusions is that small aggregates of filler added to the papermaker’s vat together with dispersed fiber became incorporated into the paper. Another possibility is that the inclusions resulted from the burnishing process. In that case, the inclusions may have originated as voids, which became filled with powder used by the burnisher to aid the smoothing process.

Methods of Paper Study and Fiber Identification

Examination was performed using the stereomicroscope and included observations (such as evidence of piece construction, burnishing, and sizing, and a count of the laidlines) by transmitted or oblique illumination. Fiber samples were taken along edges or areas of loss so as not to disturb the felted fabric of the paper. Only areas believed to be part of the original illustration and/or text were sampled. Fiber sampling was performed by carefully pulling a few fibers with fine-pointed tweezers, so that only a few fibers were extracted without damage to the paper. Later, the fiber samples consisting of at least ten fibers were divided in halves. The first half was used for the preparation of a microscope slide mount in Aroclor, a permanent mounting medium. The second half was used for staining. Identification of fibers was based on the combination of the techniques discussed below.

Morphological features of fibers as observed by polarized light microscopy were catalogued. Identifications were made by comparison of these features to fiber descriptions and photomicrographs given in the literature (Catling and Grayson 1982; Collings and Milner 1978; Isenberg 1907; Von Bergen and Krauss 1942) and by comparison to known fiber samples from a variety of sources. The analysis was performed us-

Figure 1. Photomicrograph of paper with spongy texture indicating that it had been heavily burnished. (From Dioscorides, Materia medica, no. 64, magnification X40)

Figure 2. Photomicrograph of paper with hard, thin texture. Burnishing compressed the paper fibers, leaving a flat surface. (From Jami, Yusuf u Zulaikha, no. 180, magnification X40)

Figure 3. Photomicrograph of brown material present in many papers. These fragments are derived from bark or husks of plants used as a source of papermaking fiber. (From al-Jazari, Automata, no. 191, magnification X15)
ing a Leitz Orthoplan polarizing light microscope at magnifications of X63 to X250.

Linen and hemp fibers are sometimes difficult to differentiate based on morphological features alone. A test using a gypsum (1st order red) plate accessory with the polarizing light microscope was used to help differentiate between these bast fibers. Interested readers are referred to a summary of this technique given by Goodway (1987).

The Herzberg potassium iodide-iode solution (TAPPi standard T4or-smeo) was prepared according to Isenberg (1967) and used in a staining technique for fiber identification. Stain colors were found to vary among samples of fiber standards within a given fiber type. This staining technique aided fiber identification but could not be used alone as a diagnostic test. The Herzberg solution stains linen fibers reddish purple to brownish purple, hemp fibers straw yellow to yellowish purple, cotton fibers light purple to light straw yellow, and grass/bamboo fibers purple to straw yellow.

Paper inclusions composed of white powdery material were sampled and analyzed with the X-ray powder diffraction technique using a Gandolfi camera.

References


Key to Shortened References


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Meyerhof 1944 Meyerhof, Max. "Arabian Pharmacology." Ciba Symposia 6, nos. 5-6 (1944): 1847-76.


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<td>Sevadjian: <em>Collection de M. H. Sevadjian.</em> Paris, April 1912.</td>
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<td>Thackston, Wheeler M. “A Sourcebook on Persian Painting.”</td>
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References