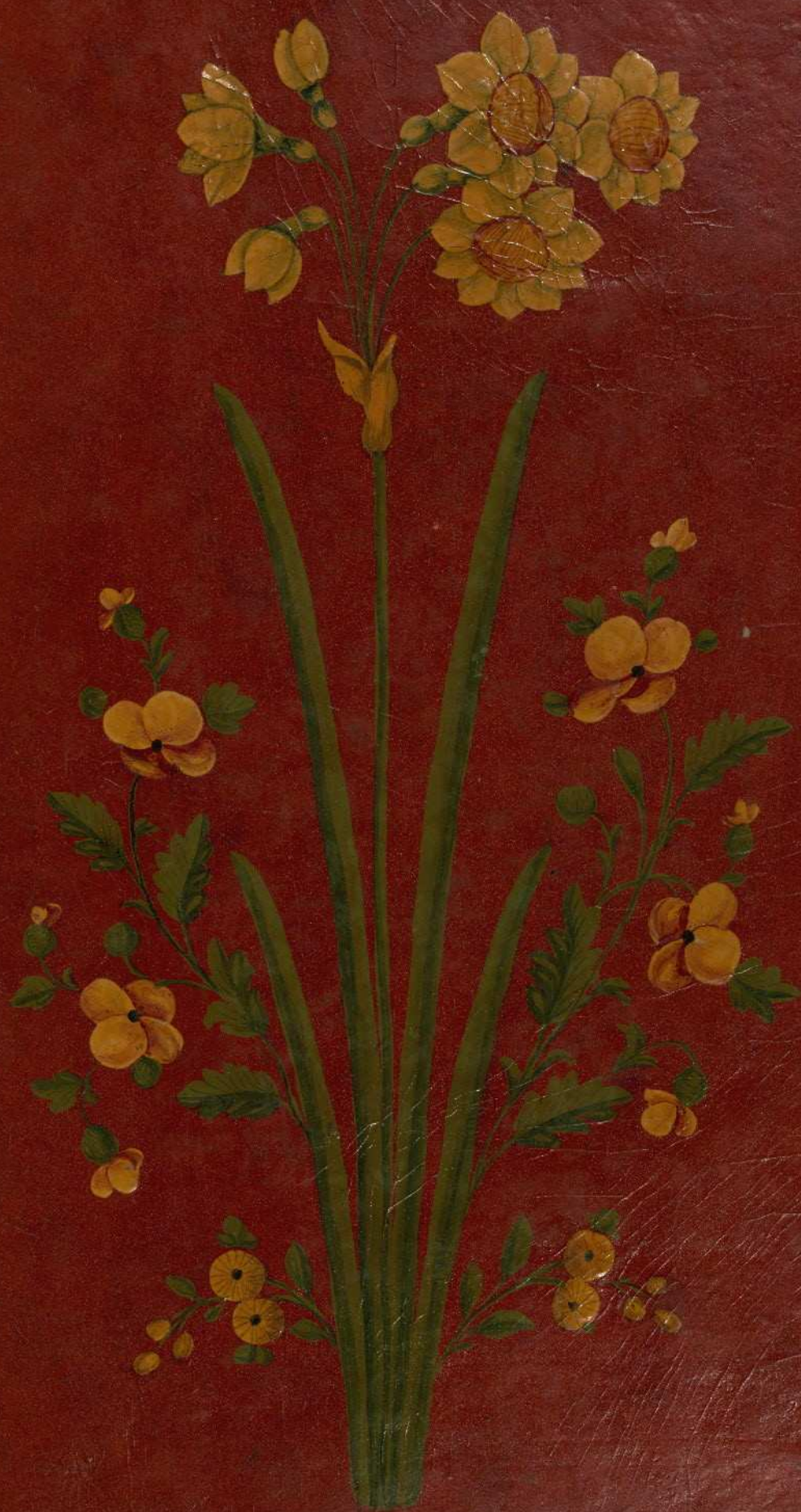




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The Walters Art Museum
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21201

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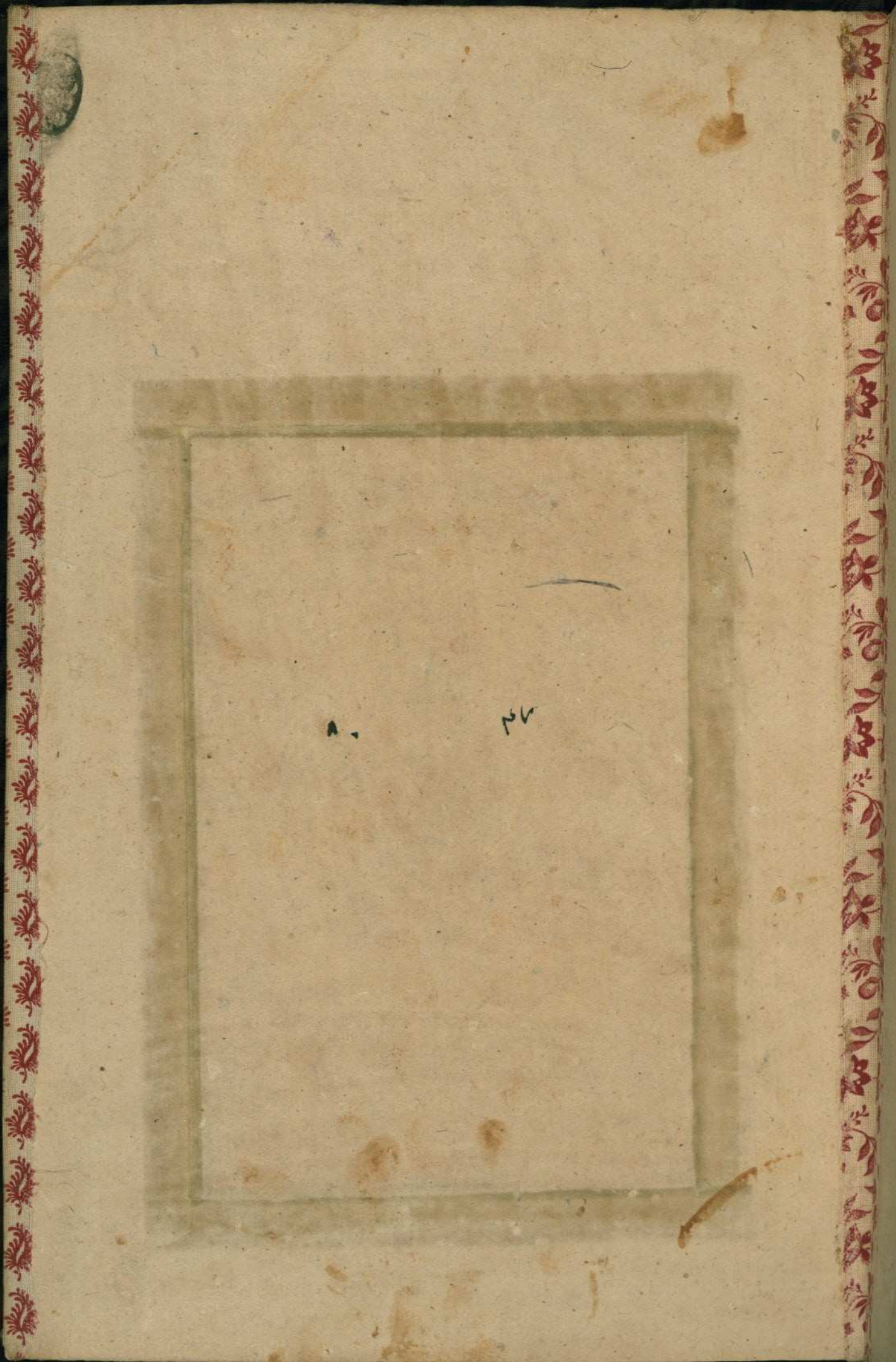
NOTE: The pages in this book are ordered from right to left. This means that to view the pages in order, you should go the last page of the document and read what would be from “back-to-front” for a Western manuscript.

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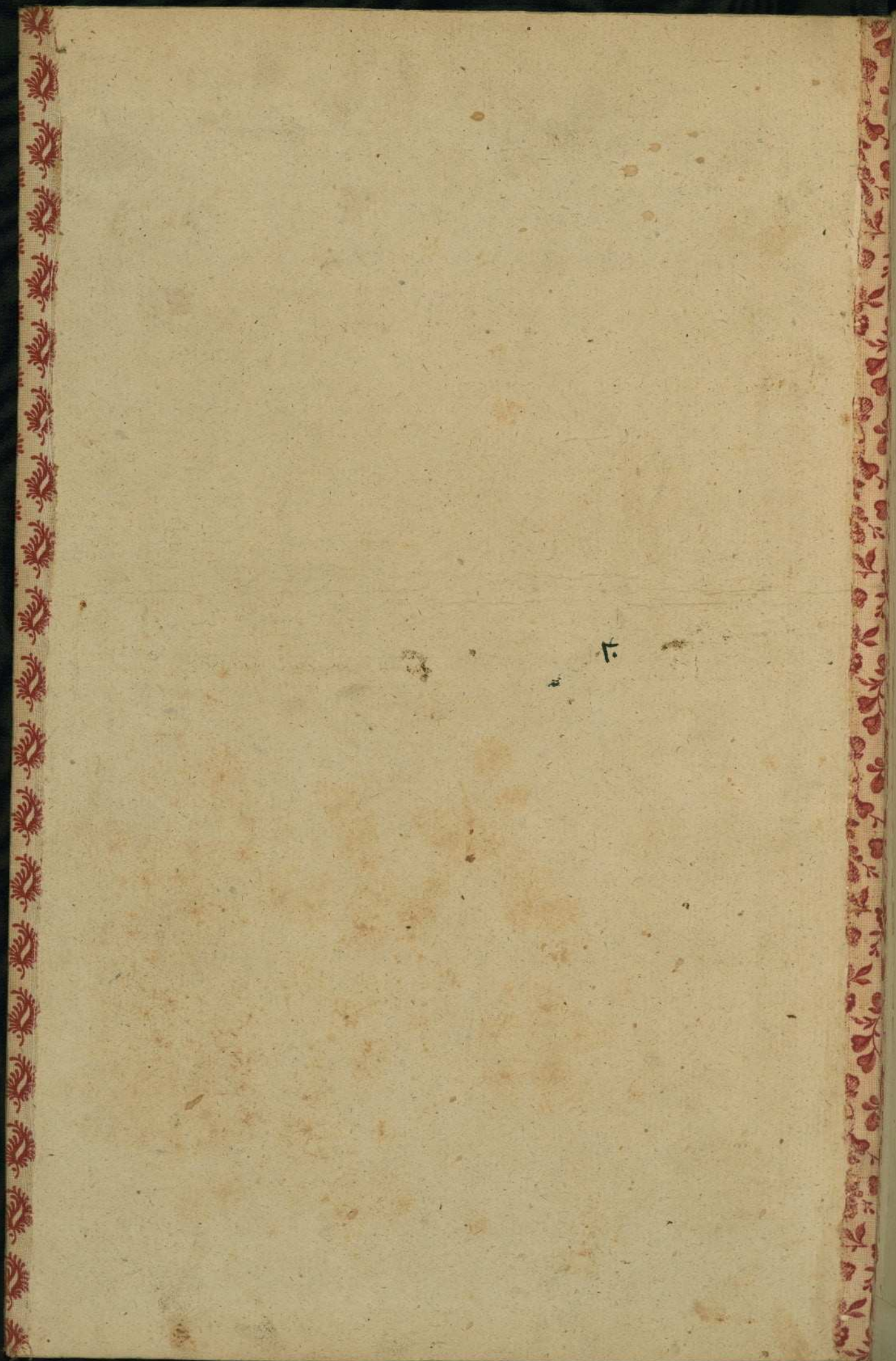
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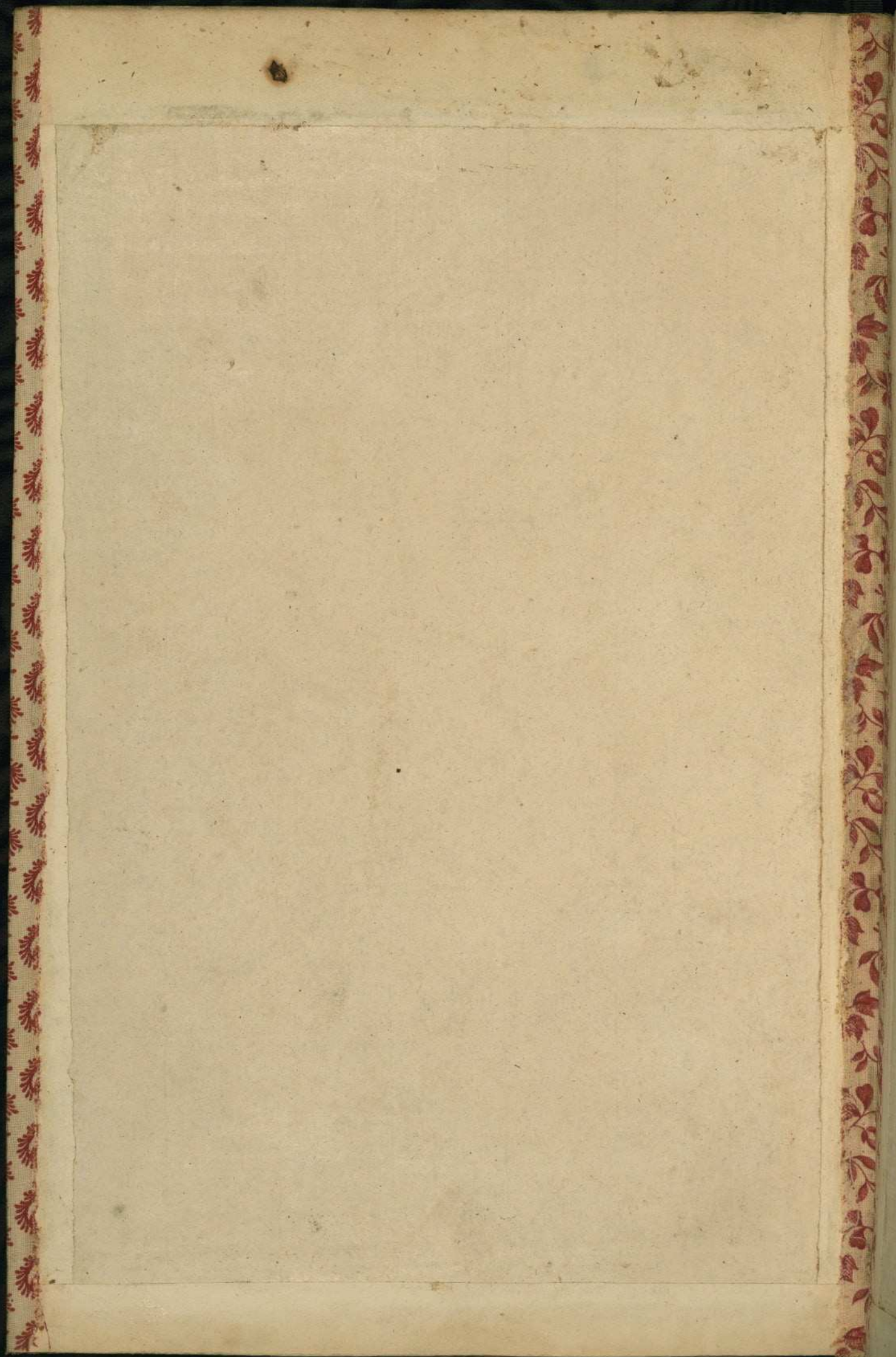
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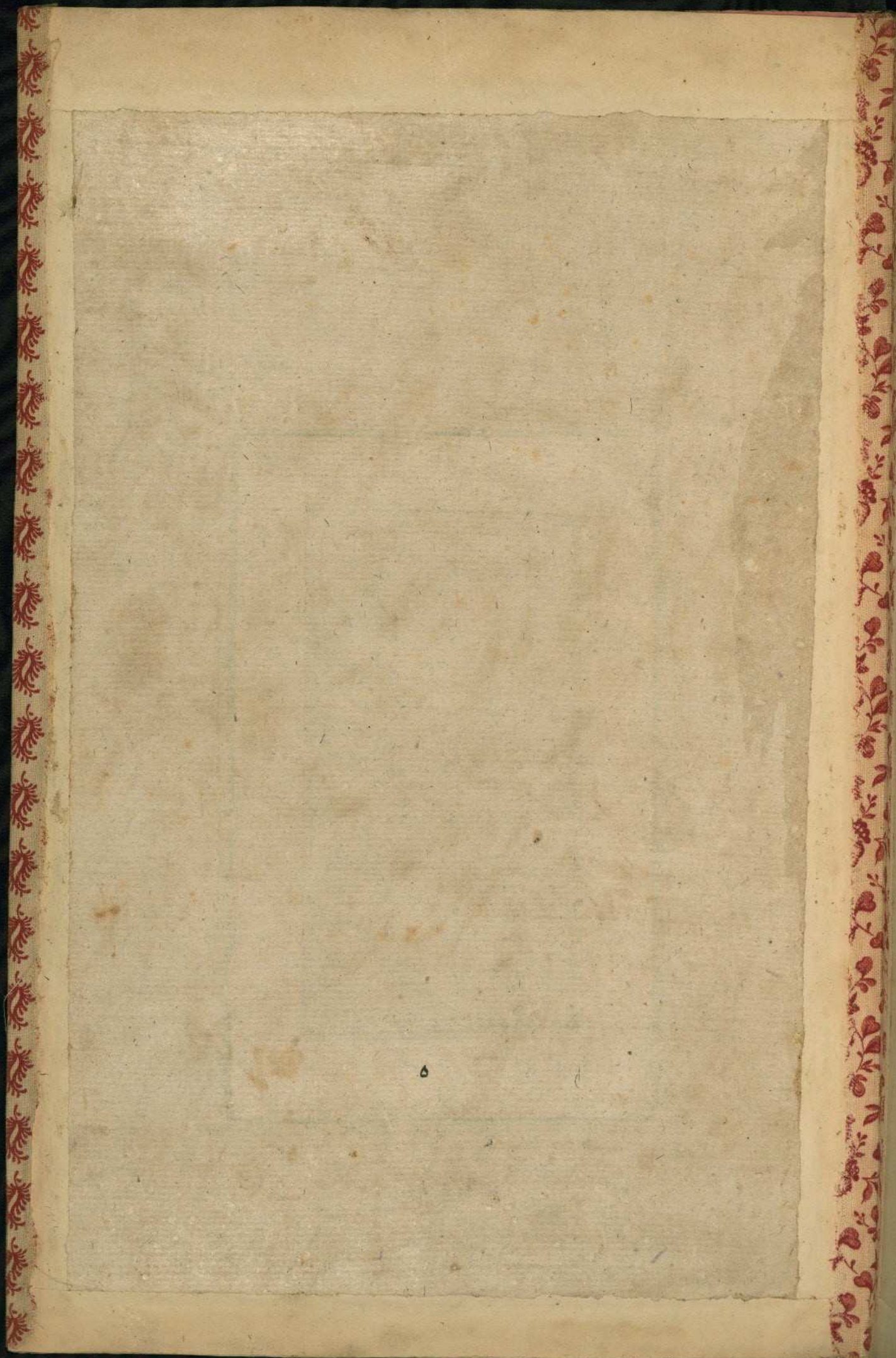
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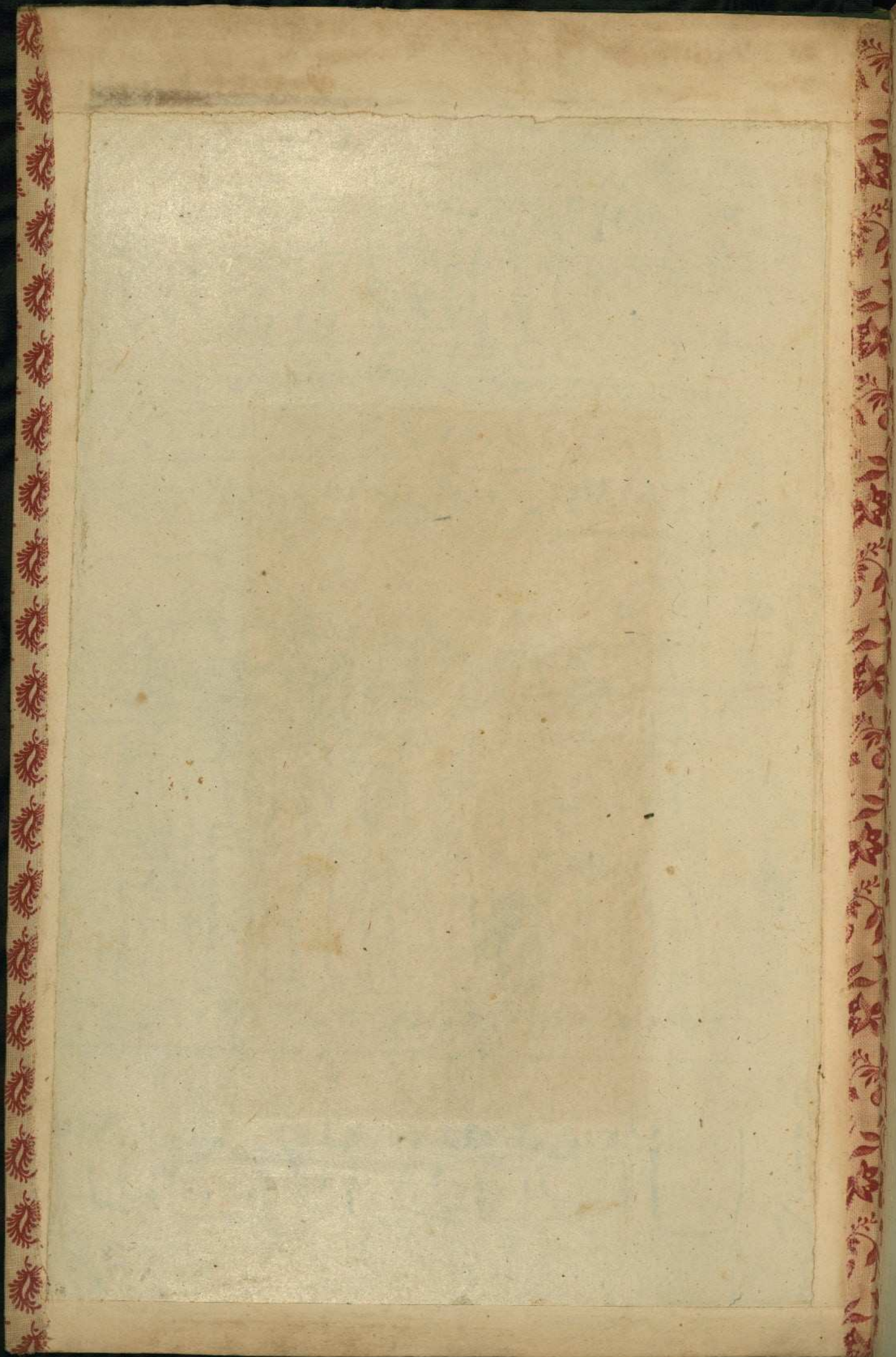


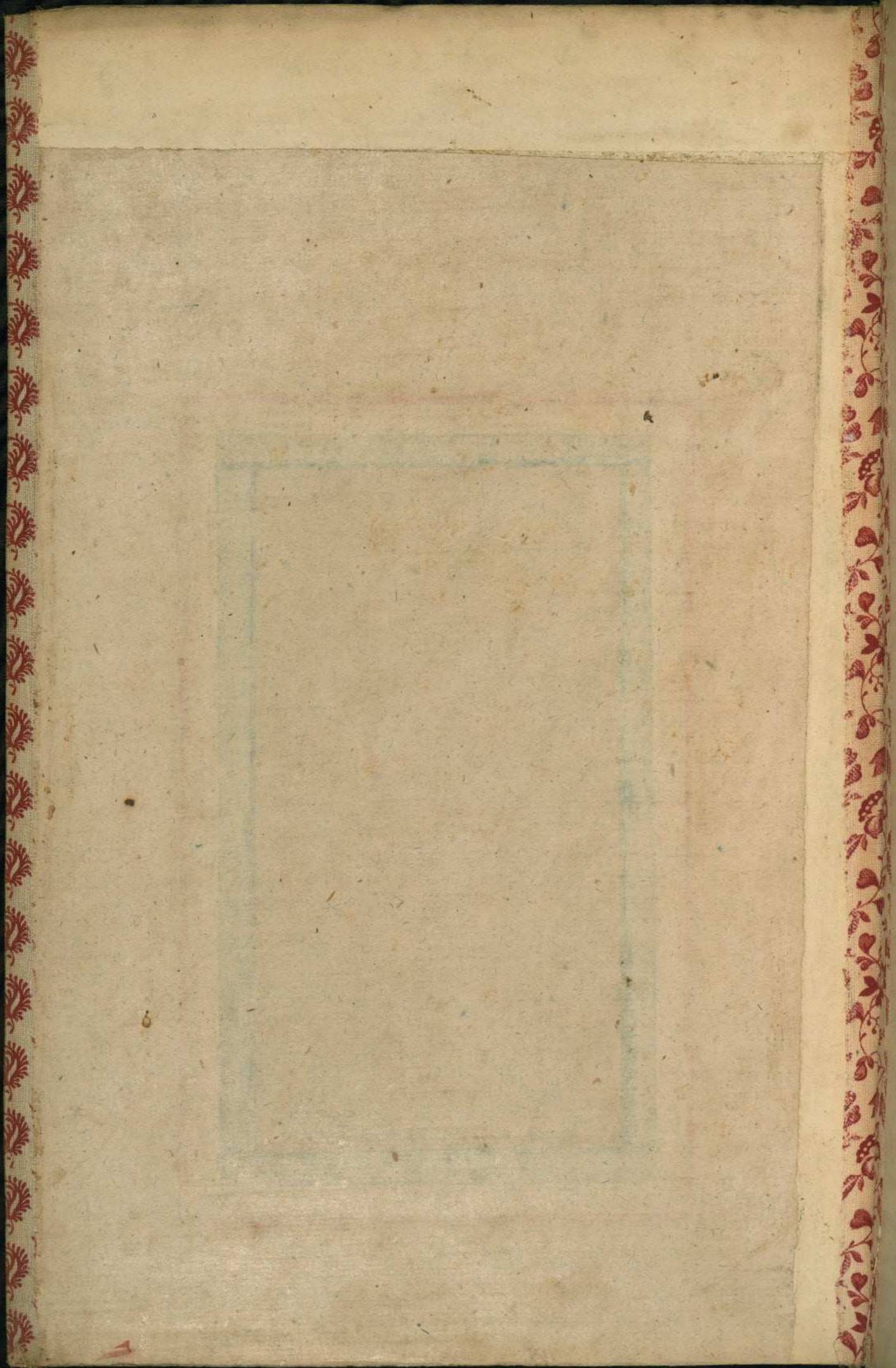
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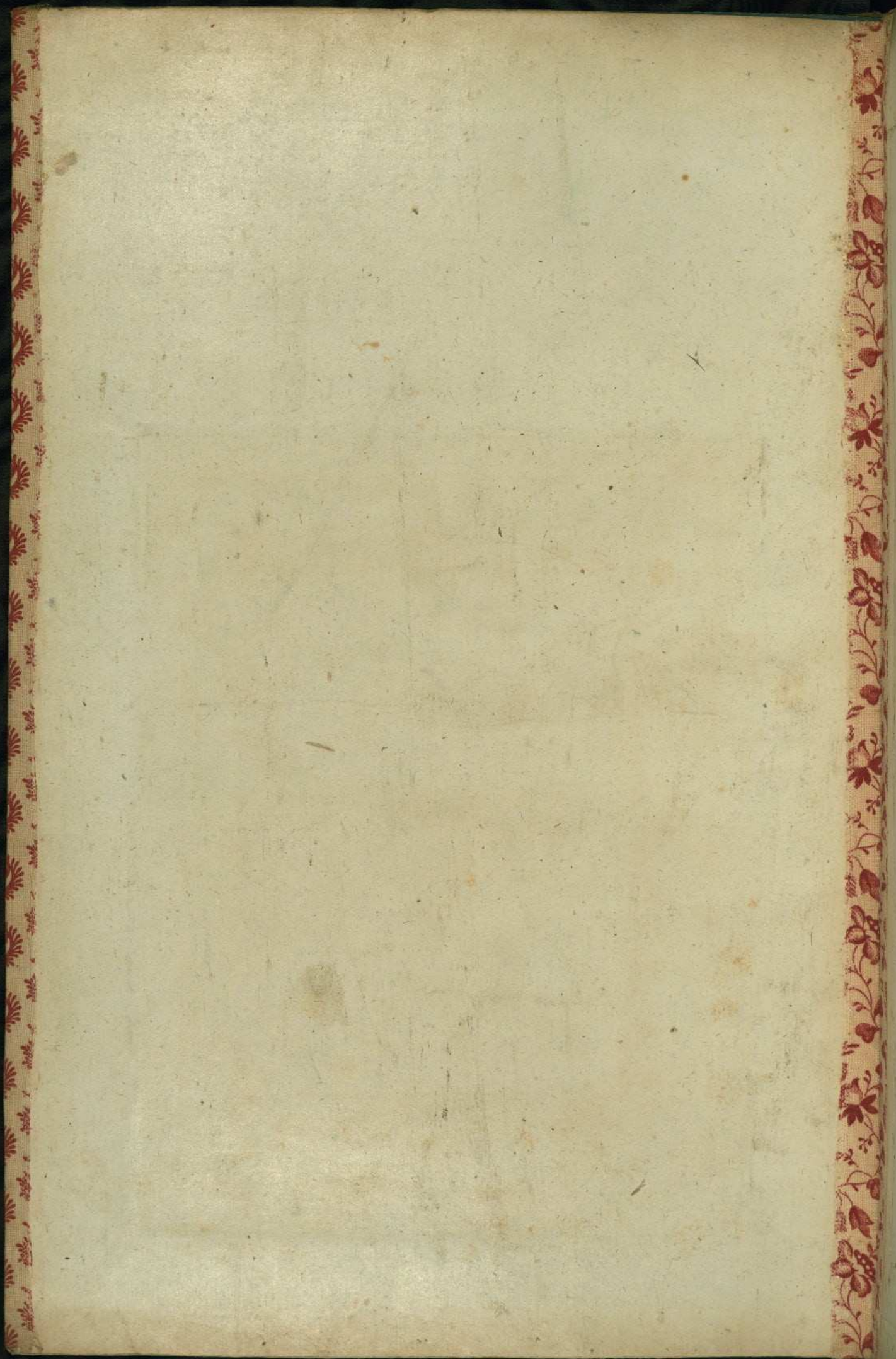


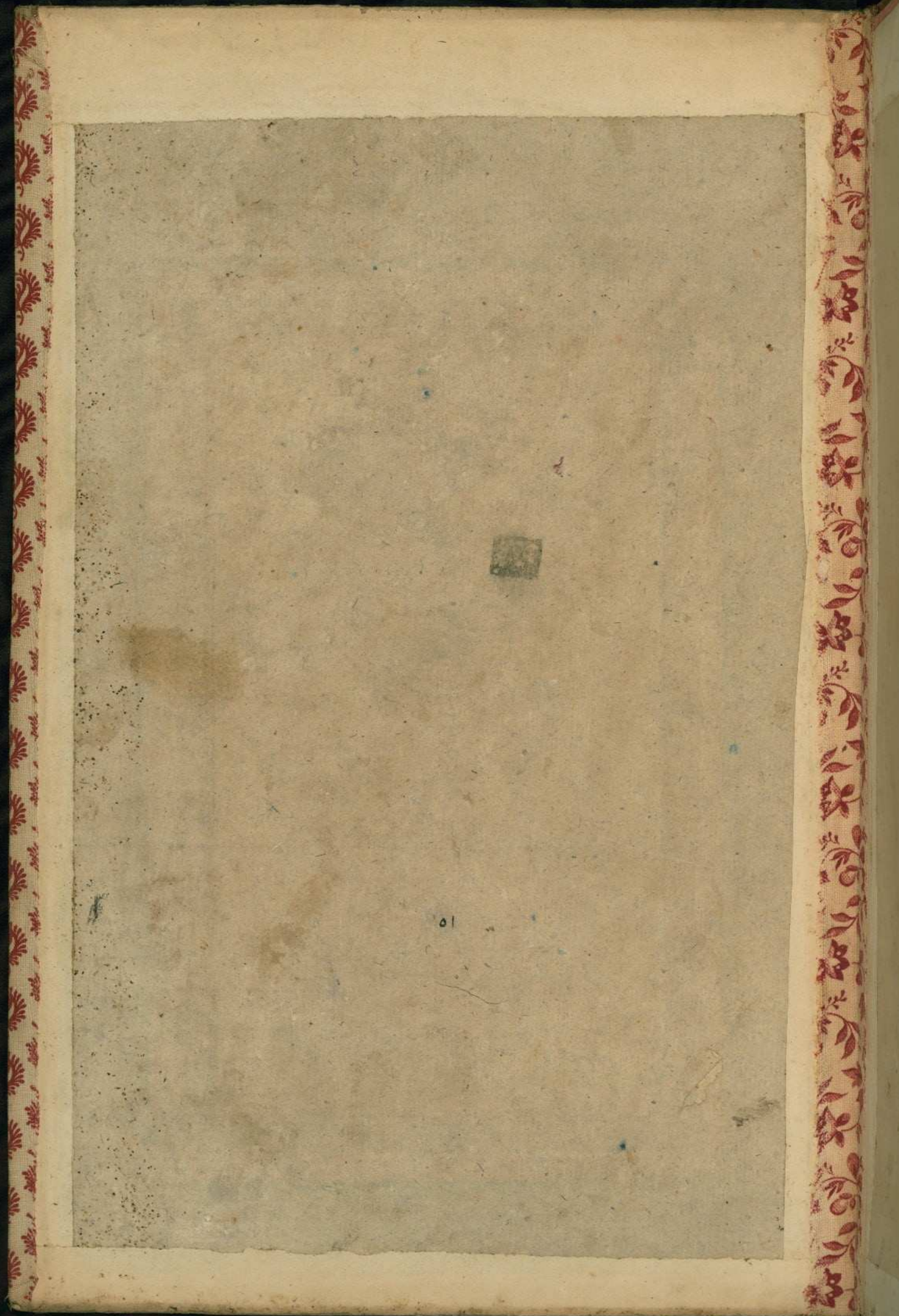


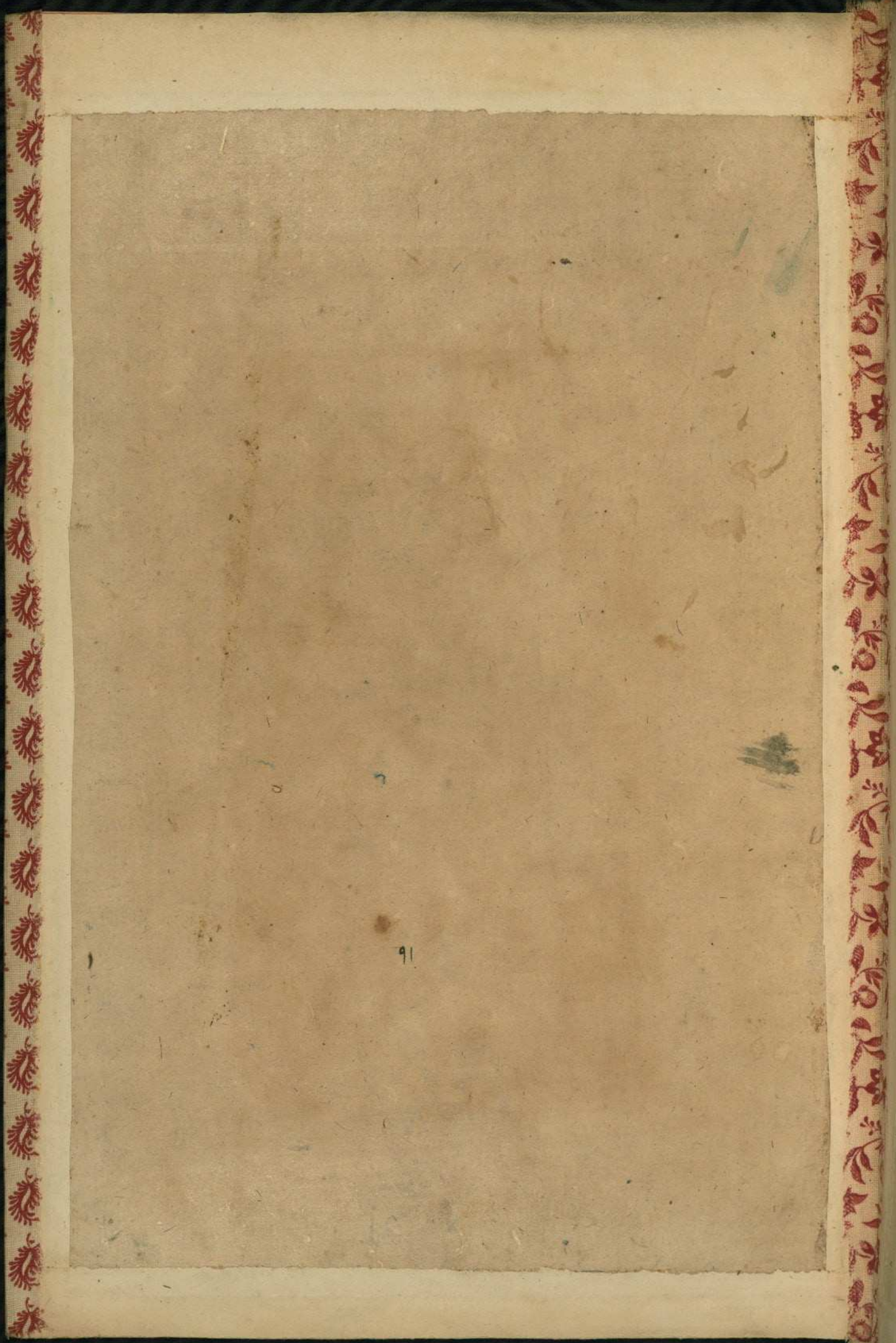


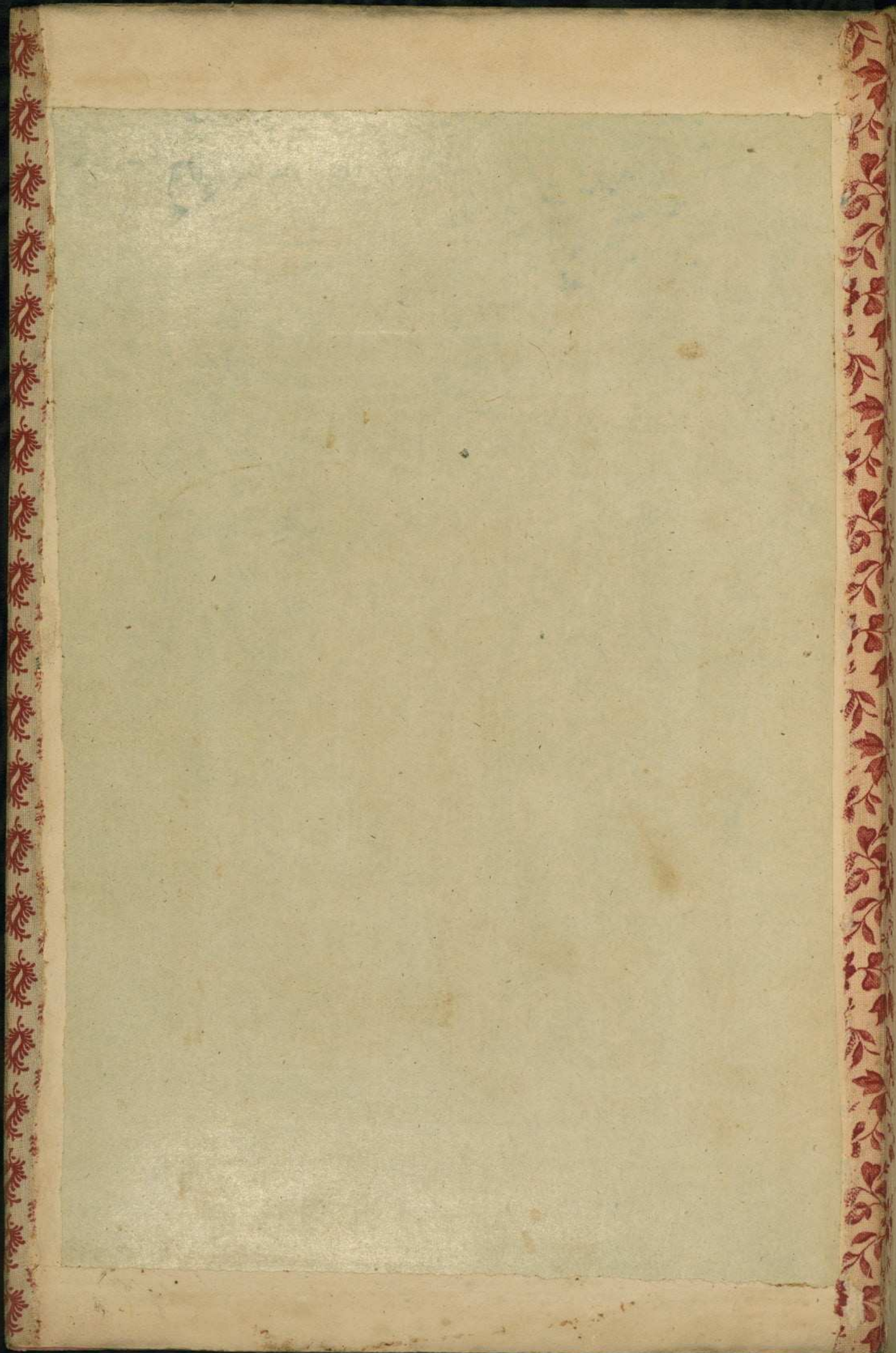


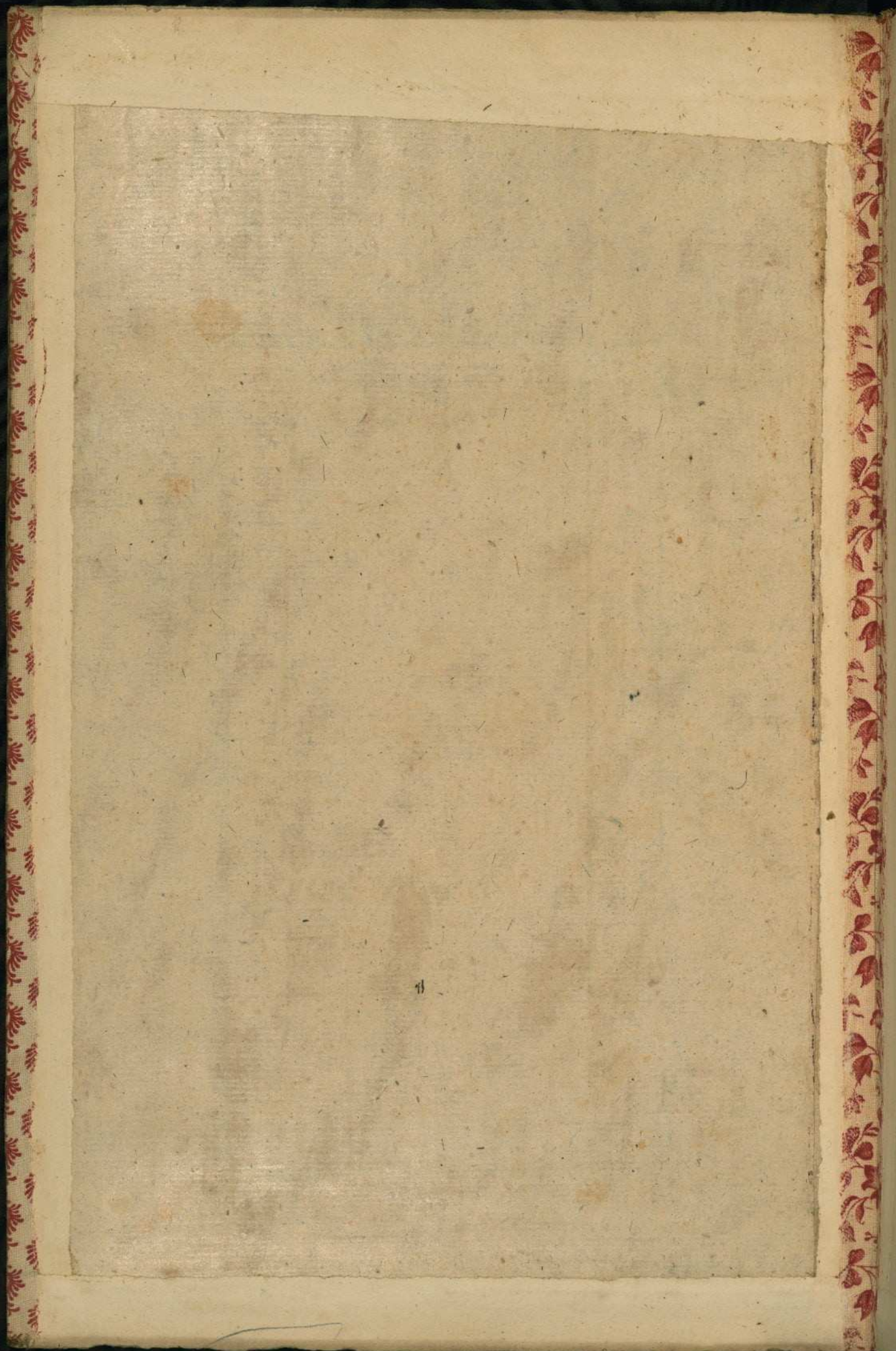


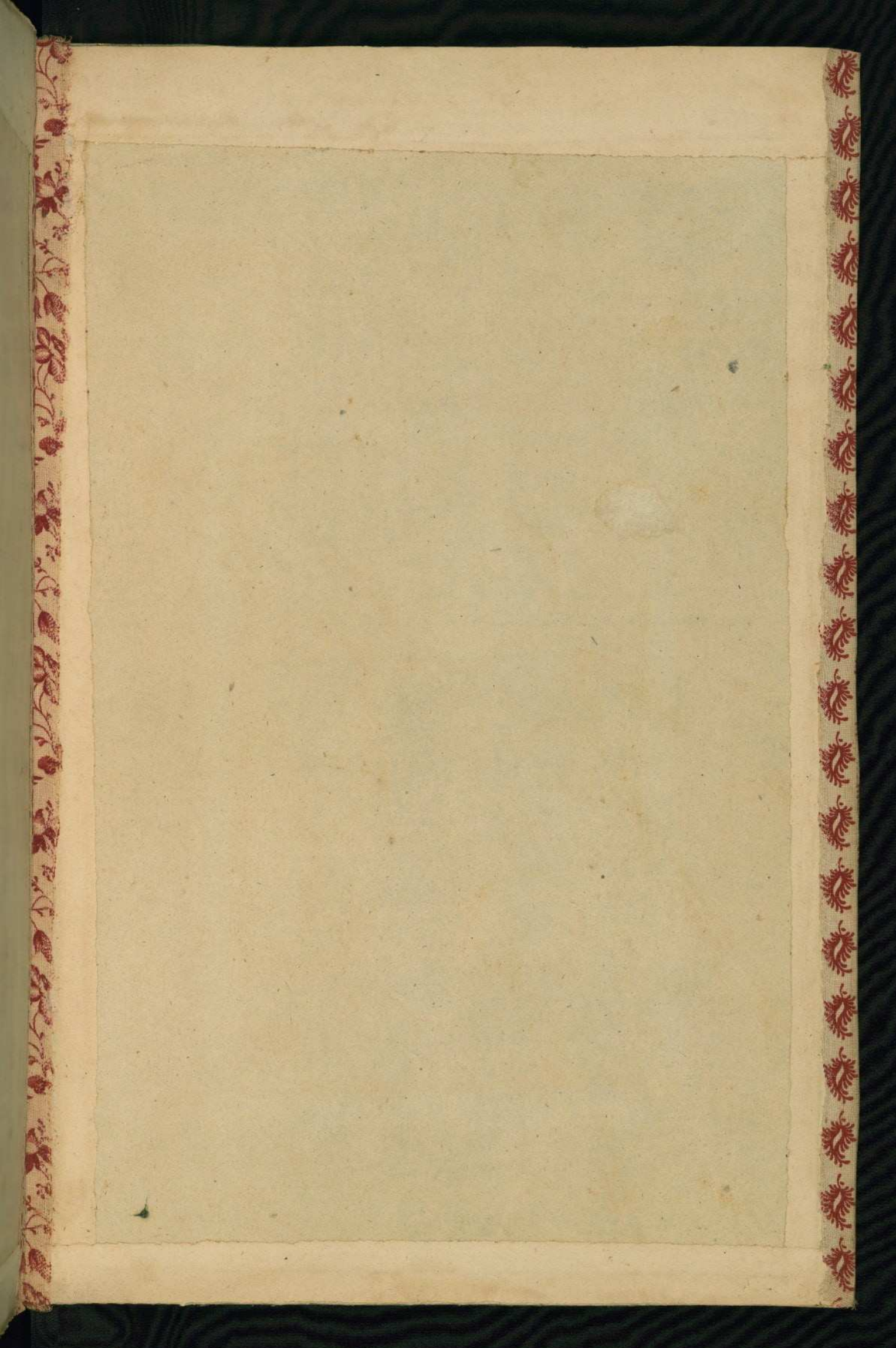


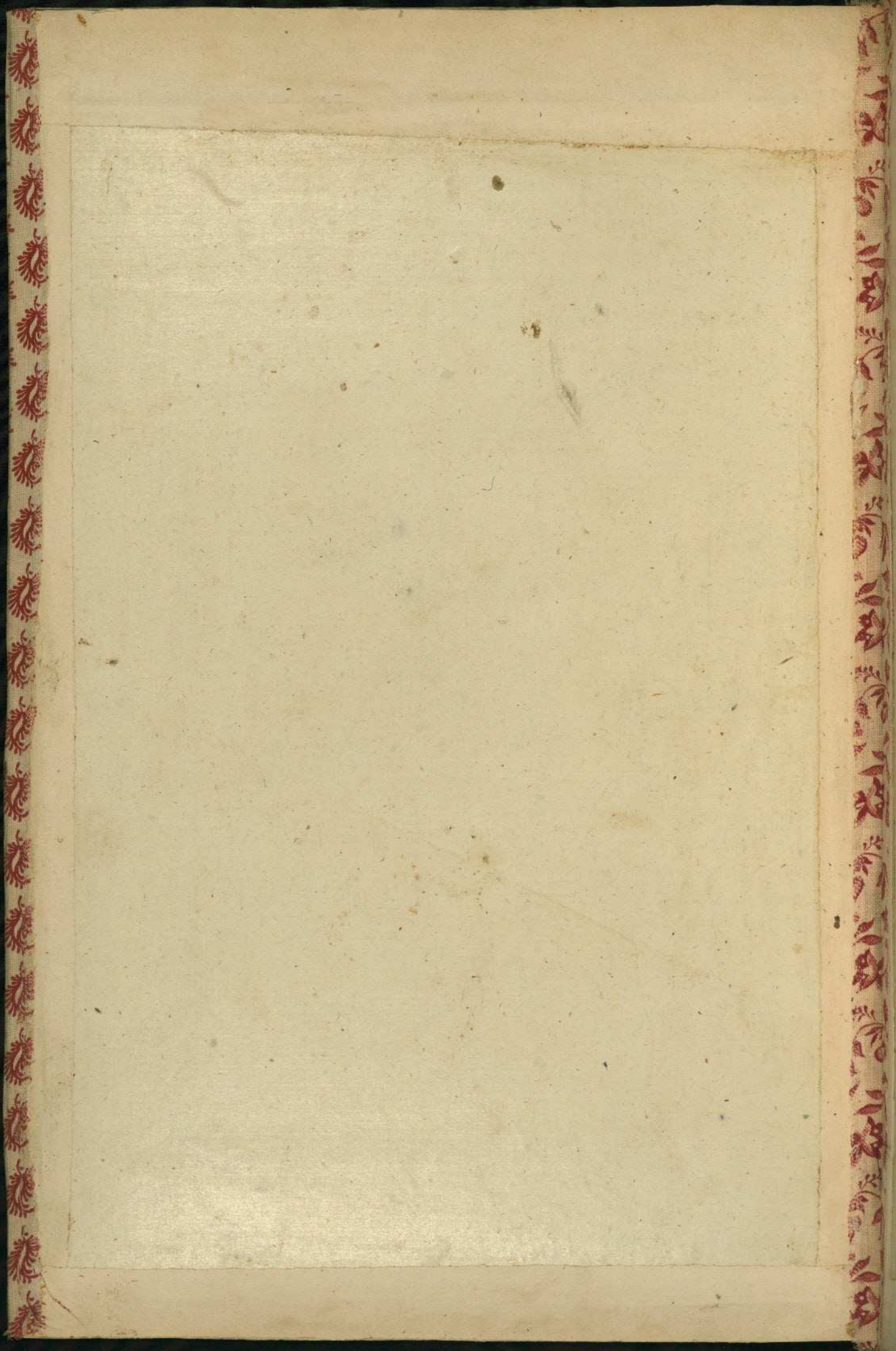


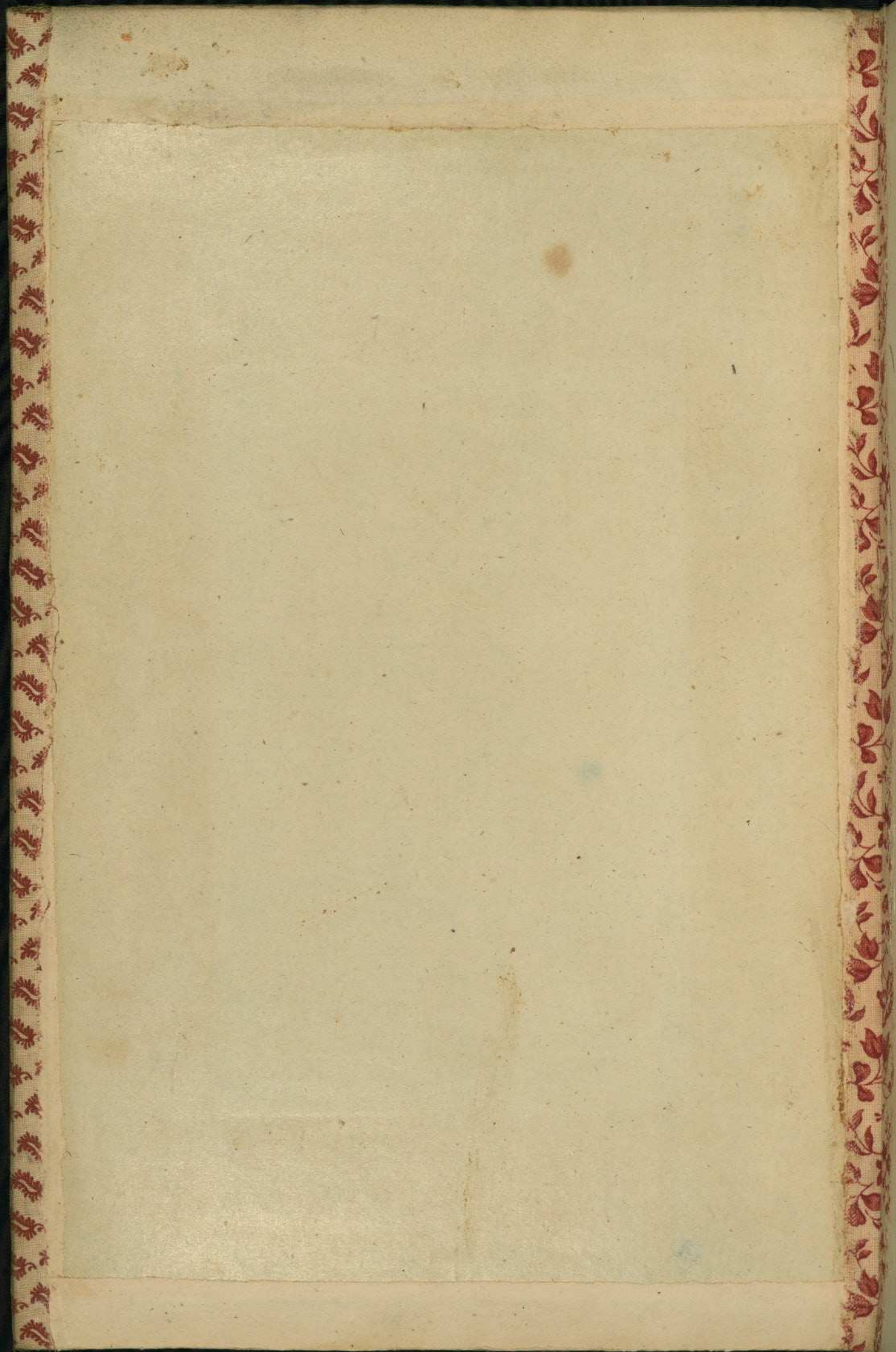


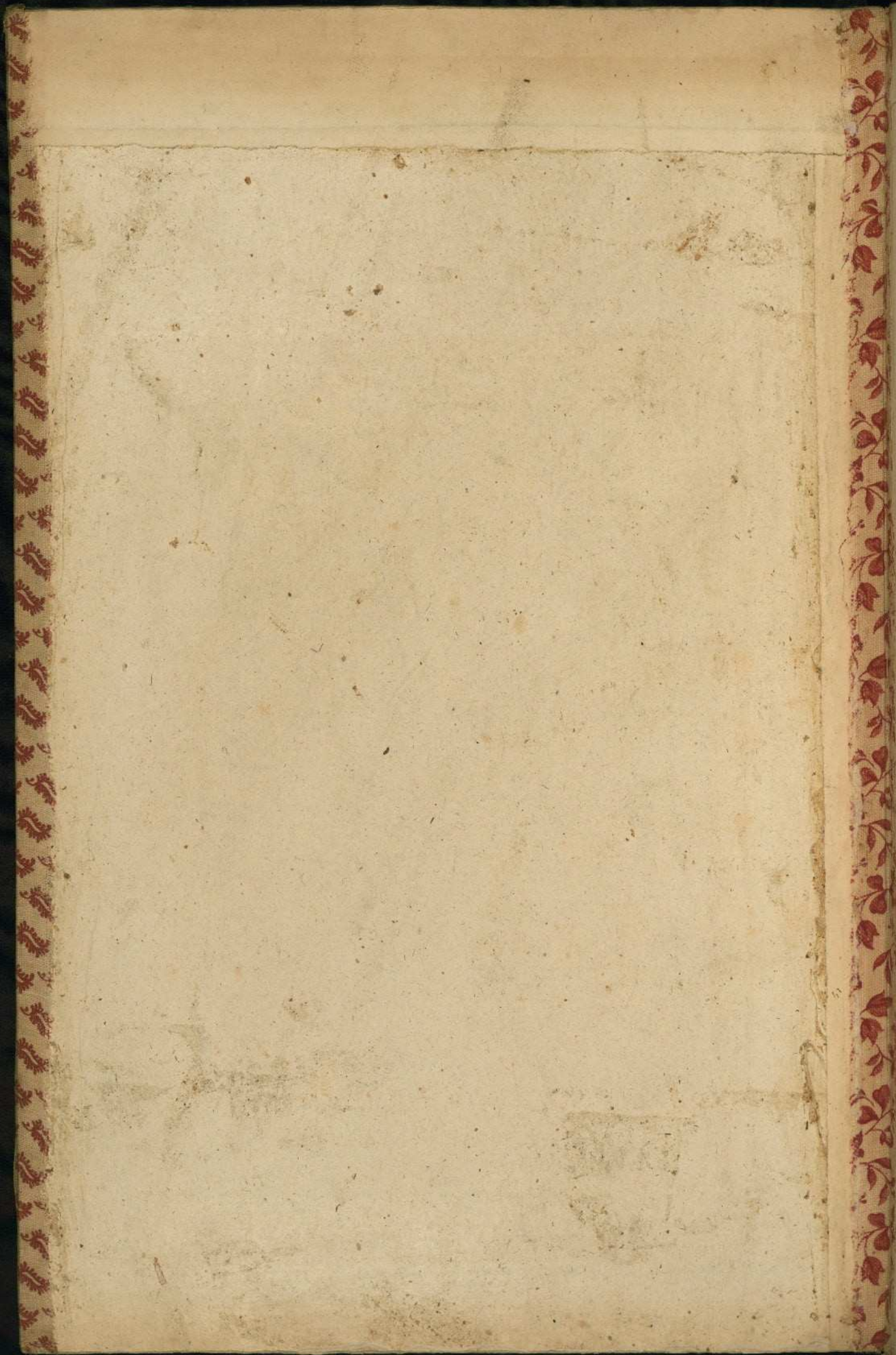


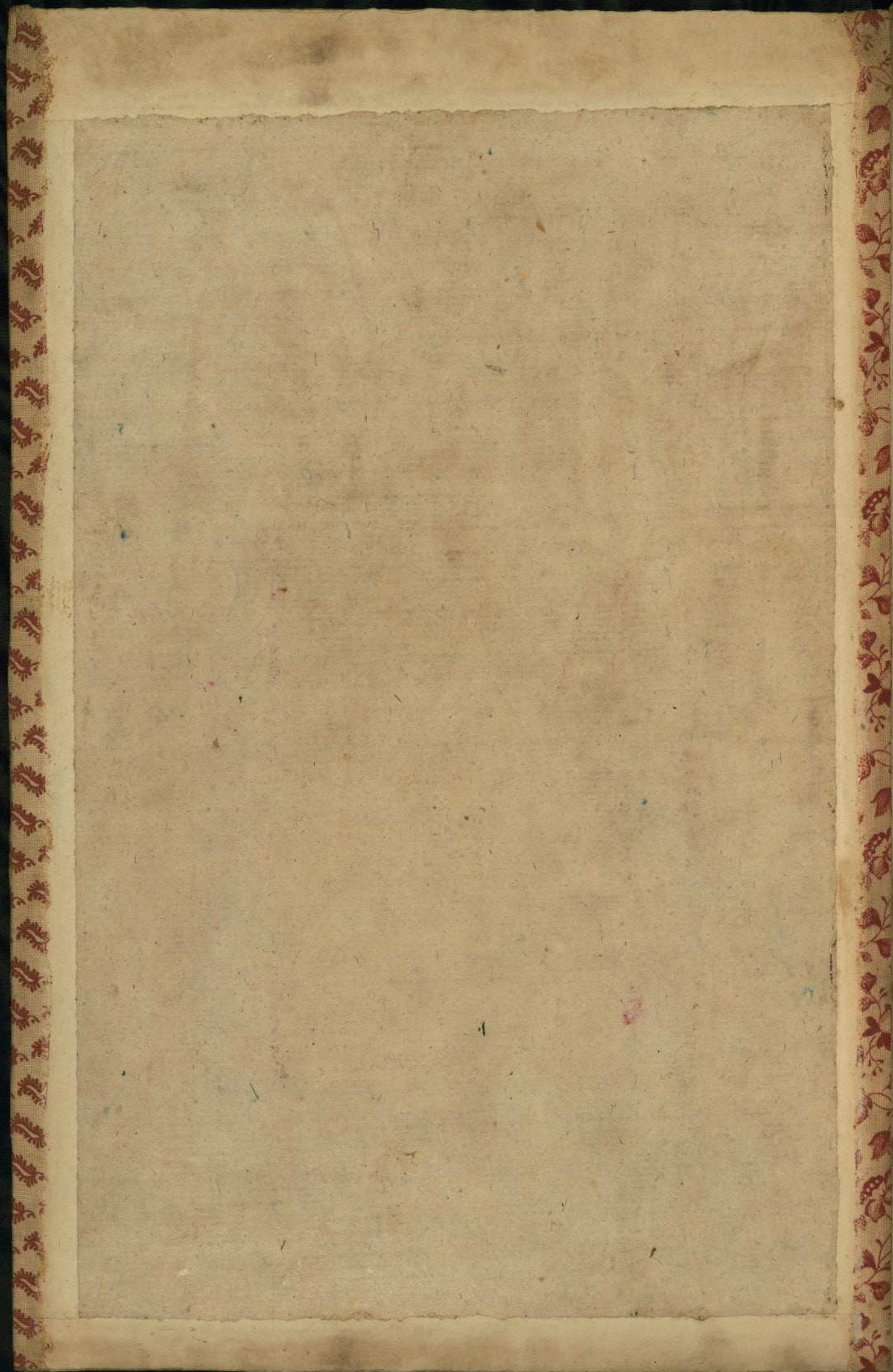


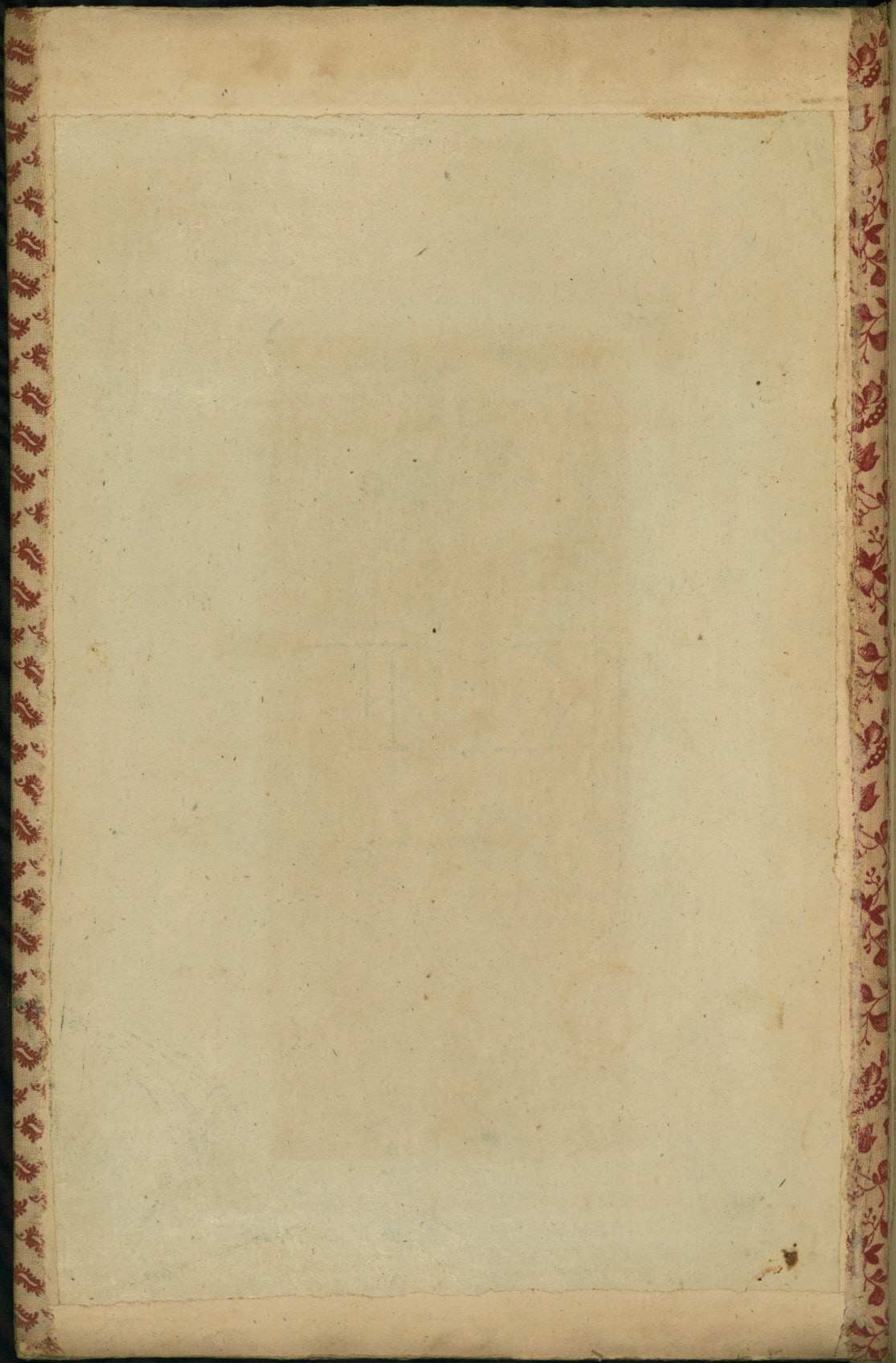


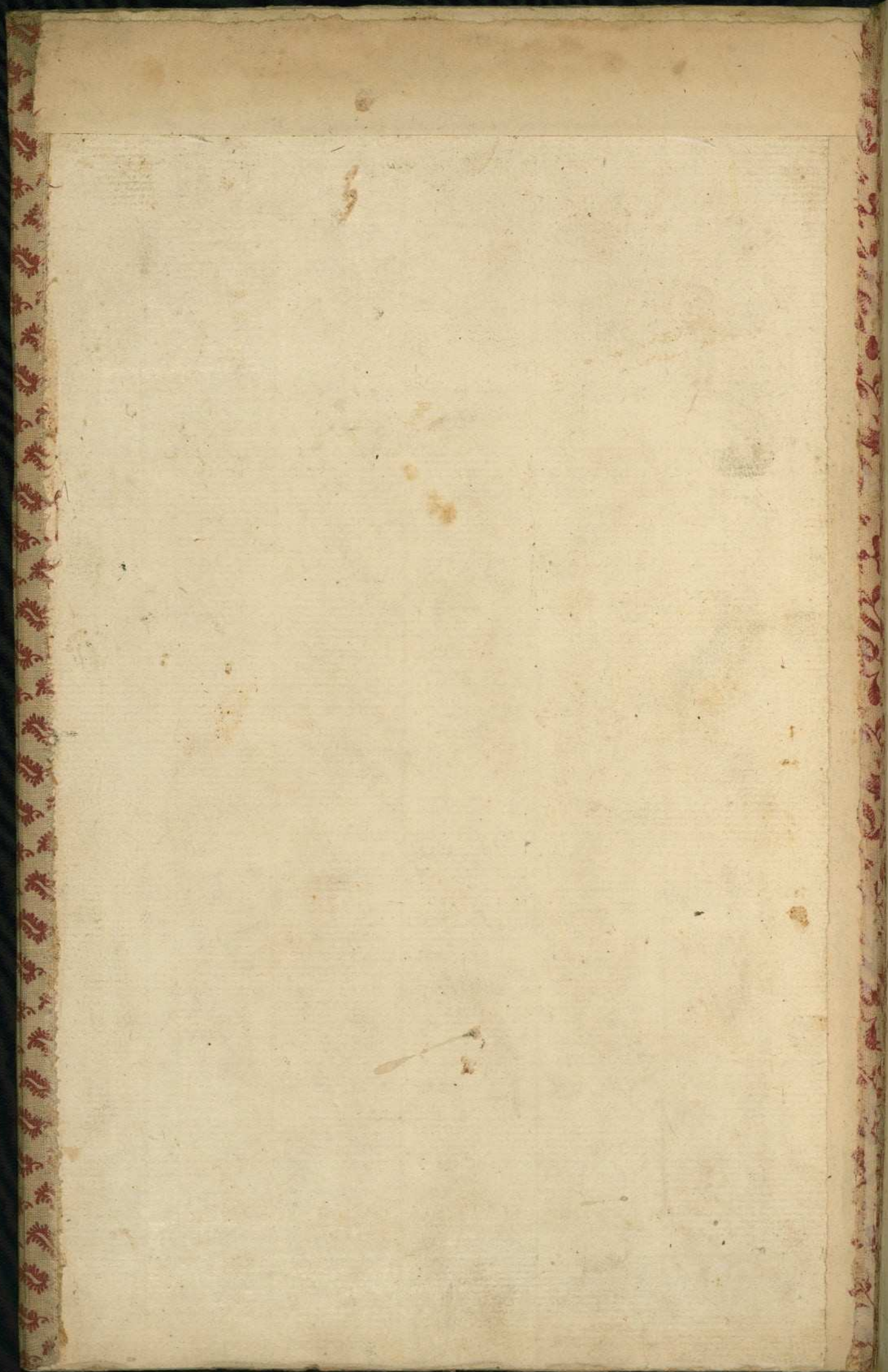












خط لایه اول به خط اول





NI-1-13

Album
carous

وَيُنَجِّي وَهُوَ حَيٌّ لَا يَمُوتُ بِدَعْوَةِ الْحَجَرِ وَهُوَ عَلَى
كُلِّ شَيْءٍ قَدِيرٌ **اَسْتَغْفِرُكَ اللَّهُ الَّذِي لَا إِلَهَ**
إِلَّا هُوَ الْحَيُّ الْقَيُّومُ وَأَنْتَ يَا رَبِّهِ اللَّهُمَّ صِدِّقِي
مِنْ عِنْدِكَ وَأَفِضْ عَلَيَّ مِنْ فَضْلِكَ وَأَسْرِ بِكَ
مِنْ رَحْمَتِكَ وَأَنْزِلْ عَلَيَّ مِنْ رَحْمَتِكَ سُبْحَانَ
لَا إِلَهَ إِلَّا أَنْتَ اغْفِرْ لِي ذُنُوبِي كُلَّهَا جَمِيعًا
فَإِنَّهُ لَا يَغْفِرُ الذُّنُوبَ كُلَّهَا جَمِيعًا إِلَّا أَنْتَ
اللَّهُمَّ إِنِّي أَسْأَلُكَ مِنْ كُلِّ خَيْرٍ آخِطَبُهُ
عِلْمُكَ وَأَعُوذُ بِكَ مِنْ كُلِّ شَرٍّ آخِطَبُهُ عِلْمُكَ
اللَّهُمَّ إِنِّي أَسْأَلُكَ عَافِيَتِكَ فِي جَمِيعِ أُمُورِ

لَوْ أَنزَلْنَا
 هَذَا الْقُرْآنَ عَلَى جَبَلٍ
 لَّرَأَيْنَاهُ خَائِشًا مُّثْقَلًا وَنُصْرَهَا لِلنَّاسِ أَعْلَاهُمْ
 اللَّهُ وَتِلْكَ الْأَمْثَالُ الَّتِي لَمْ يُلْهِكِ اللَّهُ الَّذِي
 يَتَفَكَّرُونَ هُوَ اللَّهُ وَرَبُّ الْعَرْشِ الْعَظِيمِ هُوَ
 الَّذِي يَشْفَعُ عِنْدَهُ هُوَ اللَّهُ وَرَبُّ الْعَرْشِ الْعَظِيمِ
 اللَّهُ لَا إِلَهَ إِلَّا هُوَ الْعَزِيزُ الْمُهَيْمِنُ
 الْمُهَيَّمِينَ الْبَارِي السَّمِيعُ الْحَكِيمُ وَكَتَبَ
 وَرَبُّ الْخَلْقِ لَهُ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ
 لَسَجْدَ لَهُ مَا فِي السَّمَوَاتِ وَمَا فِي الْأَرْضِ
 وَهُوَ الْعَزِيزُ الْحَكِيمُ

[illegible]

السُّلْطَانُ
ابْنُ السُّلْطَانِ فَخْرٍ شَاهِ فَجَارِ

رَأَى الْأَصْمَعِيَّ بَوَادِجْرًا مَكْنُونًا

عَلَيْهِ هَذَا الْبَيْتُ إِلَّا أَبْهًا

هَوَاهُ بِمَنْزِلِ الْعِشْقِ
عَسَى أَنْ يَكُونَ بَدَلًا
لِلْعِشْقِ وَنَحْوَهُ
وَالْأَصْمَعِيُّ
بِأَمْرِ الْوَلِيِّ
يَكُونُ نَصْرًا
بَدَلًا
لِلْعِشْقِ وَنَحْوَهُ
وَالْأَصْمَعِيُّ
بِأَمْرِ الْوَلِيِّ
يَكُونُ نَصْرًا
بَدَلًا

بِخَشَعٍ إِذَا لَمْ يُطْفِئْ صَبْرًا وَكَيْفَانًا

سِرٌّ فَلَيْسَ لَهُ شَيْءٌ مِنَ الْمَوْتِ أَنْفَعُ

الْقَائِلُ
بِأَمْرِ الْوَلِيِّ
يَكُونُ نَصْرًا
بَدَلًا
لِلْعِشْقِ وَنَحْوَهُ
وَالْأَصْمَعِيُّ
بِأَمْرِ الْوَلِيِّ
يَكُونُ نَصْرًا
بَدَلًا





Handwritten text in Persian script, likely a manuscript page. The text is arranged in several lines, written in a cursive style. The ink is dark, and the paper appears aged. The text is written in a cursive style, likely a form of Persian or Arabic script. The lines are somewhat irregular, suggesting a handwritten document. The text is written in a cursive style, likely a form of Persian or Arabic script. The lines are somewhat irregular, suggesting a handwritten document. The text is written in a cursive style, likely a form of Persian or Arabic script. The lines are somewhat irregular, suggesting a handwritten document.

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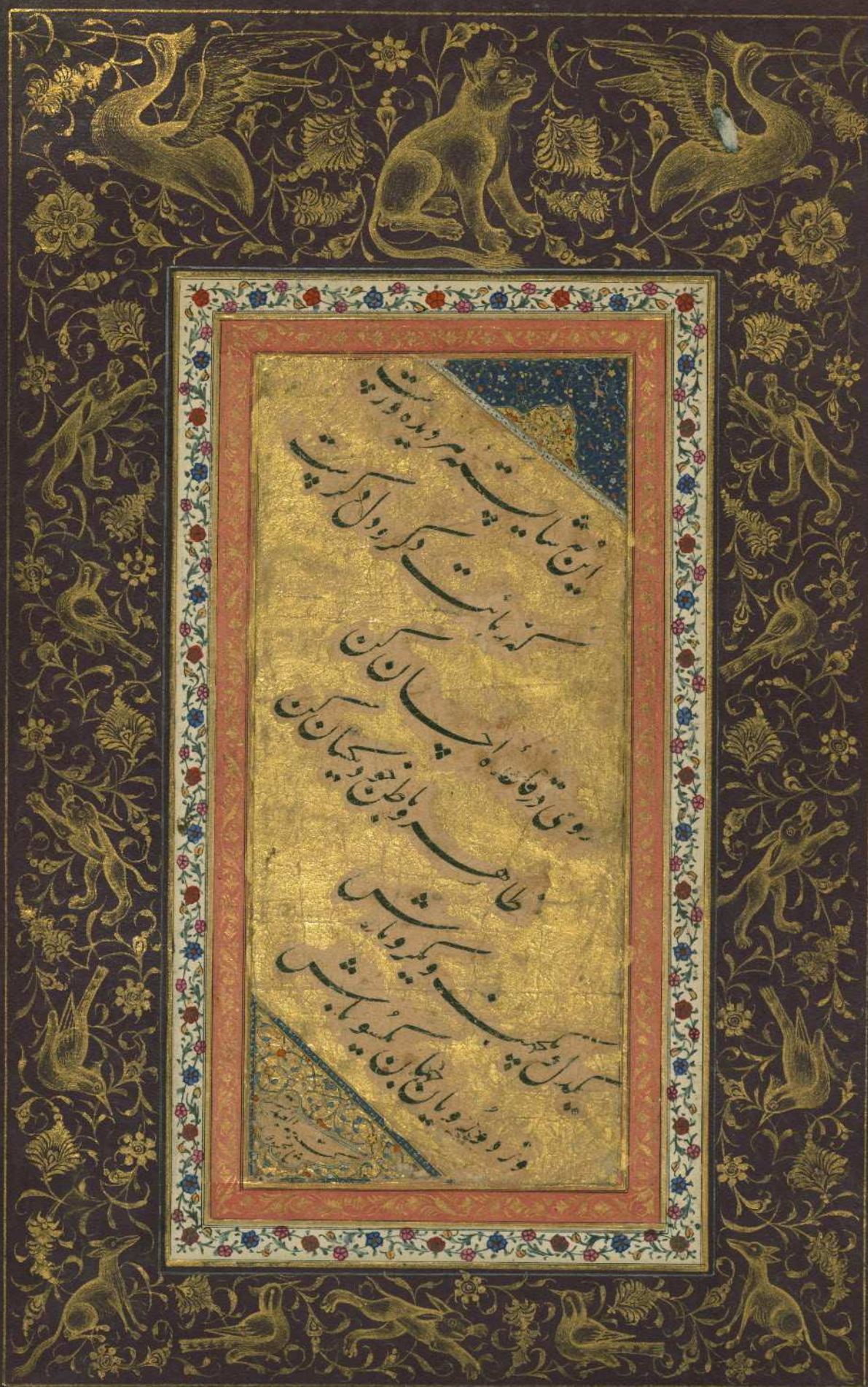


Handwritten Persian calligraphy in Nasta'liq script, featuring dense, flowing cursive letters across several lines.

Handwritten text in Arabic script, likely a religious or philosophical treatise, featuring large, stylized calligraphic letters and smaller marginalia.







این کتاب است که در دلا کریم
که نامش است در دلا کریم
روی از قلم و خط و کلام
طاهر و پاک و بی عیب
که در دلا کریم و بی عیب
که در دلا کریم و بی عیب
که در دلا کریم و بی عیب

بابان شیر
خاندان شیر
کتاب صاحب شرف و رخ
سی کلان شرف و رخ



*Ambroise Spinola Marquis de Seste Duc de Sanseverino
General de L'Armee du Roy d'Espagne.*

By W. Verelsteden del.



GVILIELMVS NASSAVIVS, PRINCEPS
AVPIACVS





روستام را بهر که در جهان است
 ز هر که در جهان است زار و زار
 ز هر که در جهان است زار و زار
 ز هر که در جهان است زار و زار

امیرخمسه

کوته کنم ز دامن دست
ور خود بزنی میتغ تیزم

غیر از تو ملاذ و طعنه نیست
مهم در تو گریزم اگر گریزم

باری هلاکتش کردم که عقل نفیست
راجه رسید که

نفیس چنین غالب آمد گفت

سرکجا سلطان عشق آمد نهاد
قوت بازوی تقوی رحل

پاک دامرجون زید چاره
گفتاده تا کرپان رحل

کمی رادل از دست رفته بود و ترک جان گشته

و مصلحت غنای از جای خطر ناک و ورطه هلاک
نایقه که

تصور شدی که در کام آید میریغ که در دام قد

بود چشم شاه دنیا در دست
از خاک کیسان نماید برت

Handwritten text in Persian script, likely a letter or a page from a manuscript. The text is arranged in several lines, with some words written vertically on the left side. The script is elegant and cursive, characteristic of the Shikasta style. The text is framed by a red border, which is itself set within a larger dark green border.

Handwritten text in Persian script, likely a letter or a page from a manuscript. The text is arranged in several lines, with some words written vertically on the left side. The script is elegant and cursive, characteristic of the Shikasta style. The text is framed by a red border, which is itself set within a larger dark green border.



مونس بخت
نور چشم آدمی
کر منیر می شود در وی نظر کردن
در زرد مصحف و شیخ بزرگ و سایه
روی و خط خوب و پند و اندرز

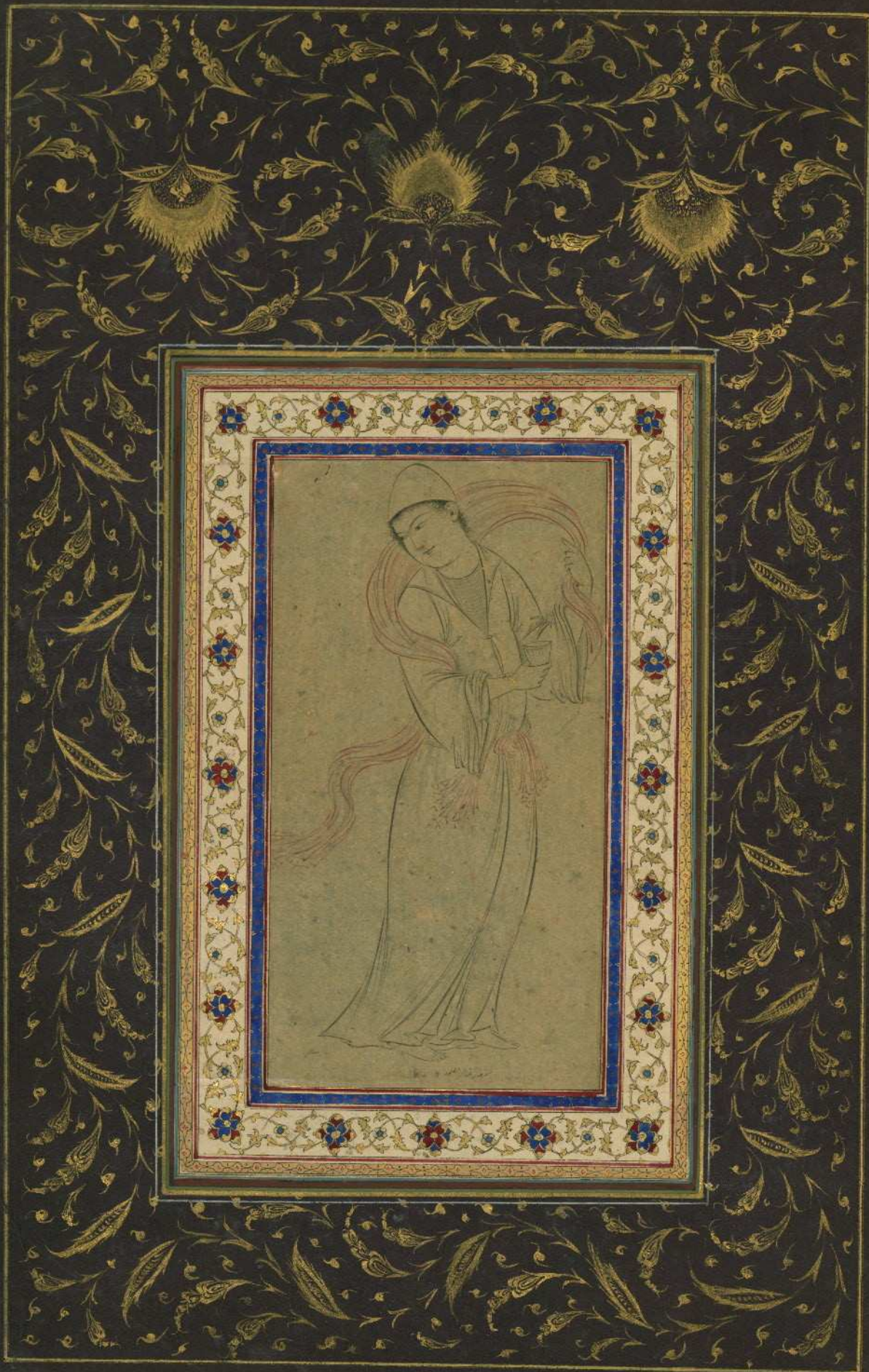
الکلب
از لاله و شکر
شکر و شکر
برایت اندازگار

در آب روان شکوفه انداخته پس
چون شکر بابت و شکر
القمیر المذنب

شَهِدَ اللَّهُ أَنَّهُ لَا إِلَهَ إِلَّا هُوَ الْوَلَدُ الْأَوَّلُ
لَا إِلَهَ إِلَّا هُوَ الْقَسِيُّدُ الْغَنِيُّ الْغَنِيُّ الْغَنِيُّ
وَأُولُو الْعِلْمِ كَمِ الْغَنِيِّ الْغَنِيِّ الْغَنِيِّ الْغَنِيِّ
هُوَ الْعَدِيدُ الْغَنِيُّ الْغَنِيُّ الْغَنِيُّ الْغَنِيُّ
الْإِسْلَامُ وَالْإِسْلَامُ الْإِسْلَامُ الْإِسْلَامُ
مَا خَلَقَ اللَّهُ مِنْ شَيْءٍ إِلَّا بِحَقِّ عِلْمٍ
إِنَّمَا الْحُكْمُ لِلَّهِ وَالْإِسْلَامُ الْإِسْلَامُ
فَلْيَجْعَلْ عَمَلًا صَالِحًا وَلَا يَكُنْ مِنَ الْفَاسِقِينَ
الْفَاسِقِينَ الْفَاسِقِينَ الْفَاسِقِينَ الْفَاسِقِينَ

أَصْبَحْتُ بِرَمَّةِ اللَّهِ وَرَسُولِهِ عَلَيْهِمَا
الْسَّلَامُ وَذِي مَلَكٍ صَلَّ اللَّهُ عَلَيْهِ وَعَلَى نَبِيِّهِ
الْأَوْصِيَاءِ عَلَيْهِمُ السَّلَامُ أَفْشَيْتُ لِي فِي عِلْمِ
وَشَأْهِدُ لَهُمْ وَأَشْهَدُ لَهُمْ أَنَّهُمْ فِي عِلْمِ
لَكَ صَلَّ اللَّهُ عَلَيْهِ وَآلِهِ إِذَا أَظْهَرْتَ فِي أَمْنِي
صَلَّى اللَّهُ عَلَيْهِ وَآلِهِ إِذَا أَظْهَرْتَ فِي أَمْنِي
عَشْرَ خصالٍ غاف عنهم اللَّهُ

Shahzade Mahmood
mince.





وَيُجَيِّدُ وَهُوَ حَيٌّ لَا يَمُوتُ بِيَدِكَ الْخَيْرُ وَهُوَ عَلِيمٌ
كُلُّ شَيْءٍ فَدِيرٌ أَسْتَغْفِرُ اللَّهَ الَّذِي لَا إِلَهَ
إِلَّا هُوَ الْحَيُّ الْقَيُّومُ وَأَتُوبُ إِلَيْهِ اللَّهُمَّ اهْدِنِي
مِنْ عِنْدِكَ وَأَفِضْ عَلَيَّ مِنْ فَضْلِكَ وَأَنْشُرْ عَلَيَّ
مِنْ رَحْمَتِكَ وَأَنْزِلْ عَلَيَّ مِنْ بَرَكَاتِكَ سُبْحَانَكَ
لَا إِلَهَ إِلَّا أَنْتَ اغْفِرْ لِي ذُنُوبِي كُلَّهَا جَمِيعًا
فَإِنَّهُ لَا يَغْفِرُ الذُّنُوبَ كُلَّهَا جَمِيعًا إِلَّا أَنْتَ
اللَّهُمَّ إِنِّي أَسْأَلُكَ مِنْ كُلِّ خَيْرٍ آجِطٍ بِكَ عَلَيْكَ
وَأَعُوذُ بِكَ مِنْ كُلِّ شَرٍّ آجِطٍ بِهِ عَلَيْكَ اللَّهُمَّ
إِنِّي أَسْأَلُكَ عَافِيَتَكَ فِي جَمِيعِ أُمُورِي كُلِّهَا

فَالْوَالِدَاتُ كَرِهْنَ مَعَكُمْ إِنَّ زَكْرَتَكُمْ بِلِئَالِنِمْ
قَوْمٍ مُّسْرِفُونَ ۝ وَجَاءَ مِنْ أَقْصَا الْمَدِينَةِ
رَجُلٌ بَسِيعٌ قَالَ يَا قَوْمِ اتَّبِعُوا الْمُرْسَلِينَ
اتَّبِعُوا مِنْ لَا يَسْأَلُكُمْ أَجْرًا وَهُمْ مِنْكُمْ
مُهْتَدُونَ ۝ وَمَالِيَ لَا أَعْبُدُ إِلَّا
فِطْرَتِي وَإِلَيْهِ تُرْجَعُونَ ۝ إِنْ تَخْذُلْ
مِنْ دُونِهِ إِلَهًا إِنَّ بُرْدِنَ الرَّحْمَنِ
لَا تَعْنُ عَنْ شِفَاعَتِهِمْ شَيْئًا وَلَا
يُنْقِذُونَ ۝ إِنْ أَرَادَ الْغَىٰ ضَلَالٍ
مُّبِينٍ ۝ إِنْ أَمِنْتُ بِرَبِّكُمْ فَاسْمِعُوا
قَبْلَ أَنْ تَدْخُلَ الْجَنَّةَ ۝ قَالَ يَا لَيْتَ قَوْمِي

این کتاب خاصه بود
 در بیان اسرار و احوال بود
 جاجا
 در بیان اسرار و احوال بود
 در بیان اسرار و احوال بود
 در بیان اسرار و احوال بود



سازمان کو مشورتن اعظمی که در کتب
فرمان کوی خوشه روین و بو

و غلام خط غائب ایامی و غلام

و غلام خط غائب ایامی و غلام

و غلام خط غائب ایامی و غلام

و غلام خط غائب ایامی و غلام

و غلام خط غائب ایامی و غلام

و غلام خط غائب ایامی و غلام

و غلام خط غائب ایامی و غلام





الهی لسن اعطیت نفسی سوا لها
فما انا فی روض السدا
الهی ترمی عالی و مستقر فی قافی
وانت مناجاتی الخفی تسع
الهی من لا تقطع رجائی للزع
فادی فانی فی سبب جودک مطمع
الهی لسن نبشی او طردنی
من الذی ارجو منک شفع

حضرت امیر حسینی سادات

قدس سره العزیز و فرمایند

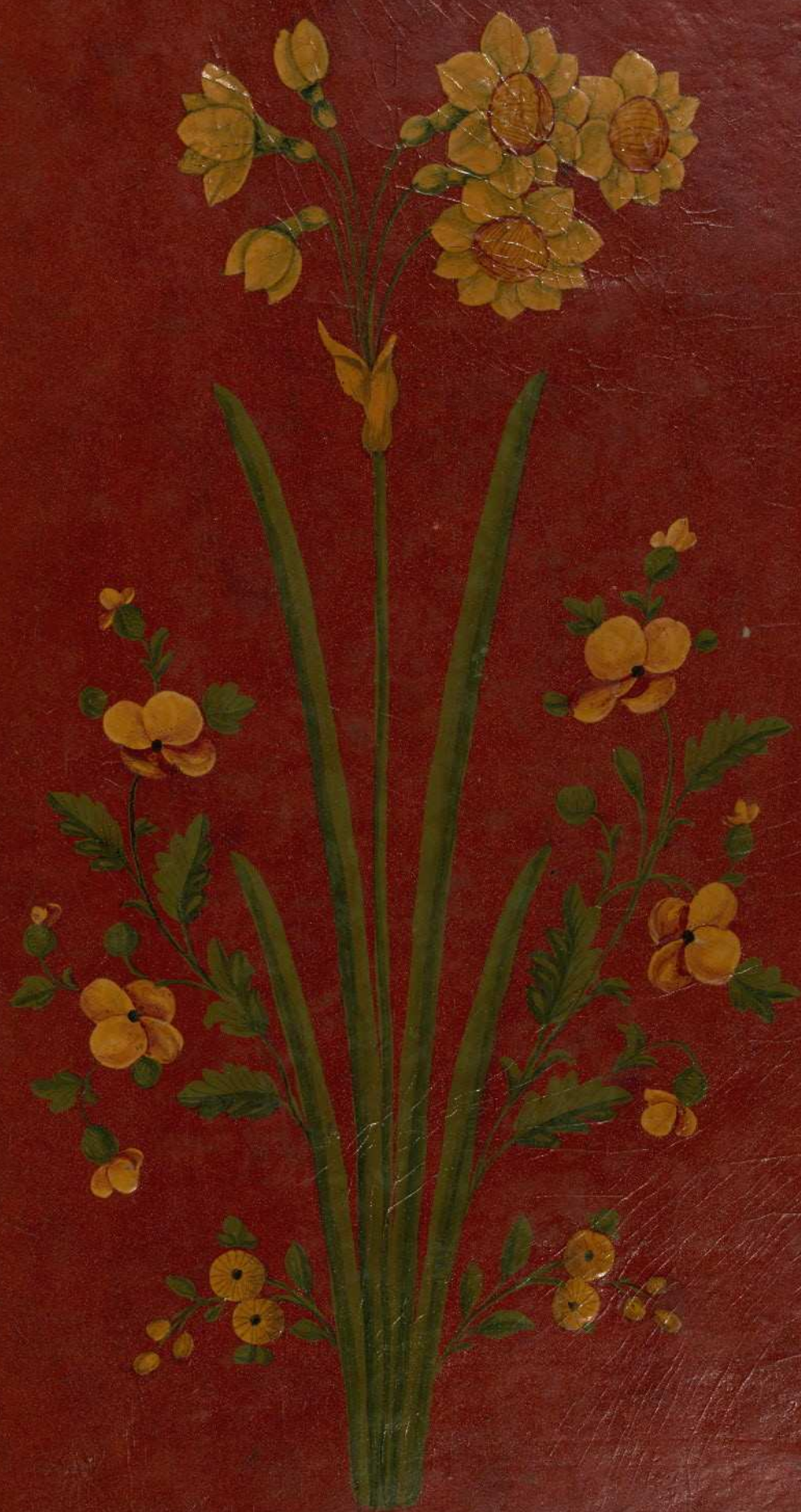
علی که اوستم زرد سادات

کراچ حسینی و علم است که است

تعالی در دل سبده

VLG 70

Y





670

Muḥammad Ṣādiq al-Riḍawī (Riḏavī), dated Rab. I
1257 AH / 1841 CE.

fol. 19b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in ta'ḥlīq script
and is signed by Muḥammad Kāẓim al-Iṣfahānī, dated
1214 AH / 1799-1800 CE.

Acquisition

Walters Art Museum, 1931, by Henry Walters bequest

Binding

The binding is original.

Lacquer (both outer and inner boards) (no flap); floral
decoration in the main panel

fol. 15a:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in shikastah script and is signed by Muḥammad Ṣādiq, dated 1257 AH / 1841-2 CE.

fol. 15b:

Title: A Mughal ruler enthroned

Form: Illustration

Label: This painting of a Mughal ruler enthroned dates to the twelfth century AH / eighteenth CE.

fol. 16a:

Title: Portrait of a Mughal emperor

Form: Illustration

fol. 16b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in shikastah script and is signed by ‘Alī al-Ḥusaynī, dated 1217 AH / 1802-3 CE.

fol. 17a:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in shikastah script and is inscribed Umm-i Aqā ‘Abd al-Ḥusayn.

fol. 17b:

Title: Mughal official

Form: Illustration

fol. 18a:

Title: Mughal man with shield, swords, and dagger

Form: Illustration

fol. 18b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in Nayrīzī-style naskh script and is signed in tawqī‘ script by

Label: This painting is attributable to the late Zand or early Qajar period (twelfth century AH / eighteenth CE or thirteenth century AH / nineteenth CE).

fol. 11b:

Title: Colored print

Form: Print

Label: This is a colored print of William Nassau.

fol. 12a:

Title: Colored print

Form: Print

Label: This is a colored print of Ambroise Spinola, Marquis de Seste, Duc de Sanseuern..., by B. Moncornet.

fol. 12b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in nasta'liq script.

fol. 13a:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in nasta'liq script and is signed by Shāh Maḥmūd.

fol. 13b:

Title: Man and animals in the shape of an elephant (composite animal)

Form: Stencil drawing

fol. 14a:

Title: Man and animals in the shape of an elephant (composite animal)

Form: Stencil drawing

fol. 14b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in shikastah script and is signed by Muḥammad Ṣādiq ibn Navvāb Mīrzā Muḥammad 'Alī.

fol. 7a:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in Nayrīzī-style naskh script and is signed by Muḥammad Ṣādiq al-Riḍawī (Riḍavī), dated 1257 AH / 1841-2 CE.

fol. 8b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in shikastah script.

fol. 9a:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in shikastah script.

fol. 9b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in nasta'liq script.

fol. 10a:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in nasta'liq script and is signed by Mīr 'Alī.

fol. 10b:

Title: A flowering branch with a bird and butterfly

Form: Illustration

Label: This painting is attributable to the late Zand or early Qajar period (twelfth century AH / eighteenth CE or thirteenth century AH / nineteenth CE).

fol. 11a:

Title: Two birds sitting on a flowering branch

Form: Illustration

fol. 3a:

Title: An enthroned Mughal prince with four attendants

Form: Illustration

fol. 3b:

Title: Calligraphy page

Form: Calligraphy page

fol. 4a:

Title: Calligraphy page

Form: Calligraphy page

fol. 4b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in Nayrīzī-style naskh script and is signed by Muḥammad Kāẓim al-Gulpāykānī.

fol. 5a:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in Nayrīzī-style naskh script and is signed by Muḥammad Ṣādiq al-Riḍawī (Riḍavī), dated 1257 AH / 1841-2 CE.

fol. 5b:

Title: Portrait of an Indian girl with raised hand

Form: Illustration

fol. 6a:

Title: Dervish with a cup

Form: Drawing

Label: This drawing of a dervish with a cup bears the inscription mashaqahu (?) Riḍā Muṣavvir.

fol. 6b:

Title: Calligraphy page

Form: Calligraphy page

Label: This calligraphy page is written in Nayrīzī-style naskh script and is signed by Ibn Muḥammad ʿAlī, dated 1224 AH / 1809 CE.

Contents

fols. 1b - 21a:

Title: Muraqqa‘

Hand note: Written in Nayrīzī-style naskh, ta‘līq, nasta‘līq, and shikastah scripts; signed pieces by Muḥammad Ṣādiq al-Riḍawī (Riḍāvī), 1257 AH / 1841-2 CE (fols. 5a, 7a, 15a [dated 1257 AH / 1841-2 CE], 18b, 19a [dated 1257 AH / 1841-2 CE], and 20b); Muḥammad Ṣādiq ibn Navvāb Mīrzā Muḥammad ‘Alī (fol. 14b); Mīr ‘Alī (fol. 10a); Shāh Maḥmūd (fol. 13a); ‘Alī al-Ḥusaynī (fol. 16b [dated 1217 AH / 1802-3 CE]); Muḥammad ‘Alī (fol. 6b [dated 1224 AH / 1809 CE]); Muḥammad Kāzīm al-Kulpāykānī (Gulpāygānī) (fol. 4b); and Muḥammad Kāzīm al-Iṣfahānī, 1214 AH / 1799-1800 CE (fols. 19b [dated 1214 AH / 1799-1800 CE] and 20a).

Decoration note: Fourteen Persian and Indian illustrations, two of which are ascribed to Bihzād (fol. 2b) and Rizā Muṣavvir (fol. 6a)

Decoration

Upper board outside:

Title: Lacquer binding

Form: Binding

Label: This lacquer binding with floral decoration was executed in Qajar Iran in the thirteenth century AH / nineteenth CE.

Upper board inside:

Title: Doublure

Form: Binding

Label: This lacquer doublure has floral decoration and dates to the thirteenth century AH / nineteenth CE.

fol. 2b:

Title: Court scene

Form: Illustration

Label: This illustration bears a later attribution to Bihzād in the small panel on the left side of the composition. The style is comparable to painting in Bukhara during the tenth century AH / sixteenth CE.

Scribe	<p><i>As-written name:</i> Muḥammad Ṣādiq ibn Navvāb Mīrzā Muḥammad ‘Alī</p> <p><i>Name, in vernacular:</i> محمد صادق بن نواب میرزا محمد علی</p>
Scribe	<p><i>As-written name:</i> Mīr ‘Alī</p> <p><i>Name, in vernacular:</i> میر علی</p>
Scribe	<p><i>As-written name:</i> Shāh Maḥmūd</p> <p><i>Name, in vernacular:</i> شاه محمود</p>
Scribe	<p><i>As-written name:</i> ‘Alī al-Ḥusaynī</p> <p><i>Name, in vernacular:</i> علی الحسینی</p>
Scribe	<p><i>As-written name:</i> Muḥammad ‘Alī</p> <p><i>Name, in vernacular:</i> محمد علی</p>
Scribe	<p><i>As-written name:</i> Muḥammad Kāẓim al-Kulpāykānī (Gulpāygānī)</p> <p><i>Name, in vernacular:</i> محمد کاظم الکلبایکانی</p>
Scribe	<p><i>As-written name:</i> Muḥammad Kāẓim al-Iṣfahānī</p> <p><i>Name, in vernacular:</i> محمد کاظم الاصفهانی</p>
Form	Album
Genre	Historical
Language	The primary language in this manuscript is Persian. The secondary language of this manuscript is Arabic.
Support material	<p>Paper</p> <p>Mounted on pasteboard</p>
Extent	Foliation: 21
Dimensions	21.0 cm wide by 33.0 cm high

Shelf mark	Walters Art Museum Ms. W.670
Descriptive Title	Album of Persian and Indian calligraphy, miniatures, and prints
Text title	Muraqqa‘ <i>Vernacular:</i> مرقع
	<i>Note:</i> Title supplied by cataloger
Abstract	This is an album, in the form of an accordion book, of Persian and Indian calligraphy and miniatures, as well as two European prints, assembled in the thirteenth century AH / nineteenth CE. It contains fourteen illustrations, two of which are ascribed to Bihzād (fol. 2b) and Rizā Muṣavvir (fol. 6a). There are also bird and flower paintings attributable to the late Zand or early Qajar periods, as well as late Mughal portrait paintings. There are numerous calligraphy specimens in various Persian scripts, such as Nayrīzī-style naskh, ta‘līq, nasta‘līq, and shikastah. The majority of these calligraphic compositions (in Persian and Arabic) are signed by Iranian calligraphers of the thirteenth century AH / nineteenth CE, such as Muḥammad Šādiq al-Riḍawī (Rizāvī), ‘Alī al-Ḥusaynī, Muḥammad ‘Alī, Muḥammad Kāẓim Kulpāykānī (Gulpāygānī), and Muḥammad Kāẓim al-Iṣfahānī.
Date	10th century AH / 16th CE -- 13th century AH / 19th CE
Origin	Iran and India
Artist	<i>As-written name:</i> Bihzād <i>Name, in vernacular:</i> بهزاد
Artist	<i>As-written name:</i> Rizā Muṣavvir <i>Name, in vernacular:</i> رضا مصور
Scribe	<i>As-written name:</i> Muḥammad Šādiq al-Riḍawī (Rizāvī) <i>Name, in vernacular:</i> محمد صادق الرضوی

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. 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.670, Album of
Persian and Indian calligraphy, miniatures, and prints
Title: Muraqqaʿ



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