











The Walters Art Museum  
600 N. Charles Street  
Baltimore, Maryland  
21201

<http://www.thewalters.org/>



<http://creativecommons.org/licenses/by-nc-sa/3.0/legalcode>  
Published 2009

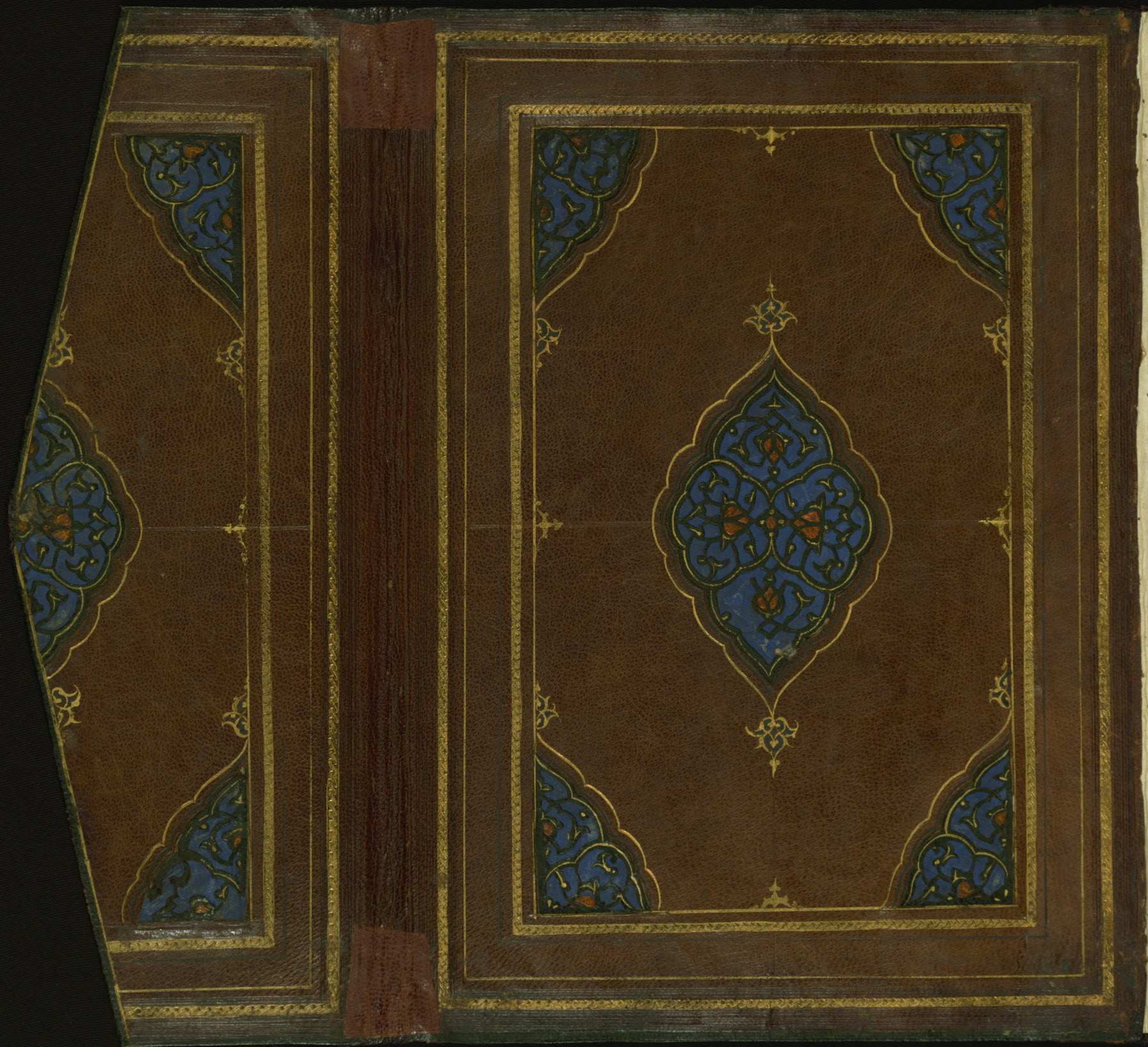
NOTE: The pages in this book are ordered from right to left. This means that to view the pages in order, you should go the last page of the document and read what would be from “back-to-front” for a Western manuscript.

This document is a digital facsimile of a manuscript belonging to the Walters Art Museum, in Baltimore, Maryland, in the United States. It is one of a number of manuscripts that have been digitized as part of a project generously funded by the National Endowment for the Humanities, and by an anonymous donor to the Walters Art Museum. More details about the manuscripts at the Walters can be found by visiting The Walters Art Museum's website [www.thewalters.org](http://www.thewalters.org). For further information about this book, and online resources for Walters manuscripts, please contact us through the Walters Website by email, and ask for your message to be directed to the Department of Manuscripts.

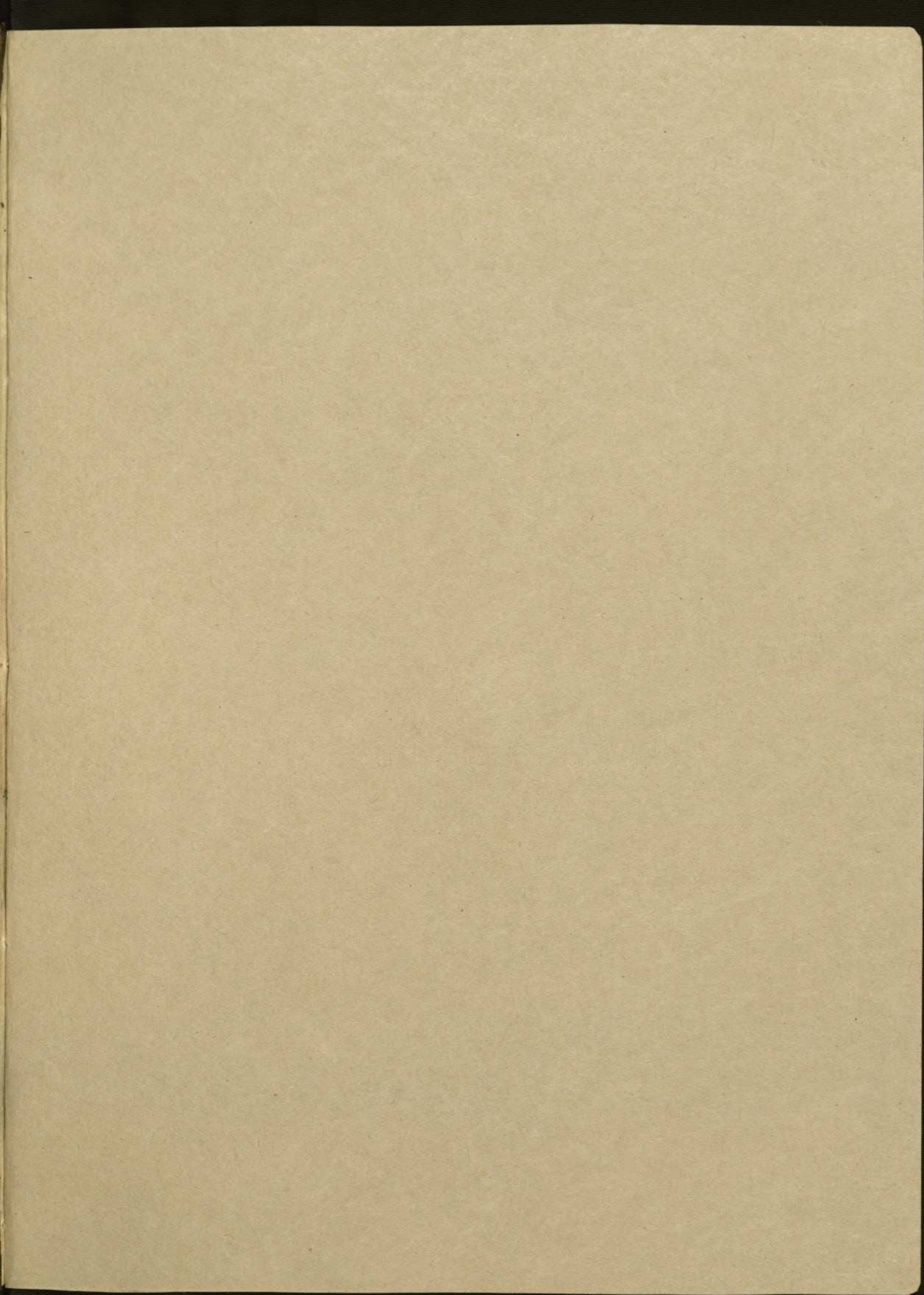




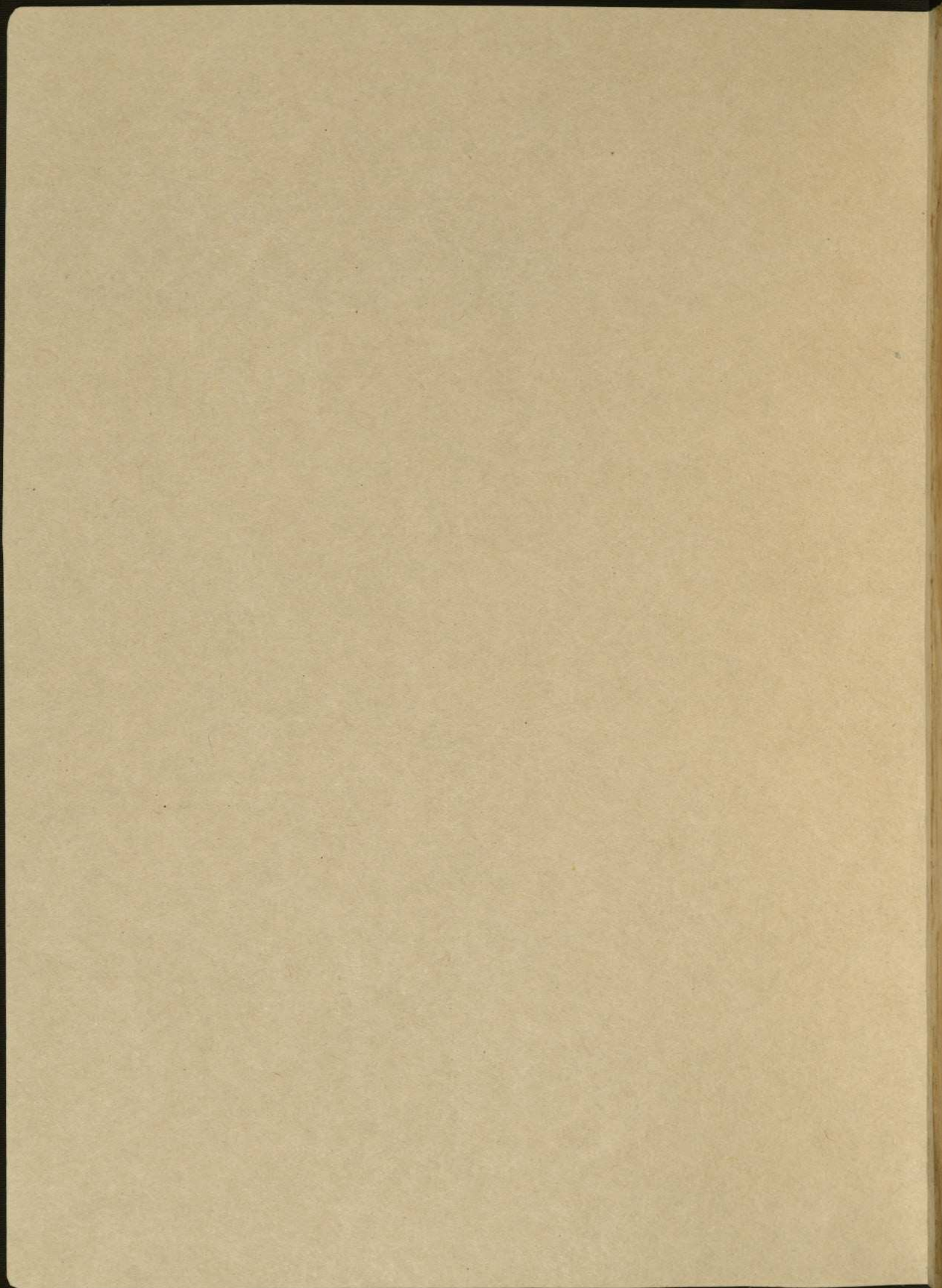














M-2-4



٩  
لتنقذ القسطنطينية ولنعم الامير اميرها  
ولنعم الجيش ذلك الجيش  
صدق رسول الله



وَعَلَى اللَّهِ وَعَلَى مَجْرى وَعَلَى الطَّيْرِ



مَسْئَلَةُ الْمُبَارَكَةِ  
مَحْمَدٌ اللَّهُ عَزَّ وَجَلَّ



عَلَيْهِ الْعَبْدُ الْمَذْنِبُ الرَّحْمَى الْحَمْدُ لِلَّهِ الْمَلِكِ  
الرَّحِيمِ الْبَارِي شَيْخُ كَالِ عَبْدِ الرَّحْمَنِ السَّيْفِي  
نَحْوَهُ اللَّهُ عَزَّ وَجَلَّ بِإِذْنِهِ طَبِيبُ أَسْتَبْرَاحِي  
عَرَفَاتُ الْبَلِيَّةِ فِي شَهْرِ رَجَبٍ أَحَدِي  
أَبْرَحَةَ قَسَمَانِيَّةِ الْحَمْدُ لِلَّهِ عَزَّ وَجَلَّ



صَلِّ عَلَى مُحَمَّدٍ وَآلِهِ الْأَقْنِيَا السَّمْعَ

نَدَائِي وَأَسْتَجِبْ دُعَائِي وَخَفِّقْ  
بِفَضْلِكَ أَمْلِي وَرَجَائِي يَا خَيْرَ مَنْ عَمِي

لِكَشْفِ الْغَمِّ وَالْهَمِّ وَالْكَلَامِ

عُسْرِ وَيُسْرِ بَكَ أَنْزَلْتَ جَانِحِي فَلَا تُرِنِّي  
عَزْسَةً مَوَاهِبِكَ خَائِبًا يَا كَرِيمَ يَا كَرِيمًا

كَبِيرَ رَحْمَتِكَ يَا أَرْحَمَ الرَّاحِمِينَ



انزلت بكبرياءك دياحي الغيسون

وانهزت المياه من الصم الصياخيد  
عذابا واجاجا \* وانزلت من المعصر الكليل

بحاجا وجعلت الشمس والشمس

للبرية سراحا \* من غير ان تمارس فيما  
ابديت لغوبا ولا علاجا \* ما من توحيد

بالبقا وفي عبادته بالموافق



7  
فِي الْبَيْتِ وَنُحْرَجُ الْحَيِّ مِنَ الْمَيْتِ

وَنُحْرَجُ الْمَيْتَ مِنَ الْحَيِّ وَنَرْزُقُ مَنْ شَاءَ  
بِغَيْرِ حِسَابٍ لَا إِلَهَ إِلَّا أَنْتَ يُحْيِيكَ

وَنُحْدِلُكَ مِنْ خَائِعٍ وَفَدْنُكَ

فَلَا يَخَافُكَ وَمَنْ ذَا يَعْلَمُ مَنْ أَنْتَ  
فَلَا يَهَابُكَ أَفَلَنْتَ بِقُدْرَتِكَ الْفَرْقَ

وَقُلْتِ بِرَحْمَتِكَ الْفَلَاوِي



وَمِيسَانِي جَنْدٍ مِنْ كِبَدِ الْأَعْدَاءِ

وَوَقَايَةٍ مِنْ مُرْدٍ يَأْتِي الْهَوَىٰ إِنَّكَ  
قَادِرٌ عَلَىٰ مَا تَشَاءُ تُقِيَّةُ الْمَلِكِ مَنْ تَشَاءُ

وَنَزَعَ الْمَلِكُ مِنْ تَشَاءٍ وَعَزَمَ

تَشَاءُ وَنَذَلَ مَنْ تَشَاءُ بِدَلَالِ الْخَيْرِ  
إِنَّكَ عَلَىٰ كُلِّ شَيْءٍ قَدِيرٌ تَوَلَّجْ

الْلَيْلَ فِي النَّهَارِ وَتَوَلَّجَ اللَّيْلَ



بِعَفَا مَشِينِكَ وَهَذَا عِبْرًا

ذُنُوبِي ذَرَأَتْهَا بِعَفْوِكَ وَرَحْمَتِكَ  
هَذِهِ أَهْوَاؤِي الْمُضِلَّةُ وَكَلَمَتُهَا إِلَى حُجَابٍ

لَطْفِكَ يَا فَتَا الدِّينِ فَصِيلًا

عَلَى مُحَمَّدٍ رَحْمَةً وَمُحَمَّدٍ  
هَذَا نَازِلٌ عَلَى بَصِيٍّ أَهْدَى

الْإِسْلَامِ فِي الدِّينِ وَالْدُنْيَا



فَصِدِّ إِلَى جَنَابِكَ صَاقِبًا



أَمْ كَيْفَ تَرُدُّ ظِمَانًا ۖ وَزَدَيْتَ عَلَيَّ  
حِيَاضَكَ شَارِبًا ۖ كَلَّا وَحِيَاضُكَ



مِنْ عَيْنِي فِي ضَنْكِ الْمَحْوِلِ



وَبَابُكَ مَفْتُوحٌ لِلطَّلَبِ وَالْوُغُولِ  
وَأَنْتَ غَايَةُ السُّؤْلِ وَنَهَايَةُ الْمَأْمُولِ



الْمَحْمُولِ أَنْ تَنْفِيسِي شِدْدَتَهَا



زَلِّهِ خَطَايَايَ وَأَقْلِبْهُ مِنِّي



زَدَايَ إِنَّكَ سَيِّدِي وَمَوْلَانِي  
وَمُعَذِّبِي وَدَجَانِي وَغَايَةُ مَطْلُوبِي



وَمُنَانِي فِي مَنْقَلِي وَمَثْوَانِي



إِلَهِي كَيْفَ تَطْرُدُ مَسْكِينًا  
إِلْحَا إِلِيكَ مِنَ الدُّنُوبِ هَارِبًا



أَمْرِكِيفَ نَحْبِ مِسْكِينًا



لَهُمَا يَسْوَلُ لَهُمَا ظَنُّهُمَا

وَمِنْهَا هَاهُنَا وَنَبَّالْهَا لِحُرِّهَا عَلَى  
سَيِّدِهَا وَمَوْلَاهَا هَاهُنَا وَالْحَى فَرَعْنَاب

رَحْمَتِكَ بِبَيْدِ حَبَابِي مِنْ بَيْدِ

إِلَيْكَ لَا جَاءَ مِنْ فَرَطٍ أَهْوَايُ  
وَعَلَفْتُ بِطَرَفِ جِبَالِكَ أَنَا مِلْ

وَلَا يَفِيضُ فِيهِ اللَّهُ سَمْعًا بِحَمْدِهِ



النفس الشيطان قد كذب

خُذْ لَكَ إِلَى حَيْثُ النَّصْبُ وَالْحُجْرَانُ  
الْهَى نَزَلِي أَيْتُنْكَ إِلَّا مَرْحِيَّتُ الْأَمَانُ

أمر علفت باطران حبال

الْأَحْيَرُ أَبْعَدُ نِيْ ذُنُوبِي عَنْ دَارِ  
الْوَصَالِ قَبَسُ الْمَطِيَّةِ الْغَى

أمنط نفسي من هواها



الايهوا عني بيبك وسيل طانه

صَلِّ اللَّهُمَّ عَلَى الدَّيْلِ إِلَيْكَ يَدُ  
الدَّيْلِ الْأَيْلِ وَالْمُتَسَلِّ مِنْ سَبَابِكَ

مجد الشرف والاطوار والخلع

الْحَسْبُ عَلَيَّ ذُرُوفُ الْكَاهِلِ الْأَعْبَلِ  
وَالثَّابِتِ الْقَدَمِ عَلَى زَحَالِقِهَا يَدُ

الفرز الاول على الابرار



بِذَانِئِهِ عَنِ عَجَائِزِ خَلْقِهِ

وَجَلَّ عَزَمَاتُهُ كَيْفِيَّتُهُ يَا مَنْ عَدَّ  
عَنِ لَوَاحِظِ الْعُيُونِ وَيُقَرِّبُ مِنْ

خَوَاطِرِ الرُّطَنِيَّةِ عَلِيمًا كَافِيًا

أَنْ يَكُونَ يَا مَنْ أَرَادَنِي فِيهِمَا  
أَمْنُهُ وَأَمَانُهُ وَيُفِظُنِي إِلَى مَا مَنَحَنِي بِهِ

مُزِينًا وَحَسْبَانِي وَكَفَاكُنِي







اللَّهُمَّ يَا مَنْ دَلَّعَ لِسَانَ الصَّبَاحِ  
يَنْطُوقُ نَجْوَاهُ وَنَسَجَ قِطْعَ اللَّيْلِ



المظلم في عيامت تلجأ إلى

صَنَعَ الْفَلَكَ الدَّارِ فِي مَقَادِيرِ  
نَبْرَجِهِ وَأَشْعَصَ صَيِّدَ الشَّمْسِ



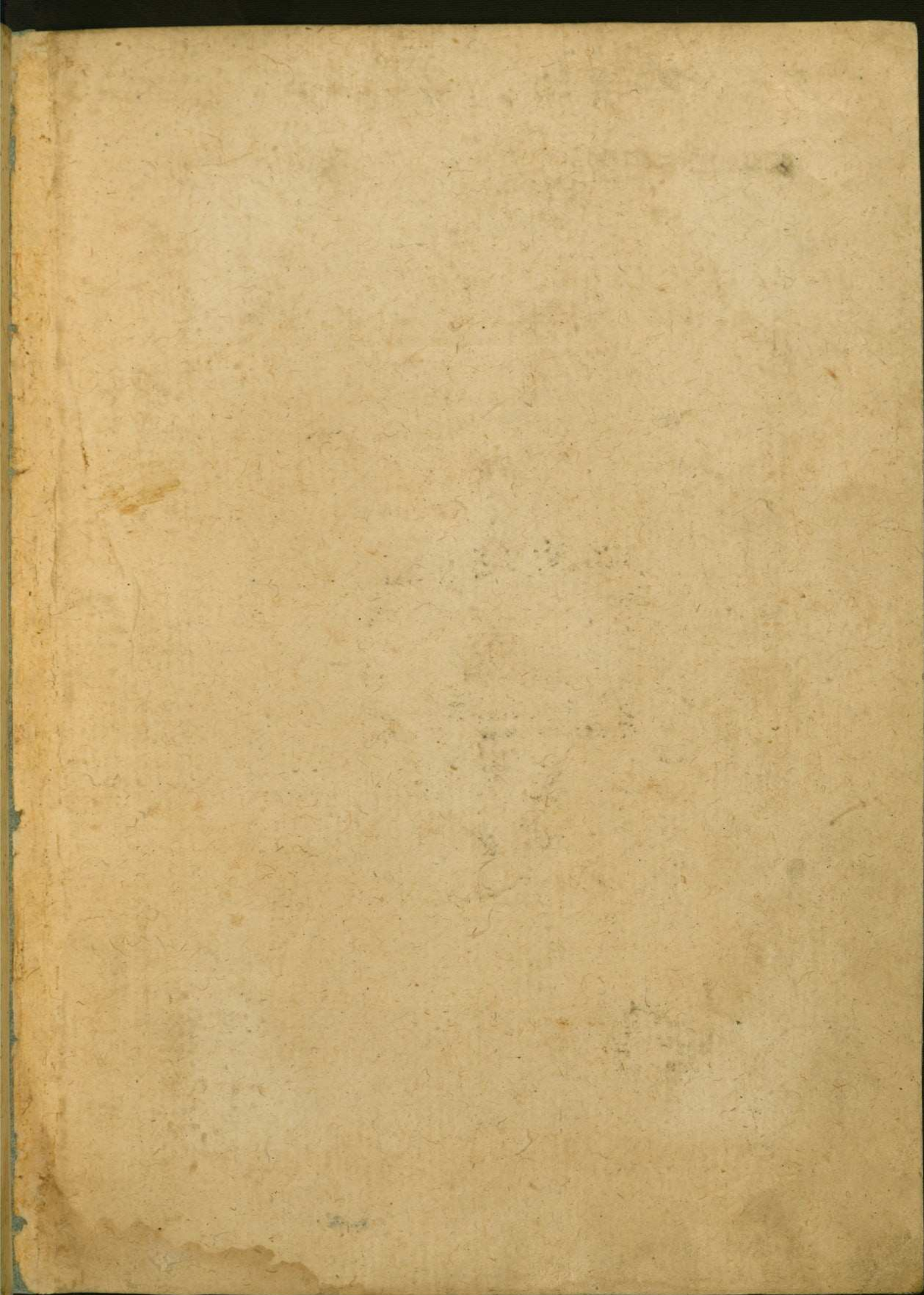
يُوزَنُ بِالْحَجَرِ يَا مَنْ دَلَّعَ لِسَانَ













هَذَا الْوَرْدُ الْمُسَمَّى بِمِفْتَاحِ النَّجَاحِ الْمَكْتَبِيُّ بِالْوَسِيَّةِ  
إِلَى كُلِّ حِزْبٍ وَفَلَاحِ الْمُنُوبِ  
إِلَى إِمَامِ الْمُتَّقِينَ وَغَوْثِ الْمُسْلِمِينَ

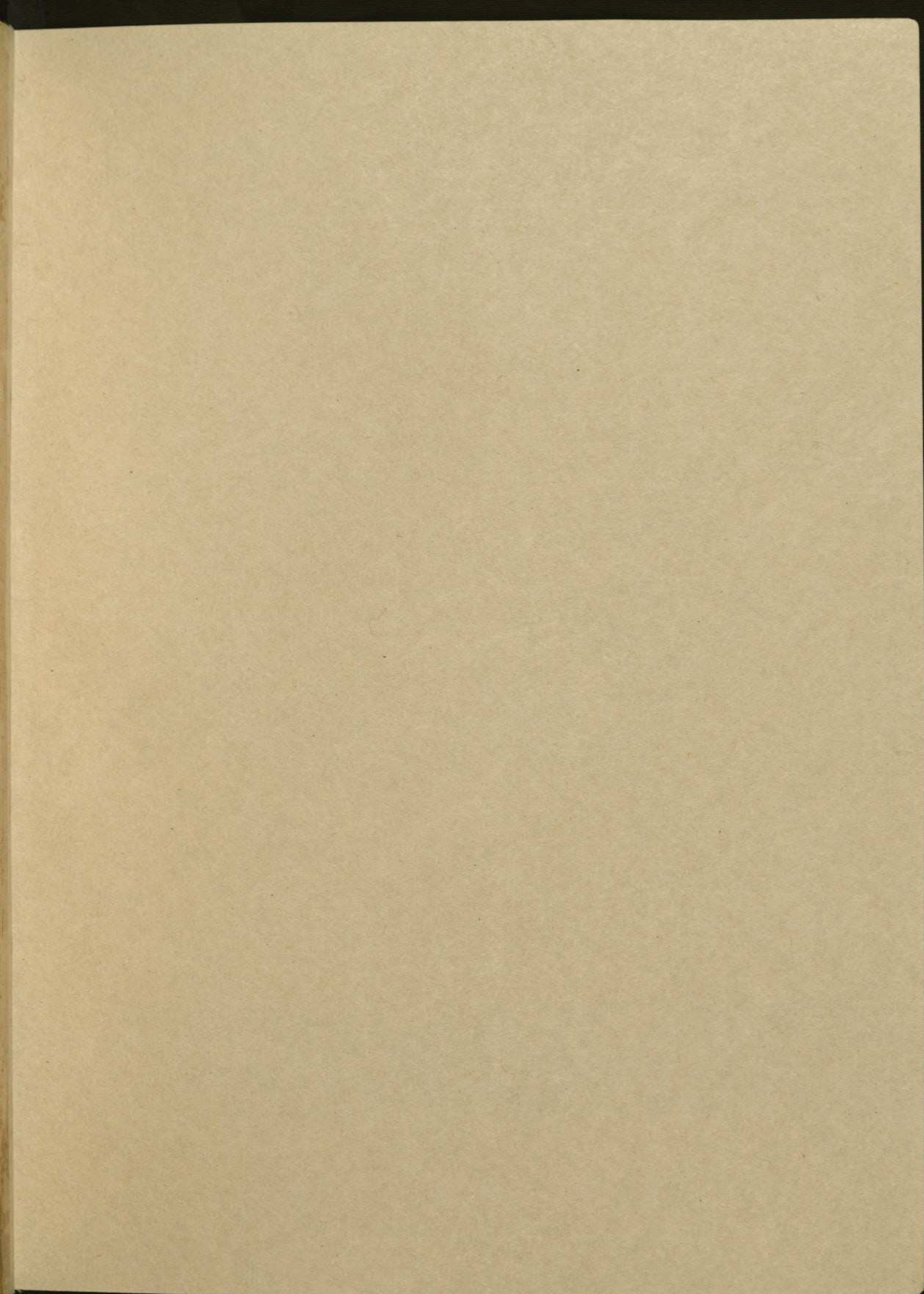
أَسَدُ اللَّهِ الْغَالِبِ

عَلِيِّ بْنِ أَبِي طَالِبٍ

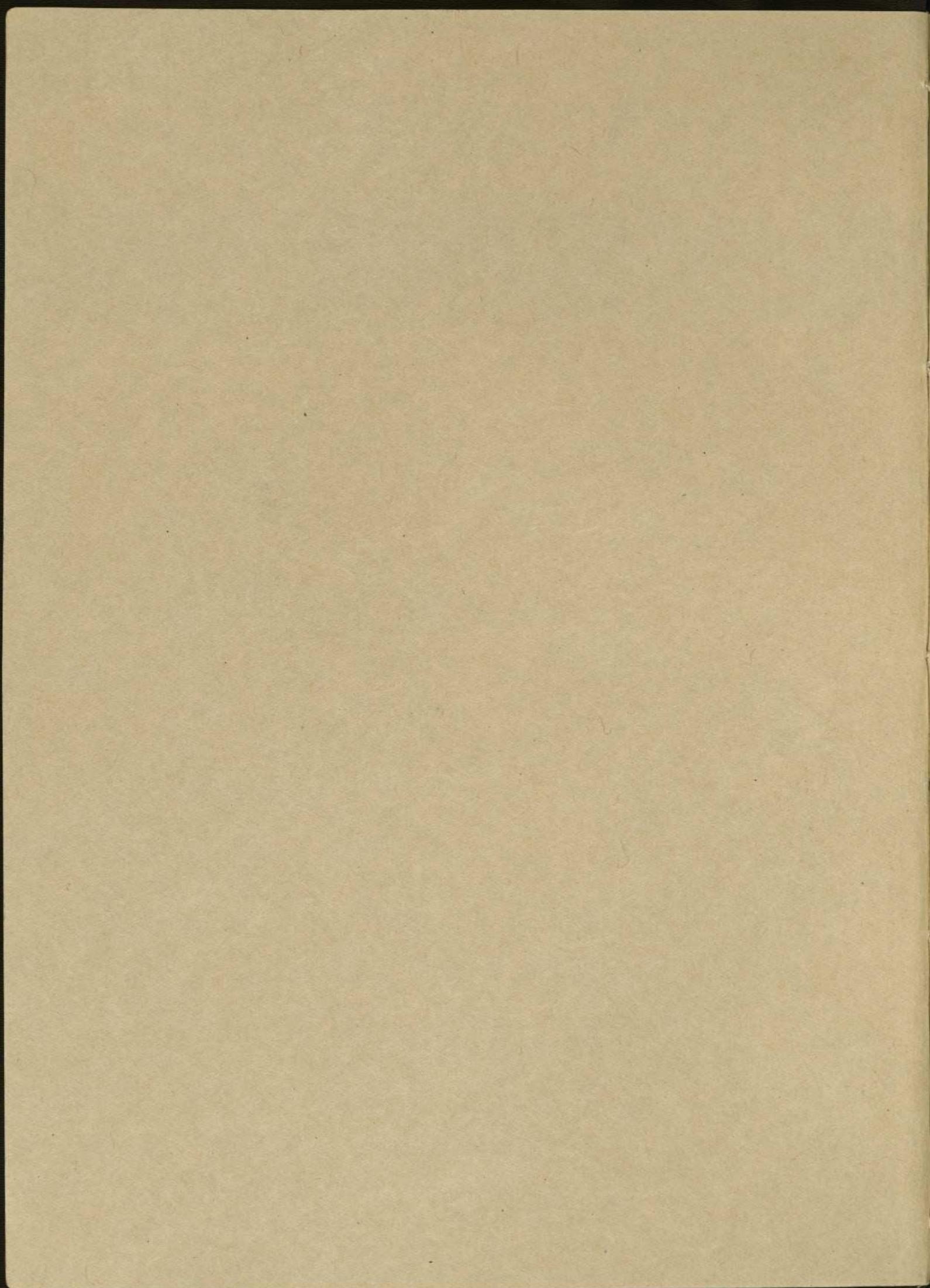
كَرَّمَ اللَّهُ

وَجْهَهُ



















gold outline. The gold thuluth-script lines are set apart by outlines resembling clouds. Illuminated rosettes serve as verse markers. The stamp in the left margin is the personal seal of the Vizier ‘Alī Pāshā, who gave the manuscript to an educational charity in 1130 AH / 1717 CE.

*fol. 8b:*

*Title:* Illuminated colophon signed by Shaykh Kamāl ibn ‘Abd al-Ḥaqq al-Sabzawārī

*Form:* Colophon

*Label:* In this illuminated colophon, written in tawqī‘/riqā‘ script in gold ink, it is stated that Shaykh Kamāl ibn ‘Abd al-Ḥaqq al-Sabzawārī completed the manuscript at Astarābād in 941 AH / 1534 CE.

**Provenance**

Waqf seal impression of the Vizier al-Shahīd ‘Alī Pāshā, dated 1130 AH / 1717 CE, with the original shelf mark 1414 (fols. 2a, 2b, and 3a)

**Acquisition**

Walters Art Museum, 1931, by Henry Walters bequest

**Binding**

The binding is original.

Brown leather (with flap); interconnected gold-tooled lobed medallions and discs with vine and floral motifs; inner frame with vine and scroll motif; gold-tooled outer frame; doublures with central lobed oval and corner pendants with filigree decoration on a blue ground

**Bibliography**

Brockelmann, Carl. *Geschichte der arabischen Litteratur* (New York; Köln: E.J. Brill, 1996), 1:44.



*Hand note:* Written in calligraphic vocalized naskh script in black ink; vocalized thuluth script in gold ink outlined in black (top, middle, and bottom lines); colophon in tawqīʿ/riqāʿ script in gold ink, both vocalized

*Decoration note:* Illuminated headpiece with the basmalah in tawqīʿ script (fol. 2b); illuminated colophon (fol. 8b); text in black and gold with blue decoration, divided into compartments; polychrome text frame; contours of the thuluth-script lines decorated with blue tendrils over a ground of red hatched lines; naskh-script panels flanked by polychrome medallions with gold-tooled outlines; illuminated rosette verse markers with colored dots

## Decoration

*fol. 2b:*

*Title:* Incipit with illuminated headpiece

*Form:* Incipit; headpiece

*Label:* This manuscript opens with an illuminated headpiece containing a cartouche with the doxological formula (basmalah) in tawqīʿ script. Fluid and curvilinear, tawqīʿ script is used for headings and rarely used for the main text. As seen here, while having inscribed the headpiece in tawqīʿ script, the scribe wrote the main text in alternating black naskh and gold thuluth script. The naskh-script panels are framed by medallions with a gold outline. The contours of the thuluth-script lines are decorated with blue tendrils over a ground of red hatched lines. Gold rosettes mark the verse endings. The stamp in the right margin is the personal seal of the Vizier ʿAlī Pāshā, who gave the manuscript to an educational charity in 1130 AH / 1717 CE.

*fol. 3a:*

*Title:* Illuminated text page with seal

*Form:* Text page; seal

*Label:* This text page is defined by the use of alternating black naskh and gold thuluth scripts. The naskh-script panels are flanked by illuminated medallions with a



<b>Form</b>	Book
<b>Genre</b>	Devotional
<b>Language</b>	The primary language in this manuscript is Arabic.
<b>Colophon</b>	<p>8b:</p> <p>Transliteration: tammāt al-da‘wāt al-mubārakāt /1/ bi-ḥamdi Allāhi ta‘ālā wa-mannihi al-karīm /2/ ‘alā al-yadi al-‘abd al-mudhnib al-rājī ilā raḥmati Allāh al-maliki /3/ al-raḥīm al-bārī shaykh Kamāl ibn ‘Abd al-Ḥaqq al-Sabzawārī /4/ tajāwaza Allāhu ‘an sayyi’atihimā bi-baldah ṭayyibah Ustarābād [sic] ḥummiyat /5/ ‘an al-afāti wa-al-balīyāti fī shuhūr sanat iḥdā wa-/6/ arba‘īn wa-tis‘imi’atin min al-hijrah muḥarriruhā wa-mudhahhibuhā wa-kātibuhā /7/</p> <p>Comment: Colophon gives the full name of the calligrapher/illuminator, Kamāl ibn ‘Abd al-Ḥaqq al-Sabzawārī, with the date 941 AH / 1534 CE and place name Astarābād</p>
<b>Support material</b>	<p>Paper</p> <p>Laid paper</p>
<b>Extent</b>	Foliation: i+9+i
<b>Collation</b>	Catchwords: None
<b>Dimensions</b>	16.5 cm wide by 23.5 cm high
<b>Written surface</b>	8.5 cm wide by 13.0 cm high
<b>Layout</b>	<p>Columns: 1</p> <p>Ruled lines: 7</p> <p>Text divided into five compartments: three compartments across the written surface and two compartments indented with panels 2 cm in width on each side; framing lines in dark blue, black, gold, light green, and red</p>
<b>Contents</b>	<p><i>fols. 2b - 8b:</i></p> <p><i>Title:</i> Miftāḥ al-najāḥ al-mukannā bi-al-wasīlah ilā kull ḥizb wa-falāḥ</p> <p><i>Incipit:</i></p> <p>اللهم يا من دلح لسان الصباح بنطق تبلجه ...</p>



<b>Shelf mark</b>	Walters Art Museum Ms. W.579
<b>Descriptive Title</b>	Prayer
<b>Text title</b>	<p>Miftāḥ al-najāḥ al-mukanná bi-al-wasīlah ilá kull ḥizb wa-falāḥ</p> <p><i>Vernacular:</i></p> <p>مفتاح النجاح المكنى بالوسيلة الى كل حزب وفلاح</p> <p><i>Note:</i> Title in a later hand appears on fol. 1a</p>
<b>Author</b>	<p><i>Authority name:</i> ‘Alī ibn Abī Ṭālib, Caliph, ca. 600-661</p> <p><i>As-written name:</i> ‘Alī ibn Abī Ṭālib</p> <p><i>Name, in vernacular:</i></p> <p>علي بن ابي طالب</p> <p><i>Note:</i> Author dates preferred by cataloger: d. 40 AH / 661 CE</p>
<b>Abstract</b>	<p>This illuminated manuscript is of a prayer (wird) called Miftāḥ al-najāḥ, attributed to ‘Alī ibn Abī Ṭālib, the fourth caliph of Islam. According to the colophon, it was completed by Shaykh Kamāl ibn ‘Abd al-Ḥaqq al-Sabzawārī, the calligrapher and illuminator, in Astarabad (present-day Gorgan, Iran) in 941 AH / 1534 CE. The text, divided into five compartments, is in calligraphic vocalized naskh in black ink and vocalized thuluth in gold ink outlined in black. Illuminated rosettes with colored dots serve as verse markers. The decorated colophon (fol. 8b) is written in tawqī‘/riqā‘ script in gold ink. Later bequest (waqf) seal impressions of the Vizier al-Shahīd ‘Alī Pāshā, dated 1130 AH / 1717 CE, appear on fols. 2a, 2b, and 3a. The brown leather binding with interconnected gold-tooled lobed medallions and discs and doublures with filigree decoration is original to the manuscript.</p>
<b>Date</b>	941 AH / 1534 CE
<b>Origin</b>	Astarābād (Iran)
<b>Scribe</b>	<p><i>As-written name:</i> Kamāl ibn ‘Abd al-Ḥaqq al-Sabzawārī</p> <p><i>Name, in vernacular:</i></p> <p>كمال بن عبد الحق السبزواري</p> <p><i>Note:</i> Calligrapher also illuminator (see colophon)</p>



This document is a digital facsimile of a manuscript belonging to the Walters Art Museum, in Baltimore, Maryland, in the United States. It is one of a number of manuscripts that have been digitized as part of a project generously funded by the National Endowment for the Humanities, and by an anonymous donor to the Walters Art Museum. More details about the manuscripts at the Walters can be found by visiting The Walters Art Museum's website [www.thewalters.org](http://www.thewalters.org). For further information about this book, and online resources for Walters manuscripts, please contact us through the Walters Website by email, and ask for your message to be directed to the Department of Manuscripts.





A digital facsimile of Walters Ms. W.579, Prayer  
Title: Miftāḥ al-najāḥ al-mukanná bi-al-wasīlah ilá kull ḥizb wa-falāḥ



Published by: The Walters Art Museum  
600 N. Charles Street Baltimore, MD 21201  
<http://www.thewalters.org/>



<http://creativecommons.org/licenses/by-nc-sa/3.0/legalcode>  
Published 2011