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

نیکی زیبا

نیکی زیبا
سوز وگداز
نویی
Previously binding lower board outside:

Title: Binding
Form: Binding
Label: This red goatskin binding with gold-tooled frames is attributable to the thirteenth century AH / nineteenth CE.

Acquisition
Walters Art Museum, 1931, by Henry Walters bequest

Binding
The binding is not original.
Modern western black leather binding (without flap); earlier red goatskin binding with gold-tooled frames attributable to the thirteenth century AH / nineteenth CE housed separately

Bibliography

Emperor Akbar eventually permits the young Hindu girl to practice sati (self-immolation). Akbar's son, Prince Dāniyāl, accompanies the woman to the funeral pyre.

fol. 19a:
Title: Text page with illuminated triangular pieces
Form: Text page
Text: Sūz va gudāz (Burning and melting)
Label: This text page has triangular pieces with a polychrome floral and scrolling vine motif on a gold ground. The verses, in nastaʿlīq script in black ink, are written obliquely in the center of the page.

fol. 19b:
Title: Hindu couple united on the funeral pyre
Form: Illustration
Text: Sūz va gudāz (Burning and melting)
Label: The young Hindu girl has thrown herself on her beloved’s funeral pyre. The historic Hindu practice of self-immolation or widow-burning, called sati, was an uncommon subject for Persian literature.

fol. 21b:
Title: Illuminated tailpiece with colophon
Form: Tailpiece with colophon
Text: Sūz va gudāz (Burning and melting)
Label: The colophon with illuminated tailpiece indicates that the calligrapher of this work was Ibn Sayyid Murād al-Ḥusaynī, who copied it as a “souvenir” for the “Mani of the time,” the master Muḥammad ʿAlī, a painter from Mashhad, in the month of Safar in the year 1068 AH [November 1657 CE]. It reads as follows: Aḥqar ʿibād Allāh ibn Sayyid Murād al-Ḥusaynī bar sabīl-i yādkārī /1/ bi-jihat-i mānī al-zamānī afṣāl al-muṣavvirīn Ustād Muḥammad /2/ ʿAlī Naqqāsh-i Mashhadī marqūm qalam-i shikastah /3/ raqm kardānīd taḥrīran ghurrah-i Șafar sanat 1068 /4/
request to marry and sends a message to the girl’s parents.

fol. 10b:
Title: Young Hindu girl prepares herself for her wedding
Form: Illustration
Text: Sūz va gudāz (Burning and melting)
Label: The young woman, in female company, prepares herself for her wedding. She is shown in the center of the composition holding a mirror.

fol. 13a:
Title: Bridegroom is buried under a collapsed building
Form: Illustration
Text: Sūz va gudāz (Burning and melting)
Label: On the morning the young man and woman were to be wed, the bridegroom travels to the home of his beloved. On his way, he stops to rest in a mud building. As a result of heavy rains, the structure falls and buries the bridegroom and his companions alive.

fol. 14a:
Title: Bride with mourners carrying the bridegroom's coffin
Form: Illustration
Text: Sūz va gudāz (Burning and melting)
Label: Overcome with grief, the young Hindu woman accompanies her bridegroom’s coffin to the funeral pyre and decides to commit sati (self-immolation).

fol. 16a:
Title: Young Hindu girl before the Mughal Emperor Akbar
Form: Illustration
Text: Sūz va gudāz (Burning and melting)
Label: The Mughal Emperor Akbar attempts to dissuade the young Hindu girl from committing sati (self-immolation).

fol. 17b:
Title: Prince Dāniyāl accompanies the young Hindu girl to the funeral pyre
Decoration note: Eight miniatures (fols. 5a, 9a, 10b, 13a, 14a, 16a, 17b, and 19b); illuminated incipit with headpiece (fol. 1b); illuminated tailpiece with colophon (fol. 21b); interlinear illumination; framing lines in blue, gold, and red; small rectangular and triangular pieces with polychrome floral and scrolling vine motif on gold ground on text pages

Decoration

fol. 1b:
Title: Illuminated incipit with headpiece
Form: Incipit
Text: Sūz va gudāz (Burning and melting)
Label: This illuminated incipit with headpiece bears the basmalah in the lower rectangle.

fol. 2a:
Title: Illuminated text page
Form: Text page
Text: Sūz va gudāz (Burning and melting)
Label: Verses of the poem Sūz va gudāz (Burning and melting) are written in nastaʿlīq in black ink. Framing lines in blue, gold, and red surround the text, and a border of polychrome floral motifs on a blue ground divides the verses.

fol. 5a:
Title: The author Nawʿī Khabūshānī prostrates himself before Prince Dāniyāl
Form: Illustration
Text: Sūz va gudāz (Burning and melting)
Label: The author Nawʿī Khabūshānī prostrates himself before Prince Dāniyāl, son of Emperor Akbar, to whom he dedicated this poem.

fol. 9a:
Title: Youth confesses his falling in love to his father
Form: Illustration
Text: Sūz va gudāz (Burning and melting)
Label: Set in India, the story begins with a young Hindu man confessing his strong love for his childhood friend to his father. His father consents to the young man’s
Name, in vernacular:

ابن سيد مراد الحسيني

Form  Book
Genre  Literary -- Poetry
Language  The primary language in this manuscript is Persian.
Colophon  21b:
Translation: The most lowly servant of God ibn Sayyid Murād al-Ḥusaynī copied it with a broken pen as a souvenir for the Mani of the time, the most excellent of painters, master Muḥammad ʿAlī, the painter from Mashhad. It was copied in the first of the month of Safar in the year 1068 [November 1657].
Comment: Gives the name of the calligrapher, the painter, and the date of completion of the copy

Support material  Paper
Laid paper
Extent  Foliation: ii+22+i
Collation  Catchwords: Written obliquely on versos
Dimensions  14.5 cm wide by 23.5 cm high
Written surface  7.0 cm wide by 16.0 cm high
Layout  Columns: 2
Ruled lines: 16
Contents  fols. 1b - 21b:
Title: Sūz va gudāz
Incipit: 
الهی ختنه ام را دلم کن ... 

Hand note: Written in nastaʿlīq script in black ink
### Shelf mark
Walters Art Museum Ms. W.649

### Descriptive Title
Burning and melting

### Text title
Sūz va gudāz

**Vernacular:** سوز وغداز

### Author

*As-written name:* Muḥammad Rūzā Khabūshānī  
*Supplied name:* Nawʿī Khabūshānī (d. 1019 AH / 1610 CE)

**Name, in vernacular:** محمد رضا کبوشانی

*Note:* Name supplied by cataloger

### Abstract
This is an illuminated and illustrated copy of the poem Sūz va gudāz (Burning and melting) by Nawʿī Khabūshānī (d. 1019 AH / 1610 CE), which recounts the love story of a Hindu girl who burns herself on the funeral pyre of her betrothed. The codex was written in nastaʿlīq in black ink by Ibn Sayyid Murād al-Ḥusaynī and illustrated by Muḥammad ʿAlī Mashhadī in 1068 AH / 1657 CE. According to the colophon, Ibn Sayyid Murād al-Ḥusaynī copied the manuscript for the painter Muḥammad ʿAlī, the “Mani of the time,” as a “souvenir.” The fact that the manuscript was produced for one of the most prolific artists of seventeenth-century Iran makes it a highly significant document. It opens with an illuminated incipit with headpiece (fol. 1b) and closes with an illuminated tailpiece with colophon (fol. 21b). Text pages have interlinear illumination and small rectangular and triangular pieces with polychrome floral and scrolling vine motifs. There are eight miniatures in a style associated with the Safavid centers of artistic production of Mashhad and Isfahan (fols. 5a, 9a, 10b, 13a, 14a, 16a, 17b, and 19b).

### Date
1st Ṣafar 1068 AH / November 1657 CE

### Origin
Iran

### Artist

*As-written name:* Muḥammad ʿAlī Naqqāsh Mashhadī  
*Name, in vernacular:* محمدعلی نقاش مشهدی

### Scribe

*As-written name:* Ibn Sayyid Murād al-Ḥusaynī
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A digital facsimile of Walters Ms. W.649, Burning and melting
Title: Sūz va gudāz

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