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21201

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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.

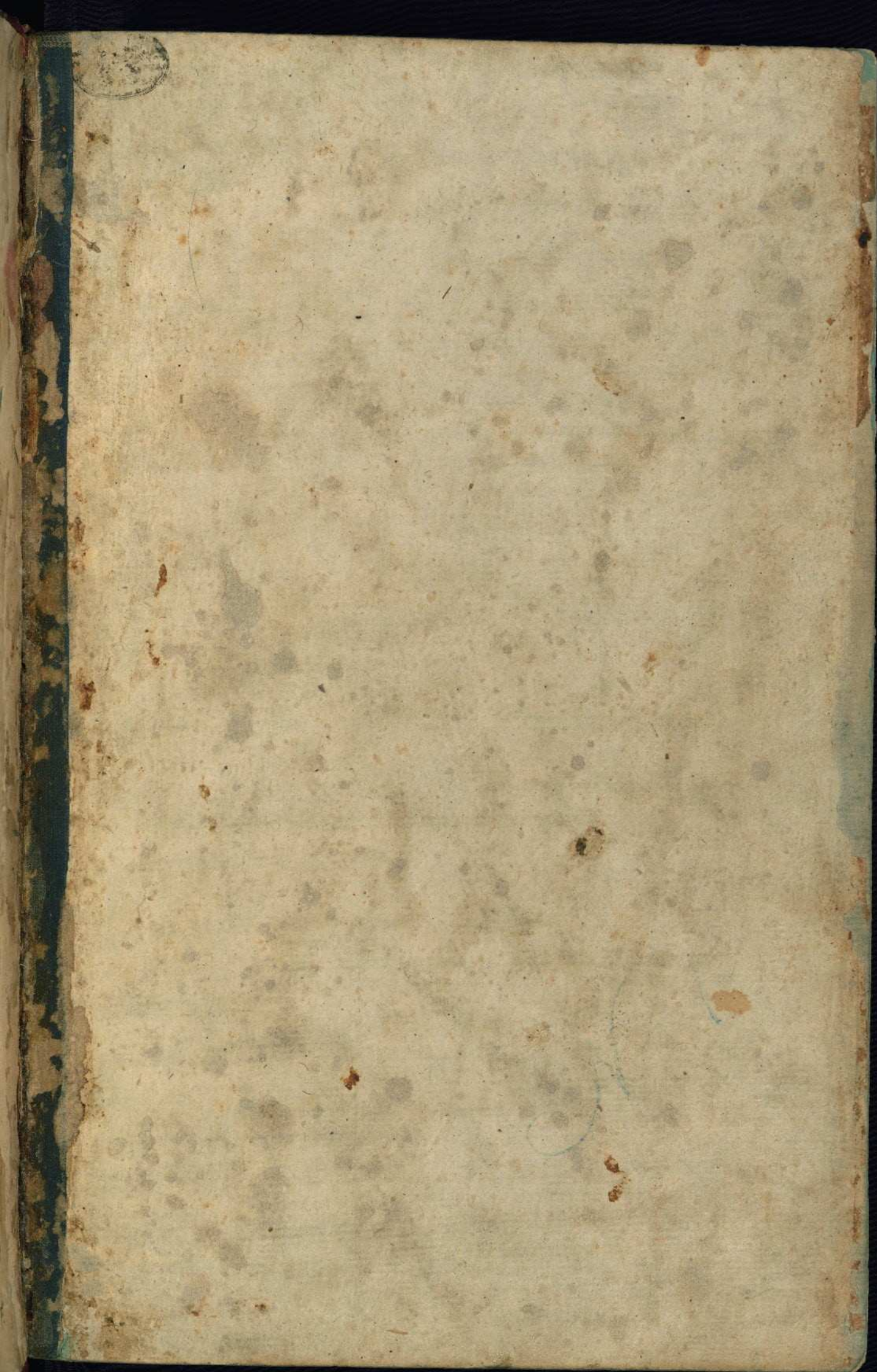
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11-5



و نه کلام از حق بر سر هفت
نیم هزار کلمه از دست



از کف منبر اربعین و ده روز

رقم کو یاد روم

[illegible]

عمر بن الخطاب

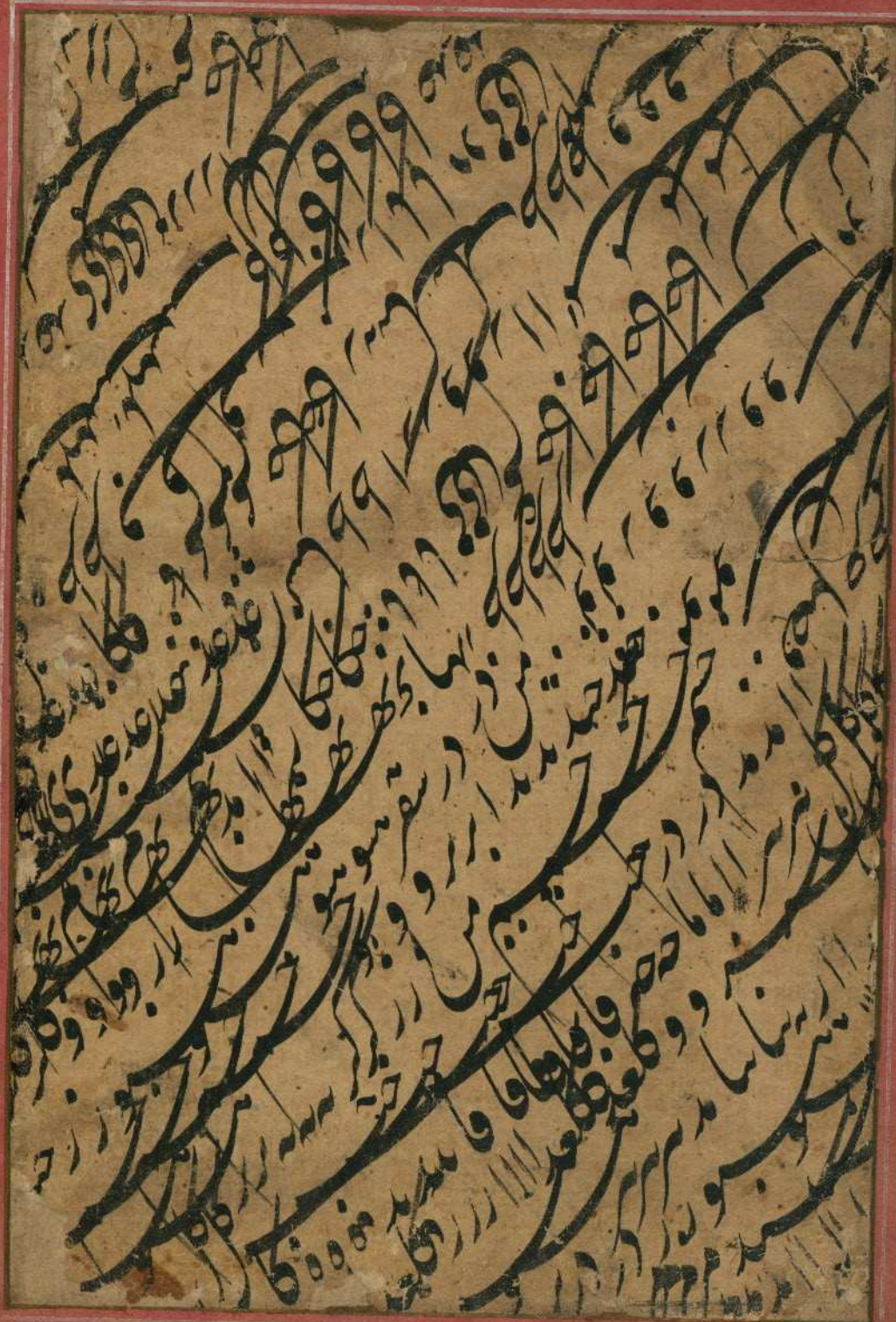
عاقبت حکیم پیرا جی

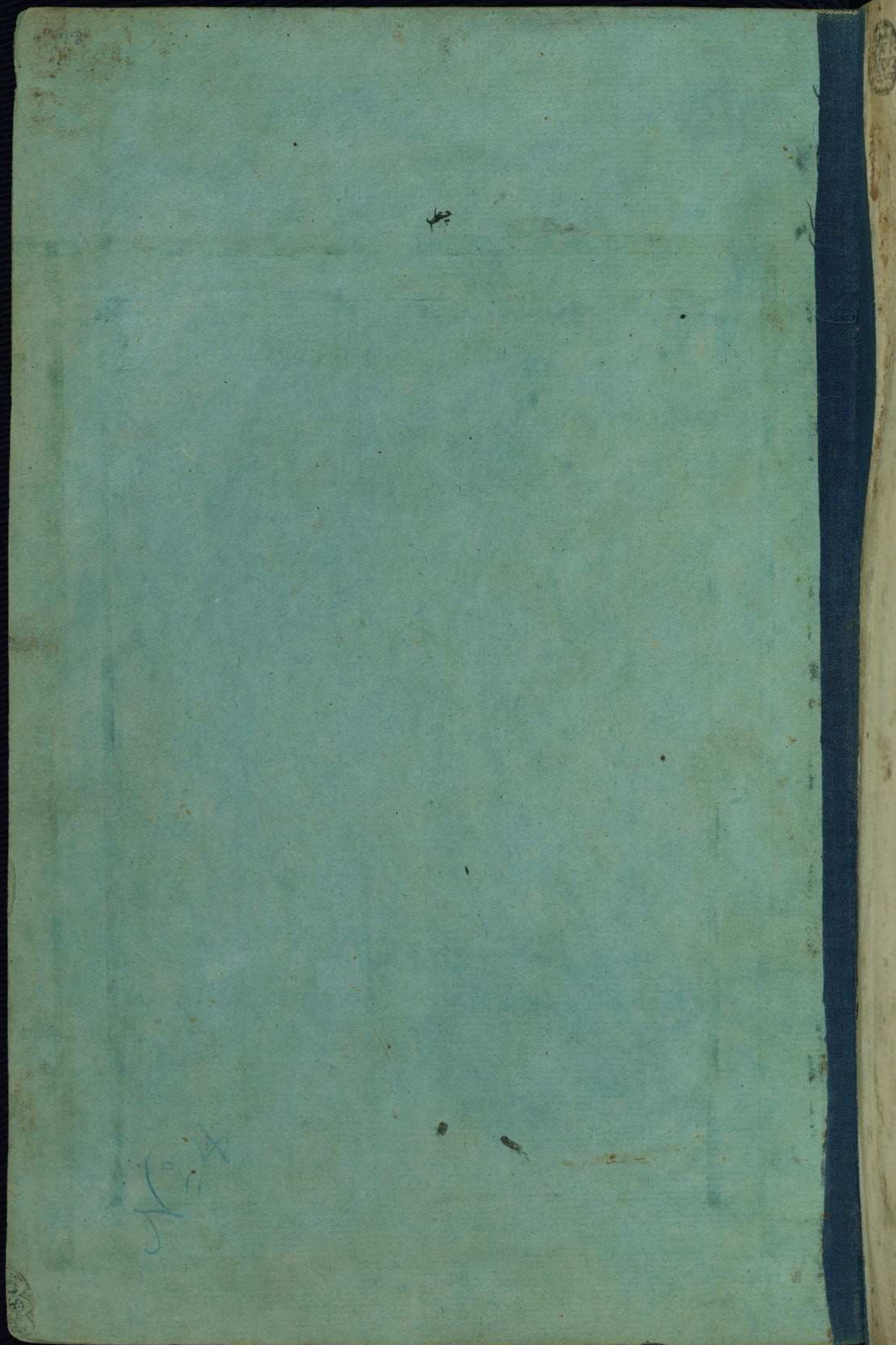
A. 2

1012



This image shows a full page from a manuscript, characterized by dense, flowing black calligraphic script in a cursive style. The text is written in a fluid, interconnected manner, filling the page with large, sweeping letters. The background is a light-colored, textured surface, possibly parchment or paper, which is heavily decorated with gold leaf. The gold leaf is applied in a way that creates a shimmering, textured effect, with the script itself often appearing to be written over or integrated with the gold. The overall composition is highly decorative and visually striking, typical of high-quality Islamic manuscript illumination.







1515

انسان و عجمی
روح مرا می آید
الوده موی می آید
می آید روح من
کس کسان درین
مفضل او هر که
سلطان بر سر
ای باد غمت
روح فراموشی
است با همه
می آید پس
ناله سوزناک
گلزار معانی
آه که کجاست

درین روزگار
بسیار چیز
مستور است
که در این
کتاب مذکور
نست

کتابی
که در این
کتاب مذکور
نست
درین
کتاب مذکور
نست



76

no

no 6



2/15



Handwritten text in a highly stylized, cursive script, likely Persian or Arabic calligraphy. The text is written in black ink on aged, yellowish-brown paper. The script is dense and flowing, with large, sweeping strokes and intricate flourishes. The text is arranged in a single column, filling most of the page area. The calligraphy is framed by a decorative border consisting of a blue outer band with a gold floral pattern and a gold inner line.

74

25

4

8-11



در مقام رسیدن است که از کس
سفر خاتم را از دست نهی ارفی
ه اگر بی زبان و غیرت از او غافل
امروز نه سال بگذشت تا آنکه

تجسم در نام است
در مقام کوکب است
حضرت و پادشاه است
فانکده نامی است
در مقام است

This image shows a page of handwritten text in a cursive script, likely Persian or Arabic, on aged, stained paper. The text is densely packed and flows across the page in a wavy, undulating pattern, characteristic of the 'Sema' style. The ink is dark, and the paper shows signs of wear, including creases and discoloration. The text is written in a fluid, continuous manner, with many ligatures and a high degree of connectivity between the letters. The overall appearance is that of a historical manuscript, possibly a collection of poems or a philosophical treatise.

This image shows a close-up of a book's endpaper or cover, featuring dense, flowing Arabic calligraphy in black ink on a brown, textured background. The script is highly stylized, with long, sweeping horizontal strokes and intricate flourishes, characteristic of a cursive style like Maghribi or Thuluth. The text is arranged in horizontal lines that follow the curve of the book's binding, creating a sense of movement and depth. The background is a mottled brown color, showing signs of age and wear, with some areas appearing slightly darker or more worn than others. The overall effect is one of a rich, historical artifact, likely from a manuscript of significant value.



Handwritten text on the right edge of the page, likely from the adjacent page or a margin. The text is written in cursive and includes phrases such as "on the subject of the present" and "the subject of the present".



1237
1237

110

Joseph

my 11th Nov 1800
20th 11th Nov 1800
11th Nov 1800

123 334

F F B B

11th Nov 1800
11th Nov 1800
11th Nov 1800



Handwritten text in a dense, cursive script, likely Persian or Arabic, filling the central rectangular area. The text is written in black ink on a light-colored background, framed by a blue border. The script is highly stylized and flowing, with many overlapping letters and words. The text is arranged in several lines, filling the rectangular area. The overall appearance is that of a historical manuscript or a decorative page from a book.



This image shows a page from an Arabic manuscript. The text is written in a highly cursive, 'shikasta' style, which is characteristic of Ottoman-era Turkish or Persian manuscripts. The script is dark and dense, filling the page from top to bottom. The paper is aged, with a yellowish-brown hue and some visible texture. The text is arranged in horizontal lines, though the cursive nature makes it difficult to read without specialized knowledge. The overall appearance is that of a historical document, possibly a letter or a page from a larger work.

Fig

10/12



195







68

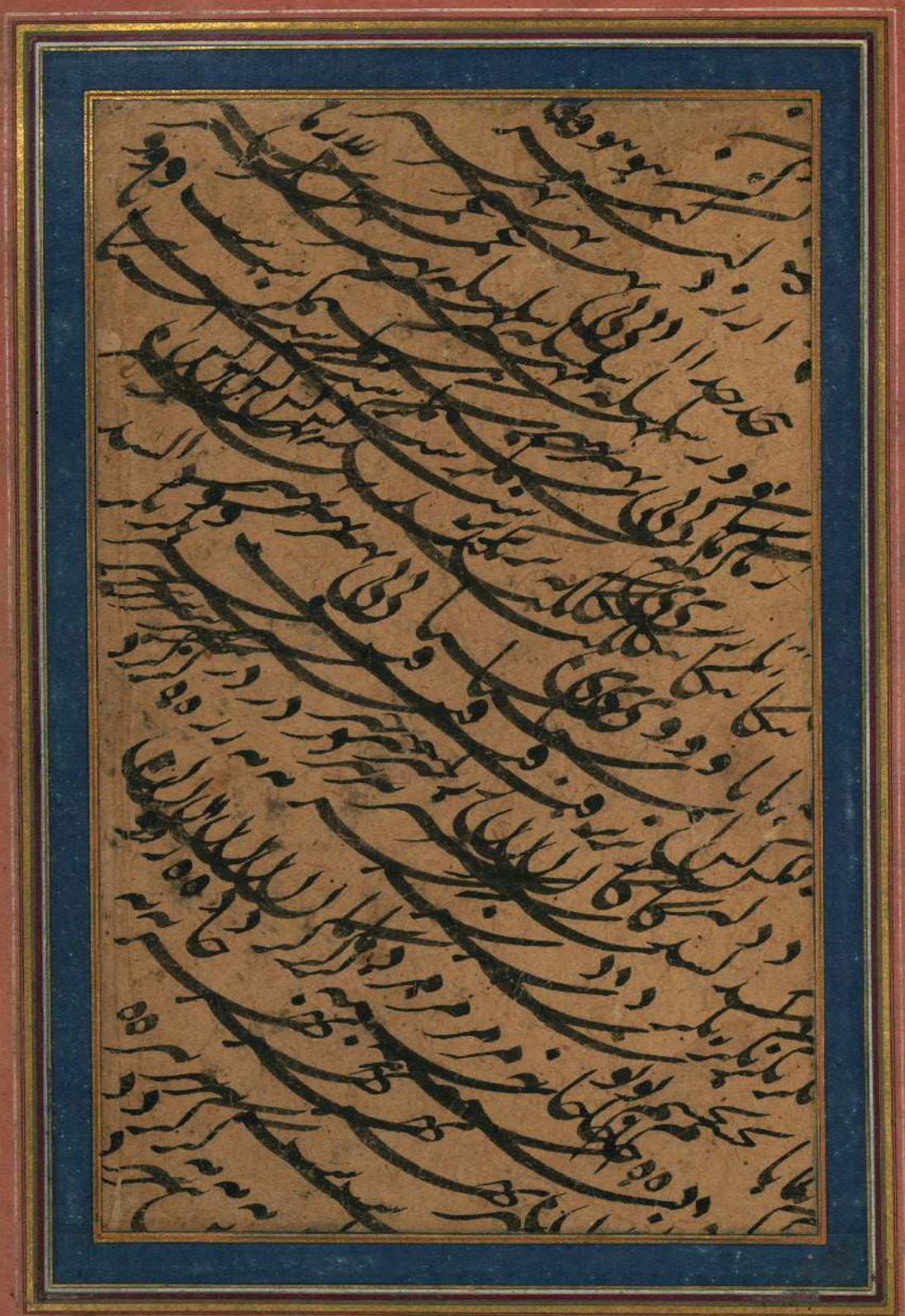
212

Ms. A. 1. 1. 1.

A B C D E F G H I J

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.







66

65



16



ms. 668 - album

ms. 668

17







سنة

1064 MS. 668
Albani



10-14

تقاریر از خود لک از خا	تجربہ بصری حتی و انا
بر آفاق اگر بر سپرد است	جو مال از رعیت ستاند که ا
بسانام نیکوی چاه سال	که یک نام شتر کند پیا
پسندده غریب چا وید نام	تساوول نکرد و بزرگ نام

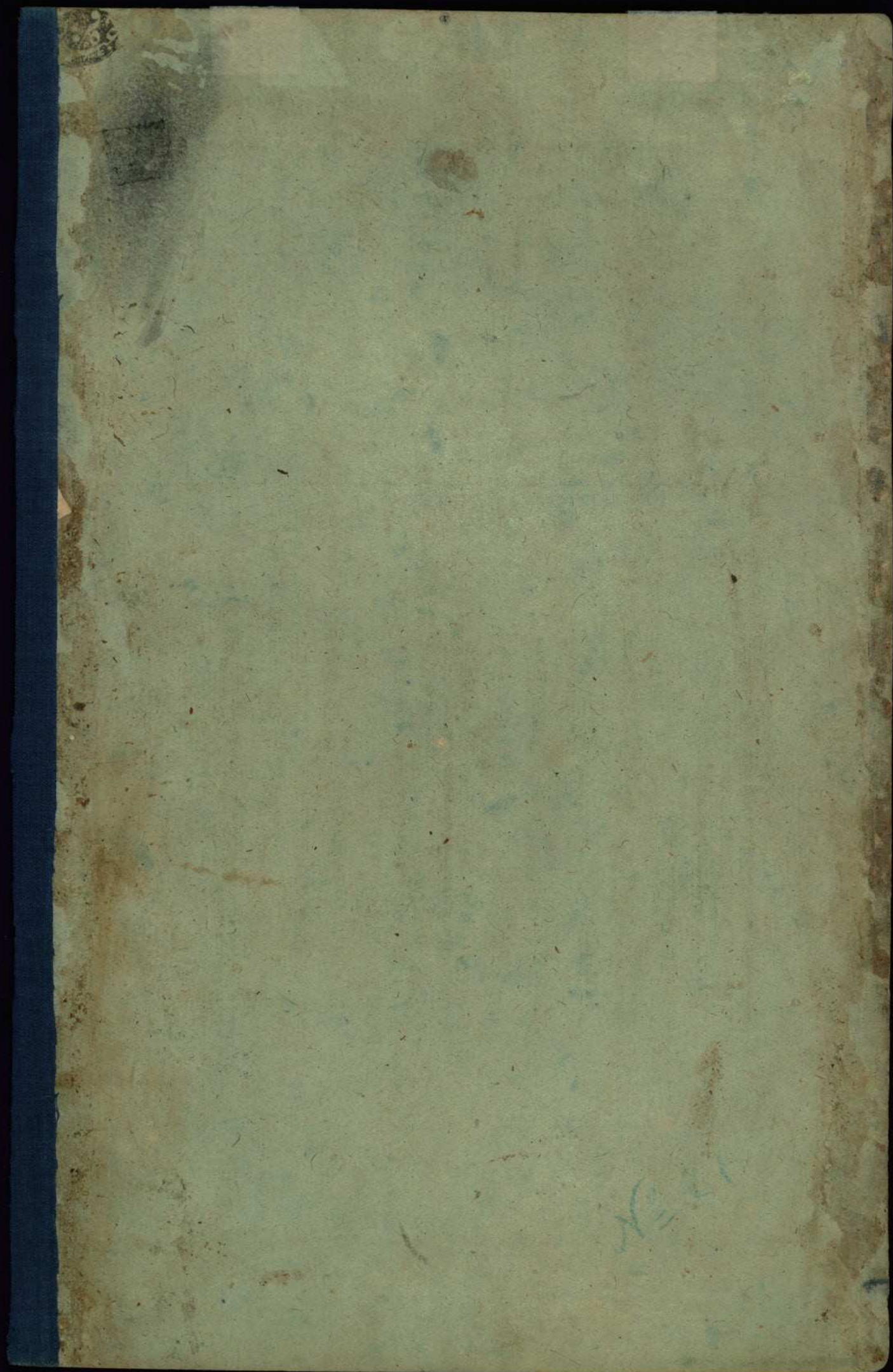




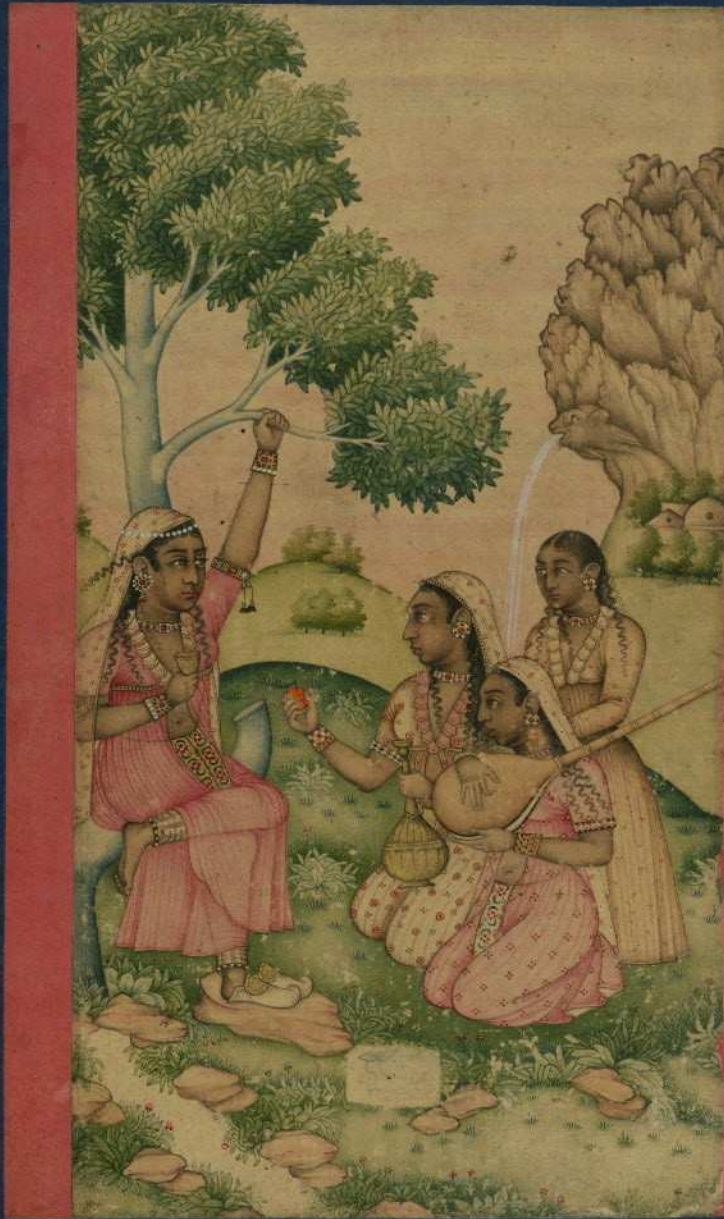
62

12

10. 20









60.

25

22



N^o 23



Handwritten text in Persian script, arranged in a dense, vertical column within a rectangular frame. The text is written in black ink on a light-colored background, which is itself set within a larger red border. The script is highly stylized and cursive, characteristic of Persian calligraphy. The text is organized into several lines, with some words appearing to be part of a larger phrase or sentence. The overall layout is centered and framed by a double-line border, with a red outer border and a dark inner border.

This detail shows a large, stylized, cloud-like shape (shamsa) filled with intricate, swirling patterns. The shape is set against a background of gold leaf and contains text in Persian script. The text is written in a cursive style and is arranged in a circular fashion within the shape.

[illegible]



مكتبة



№ 221



1825



پادشاهان کوفتیون همراه تو



خیر کریم غم تسخیر جهان می



56

پنجم

۲۶
۱۱



16.2



دل تحف جان کمان فرستد
نیازی مصد کریم جان فرستد
بزم طرب دست در دهن سازم
که چاک کریبان مابان فرستد
براه طلب پای شوقی بوسم
که تیرنجی بر معینان فرستد
بلال شکر و دام آتش را
که گرمی بخور شد مابان فرستد



54

پنجم



10th 53

46. 53

Ms 648

album

129







ش

9

١

10.2 album no. 488

W

No 21



ای لاله رخ پیروز و قدیم
سر ز وصال رسیدیم بجام
در آفتاب دایم با جد هم
در محبت بی نهایت ای پرو دام



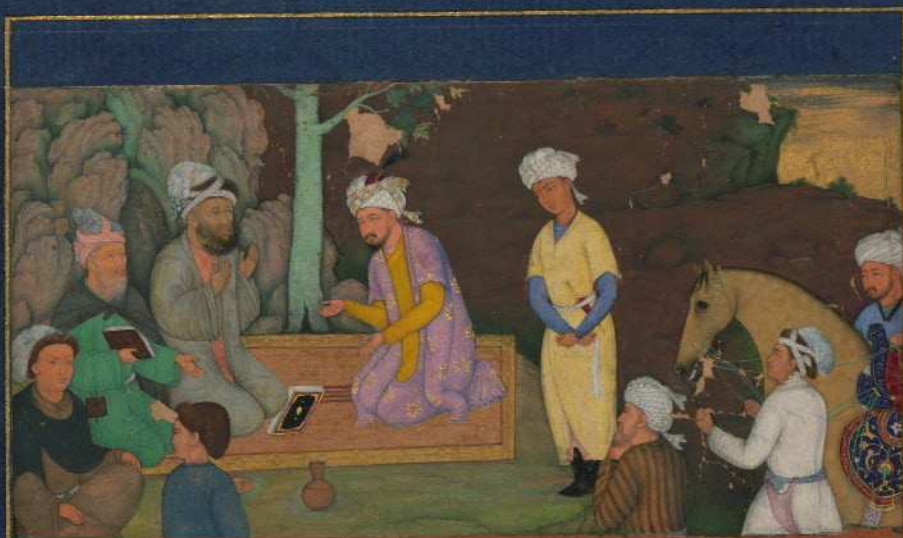
50

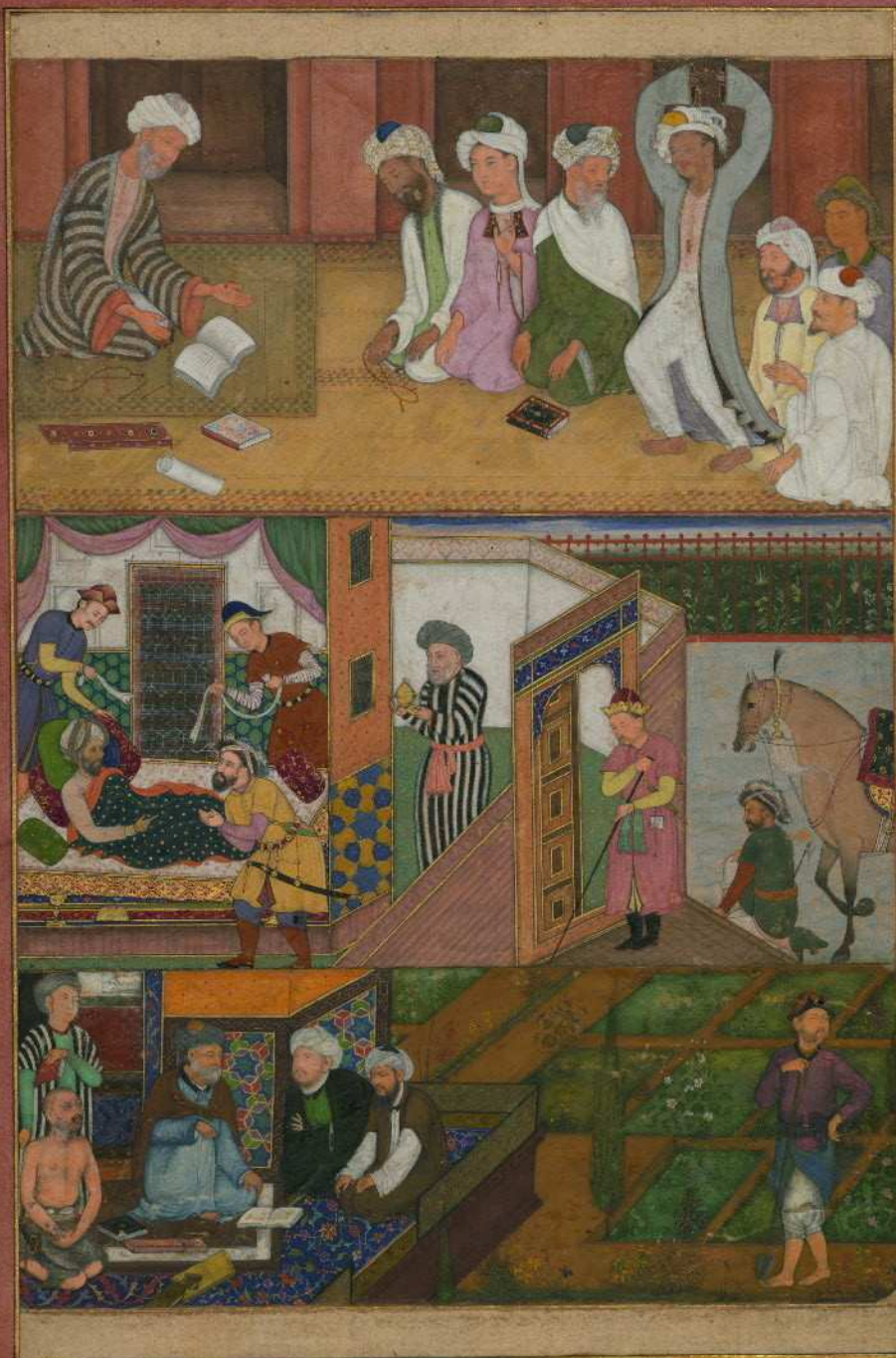
100

250-92

Vol. 47 Album
ms. 668

Ms. 668





21.1

106.48

ms. 668
album

No. 11

N^o 35

راجہ
 الیہ و النکاح غفر
 حامد اعظم الیہ و النکاح غفر
 آیدین الیہ و النکاح غفر
 نوینے داعی عشرین الیہ و النکاح غفر
 قانعان الکی نقطه
 محشر کوئی دیدم کوروم اول سروفا
 کراہیں کہ کوروم نہ کیل کوروا



46

11

26
11

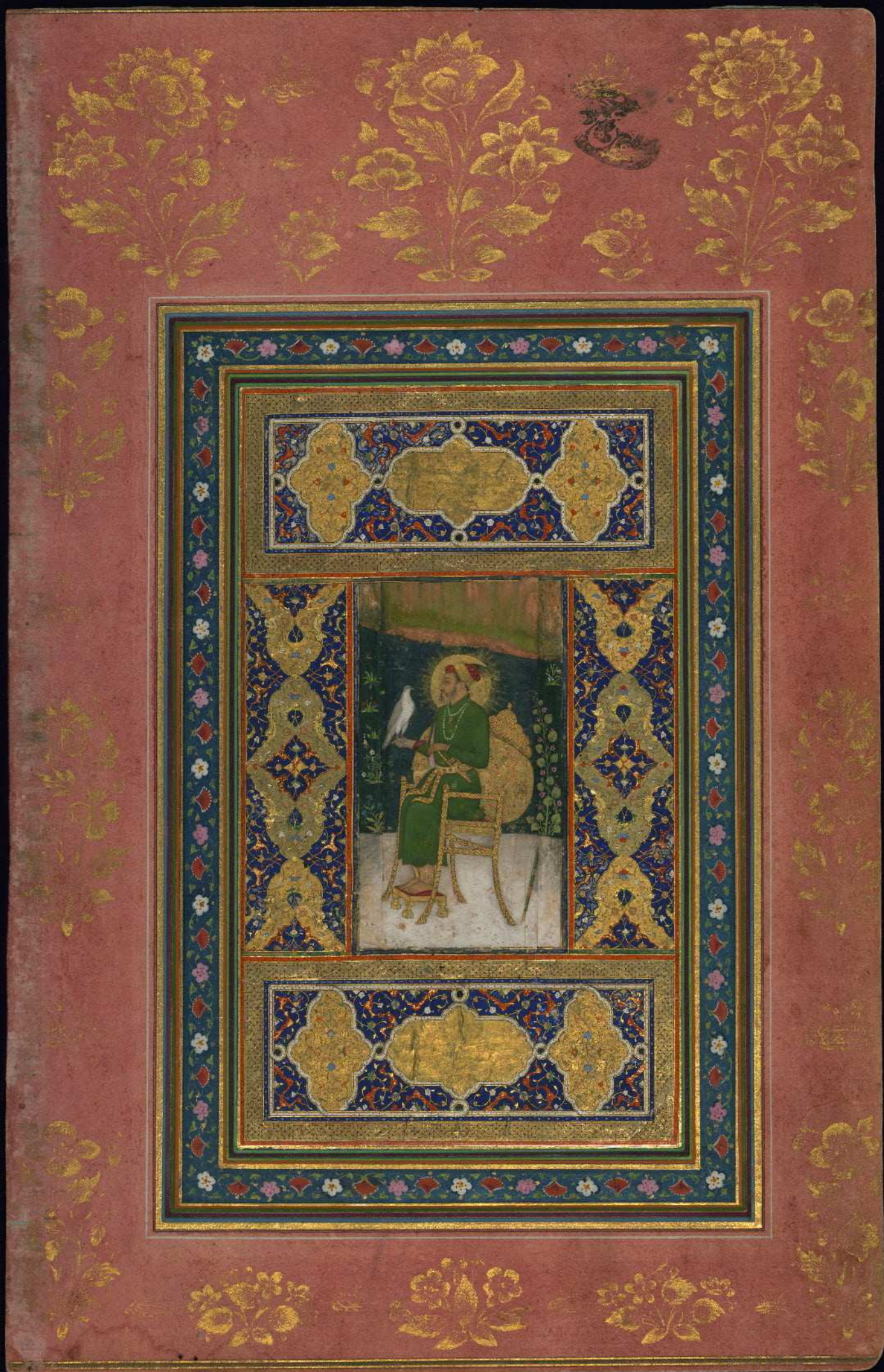
fol. 45 - ms. 668
Album

10-37

بسم الله الرحمن الرحيم



صاحبقران شاه جهان نایب عالم
شیخ بهادر علی کتبات اسلام



پیشروم

44- ms 668 Album

48-
N

مرد و انا بهر چه در مکر و

عیب بگذارد و منکر نکند

مست در عیبها منم

از میان صدف که چمن

افسوس که غم من کامی کرد

فریاد که رور و عسکرتامی کرد

مارا غم نیل عیالهای بو گشت

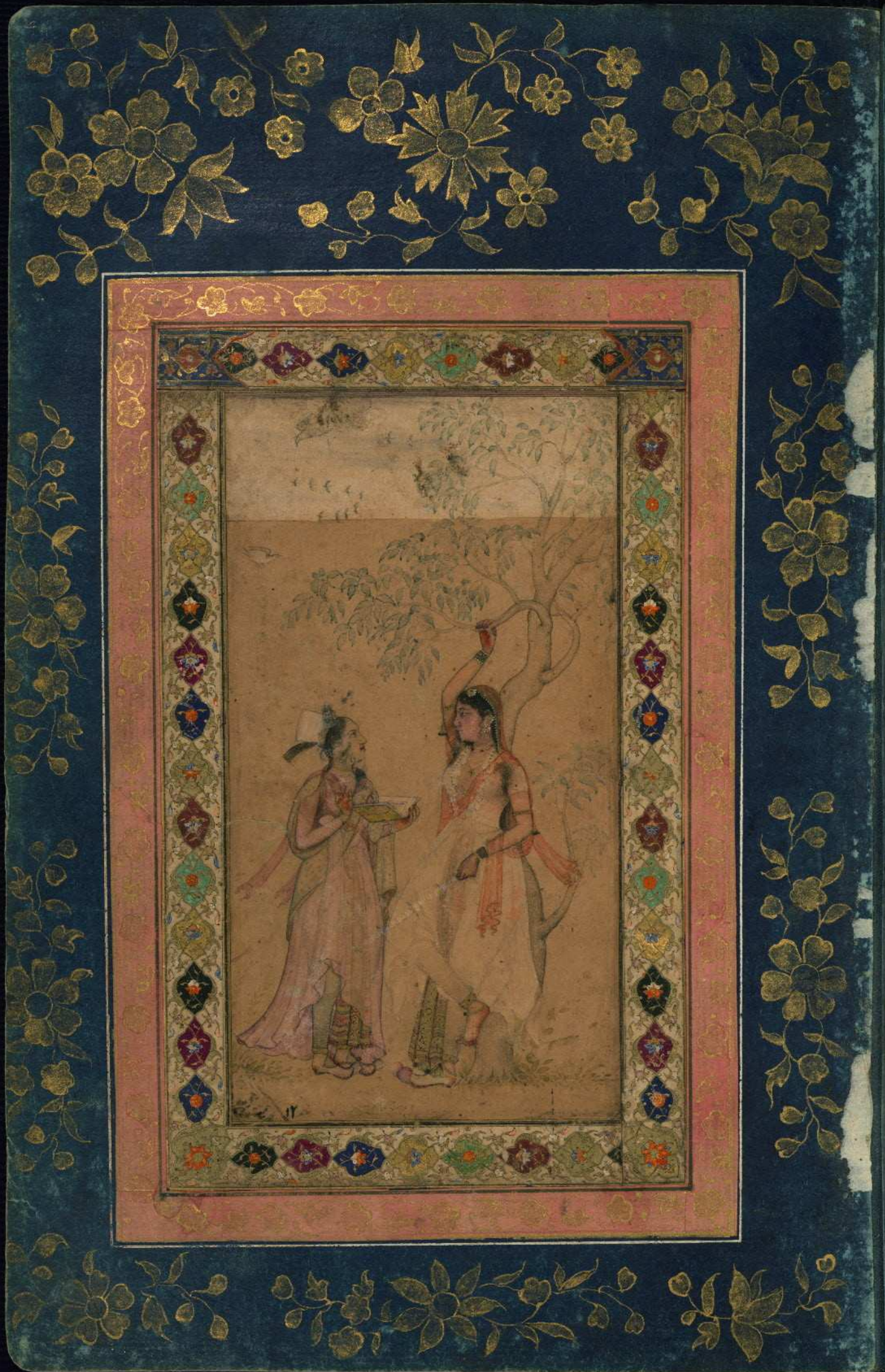
و قیست اگر عیالی خواهی کرد

گشت العظمیٰ محمد المذنب عیالهای

ش

۱۱

№ 40





کار خواجه در الزمان



24

Handwritten blue ink markings, possibly a date or signature, located in the bottom left corner. The markings are somewhat illegible but appear to include the number '14' and some script.



No. 143

سده محمد که یارم رهنما باز

نورم از آمدن اوصاف باز

ارغم دیده صاحب نظران حرم

لاله و سبیل او تازنه و تر باز

مشقه عبدالرشید





444

444

37

37

No 45

ms. 668
arch.
14, 37





ms. 668

Lot 36

36

cat

ms 668
Lot 36

ms. 668

Album - lot 36





12047







ris

Q

Prin

ms. 668

album

33

ms. 668 album

lot. 33

10-119





668

album

مردم

50
50

ms 668 album
10.32



No. 51

[illegible]

كلام امير المؤمنين سيدنا الفاعل صلوات تعالى و سلامه عليه

اعرفه نور القلب التوفيق خذته من جذبات الرب التوفيق

توق النفس الضمت روضه الفكر المال ذرة الشهوات الحق

افضل سبل السهر روضه المشايقين الوجل شعار المؤمنين البصر

ثم الايمان التوكل من قن اليقين الصدق نجيب وان خفة

الدم على الخيطه استغفار الايمان بنى الفتاح الدين شجرة

اصلا استليم والرضا

صدق ويل

تشرق بجبابه الكلمات المباركه عين الزرار الطائر حول مرقده غفر له

بازدم

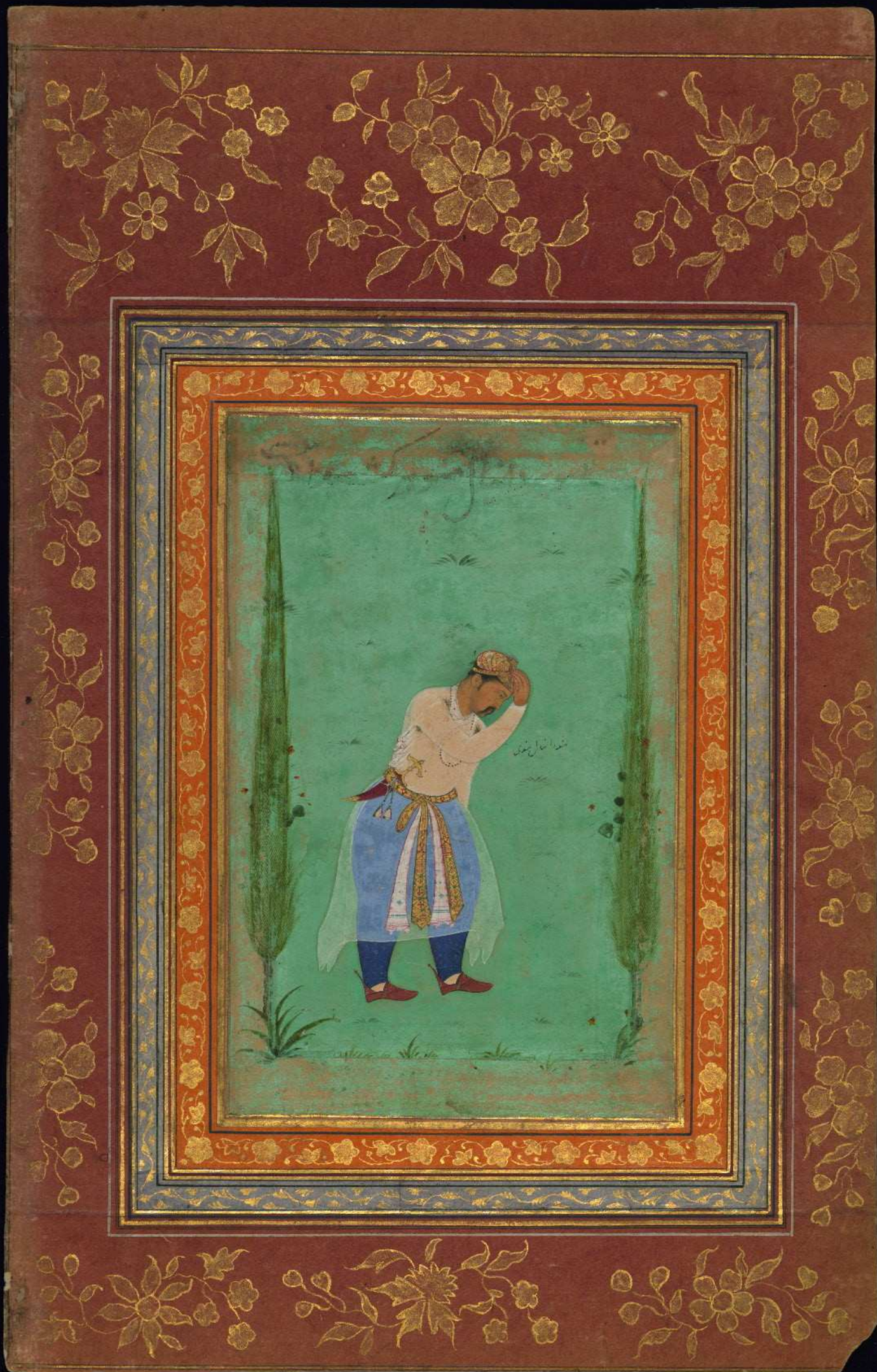


40-
252



Ms. 53





28

1948



45-54

1948



11/55

اگر موشندی عرش مار

کار من و چپ تبه بسی شده است

بخشای خدا یا که شایسته تو

کتابخانه مجلس شورای
عراق

ز دوران بسنه نامرادی

کند مرد را پیش اماره خوار

ای گنجه ملک خویش مانده کو

در ظلمت شب صبح نمایند کو

و کر هر چه باشد مراد در حور



26

م

2556



ms. 668 (Album)

ms. 668

Ms. 668

Ms. 668

fol. 25 album
ms. 668

52-57

ms. 668

ms. 668

ms. 668







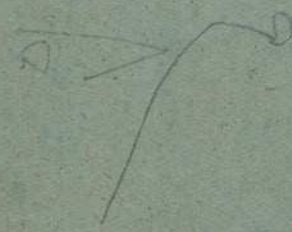
24

ms. 668

ms. 668
fol. 24

ms. 668 album
fol. 24

11/2



3

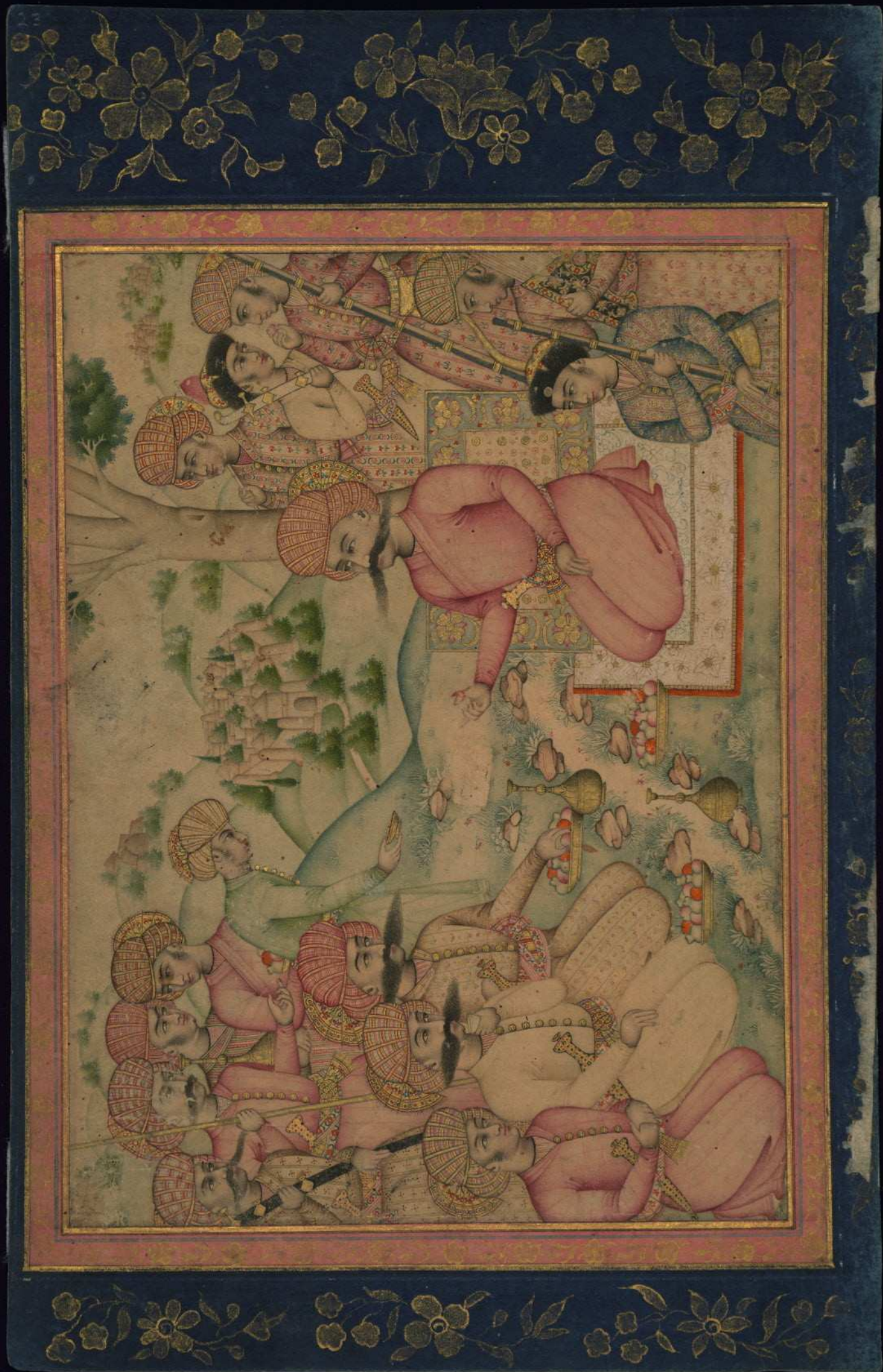
11

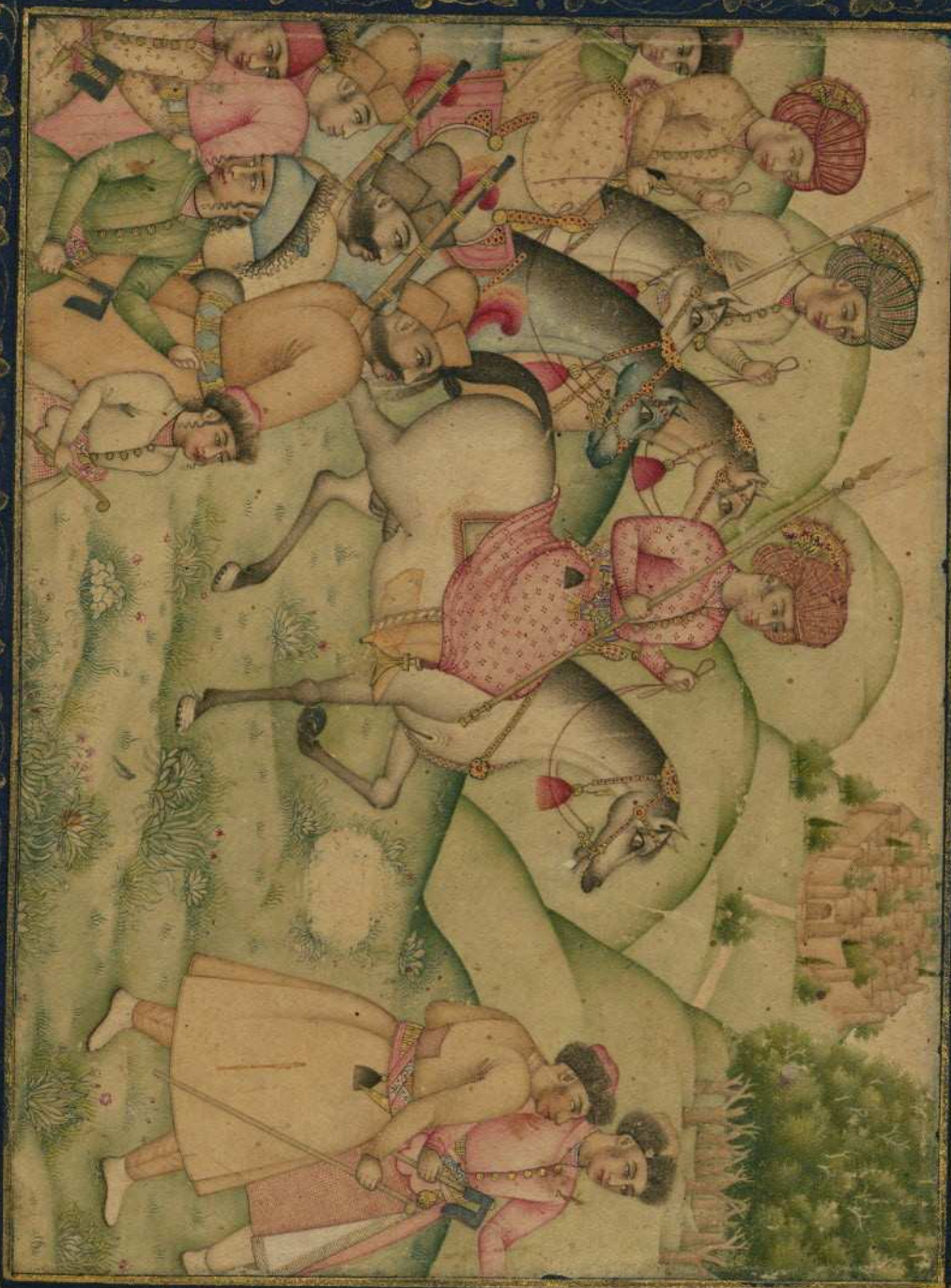
12

100

10.000.000







Handwritten in blue ink, possibly a signature or initials.

Small handwritten mark, possibly a letter 'a'.

Two vertical lines, possibly a mark or a small signature.





N^o 59



عین باد که او سادست خواند
شراب که المادت خوانند
همه بر کام دلش درویش باد
در خوانی و در پی
در زمان

الخطیب المصنف عبد الرشید
له عظمی



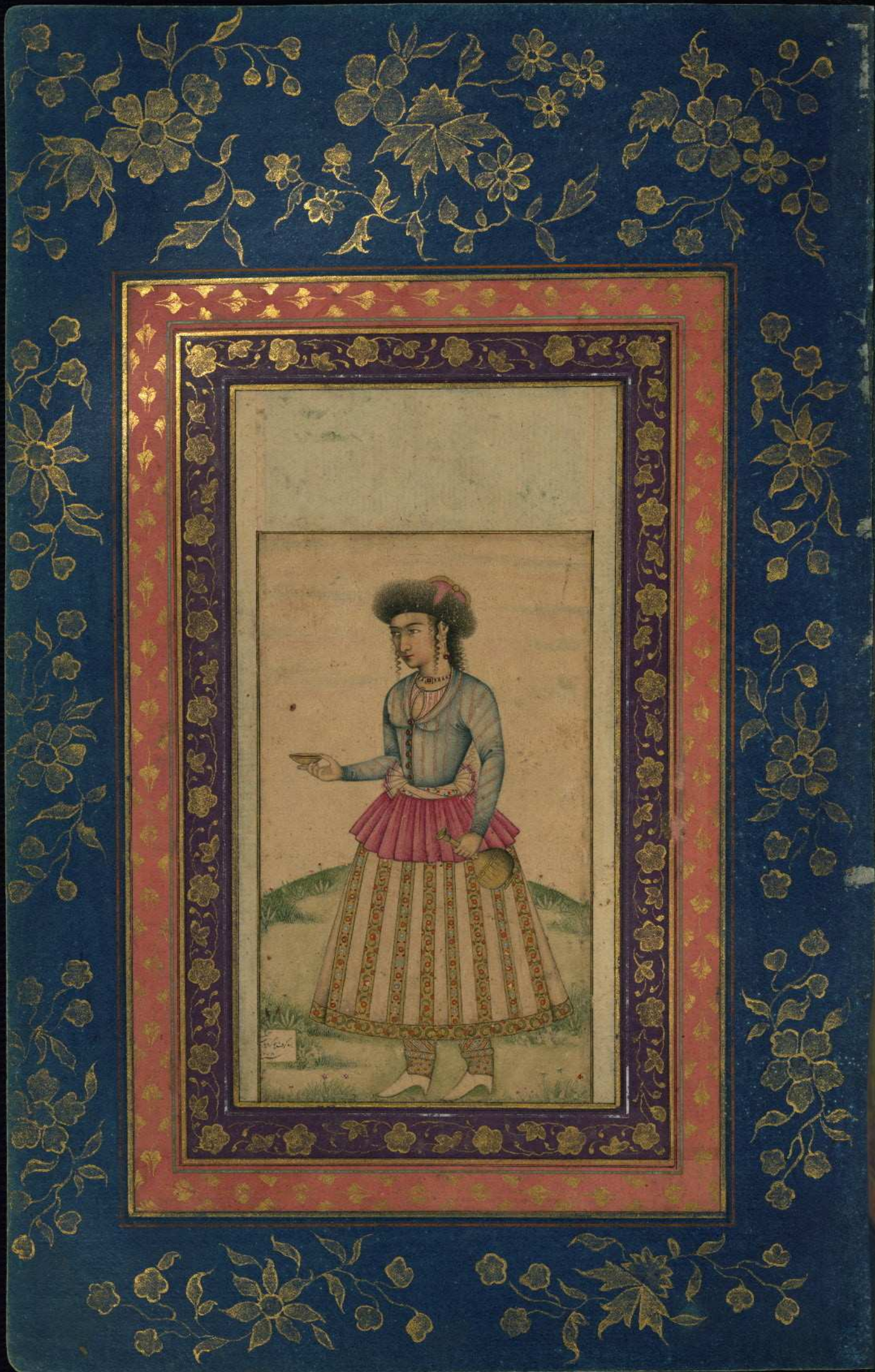
20

PLU

100
20

14

№ 61







2

N. 62







16

171

179 = 64

179 = 64



II

1965







r

№ 67



انک ز شایان کمال دیدم
ره تو به صد از سایه دیدم
صاحب دل خفیه کن از دور عشق
پیل شد کان عشق دل تو دیدم
فقر رضا غفر به



وایا که
مهر بخورانی
چون در وقتان
چون در وقتان

دو چشم و غمزه
که بر رخسار
از لاف و بلیا

لیک من نه پیش
نمودم

بار بود و سرب و شمشیر
از در میان
چون در میان

چون در میان
چون در میان

خواجهها زان در
پیدا

باوصالش غمی نمی گفتم
وز جمالش می براسودم



12

مفهم

Handwritten blue ink notes or signatures in the bottom left corner, possibly indicating a date or a specific reference.



11

69







10

W. 6108. 106

ششم

۲۴

Handwritten blue ink notes or signatures in the bottom left corner, possibly indicating a date or a specific reference.

بسم الله الرحمن الرحيم

لا اله الا انت ازمانج هدایت که مکمله وار
میل الف احدیت در روی بخت داده اند و بدین
مکمله میل کور و لایزانی می مشاهدن الا الله که مشاریک
بابه نیست داده

در شکل و ماهار کن چشمین
مشهود میر و احبه برین

در صورت لا اله الا الله
تا از الف لام سودده علمت

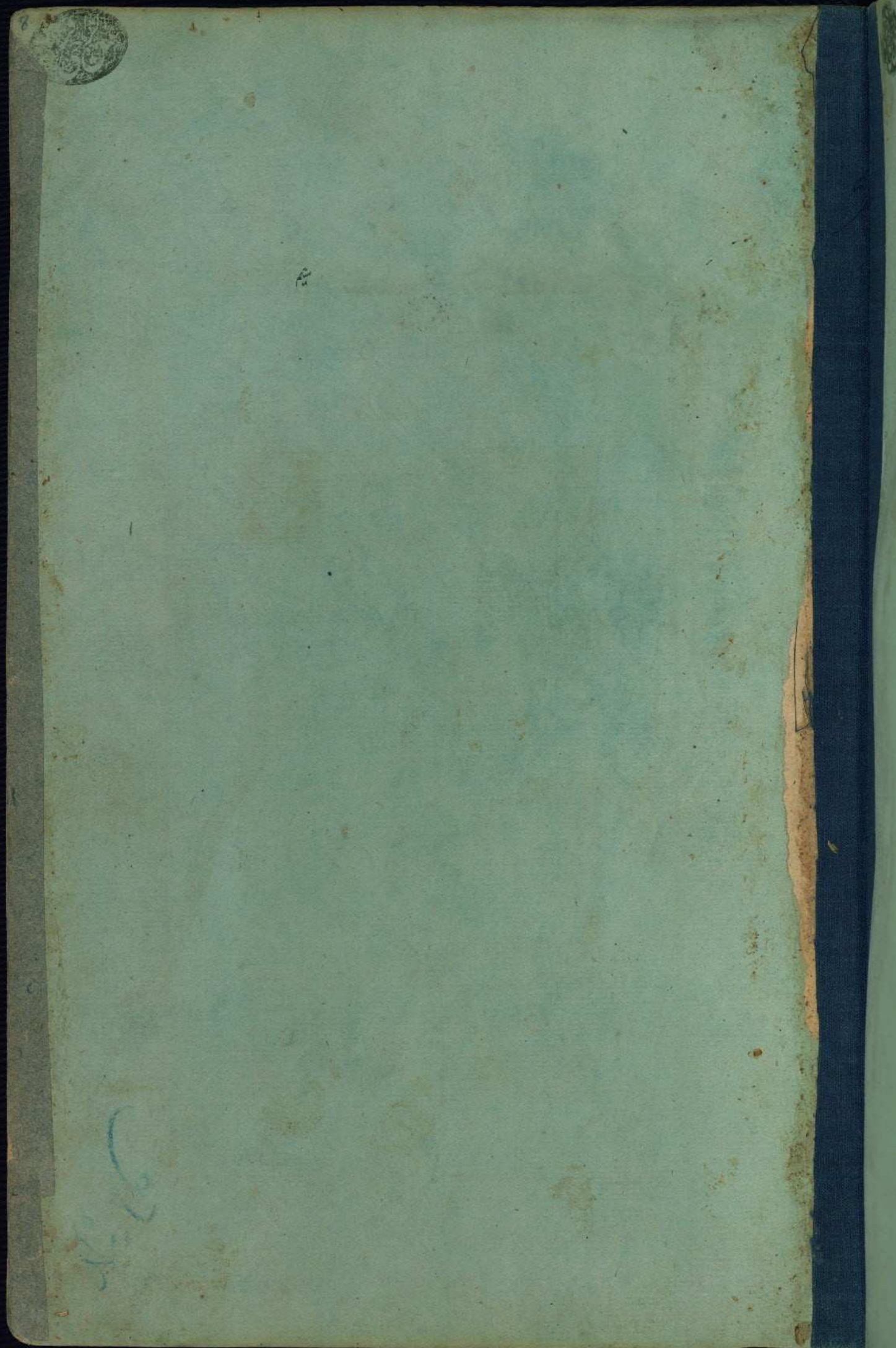
و محمد رسول الله چشمه سار است که از دو چشم منم محمد
که مجاری دو چشمه بای الله اند شراب شهادت

بسم الله الرحمن الرحيم

لا اله الا انت ازبان هایت که محله وار
میل الف احیت در وی بنیاده اند و بدن
محل و میل کور و لا را مانی مساین الا الله که مشایخ
بانه است داده

در صورت لا اله الا الله	و شکل دو با هر کن جسمین
تا از الف و لام شود و ده	مشو و ستر و احده بر عین

و محمد رسول الله جسمه سار است که از دو چشمه منم محمد
که مجاری دو چشمه های اله اند شراب شهادت





№ 21

چشم بر چون یا صبیح کین لعل شد

در وی ازین محبت نام خایان میکنم

پایان خوش و بدی اینا رسد تو دیدم

سراشت که هر چه در چشم کند تو دیدم

سرا زلف بر بوی پیوسته نایابم

بسم اعظم خود را بر سر بند تو دیدم

دارم زین که نشان چشم نمند تو دیدم

زبان چشمم که با این کلام تو دیدم

دوست
لایق یاری می برادر خواهر
دوست
از ازان که کبریا دوست
در پیشان جان
دوست

چرا بر من این احتیاج پیش طبعان

دل ناکشته خود را جود در دمنده تو دیدم



در کوی او ریاضی پسین کار بود

بهاره ای که کند محبت

یا ای که در دین و دنیا دل افروز

شیرین و شیرین دل افروز

یا ای که در دین و دنیا دل افروز

شیرین و شیرین دل افروز

یا ای که در دین و دنیا دل افروز

شیرین و شیرین دل افروز

حدیث پور خود با هر که گویم باور شد

برای او آتش بار بار روشن بودم



22-10



MS. B







٢

رسالة

٢٤
٢٤

بهر کفایت تقاضای کمال
 بهر نیاز سلطنت در خطار
 بهر علم ز باد دانج کلمه بهر
 بهر از سود و پیرایه دادان
 بهر ز سادگی بی نور
 بهر ز سادگی بی نور
 بهر ز سادگی بی نور



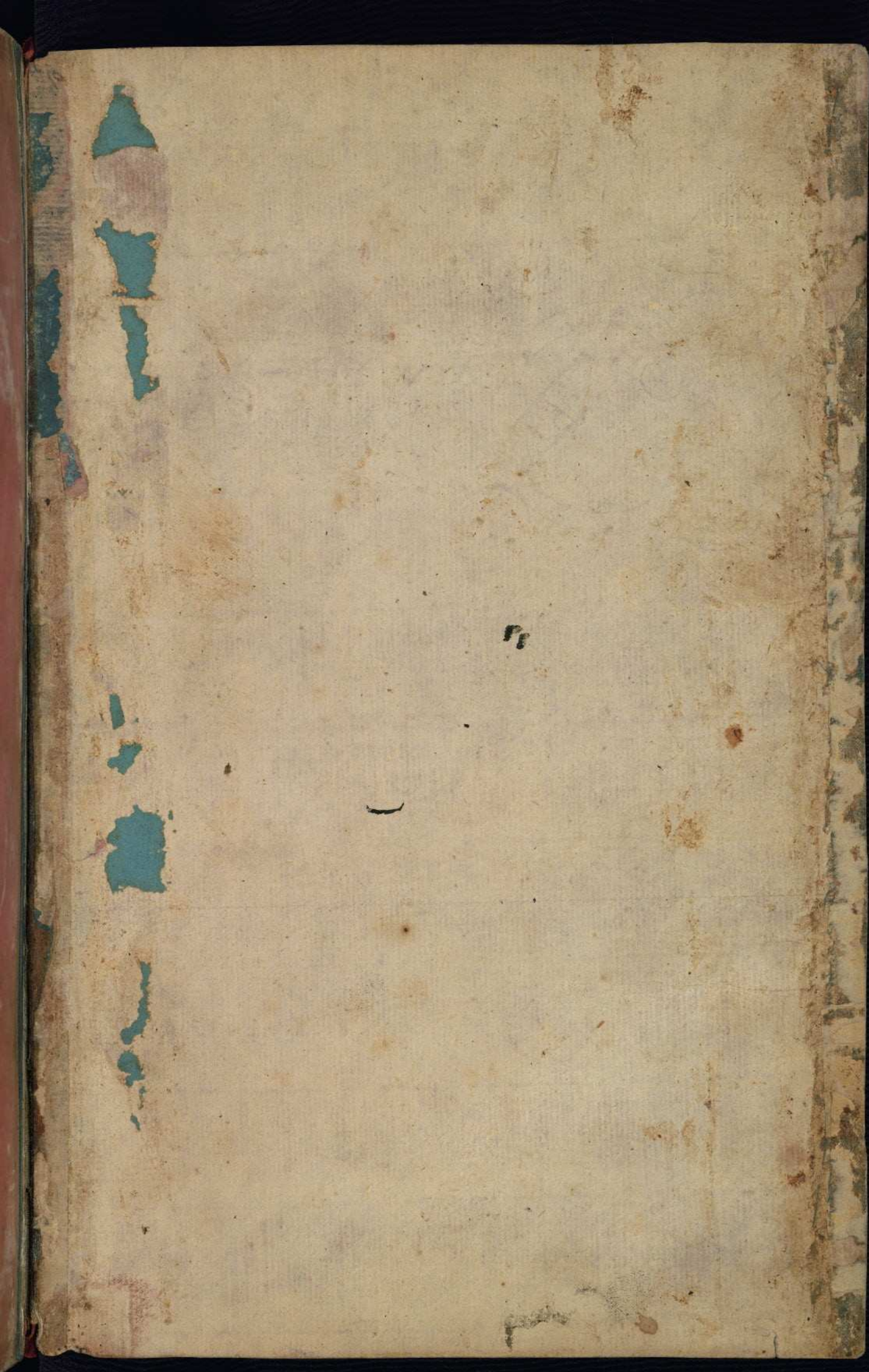
که خیزد از نسبت بر صاحب دلان
مرکبا بوی و خورشید
یخ زندان جان و شوق
سحر افکند از غبار
شفا بخشد



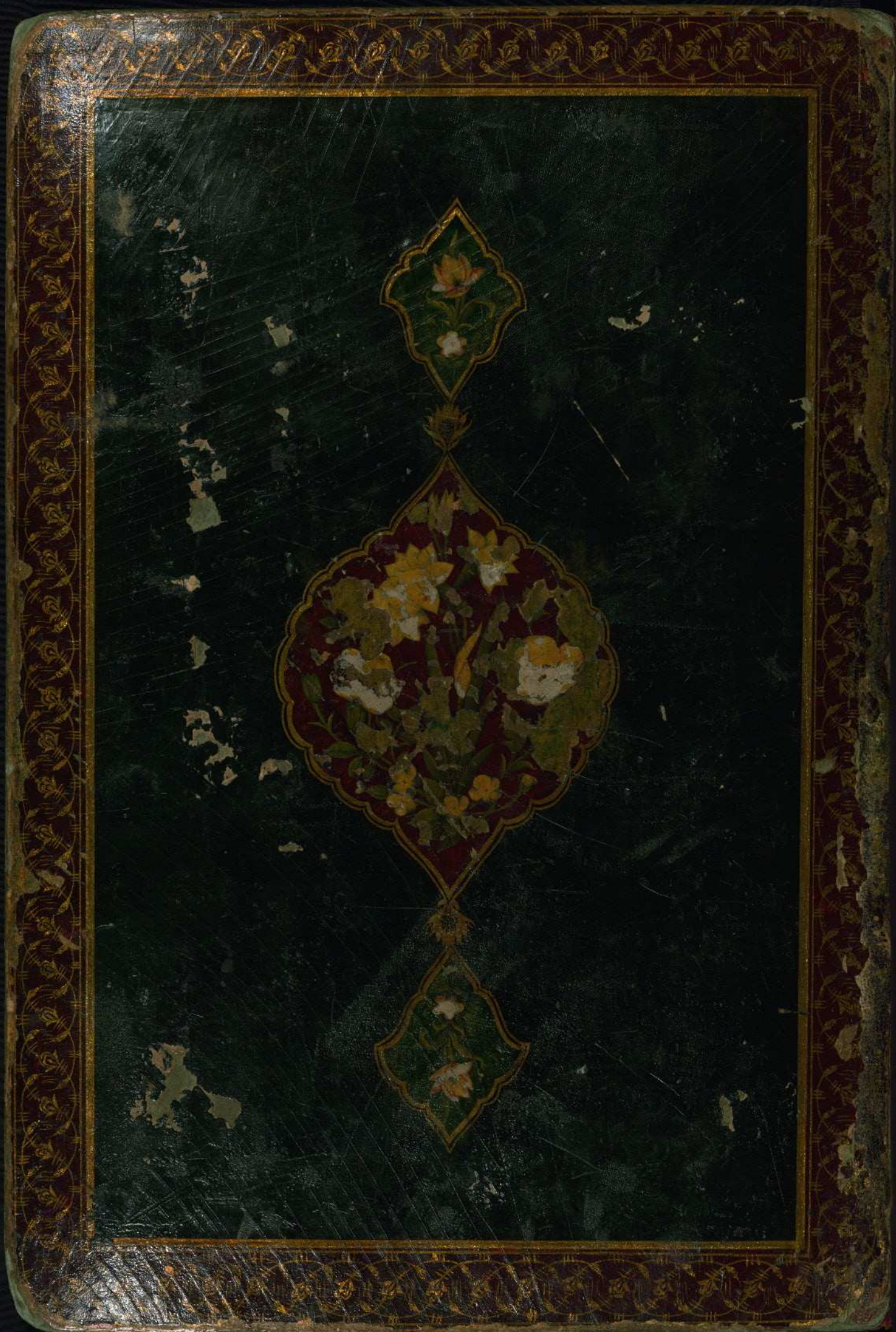
١١١١

اول

١١١١



۸۶ هشتماد و دو قطع کل و عطا



Bailey, Gauvin. "Supplement: The Sins of Sadiqi's Old Age." In *Persian Painting from the Mongols to the Qajars*. Robert Hillenbrand. (London, I. B. Tauris, 2000), 264-265.

See also "Abu'l-Ḥasan Nāder-al-Zamān," "'Alī-Rezā Abbāsī," "'Emād Ḥasanī, Mīr, 'Emad-al-Molk," "Šayk Abbāsī," and "'Abd-al-Rašīd Daylamī." *Encyclopaedia Iranica*, s.v.

Skelton, Robert. "Ghiyath al-Din 'Ali-yi Naqshband and an Episode in the Life of Sadiqi Beg." In *Persian Painting from the Mongols to the Qajars*. Robert Hillenbrand. (London: I. B. Tauris, 2000), 249-263.

Gahlin, Sven. *The Courts of India: Indian Miniatures from the Collection of the Fondation Custodia*, Paris. Paris: Fondation Custodia; Zwolle, Netherlands: Waanders Publishers, 1991.

Provenance	<p>Seal impression: ‘Abduh Khudādād, 1189 AH / 1775 CE (fol. 58a)</p> <p>Seal impression: Farhād, 1234 AH / 1800 CE (on a number of folios)</p> <p>Inscriptions in Russian and Persian, 1237 AH / 1821 CE (fol. 71b)</p> <p>Seal impression: Muḥammad al-Ḥasanī (fol. 28a)</p> <p>Seal impression: Faṭḥ ‘Alī (fol. 82b)</p>
Acquisition	Walters Art Museum, 1931, by Henry Walters bequest
Binding	<p>The binding is not original.</p> <p>Probably thirteenth century AH / nineteenth CE; lacquer boards (no flap); central ovals and pendants decorated with flowers</p>
Bibliography	<p>Farhad, Massumeh. "Safavid Single-Page Paintings 1629-1666." (PhD diss., Harvard University, 1987), 204-216.</p> <p>Beach, Milo Cleveland. "The Mughal Painter Abu'l Hasan and some English Sources for his Style." <i>Journal of the Walters Art Gallery</i> 38 (1980): 6-33.</p> <p>Ettinghausen, Richard. <i>Paintings of the Sultans and Emperors of India in American Collections</i>. (New Delhi: Lalit Kalā Akademi, 1961), 37, pl. 11.</p> <p>Hubbard, I. "'Alī Rizā-i ‘Abbāsī, Calligrapher and Painter." <i>Ars Islamica</i> 4 (1937): 282-91.</p> <p>Smart, Ellen S. "Yet Another Illustrated Akbari Baburnama Manuscript." In <i>Facets of Indian Art</i>. Robert Skelton. (London: Victoria and Albert Museum, 1986), 105-115.</p> <p>Beach, Milo, Eberhard Fischer, and B. N. Goswamy. <i>Masters of Indian Painting 1100-1650. Artibus Asiae Supplementum</i> 48, vol. 1., 2011.</p>

Label: This painting depicts a Mughal official. It is in the style of the Safavid painter Shaykh ‘Abbāsī, whose dated works range between 1060 AH / 1650 CE and 1095 AH / 1683-4 CE. The painting is executed in opaque watercolor and gold. The pink and blue borders probably date to the late thirteenth century AH / nineteenth CE.

fol. W.668.64b:

Title: A young Mughal courtier with a falcon

Form: Illustration

fol. W.668.65a:

Title: A young Mughal courtier with a sword

Form: Illustration

fol. 66b:

Title: Exercises (pen trials) in nasta‘līq script

Form: Calligraphy page

fol. 68b:

Title: A bearded man with a tambourine

Form: Illustration

fol. 69a:

Title: A dervish leading a dog

Form: Illustration

Label: This color-wash drawing (ca. 1018 AH / 1610 CE) bears the signature of Rāqimuhu Ṣādiqī in pseudo-Kufic script. The Safavid artist Ṣādiqī (eleventh century AH / seventeenth CE) signed other works in the same manner.

fol. 74b:

Title: Exercises (pen trials) in nasta‘līq script

Form: Calligraphy page

Label: This page of exercises (pen trials) in nasta‘līq script is signed by ‘Imād al-Ḥasanī.

fol. 75a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta‘līq script and signed by Mīr ‘Imād.

fol. W.668.53a:

Title: Arranging flowers on a balcony

Form: Illustration

fol. 55a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Abd al-Rashīd.

fol. 56b:

Title: Portrait of a young prince

Form: Illustration

Label: This portrait of a young prince is dated Jumadā I 1062 AH / 1652 CE and is framed by Persian verses.

fol. 57a:

Title: A young Mughal courtier with a spear

Form: Illustration

fol. 58b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in shikastah script and dated Dhū al-Qa'dah 1184 AH / 1771 CE.

fol. 60b:

Title: A young Indian woman entertained by female musicians

Form: Illustration

Label: This painting dates to the mid to late eleventh century AH / seventeenth CE and is attributable to the Safavid painter Shaykh 'Abbāsī, whose works range between 1060 AH / 1650 CE to 1095 AH / 1683-4 CE. Shaykh 'Abbāsī often signed his name in a rectangular panel, as seen in the left foreground here. The signature was erased at some point. The painting is executed in opaque watercolor and gold.

fol. W.668.61a:

Title: A Mughal nobleman with his attendants at a camp

Form: Illustration

number 9, in which a rider informs a dying Arab king that a fortress has been conquered and its people have surrendered. The king replies that this is good news, not for him but for his enemies, meaning his heirs. The bottom register depicts a scholarly conversation on a garden terrace.

fol. W.668.49a:

Title: Two illustrations from a manuscript of *Gulistān* by Saʿdī

Form: Illustration

Label: These two illustrations have been removed from a Mughal manuscript of *Gulistān* by Saʿdī (ca. 1018 AH / 1610 CE). Both are from the opening chapter, entitled The conduct of kings. The lower register depicts a king who had given a large sum of money to a beggar, who squandered it and then returned for more. At first, the king refused the beggar additional money, but his minister advised him to allot the poor man an allowance in installments so that he would not squander it. This anecdote is meant to illustrate that one should not render someone hopeful by an act of unbounded kindness and then dash his or her hopes. The upper register depicts a prince visiting holy men in the wilderness.

fol. 50b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nastaʿlīq script and signed by Mīr ʿAlī.

fol. 51a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nastaʿlīq script and signed by ʿImād al-Ḥasanī.

fol. W.668.52b:

Title: An Indian princess with a writing tablet

Form: Illustration

Label: The inscription by Abū al-Ḥasan reads kār-i khūb-i nādir al-zamān.

fol. 41a:

Title: Two young women under a tree

Form: Illustration

fol. 42b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Imād al-Ḥasanī.

fol. W.668.44b:

Title: Shāh Jahān enthroned and holding a falcon

Form: Illustration

fol. W.668.45a:

Title: Shāh Jahān enthroned

Form: Illustration

Label: This portrait of Shāh Jahān is signed by Abū al-Ḥasan al-Mashhadī Nādir al-Zamān (lower left panel of the throne).

fol. 46b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Imād al-Ḥasanī.

fol. 47a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Imād al-Ḥasanī.

fol. W.668.48b:

Title: Three illustrations from a manuscript of Gulistān by Sa'dī

Form: Illustration

Label: These three illustrations are from a Mughal manuscript of Gulistān by Sa'dī (ca. 1018 AH / 1610 CE). A religious discussion is depicted in the top register. The middle register tells the story of chapter 1,

fol. W.668.33a:

Title: A festive scene

Form: Illustration

Label: This festive scene may be from a historical manuscript, possibly Bāburnāmah. The text has been erased so the exact scene can not be confirmed.

fol. W.668.36a:

Title: Scenes from Gulistān by Sa'dī

Form: Illustration

Label: These are two illustrations from Gulistān by Sa'dī: a prince holding an audience and the salvation of one brother. These paintings were cut from a Mughal copy of Gulistān attributable to ca. 1018 AH / 1610 CE. The inscription indicates that the artist Dawlat (active ca. 1003 AH / 1595 CE -- 1044 AH / 1635 CE) is responsible for the lower painting. The inscription reads, "the faces done by the slave of the court Dawlat."

fol. W.668.37a:

Title: Sa'dī presents a book of his poems

Form: Illustration

Label: This painting (ca. 1023 AH / 1615 CE) by Abu'l Hasan depicts Sa'dī accompanied by a number of officials presenting a book.

fol. 38b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Abd al-Rashīd.

fol. 39a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed 'Abd al-Rashīd.

fol. 40b:

Title: Jahāngīr giving a cup of wine to a young woman

Form: Illustration

Label: This battle scene is possibly from Bāburnāmah. Ellen Smart suggests that the folio was originally part of the same codex as W.596.

fol. 27a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Imād al-Ḥasanī.

fol. W.668.28b:

Title: Portrait of Prince Dāniyāl, brother of Jahāngīr

Form: Illustration

Label: This portrait of Prince Dāniyāl, the brother of Jahāngīr, is attributed to the Mughal artist Manūhar by a later and partially erased inscription beside the figure identifying the subject.

fol. W.668.29a:

Title: Portrait of Mandhū Singh

Form: Illustration

Label: This portrait of Mandhū Singh is attributed to Manūhar by the inscription in gold. The identity of the subject is inscribed in black nasta'liq script.

fol. 30b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Imād al-Ḥasanī.

fol. W.668.32b:

Title: A prince being treated by a physician

Form: Illustration

Label: This painting of an ill prince being treated by a physician is from a Mughal historical manuscript, possibly Bāburnāmah. If so, the subject of this illustration may be Babur, as according to his autobiography he became ill as a young man while engaged in battles. The text has been erased at some point in history. Stylistically, this leaf is attributable to the late tenth century AH / sixteenth CE.

fol. 20b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Abd al-Rashīd al-Daylamī.

fol. 22b:

Title: Safavid official on horseback

Form: Illustration

Label: This painting depicts a Safavid official, perhaps a shah or a prince, on horseback with his entourage. It is in the style of the Safavid painter Shaykh 'Abbāsī, whose dated works range between 1060 AH / 1650 CE and 1095 AH / 1683-4 CE. The painting is executed in opaque watercolor and gold. The blue, pink, and purple borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

fol. W.668.23a:

Title: Court scene

Form: Illustration

Label: This Safavid court scene dates to the late eleventh century AH / seventeenth CE. It is in the style of the Safavid painter Shaykh 'Abbāsī, whose dated works range between 1060 AH / 1650 CE and 1095 AH / 1683-4 CE. The blue and pink borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

fol. W.668.24b:

Title: River scene

Form: Illustration

Label: This illustration depicts a river scene from a historical manuscript, possibly Bāburnāmah. Ellen Smart suggests that this folio was originally part of the same codex as W. 596.

fol. W.668.25a:

Title: Battle scene

Form: Illustration

often signed his name in a rectangular panel, as seen in the left foreground here. The signature was erased at some point. The painting is executed in opaque watercolor and gold. The blue, pink, and purple borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

fol. 18b:

Title: Woman in a European hat holding a flower

Form: Illustration

Label: This portrait depicts a woman in Safavid dress wearing a European hat, holding a flower. It is in the style of the Safavid painter Shaykh ‘Abbāsī, whose dated works range between 1060 AH / 1650 CE to 1095 AH / 1683-4 CE. Shaykh ‘Abbāsī often signed his name in a rectangular panel, as seen in the lower left corner here. Curiously, the signature was erased at some point, although faint traces of the inscription remain. The rectangle seems to have been cut when the work received new borders. The painting is executed in opaque watercolor and gold. The blue, pink, and purple borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

fol. 19a:

Title: Female attendant holding a ewer and cup

Form: Illustration

Label: This Safavid painting depicts a woman in a fur-trimmed hat offering a cup of wine. It is in the style of the Safavid painter Shaykh ‘Abbāsī, whose dated works range between 1060 AH / 1650 CE and 1095 AH / 1683-4 CE. Shaykh ‘Abbāsī often signed his name in a rectangular panel, as seen at the left here. Although the panel was cut from the codex at some point, the date 1078 AH / 1667 CE is still visible, as is part of the formula this artist frequently used when signing his works. The inscription reads Bā girift chū gardīd. The painting is executed in opaque watercolor and gold. The blue, pink, and purple borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

fol. 12b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and dated 1018 AH / 1609-10 CE. It is signed by 'Alī Rizā-'i 'Abbāsī.

fol. 13a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta'liq script and signed by 'Alī Rizā-'i 'Abbāsī.

fol. W.668.14a:

Title: Portrait of Sām Mīrzā

Form: Illustration

Label: This Safavid portrait of the Persian prince Sām Mīrzā dates to the late eleventh century AH / seventeenth CE. The Safavid painter Shaykh 'Abbāsī, whose dated works range between 1060 AH / 1650 CE and 1095 AH / 1683-4 CE, executed several portraits similar to this one. Shaykh 'Abbāsī often signed his name in a rectangular panel, as seen in the left foreground here. The signature was erased at some point. The painting is executed in opaque watercolor and gold. The blue, pink, and purple borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

fol. W.668.15a:

Title: Portrait of Ismā'īl Mīrzā

Form: Illustration

Label: This portrait is inscribed Isma'īl Mīrzā. The figure is depicted dressed in the height of Safavid fashion, wearing a fur-lined robe of floral design and smelling a flower. The latter convention was adapted from European models by Islamic artists as early as the tenth century AH / sixteenth CE. The Safavid painter Shaykh 'Abbāsī, whose dated works range between 1060 AH / 1650 CE and 1095 AH / 1683-4 CE, executed several portraits similar to this one. Shaykh 'Abbāsī

Label: This illuminated calligraphy page is written in nasta'liq script. The inscription in the diamond-shaped panel reads al-Sultān Shāh Fath-ʿAlī Qājār.

fol. W.668.10a:

Title: Mary and Jesus (back)

Form: Back

fol. W.668.10b:

Title: Mary and Jesus

Form: Illustration

Label: This Safavid painting depicts Mary (Maryam) and Jesus (ʿĪsā), as indicated by the inscription. It dates to the late eleventh century AH / seventeenth CE and is attributable to the Safavid painter Shaykh ʿAbbāsī, whose works range between 1060 AH / 1650 CE to 1095 AH / 1683-4 CE and who executed several portraits similar to this one. Shaykh ʿAbbāsī often signed his name in a rectangular panel, as seen in the left foreground here. The signature was erased at some point. The painting is executed in opaque watercolor and gold. The blue, pink, and purple borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

fol. 11a:

Title: Mary and Jesus

Form: Illustration

Label: This Safavid painting depicts Mary (Maryam) and Jesus (ʿĪsā), as indicated by the inscription. It dates to the late eleventh century AH / seventeenth CE and is attributable to the Safavid painter Shaykh ʿAbbāsī, whose works range between 1060 AH / 1650 CE to 1095 AH / 1683-4 CE and who executed several portraits similar to this one. Shaykh ʿAbbāsī often signed his name in a rectangular panel, as seen in the left foreground here. The signature was erased at some point. The painting is executed in opaque watercolor and gold. The blue, pink, and purple borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

rectangular panel, as seen in the left foreground of this painting. Someone has erased the artist's signature on the right side of the composition.

fol. 5a:

Title: Portrait of Shāh Sulaymān

Form: Illustration

Label: The inscription on this painting indicates that it is a portrait of Shāh Sulaymān. It dates to the late eleventh century AH / seventeenth CE and is attributable to the Safavid painter Shaykh ‘Abbāsī, whose dated works range between 1060 AH / 1650 CE to 1095 AH / 1683-4 CE. Shaykh ‘Abbāsī often signed his name in a rectangular panel. The signature that was originally inscribed on the right side here was erased at some point. The painting is executed in opaque watercolor and gold. The blue, pink, and purple borders with illuminated floral motifs probably date to the early thirteenth century AH / nineteenth CE.

fol. 6b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta‘līq script and signed by Mīr ‘Alī.

fol. 7a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta‘līq script and is signed by Mīr ‘Alī.

fol. 8b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta‘līq script.

fol. 9a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Title: Muraqqa‘

Hand note: Written in calligraphic nasta‘līq script with some folios in shikastah script; signed calligraphy by ‘Imād al-Ḥasanī (Mīr ‘Imād) (fols. 2b, 3a, 27a, 30b, 42b, 46b, 47a, 51a, 74b, and 75a), ‘Alī Rizā-’i ‘Abbāsī (fols. 12b and 13a), Mīr ‘Alī (fols. 6b, 7a, and 50b), and ‘Abd al-Rashīd al-Daylamī (fols. 20b, 38b, 39a, and 55a)

Decoration note: Thirty-four illustrations, some attributed to Manūhar (fols. 28b and 29a), Abū al-Ḥasan Nādir al-Zamān (fols. 37a, 40b, and 45a), Dawlat (fol. 36a), and Šādiqī (fol. 69a); decorated borders on colored paper

Decoration

Upper board outside:

Title: Binding

Form: Binding

Label: This lacquer binding with central ovals and pendants decorated with flowers dates to the thirteenth century AH / nineteenth CE.

fol. 2b:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta‘līq script and signed by ‘Imād al-Ḥasanī.

fol. 3a:

Title: Illuminated calligraphy page

Form: Calligraphy page

Label: This illuminated calligraphy page is written in nasta‘līq script and signed by [‘Imād] al-Ḥasanī.

fol. 4b:

Title: Portrait of Shāh Ṭahmasp

Form: Illustration

Label: This portrait is inscribed Shāh Ṭahmasp (d. 984 AH / 1577 CE), who ruled Safavid Persia from 930 AH / 1524 CE -- 983 AH / 1526 CE. The Safavid painter Shaykh ‘Abbasi, active between 1060 AH / 1650 CE to 1095 AH / 1683-4 CE, executed a number of portraits similar to this one, and he often signed his name in a

صادقی

Artist *As-written name:* Dawlat
Name, in vernacular:

دولت

Scribe *As-written name:* ‘Imād al-Ḥasanī
Name, in vernacular:

عماد الحسنی

Known as: Mīr ‘Imād

Scribe *As-written name:* ‘Alī Rizā-’i ‘Abbāsī
Name, in vernacular:

علی رضاء عباسی

Scribe *As-written name:* Mīr ‘Alī
Name, in vernacular:

میر علی

Scribe *As-written name:* ‘Abd al-Rashīd al-Daylamī
Name, in vernacular:

عبد الرشید الديلمی

Form Album

Genre Historical

Genre Literary -- Poetry

Language The primary language in this manuscript is Persian.

Support material Paper

Mounted on pasteboard

Extent Foliation: 82
A number of leaves housed separately

Collation Comments: Made into a codex from an accordion book

Dimensions 19.0 cm wide by 29.5 cm high

Layout Layout differs from folio to folio

Contents *fols. 1b - 82a:*

Shelf mark	Walters Art Museum Ms. W.668
Descriptive Title	Album of Persian and Indian calligraphy and paintings
Text title	Muraqqaʿ <i>Vernacular:</i> مرقع <i>Note:</i> Title supplied by cataloger; codex consists of calligraphy and paintings by various artists
Abstract	This is an album (muraqqaʿ) of Persian and Indian calligraphy and paintings, most probably compiled in the thirteenth century AH / nineteenth CE. The album contains thirty-four illustrations, three of which are attributed to the Mughal painter Abū al-Ḥasan (Nādir al-al-Zamān), two to Manūhar, and one each to Dawlat and Ṣādiqī. There are several portraits of rulers and courtiers, as well as scenes from historical manuscripts, such as Bāburnāmah and Gulistān by Saʿdī. This album is also significant for the number of works by the artist Shayk Abbāsī, who worked in the eleventh century AH / seventeenth CE. The signed calligraphic pieces bear the names of ʿImād al-Ḥasanī (d. 1024 AH / 1615 CE), ʿAlī Rizā-ʿi ʿAbbāsī, Mīr ʿAlī, and ʿAbd al-Rashīd al-Daylamī (d. 1081 AH / 1670-1 CE). The album was initially in an accordion format and was later made into a codex. The lacquer binding with central ovals and pendants decorated with flowers dates to the thirteenth century AH / nineteenth CE.
Date	Late 10th century AH / 16th CE -- 13th century AH / 19th CE
Origin	Iran or India
Artist	<i>As-written name:</i> Abū al-Ḥasan Nādir al-al-Zamān <i>Name, in vernacular:</i> أبو الحسن نادر الزمان
Artist	<i>As-written name:</i> Manūhar <i>Name, in vernacular:</i> منوهر
Artist	<i>As-written name:</i> Ṣādiqī <i>Name, in vernacular:</i>

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A digital facsimile of Walters Ms. W.668, Album
of Persian and Indian calligraphy and paintings
Title: Muraqqaʿ



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