



STYLE GUIDE FOR ALBUM AND MANUSCRIPT DESCRIPTIONS

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The description of an album, manuscript, or individual folio should provide a summary accounting of the purpose, content and structure of the work in question.

Detailed description, interpretation or translation of medium, signatures, marks or inscriptions should be parsed to those specific fields, where more detailed information can be written.

NOTE: the media records for albums, manuscripts, and folios also require descriptive information, most importantly the "Media View". See [Object Metadata for Media](#).

Albums and Manuscripts

Description Format:

Overall description; language [in] __ script(s); binding; covers, frontispiece(s); #folios; #illustrations; #colophons; #signatures; #marks or seals; #inscriptions; #finispiece(s); one of a group of __.

NOTE: If an album, manuscript or folio is part of or associated with another group of objects, reference only the number of related objects in the description field, not an itemized list, and be sure the other actual records are linked to the object as "related records. See [Object Relationships](#).

Examples

Title	Folio from an Arabic translation of the Materia Medica by Dioscorides; recto: a physician treats a blindfolded man; verso: text
Description	Folio from a dispersed copy of Dioscorides' Materia Medica, chapter one (Vines and Wines); Arabic, standard page: 1 column of text, 13 lines of naskh; recto: drawing and six lines of text; verso: text; one of a set of 8.
Related Objects	



A view of one record's related objects; in this case a "set" of detached folios from the same manuscript.

Title	Selections from the Tradition (Hadith)
Description	Manuscript; Selections from the Tradition (Hadith); Arabic in black, red, and gold naskh and thuluth script with gold rosette verse markers; vocalized in black with red letters for recitation and reading; 35 folios with one illuminated frontispiece (folio 2 recto); 4 interleaves between fols.3-4, fols. 6-7 and fols. 9-10; interlinear and marginal notes; colophon (folio 35 verso); standard page, one column, 7 lines of text. Binding: The manuscript is bound in cardboard with doublures of paper.
Inscription(s)	On inner binding written with pencil in English: "Arabic, written between the year 600 and 700 of the Hijra period, for the Sultan of Hamma (?) - Ismail Abu-'l' Fida, C.L.F."

Title	Book of Prayers
Description	Manuscript; Book of prayers; Arabic in black and red naskh script; 117 folios with one sarlawh (folio 1 verso); a late nineteenth-century inscription that does not pertain to the manuscript appears on folio 117 recto; standard page: 1column, 9 lines of text. Binding: The manuscript is bound in contemporary leather over paper pasteboards with gilt, block- stamped medallions and cornerpieces on the exterior covers. The doublures are of leather with gold-painted designs. The envelope flap has a surface and border identical to that on the upper and lower covers.

Title	Kitab al-Shifa bi-ta'rif huquq al-mustafa fi'l-hadith (Book on Islamic law, traditions and Muslim obligations) by Musa al-Yahsaba al-Andalusi (d.1149)
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Description	<p>Manuscript; Kitab al-Shifa bi-ta'rif huquq al-mustafa fi'l-hadith by the Musa al-Yahsaba al-Andalusi; Arabic in thuluth and naskh script; 197 folios with one double-page frontispiece (fols. 1 verso- 2 recto), colophon (fol. 197 verso); seals: oval, tughra, and circular, illegible (fols. 1, 2 recto, 197 verso), inscription on flyleaf (fol. 1 recto); standard page: four columns.</p> <p>Binding: The manuscript is bound in brown leather over paper pasteboards with blind tooling on the exterior covers; the upper and lower covers both have a border of multiple fillets.</p>
Inscription	<p>Pencil notation on flyleaf, (fol. 1 recto) Kitab al-Shifa bi-ta'rif huquq al-mustafa fi'l-hadith written by the Shaykh, Imam of the universe, the learned al-Qadi Abu'l-Fadl Iyad b. Musa al-Yahsaba. May God bless him and be pleased with him. Amen.</p> <p>Colophon, (fol. 197 verso) 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: (fol. 1recto, 197verso, oval; tughra) [illegible]; (fol. 2 recto, circular). This is our book pronounceth about you with truth. [From Sura XLV: 29] [Smudged tugra].</p>

Individual Folios

Description Format:

Overall description; language [in] __ script(s); border(s); recto: description; verso: description.

Examples

Title	Folio of calligraphy
Description	<p>Page of calligraphy; Persian in black nasta'liq script written in cloud bands on cream-tinted paper; verso: text, Sincere advice of a father to his son, one column, six lines; stamp; recto: spliced and laminated. Border: The text is set in gold and black rulings in an inner frame of gold leaf scroll and a red, gold, and blue outer frame mounted on paper board with bird, floral, and animal motifs.</p>
Mark(s)	Russian stamp on bottom left of outer margin.
<hr/>	
Title	Folio from a Divan (collected poems) by Hafiz (d. 1390); verso: frontispiece; recto: inscription and seals
Description	<p>Detached folio from a bound copy of Divan (collected poems) by Hafiz (F1932.45) with selections from the work of Ibn Yamin, Omar Khayyam, and Nizami in the margins; text: Persian in black nasta'liq script;</p>

headings in white; recto: flyleaf with inscription and seals; verso: right-hand half of a double-page frontispiece with facing folio (1932.47); one column; 6 lines of text; one of a group of 9 detached folios (F1932.46-54) from the bound manuscript F1932.45; accessioned separately.
 Border: The illuminated frontispiece is set in cream-colored paper.

Inscription

Flyleaf: Top page: Divan of Hafiz va ghate'at Ibn Yamin va Ruba'iyat Khayyam va khulaseh Khamsa of Nizami [?] mussavarat be khatt-i Sultan Muhammad Nur Katib nader al-vugud[?].
 "Divan of Hafiz with pieces from the work of Ibn Yamin and Ruba'iyat Khayyam and Khulaseh Khamsa of Nizami [?] by the hand of Sultan Muhammad Nur Katib unparalleled in his work."

Written diagonally in the border: Ya Ali, In Ketab ke az rahgozar sh'r va khat binazir ast matn on Divan akmal sho'ra va 'uraf khajeh Hafiz Shirazist alayhe rahmeh va hashieh maghta't ibn Yamin va Rubaiyat Khayyam va khulaseh Khamsa Nizami ast hameh bekhat-i 'omdeh mashahir Mulana Sultan Muhammad Noor namq al-abd al-khalis mula Sultan Muhammad Qutbshah zad tufiqeh fima timnah fe tarikh avakher shahr rajab al-murhab sehah 1024dar dar al-saltaneh heydar abad haras al-lah an al-zdad.

Ya 'Ali. In kitab ki az rahguzar-i shi'r u khatt binazir ast matn-i an divan-i akmal al-shu' ara wa' l-' urafa Khwaja Hafiz-i Shrazist 'alayhi 'l-rhama u hashiya muqatta 'at-i Ibn-i Yamin u ruba 'iyyat-i Khayyam u khulasa-i Khamsa-i Nizamist. Hama bi-khatt-i 'umdat al mashahir Mawlana Sultanmuhammad Nur Namaqahu 'l-'abd al-khalis li-mawlahu Sultan Muhammad Qutbshah zada tawfiquhu fima yatamannahu fi tarikh awakhir shahr Rajab al-murahhab sanat 1524 dar dar al-saltanat Haydarabad harasa 'llahu 'an al-azdad

qimat mablagh- i du hazar rupiya sanat 1024.

"This book, from the standpoint of poetry and handwriting, is without equal. The text is the Diwan of . . . Khwaja Hafiz of Shiraz, and the margin contain the occasional poems of Ibn-i Yamin, the Rubaiyat of Khayyam, and an abridgement of Nizami's Khamsa, all calligraphed by the famous Sultan-Muhammad Nur and embellished by Muhammad Qutbshah, may his success in what he wishes increase, toward the end of Rajab 1024 at Hyderabad. Valued in the amount of Rs. 2,000. Year 1024."

Bottom page: seals of Sultan Muhammad Qutb Shah.

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ALBUMS AND MANUSCRIPTS

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Albums and manuscripts can be particularly complex objects to represent as database records. The following standards and best practices were developed with many objects in the Freer and Sackler collections in mind.

Definitions

Album	A compilation or collection of folios (pages) assembled from disparate parts.
Manuscript	A continuous narrative written by hand.
Folio	A leaf of paper, or one half of a bifolio. The front of a folio is referred to as the <u>recto</u> and the back as the <u>verso</u> . Often folios are not halves of a bifolio, but individual pages. Note: since Arabic and Persian are languages that read from right to left, when a volume is opened to a full opening (facing pages), the back, or verso, of one folio will be on the righthand side of the opening, and the front, or rector, of the following folio will be on the lefthand side.
Bifolio	A piece of paper folded in half to produce two <u>leaves</u> i.e. four pages.
Recto	The front of a folio.
Verso	The back of a folio.

Descriptions

For albums, manuscripts and detached folios, a short description of the object and an accounting of its covers, bindings, and folios must be created. Additional detailed information concerning signatures, marks and inscriptions should be entered into those individual fields and their accompanying unicode fields.

See [Style Guide for Album and Manuscript Descriptions](#), and their related fields.

Classifications and Object Names

The following are examples of the naming standards that should be used for all records representing albums, manuscripts, and their related folios:

	Classification	Object Name
Album	Album	Album
Album folio	Album	Album folio

Detached album folio	Album	Detached album folio
Manuscript	Manuscript	Manuscript
Manuscript folio	Manuscript	Manuscript folio
Detached manuscript folio	Manuscript	Detached manuscript folio

Paintings

South-Southeast Asian paintings which are associated with or thought to be to associated with an album or manuscript should be given the classification "Painting" and an object name such as "Album folio with painting" or "Manuscript folio with painting." They should also be related to other records from the album or manuscript and given the attribute of the album or manuscript name if appropriate.

Album painting	Painting	Album folio with painting
Manuscript painting	Painting	Manuscript folio with painting

Bifolios

Note: for bifolios, use "folio" in the object name, but include that the folio is a bifolio in the object's description field.

"Detached" vs. "Unbound"

Use the term "detached" and not "unbound" in object names or titles.

When FSG does not possess the complete album or manuscript, the object names used for individual folios or sets of album and manuscript folios should be "Detached album folio" or "Detached manuscript folio."

When an album or manuscript is bound, the object names used for individual folios or sets of album and manuscript folios should be "Album folio" or "Manuscript folio" whether or not FSG possesses the complete work.

Titles

Titles for folios from an album or manuscript should follow a consistent format that indicates the content of the individual folio followed by the common name of the album or manuscript with which it is associated. Titles should adhere to the following format:

Folio from a/the + Manuscript name + ";" + short folio description

Folio from a Haft Awrang (Seven Thrones) by Jami: The Simple Peasant Entreats the Salesman not to Sell His Wonderful Donkey

Recto and verso should be indicated as follows:

Folio from the 'Aja'ib al-Makhlūqat (Wonders of Creation); recto: Buffalo (Jamus); verso: Giraffe (Zurafah)

Or, if one side of the folio contains only text:

Folio from a Shahnama (Book of Kings) by Firdawsi (d. 1020); recto: Kay Kavus Chained in a Grotto; verso: text

Accounting of Albums, Manuscripts and their folios

Use the "Description" field to enter a succinct overall description of the object which lists its important elements and note only where they may be located within or on the work. This should include number of pages, covers, flyleaves, colophons, illustrations, illuminations, inscriptions, signature and marks.

Use the "Inscription(s)", "Mark(s)" and "Signed" fields to record specific information about each of those elements.

Example:

Description

Manuscript; Anthology: a selection of allegorical narratives or assembled text; Persian in black nasta'liq script; 179 folios with 1 illuminated title page (folio 1recto), 5 sarlawhs (fols. 2, 68, 92, 131, 158 verso), and 7 paintings including a double-page frontispiece (1, 41 verso, and 2, 78, 98, 104, 160 recto); obliterated seal (folio 1 recto); inscriptions (folio 1 recto); standard page: 2 columns, 15 lines of text.

Binding: The manuscript is bound in black leather over paper pasteboards with gold block-stamped panels on the exterior covers. The doublures are of red leather with a gold block-stamped medallion and cornerpieces.

Inscription(s)

Inscriptions on the title page (folio 1 recto) contain the name of Mulana Jami, Amir Hasan, Amir Suhayli, Shayk Iraqi, Emad Fagih, Shaykh Awhadi, Khwaju Kermani, and Naser Bokhari.

Detached Folios Acquired at Different Times

When an album or manuscript is comprised of individual folios or sets of folios that were acquired at different times—each being a separate accession—then each record representing such a folio or set should have the object count of 1.

Each object record should retain the object status of "Accessioned Object."

Virtual records created later from these objects should have an object count of 0.

Bound Folios Acquired at Different Times

When an album or manuscript representing several accessions is comprised of individual folios or sets of folios that were acquired at different times but then later bound together, one record should be designated as the management record for tracking location history, and the other records be marked as "virtual"—at which point they should not be used again to record locations. See [Virtual Records](#). These records should, however, retain their object status of "Accessioned Object." A note should be made in each of these records indicating this status and the record with which they are now associated.

Album or manuscript folios that have been acquired a different times should also be linked to each other using the object-to-object relationship of "one of set."

Object Numbers for Album and Manuscript Records

Object Numbers and recto/verso

Object numbers should not include the extension a-b or .1 and .2 to indicate recto and verso.

The Album and Manuscript Classifications

To facilitate searching for albums, manuscripts, and their folios, the appropriate "Album" or "Manuscript" classification should be linked to each record that is either an album or manuscript or a folio or leaf from an album or manuscript. See [Classifications](#).

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***Sulwan al-muta' fi 'udwan al-atba'* (Comfort of rulers when faced with the hostility of their followers) by Ibn Zafar (d.1170)**

18th-19th century

Iran

Ink, opaque watercolor, and gold on paper

21.0 x 31.0 cm

Gift of Charles Lang Freer

Freer Gallery of Art

F1906.300

Description

Manuscript; *Sulwan al-muta' fi 'udwan al-atba'* (Comfort of rulers when faced with the hostility of their followers); Arabic and Persian in black naskh script with illuminated unwan in white naskh; 103 folios with one double-page frontispiece (flyleaf folio and folio 1 recto), unwan (folio 1 verso), seal: oval (folio 1 recto), inscription on flyleaf; standard page: one column, 19 lines of text.

Binding: The manuscript is bound in a marbled cardboard.

Inscription(s)

Inscription(s): Flyleaf: [?] the poor, slave abu [?] may God forgive him [A.H.] 1117, [A.D. 1705].

Poor slave Abraham Pasha, son of Muhammad al-sa'd al-husna, may God forgive him.

Rare book of the state of Abu al-Fath Sultan Muhammad Khan 'Asri [?].

Seal: Khan Muhammad Hosseiyh Sheikh al-Anvar.

Classification: [Manuscript](#)

Keywords: [fable](#), [illumination](#), [Iran](#), [naskh script](#), [prophet](#)

Web resources: [Collections Online](#)

Not currently on view



Provenance

From at least 1906 to 1919

Charles Lang Freer (1854-1919), acquired from an unrecorded source by at least 1906 [1]

From 1920

Freer Gallery of Art, gift of Charles Lang Freer in 1920 [2]

Notes:

[1] See Reserved Book List, R. 6013.1, on the Freer Gallery of Art and Arthur M. Sackler Gallery Archives. This was one of a lot of ten previously undescribed books, from the Freer house library, which were put under No. 6013 on the Reserved Book List (see Curatorial Remark 1, G.D.G., 1935, in the object record, as well as F1906.302, Curatorial Remark 1, G.D.G., 1935, in the object record).

[2] The original deed of Charles Lang Freer's gift was signed in 1906. The collection was received in 1920 upon the completion of the Freer Gallery.

3 related media

cover



folio 1 verso



folio 2 recto



Commentary on Sura Yasin (sura 36) of the Koran

Ottoman period, A.H. 1198/1784 A.D.

Turkey

Ink, opaque watercolor, and gold on paper

21.5 x 13.5 cm

Gift of Charles Lang Freer

Freer Gallery of Art

F1906.301

Description

Manuscript, Commentary on Sura Yasin (Hadha sharh al-Yasin), sura 36; Turkish in black naskh script with Arabic in red naskh and few Persian verses under the titles of "mathnawi Sharifa"; 69 folios with a sarlawh (folio 1 verso), colophon (folio 69 recto); standard page: one column, 19 lines of text.

Binding: The manuscript is bound in brown leather over paper pasteboard with gold and red tooling; the envelope flap has a medallion at the tip of the flap. The doublures are of mottled green paper.



Classification: [Manuscript](#)

Keywords: [Islam](#), [naskh script](#), [Ottoman period \(1307 - 1922\)](#), [sura 36](#), [Turkey](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

From at least 1906 to 1919

Charles Lang Freer (1854-1919), acquired from an unrecorded source by at least 1906 [1]

From 1920

Freer Gallery of Art, gift of Charles Lang Freer in 1920 [2]

Notes:

[1] See Reserved Book List, R. 6013.2, on the Freer Gallery of Art and Arthur M. Sackler Gallery Archives. This was one of a lot of ten previously undescribed books, from the Freer house library, which were put under No. 6013 on the Reserved Book List (see Curatorial Remark 1, G.D.G., 1935, in the object record, as well as F1906.302, Curatorial Remark 1, G.D.G., 1935, in the object record).

[2] The original deed of Charles Lang Freer's gift was signed in 1906. The collection was received in 1920 upon the completion of the Freer Gallery.

2 related media

cover



folio 2 recto



Selections from the Koran

Ottoman period, 18th century?

Turkey

Ink, opaque watercolor and gold on paper

12.0 x 8.7 cm

Gift of Charles Lang Freer

Freer Gallery of Art

F1906.302

Description

Manuscript, selections from the Koran; Arabic in minute naskh script with illuminated unwans; 61 folios with two end leaves and one fly leaf, sarlawh (folio 1verso), frontispiece (fols. 1verso-2 recto), 4 unwans (fols. 36,45,52 and 57 recto), rosette verse markers; standard page: one column, 7 lines of text.

Binding: The manuscript which was bound in brown leather is now bound in marbled cardboard with doublures of green-colored paper.



Classification: [Manuscript](#)

Keywords: [Islam](#), [Koran](#), [naskh script](#), [Ottoman period \(1307 - 1922\)](#), [Turkey](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

From at least 1906 to 1919

Charles Lang Freer (1854-1919), acquired from an unrecorded source by at least 1906 [1]

From 1920

Freer Gallery of Art, gift of Charles Lang Freer in 1920 [2]

Notes:

[1] See Reserved Book List, R. 6013.3, on the Freer Gallery of Art and Arthur M. Sackler Gallery Archives. This was one of a lot of ten previously undescribed books, from the Freer house library, which were put under No. 6013 on the Reserved Book List (see Curatorial Remark 1, G.D.G., 1935, in the object record).

[2] The original deed of Charles Lang Freer's gift was signed in 1906. The collection was received in 1920 upon the completion of the Freer Gallery.

2 related media

cover



folio 2 recto



Folio of calligraphy

Safavid period, 17th century

Iran

Ink and gold on paper

16.9 x 9.3 cm

Gift of Charles Lang Freer

Freer Gallery of Art

F1907.156

Description

Page of calligraphy; Persian in black nasta'liq script written in cloud bands on cream-tinted paper; verso: text, Sincere advice of a father to his son, one column, six lines; stamp; recto: spliced and laminated.

Border: The text is set in gold and black rulings in an inner frame of gold leaf scroll and a red, gold, and blue outer frame mounted on paper board with bird, floral, and animal motifs.

Mark(s)

Mark(s): Russian stamp on bottom left of outer margin.

Classification: [Manuscript, Album](#)

Keywords: [Iran](#), [nasta'liq script](#), [Safavid period \(1501 - 1722\)](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

To 1907

Dikran G. Kelekian (1868-1951), Cairo, Egypt, Paris, France, and New York, NY, to 1907 [1]

From 1907 to 1919

Charles Lang Freer (1854-1919), purchased from Dikran G. Kelekian, New York, in 1907 [2]

From 1920

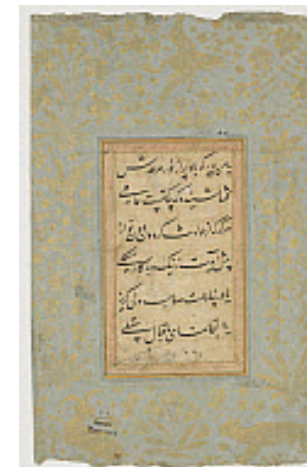
Freer Gallery of Art, gift of Charles Lang Freer in 1920 [3]

Notes:

[1] See Original List of Persian and Indian Drawings, pg. 106, Freer Gallery of Art and Arthur M. Sackler Gallery Archives. See also, F1907.155, Curatorial Remark 10, Debra Diamond, February 3, 2011, in the object record.

[2] See note 1.

[3] The original deed of Charles Lang Freer's gift was signed in 1906. The collection was received in 1920 upon the completion of the Freer Gallery.



The *Shahnama* (Book of kings) by Firdausi (d. 1020)

early 17th century

Iran

Ink, opaque watercolor and gold on paper

38.1 x 21.2 cm

Gift of Charles Lang Freer

Freer Gallery of Art

F1907.279

Description

Manuscript; *Shahnama* (Book of kings) by Firdawsī; Persian in black nasta'liq script; headings in white; 540 folios with illuminated double frontispiece (fols. 1 verso, 2 recto, and 2 verso, 3 recto), 2 sarlawh (fols. 3, 9 verso), 30 paintings, 1 dated colophon (folio 539 recto), and a finispiece (fols. 539 verso, 540 recto); seals (folio 1 recto); inscription (folio 1 recto); standard page: 4 columns, 22 lines of text.

Binding: The manuscript is bound in red-brown leather over paper pasteboards with blind tooling and a border of geometric motifs. The doublures are of marbled paper with a James Caulfield Coat of Arms.

Inscription(s)

Inscription(s): Folio 1 recto: uragh panjhezār va si va nuh [?] musavvar si va se, chand ruz be 'ariyat bamast.

"Number of pages five thousand and thirty-nine [?] paintings thirty-three, it is borrowed for a few days."

Shahnama-i musavvar pishkesh Mirza Shah Sahib Adilshah rozi ke Nawab Suleyman be manzel Amir Muhammad Mo'men rafte bodand nemudand. Betarikh dovum Shahr Shaval sene [1?17].

"Illustrated *Shahnama*, gift of Mirza Shah Sahib Adilshah, the day when Nawab Suleyman went to the house of Amir Muhammad Mo'men; 2, Shaval [1?17]."

Seal of Sultan Muhammad Gotb Shah.

Colophon 539 recto: Tamat al-ketab-i *Shahnama* Hakim Ferdowsi be tarikh [?] shahr Sha'ban sene [?].

"The book of *Shahnama* by Hakin Ferdowsi was finished in the month of Sha'ban sene [?]."

Classification: [Manuscript](#)

Keywords: [colophon](#), [finispiece](#), [frontispiece](#), [illumination](#), [Iran](#), [nasta'liq script](#), [percussion instrument](#), [sarlawh](#), [Shahnama](#)

Web resources: [Collections Online](#)

Not currently on view



Provenance

To 1907

Colonel Henry Bathurst Hanna (1839-1914), London, to 1907 [1]

From 1907 to 1919

Charles Lang Freer (1854-1919), purchased from Colonel Henry Bathurst Hanna in 1907 [2]

From 1920

Freer Gallery of Art, gift of Charles Lang Freer in 1920 [3]

Notes:

[1] See Original List of Persian Miniatures and Manuscripts, pg. 95, and Miscellaneous section of Inventory, S.I. 1591, Freer Gallery of Art and Arthur M. Sackler Gallery Archives.

[2] See note 1.

[3] The original deed of Charles Lang Freer's gift was signed in 1906. The collection was received in 1920 upon the completion of the Freer Gallery.

41 related media

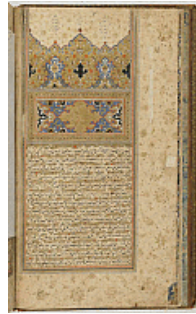
front cover



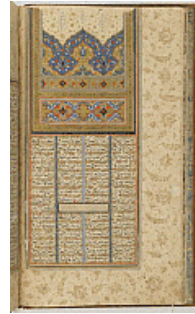
folio 3 recto



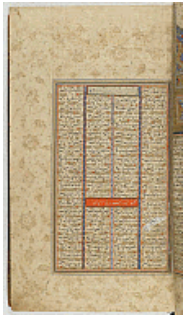
folio 3 verso



folio 9 verso



folio 10 recto



folio 41 verso



folio 51 verso



folio 67 recto



folio 67 verso



folio 70 recto



folio 70 recto



folio 94 verso



folio 103 verso



folio 113 verso



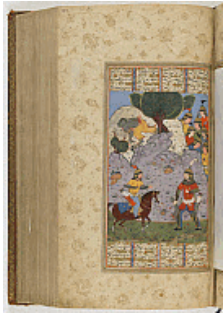
folio 125 verso



folio 148 verso



folio 149 recto



folio 161 recto



folio 173 recto



folio 190 verso



folio 210 verso



folio 237 verso



folio 238 recto



folio 250 recto



folio 271 recto



folio 271 verso



folio 288 recto



folio 297 verso



folio 323 verso



folio 354 recto



folio 373 verso



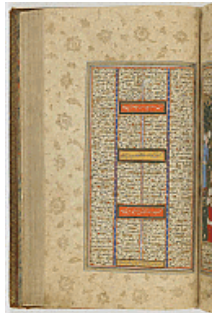
folio 397 recto



folio 410 verso



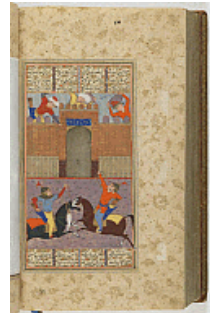
folio 411 recto



folio 434 recto



folio 452 verso



folio 483 recto



folio 519 recto



folio 532 recto



folio 539 verso



folio 540 recto



Folio from a *Shahnama* (Book of kings) by Firdawsi (d.1020); Rustam slaying the White Div

15th century

Iran

Opaque watercolor on paper

18.0 x 27.4 cm

Gift of Charles Lang Freer

Freer Gallery of Art

F1907.610

Description

Detached folio from a dispersed copy of the *Shahnama* (Book of kings) by Firdawsi; Rustam slaying the White Div; reverse: blank.

Border: The painting is set horizontally in gold, red, blue, and black rulings on cream-colored paper.

Inscription(s)

Inscription(s): On the top: Likeness of Rustam, third ordeal [?].

Classification: [Manuscript](#)

Keywords: [demon](#), [epic](#), [Iran](#), [Rustam](#), [Shahnama](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

To 1907

Colonel Henry Bathurst Hanna (1839-1914), London, to 1907 [1]

From 1907 to 1919

Charles Lang Freer (1854-1919), purchased from Colonel Henry Bathurst Hanna in 1907 [2]

From 1920

Freer Gallery of Art, gift of Charles Lang Freer in 1920 [3]

Notes:

[1] See Reserve List of Persian Manuscripts and Miniatures, H.B.H. 92, pg. 9, Freer Gallery of Art and Arthur M. Sackler Gallery Archives.

[2] See note 1.

[3] The original deed of Charles Lang Freer's gift was signed in 1906. The collection was received in 1920 upon the completion of the Freer Gallery.



Faridun, disguised as a dragon, tests his sons from a *Shahnama* (Book of kings) by Firdawsi

Il-Khanid period, Mongol period, early 14th century

Probably Iran

Opaque watercolor, ink, gold, and silver on paper

7.6 x 15.0 cm

Purchase

Freer Gallery of Art

F1929.28

Description

Folio from a *Shahnama* (F1930.1): Faridun in the form of a dragon, tests his sons

Color, gold, black and silver (darkened) on a gold ground; Surfaces damaged.

One of a set: F1929.25-F1929.46; F1930.1-F1930.17; F1940.12-F1940.13.



Classification: [Manuscript](#)

Keywords: [dragon](#), [family](#), [Il-Khanid period \(1256 - 1353\)](#), [Iran](#), [ruler](#), [Shahnama](#), [silver](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

To 1929

Hagop Kevorkian (1872-1962), New York to 1929 [1]

From 1929

Freer Gallery of Art, purchased from Hagop Kevorkian, New York in 1929 [2]

Notes:

[1] Object file (F1929.25a-b), undated folder sheet note. See also Freer Gallery of Art Purchase List file, Collections Management Office.

[2] See note 1.

1 related media

verso



one of set

36 related objects

Viewing 7 of 36

F1929.29



F1929.30



F1929.31



F1929.32



F1929.33



F1929.34



F1929.35



Iraj slain by his two brothers, Salm and Tur from a Shahnama (Book of kings) by Firdawsi

Il-Khanid period, Mongol period, early 14th century

Probably Iran

Opaque watercolor, ink, and gold on paper

8.8 x 11.7 cm

Purchase

Freer Gallery of Art

F1929.29

Description

Folio from a Shahnama (F1930.1): Iraj slain by his two brothers, Salm and Tur.

Color, gold, silver (darkened) and black on a gold ground. Surface damaged. One of a set: F1929.25-46; F1930.1-17, F1940.12, F1940.13. Paper. Painting.



Classification: [Manuscript](#)

Keywords: [Il-Khanid period \(1256 - 1353\)](#), [Iraj](#), [Iran](#), [Shahnama](#), [Tur](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

To 1929

Hagop Kevorkian (1872-1962), New York to 1929 [1]

From 1929

Freer Gallery of Art, purchased from Hagop Kevorkian, New York in 1929 [2]

Notes:

[1] Object file (F1929.25a-b), undated folder sheet note. See also Freer Gallery of Art Purchase List file, Collections Management Office.

[2] See note 1.

1 related media

verso



one of set

35 related objects

Viewing 7 of 35

F1929.30



F1929.31



F1929.32



F1929.33



F1929.34



F1929.35



F1929.36



Tur slain in battle by Minuchihr from a Shahnama (Book of kings) by Firdawsi

Il-Khanid period, Mongol period, early 14th century

Probably Iran

Opaque watercolor, ink, gold and silver on paper

17.7 x 18.5 cm

Purchase

Freer Gallery of Art

F1929.30

Description

Folio from a Shahnama (F1930.1): Tur slain in battle by the hand of Minuchihr.

Color, black, gold and silver (darkened) on a gold ground. Surface worn. One of a set: F1929.25-46, F1930.1-17, F1940.12, F1940.13. Paper. Painting.



Classification: [Manuscript](#)

Keywords: [battle](#), [death](#), [Il-Khanid period \(1256 - 1353\)](#), [Iran](#), [Manuchihr](#), [Shahnama](#), [silver](#), [Tur](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

To 1929

Hagop Kevorkian (1872-1962), New York to 1929 [1]

From 1929

Freer Gallery of Art, purchased from Hagop Kevorkian, New York in 1929 [2]

Notes:

[1] Object file (F1929.25a-b), undated folder sheet note. See also Freer Gallery of Art Purchase List file, Collections Management Office.

[2] See note 1.

1 related media

verso



one of set

34 related objects

Viewing 7 of 34

F1929.31



F1929.32



F1929.33



F1929.34



F1929.35



F1929.36



F1929.37



Sam finding his son Zal, folio from a *Shahnama* (Book of Kings) by Firdawsi

Il-Khanid period, Mongol period, early 14th century

Probably Iran

Opaque watercolor, ink, gold and silver on paper

9.5 x 11.9 cm

Purchase

Freer Gallery of Art

F1929.31

Description

Folio from a *Shahnama* (F1930.1): Sam finding his son Zal in the nest of the Simurgh.

Color, black, gold, and silver (darkened) on a gold ground. Surface worn. One of a set: F1929.25-46, F1930.1-17, F1940.12, F1940.13. Paper. Painting.



Classification: [Manuscript](#)

Keywords: [family](#), [Il-Khanid period \(1256 - 1353\)](#), [Iran](#), [Sam](#), [Shahnama](#), [silver](#), [simurgh](#), [Zal](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

To 1929

Hagop Kevorkian (1872-1962), New York to 1929 [1]

From 1929

Freer Gallery of Art, purchased from Hagop Kevorkian, New York in 1929 [2]

Notes:

[1] Object file (F1929.25a-b), undated folder sheet note. See also Freer Gallery of Art Purchase List file, Collections Management Office.

[2] See note 1.

one of set

33 related objects

Viewing 7 of 33

F1929.32



F1929.33



F1929.34



F1929.35



F1929.36



F1929.37



F1929.38



Folio from a *Shahnama* (Book of Kings) by Firdawsi (d.1020); recto: The meeting of Zal and Rudaba; verso: text

Il-Khanid period, Mongol period, early 14th century

Probably Iran

Opaque watercolor, ink, gold and silver on paper

8.5 x 11.1 cm

Purchase

Freer Gallery of Art

F1929.32

Description

Folio from a *Shahnama* (F1930.1): the meeting of Zal and Rudaba.

Color, gold, black and silver (darkened) on a gold ground. Surface slightly worn. Paper. Painting. One of a set:

F1929.25-46, F1930.1-17, F1940.12, F1940.13.



Classification: [Manuscript](#)

Keywords: [Il-Khanid period \(1256 - 1353\)](#), [Iran](#), [lovers](#), [Mongol period \(1220 - 1380\)](#), [Rudaba](#), [Shahnama](#), [Zal](#)

Web resources: [Collections Online](#)

Not currently on view

Some of the earliest surviving manuscript paintings from Iran are found in a number of relatively small copies of the *Shahnama* (Book of kings), Iran's national epic. Composed by the poet Firdawsi by circa 1010, the text comprises some thirty thousand rhymed verses recounting the history of Iran from its mythical beginnings to the fall of the historical Sasanian dynasty in 651. Its mixture of fact and fantasy has provided painters with ample opportunities to express their artistic imagination, and as a result, the *Shahnama* is the most frequently illustrated text in the Islamic world.

<p>

This folio depicts one of the most intimate moments in the epic—the meeting of the mythical Persian hero Zal and the beautiful Rudaba, the daughter of Mihran, king of Kabul. As is typical of these early illustrations, the composition is inserted into the text like a window and focuses on the key moment in the narrative.

<p>

According to Firdawsi, when the princess hears about Zal's visit to her father's kingdom, she invites him to her castle at night. With the gates locked, Rudaba lets down her dark hair to serve as a ladder for her visitor. Zal is astonished by her resourcefulness but uses a lasso instead to hoist himself up to her. The lovers' union results in the birth of Rustam, whose name is synonymous with heroism, loyalty, and courage in the *Shahnama*.

Provenance

To 1929

Hagop Kevorkian (1872-1962), New York to 1929 [1]

From 1929

Freer Gallery of Art, purchased from Hagop Kevorkian, New York in 1929 [2]

Notes:

[1] Object file (F1929.25a-b), undated folder sheet note. See also Freer Gallery of Art Purchase List file, Collections Management Office.

[2] See note 1.

1 related media

verso



one of set

32 related objects

Viewing 7 of 32

F1929.33



F1929.34



F1929.35



F1929.36



F1929.37



F1929.38



F1929.39



Folio from a Koran, sura 91:14-15; sura 92:1-5

11th century

Iran

Ink, color and gold on paper

22.8 x 18.2 cm

Purchase

Freer Gallery of Art

F1929.70

Description

Detached folio from a dispersed copy of the Koran; recto: Sura al-Shams (the Sun) 91:14,15, recto begins with "fa'aqaru"; verso: Sura al-Layl (the Night) 92:1-5, verso begins with "bismillah"; Arabic in black "eastern kufic (New Style)" script; illuminated roundel verse markers with letters indicating types of recitation; marginal medallions, illuminated palmette marginal medallion containing the word "khamsa" (five) indicating the end of a fifth verse; illuminated square-shaped marginal medallion containing the word "makkiyya"; illuminated rectangular title heading, vocalized in red, diacritics in gold, tashdid and sukun in blue; one column; 5 lines of text.



Classification: [Manuscript](#)

Keywords: [eastern kufic script](#), [Iran](#), [Islam](#), [Koran](#), [sura 91](#), [sura 92](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

To 1929

Kirkor Minassian, New York to 1929 [1]

From 1929

Freer Gallery of Art, purchased from Kirkor Minassian, New York in 1929 [2]

Notes:

[1] Object file, undated folder sheet note.

[2] See note 1. Also see Freer Gallery of Art Purchase List file, Collections Management Office.

A section (*juz'*) of a Koran, sura 3:92-170

12th century

Probably North Africa or Spain

Ink, color and gold on parchment

21.0 x 20.0 cm

Purchase

Freer Gallery of Art

F1931.9



Description

Manuscript; section (*Juz'*) of Koran; Sura al- Imran (Family of Imran) 3:92-170; Arabic in brown magribi script with heading in thuluth script; vocalized in purple, tashdid and sukun in blue; 40 folios with a frontispiece (fols. 1verso, 2 recto), inscription (folio 39 verso) and a finispiece (folio 40 recto), an unwan (folio 2 verso), verse markers, roundels, stylized palmettes, and pear-shaped medallions containing the word for "ashr" or "khams"; standard page: one column, 6 lines of text.

Binding: The manuscript is bound in a modern cloth-cover with doublures of cream-colored paper.

Inscription(s)

Inscription(s): folio 39 verso.

Classification: [Manuscript](#)

Keywords: [finispiece](#), [frontispiece](#), [illumination](#), [Islam](#), [Koran](#), [magribi script](#), [parchment](#), [sura 3](#), [thuluth script](#)

Web resources: [Collections Online](#)

Not currently on view

The fine rounded forms and sweeping curves of the letters here are typical of the so-called *maghribi* (western) script, used throughout North Africa and southern Spain. These pages are also remarkable for their intricate, illuminated designs. A medallion within the text signifies a verse ending, while a larger one in the margin indicates the end of a section. The last line of text, written in gold in a densely spaced, cursive script, contains blessings on the Prophet Muhammad. To accentuate the break in the text, an elaborate sunburst medallion occupies the entire left page. While these markers were essential to the correct reading of the text, they also added significantly to the beauty of the pages. The purple coloring is the result of mildew damage.

<P>

The verse is from the third chapter of the Koran, known as *al-Imran* (The Family of Imran) and refers to all Hebrew prophets from Moses to Christ. It celebrates the joys and divine bounty reserved for Muslims.

Provenance

1931

Hagop Kevorkian (1872-1962), New York 1931 [1]

From 1931

Freer Gallery of Art, purchased from Hagop Kevorkian, New York in 1931 [2]

Notes:

[1] Object file, undated folder sheet note.

[2] See note 1. Also see Freer Gallery of Art Purchase List file, Collections Management Office.

***Khusraw u shirin* by Nizami (d.1209)**

Calligrapher: Ali ibn Hasan al-Sultani

Timurid period, early 15th century

Iran

Ink, opaque watercolor and gold on paper

18.3 x 12.7 cm

Purchase

Freer Gallery of Art

F1931.29

Description

Manuscript; *Khusraw u Shirin* from a *Khamsa* (Quintet) by Nizami; text: Persian in black nasta'liq script with illuminated headings in gold and white; 62 folios with an unwan (folio 2 verso), 6 paintings, and 1 shamsa; 1 colophon (folio 62 verso); seals (fols. 32,34,40,45,54); coat of arms (flyleaf); standard page: 4 columns, 25 lines of text; one of a group of 9: the binding (F 1931.30) and detached folios (F1931.31-37) are parts of the manuscript accessioned separately.

Binding: The manuscript was originally bound in a lacquer painted covers with scenes of feasting and hunting, the binding has been removed (F 1931.30), the manuscript is now bound in modern cardboard.

Inscription(s)

Inscription(s): Colophon (p. 62 verso [126]) [Arbc]:

Zigufar-i afzal al-hikama wa-a [fsah al-shu'a] ra farid dahrihi wa-wahid 'ashrihi Shaykh Awhad al-Din Nizami Ganjai...
[math] wahu. harrarahu al-'abd'[al-r] aji ila 'l-'afw al-rabbani 'Ali bn Hasan al-Sultani fi...jawaza 'llahu 'an sayyi'atihi
bi-dar al-saltana Tabriz hamha 'llahu ta'ala 'an al-afat wa'l-hidthan

"Of the poetry of...Shaykh Awhaduddin Nizami of Ganja...

Written by the slave who hopes for divine pardon Ali ibn Hasan al-Sultani in...May God disregard his sins, at the capital Tabriz, may God protect them from catastrophe and calamity."

Classification: [Manuscript](#)

Keywords: [illumination](#), [Iran](#), [Khusraw](#), [nasta'liq script](#), [Shirin](#), [Timurid period \(1378 - 1506\)](#)

Web resources: [Collections Online](#)

Not currently on view



Provenance

To 1931

Hagop Kevorkian (1872-1962), New York to 1931 [1]

From 1931

Freer Gallery of Art, purchased from Hagop Kevorkian, New York in 1931 [2]

Notes:

[1] Object file, undated folder sheet note. See also Freer Gallery of Art Purchase List file, Collections Management Office.

[2] See note 1.

3 related media

folio 1- detached



facing folios 4-5 bound



facing folios 6-7



one of set

8 related objects

F1931.30



Viewing 7 of 8

F1931.31



F1931.32



F1931.33



F1931.34



F1931.35



F1931.36



Composite folio

Artist: Muhammadi

Artist: Master Murad

Calligrapher: Shah Mahmud al-Nishapuri

Safavid period, ca. 1575

Iran, Qazvin

Colors, and gold on paper

45.0 x 30.3 cm

Purchase

Freer Gallery of Art

F1946.15a-d

Description

Detached album folio; page of calligraphy with painting; text: Persian in black nasta'liq script; two calligraphic panels and two paintings; panel of calligraphy from a Gulistan (Rose garden) by Sa'di in the upper right-hand corner; painting by Master Murad in the lower right-hand corner; five couplets of poem by Shah Mahmud al-Nishapuri in the lower left-hand corner; tinted drawing, Dancing sufis attributed to Muhammadi of Herat in the upper left-hand corner. Border: The painting and the text are set in red and gold rulings with a tendril scroll inner frame and gold, red, and black outer frame mounted on a green paperboard with gold floral motifs.

Inscription(s)

Inscription(s): Lower right, Amal Ustad Murad

"work of Ustad Murad"

Lower left, Mashg-i al-'abd Shah Mahmud

"work of the slave Shah Mahmud"

Upper left, amal-i Ustad Muhammadi Haravi

"done by Master Muhammadi of Herat"

(seal)

'Abbas banda-i shah-i vilayat

"Abbas, slave of the monarch sainthood [Ali b. Abi-Talib]"

Classification: [Painting, Album](#)

Keywords: [dance](#), [flower](#), [Iran](#), [nasta'liq script](#), [poems](#), [Safavid period \(1501 - 1722\)](#), [Sufism](#)

Web resources: [Collections Online](#)

Not currently on view

During the sixteenth and seventeenth centuries in Iran, individual paintings and drawings were often mounted together with fragments of poetry and bound in albums. This album leaf is formed of four very different elements. The text page in the upper right is from a sixteenth-century manuscript of the <i>Gulistan</i> (Rose Garden) by the Persian poet Sa'di (ca. 1213–1292). The lines of delicate script in the lower left comprise a love poem copied by the sixteenth century calligrapher Shah-Mahmud al-Nishapuri (died ca. 1564–65). The primrose plant is inscribed with the name of the seventeenth-century painter Master Murad. The tinted line drawing of dancers, who may belong to the mystical order of Sufism, is attributed to the well-known artist Muhammadi of Herat (active ca. 1560–91).



Provenance

Provenance information is currently unavailable

Khamsa (Quintet) by Nizami (d. 1209)

Patron: Ali b. Luftallah al-Sadiq al-Husayni

1433-1434

Probably Iran, Fars, Shiraz

Opaque watercolor, ink and gold on paper; opaque watercolor on lacquered pasteboard

23.5 x 15.8 cm

Purchase--Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M.

Sackler

Arthur M. Sackler Gallery

S1986.33

Description

Manuscript; *Khamsa (Quintet)* by Nizami; Persian in black nasta'liq script; headings in red; 267 folios with two illuminated shamsa (fols. 1 and 83 recto), four sarlawhs (fols. 27, 83, 144, and 195 verso), and 8 paintings; seal (folio 1 recto); inscriptions (folio 1 recto); standard page: 4 columns, 23 lines of text.

Binding: The manuscript is bound in a nineteenth-century papier-mâché with lacquer-painted floral designs. The doublures have a red lacquer ground with a single stemmed narcissi.

Inscription(s)

Inscription(s): Fol. 1 recto, dibacha: entered into the library of the slave, the weak, the least servant of God the munificent, Ali b. Lutfullah b. Al-Sadiq al-Husayni. May God stand him in rectitude.

Seal: folio 1 recto: (folio 1recto, oval) Muhammad al-Faydi [?].

Classification: [Manuscript](#)

Keywords: [Henri Vever collection](#), [Iran](#), [Khusraw](#), [lute](#), [portrait](#)

Web resources: [Collections Online](#)

Not currently on view

Ilyas b. Yusuf Nizami (1141-1209) was born in Ganja (present-day Kirovabad) in the northwestern Iranian province of Azerbaijan. Although little is known about his life, he is considered one of the greatest poets of the romantic epic in the history of Iranian literature. His *Khamsa* (quintet) is composed of the *Makhzan al-Asrar* (treasure Chamber of Mysteries), *Khusraw u Shirin*, *Layla u Majnun*, the *Haft paykar* (Seven Portraits), and the *Iskandar cycle*, or *Iskandarnama* which is usually divided into two parts: the *Sharafnama* (Book of Honor) and the *Iqbalnama* (Book of Happiness). Although the poems were written individually and each one has its own rhythm, meter, and set of concerns, they are generally presented as a single assembly.



Provenance

From at least 1913

Georges Demotte (1877-1923), Paris, from at least 1913 [1]

To 1942

Henri Vever (1854-1942), Paris and Noyers, France, to 1942 [2]

From 1942 to 1986

François Mautin, Paris and Boulogne, France, by descent from Henri Vever in 1942 [3]

From 1986

Arthur M. Sackler Gallery, purchased from François Mautin in 1986

Notes:

[1] The object is documented as having appeared in the collection of Georges Demotte by at least July 23, 1913. See Susan Nemazee, "Appendix 7: Chart of Recent Provenance" in *An Annotated and Illustrated Checklist of the Vever Collection*, Glenn D. Lowry et al (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution; Seattle and London: University of Washington Press, 1988), p. 399.

[2] See Glenn D. Lowry et al., *An Annotated and Illustrated Checklist of the Vever Collection* (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution; Seattle and London: University of Washington Press, 1988), pp. 203-205, no. 236.

[3] François Mautin, grandson of Henri Vever, inherited Vever's Near Eastern collection upon Vever's death in 1942, see Glenn D. Lowry and Susan Nemazee, *A Jeweler's Eye: Islamic Arts of the Book from the Vever Collection* (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution; Seattle and London: University of Washington Press, 1988), pp. 10-11.

Khamsa (Quintet) by Nizami (d.1209)

Safavid period, circa 1560

Iran, Shiraz

Opaque watercolor, ink, and gold on paper

32.7 x 20.0 cm

Purchase--Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M.

Sackler

Arthur M. Sackler Gallery

S1986.50

Description

Manuscript; *Khamsa (Quintet)* by Nizami; Persian in black nasta'liq script; headings in white; 304 folios with 5 sarlawhs (1, 75,128,186,263 verso), and 17 paintings; inscriptions on folio 304 recto; standard page: 4 columns, 22 lines of text.

Binding: The manuscript is bound in black leather over paper pasteboards with gold block-stamped exterior covers and doublures of leather.

Inscription(s)

Inscription(s): Fol. 304 recto: 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 Shahriwar in the year [A.H.] 1264 [A.D. January 31, 1848] equivalent to qoy 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].

Classification: [Manuscript](#)

Keywords: [Henri Vever collection](#), [Iran](#), [Khamsa](#), [Khusraw](#), [Safavid period \(1501 - 1722\)](#), [Shirin](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

Provenance information is currently unavailable



20 related media

folio 1 verso



folio 29 recto



folio 55 verso



folio 68 verso



folio 75 verso



folio 76 recto



folio 88 verso



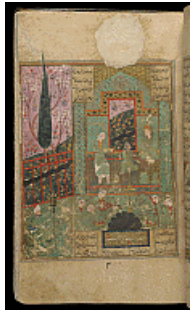
folio 96 recto



folio 120 recto



folio 157 recto



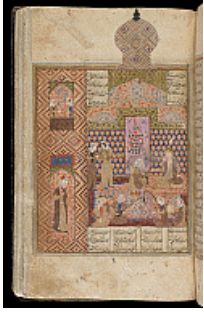
folio 160 verso



folio 164 verso



folio 170 recto



folio 174 verso



folio 186 verso



folio 187 recto



folio 201 verso



folio 252 recto



folio 260 recto



folio 263 verso



Khamsa (Quintet) by Nizami (d. 1209)

Qajar period, circa 1570-1580

Iran, Shiraz

Papier-mâché with lacquer painting

31.5 x 20.4 cm

Purchase--Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M.

Sackler

Arthur M. Sackler Gallery

S1986.59

Description

Manuscript; *Khamsa (Quintet)* by Nizami; Persian in black nasta'liq script; illuminated headings in white; 239 folios with 4 sarlawhs (fols. 1, 74, 124, 172 verso), 17 paintings, and 60 seals; standard page: 4 columns, 21 lines of text.

Binding: The manuscript is bound in nineteenth-century papier-mâché with lacquer-painted exterior covers and doublures of gold floral motifs on red background.

Inscription(s)

Inscription(s): Seals: God loveth the beneficent (oval, in nasta'liq script: fols: 2, 21,100, 113,152, 166, 212, 239 rectos.

Fols: 36, 61, 102, 105, 107, 117, 133, 149, 172 versos.

God loveth the beneficent, [A.H.] 1183 [A.D. 1769-70] (oval, in naskh: fols: 2, 12, 21,100, 113, 152, 166, 212, 239, 173

rectos. Fols: 20, 36, 39, 61 74,102, 105, 107,124, 133, 149, 172 versos.

God loseth not the wages of the good, [From Sura IX: 120] [A.H. 116?]; (square: fols. 2, 21,113, 100, 118,152, 212, 239, 166 rectos. Fols: 20, 36, 39, 61, 102, 105, 107, 117, 133, 149, 172 versos.

Classification: [Manuscript](#)

Keywords: [flower](#), [Henri Vever collection](#), [Iran](#), [lacquer](#), [papier-mâché](#), [Qajar period \(1779 - 1925\)](#)

Web resources: [Collections Online](#)

Not currently on view



Provenance

1908

Sale, Hôtel Drouot, November 24, 1908 [1]

To 1942

Henri Vever (1854-1942), Paris and Noyers, France, to 1942 [2]

From 1942 to 1986

François Mautin, Paris and Boulogne, France, by descent from Henri Vever in 1942 [3]

From 1986

Arthur M. Sackler Gallery, purchased from François Mautin in 1986

Notes:

[1] "Unidentified sale, Hôtel Drouot, November 24, 1908," see Susan Nemazee, "Appendix 7: Chart of Recent Provenance" in *An Annotated and Illustrated Checklist of the Vever Collection*, Glenn D. Lowry et al (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution; Seattle and London: University of Washington Press, 1988), p. 400.

[2] See Glenn D. Lowry et al., *An Annotated and Illustrated Checklist of the Vever Collection* (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution; Seattle and London: University of Washington Press, 1988), pp. 229-231, no. 260.

[3] François Mautin, grandson of Henri Vever, inherited Vever's Near Eastern collection upon Vever's death in 1942, see Glenn D. Lowry and Susan Nemazee, *A Jeweler's Eye: Islamic Arts of the Book from the Vever Collection* (Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution; Seattle and London: University of Washington Press, 1988), pp. 10-11.

22 related media

folio 1 verso



folio 12 recto



folio 20 verso



folio 36 verso



folio 39 verso



folio 61 verso



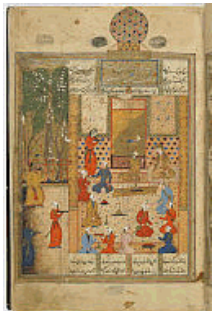
folio 74 verso



folio 99 verso



folio 100 recto



folio 102 verso



folio 105 verso



folio 107 verso



folio 113 recto



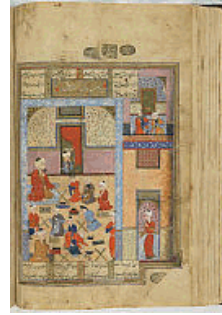
folio 117 verso



folio 124 verso



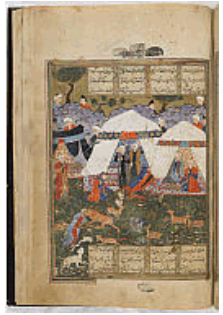
folio 133 verso



folio 149 verso



folio 152 recto



folio 166 recto



folio 172 verso



folio 212 recto



folio 239 recto



Khamsa (Quintet) by Nizami (d.1209)

circa 1470 or later

Iran

Opaque watercolor, ink, and gold on paper

38.7 x 26.7 cm

Purchase--Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler

Arthur M. Sackler Gallery

S1986.61

Description

Manuscript; *Khamsa (Quintet)* by Nizami; Persian in black nasta'liq script; headings in gold; 149 folios with 2 unwans (fols.1 and 74 verso), 86 paintings, 1 seal (folio 1 recto), inscriptions (fols. 1 recto, 149 verso), and 2 colophons (fols. 73 and 149 verso); standard page: 4 columns, 25 lines of text.

Binding: The manuscript is bound in nineteenth-century brown leather over paper pasteboards with block-stamped medallions, corner pieces, and doublures of marbled paper.

Inscription(s)

Inscription(s): Folio 1 recto: unke muhtaj shoud be tabib/ bandeh khudast habib. Ketab-i Khamsa [?] tasvir [?] az kuchek va buzurg [?]

Folio 149 verso: tamat al-ketab be'unalah al-mulk al-vahab.

Classification: [Manuscript](#)

Keywords: [Henri Vever collection](#), [Iran](#), [Khamsa](#), [nasta'liq script](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

Provenance information is currently unavailable



33 related media

folio 1 verso



folio 17 recto



folio 18 verso



folio 19 recto



folio 23 recto



folio 23 verso



folio 24 recto



folio 25 recto



folio 29 recto



folio 29 verso



folio 30 verso



folio 31 verso



folio 32 verso



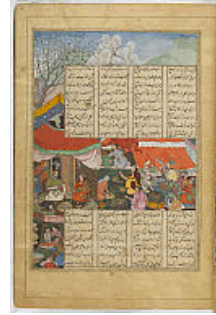
folio 34 verso



folio 35 verso



folio 36 recto



folio 37 recto



folio 40 verso



folio 41 recto



folio 41 verso



folio 42 verso



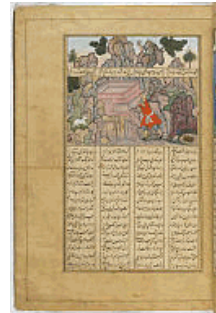
folio 43 verso



folio 44 verso



folio 45 recto



folio 49 verso



folio 53 verso



folio 54 verso



folio 58 verso



folio 59 verso



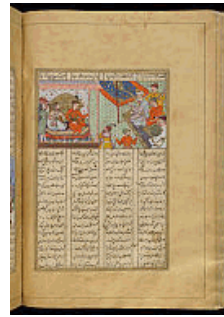
folio 60 verso



folio 61 verso



folio 62 verso



folio 67 verso



Iskandarnama (Book of Alexander) by Nizami (d. 1209)

Artist: Mirza Hasan Isfahani
Artist: Sayyid Mirza Naqqash
Artist: Sayfullah Khansari

Qajar period, circa 1857

Iran, Tehran

Ink on paper

36.7 x 23.7 cm

Purchase--Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M.

Sackler

Arthur M. Sackler Gallery

S1986.63

Description

Manuscript; Iskandarnama; lithography with illustrations; Persian in black nasta'liq script; 371 folios with 10 sarlawhs (fols. 1, 45, 180, 228,292,332 versos, and 45,229,293,333 rectos); 158 illustrations, 7 colophons (fols. 43,331,371 rectos, 107,179,227,291 versos), 6 preface (fols. 44,108,180,228,292,332 rectos), inscription (folio 1 recto); standard page: 1 column, 39 lines.

Binding: The manuscript is bound in leather over paper pasteboards with doublures of marbled paper.

Inscription(s)

Inscription(s): Folio 1 recto: Jild-i aval-i ketab- Huva ta'ala, dar 'hd-i sultan ibn al-sultan al-sultan va al-khaghan ibn al-khaghan ibn al-khagan Naser al-Din Shah Qajar khuldulah melkeh surat etmam paziruft.

"First volume of the book; in the name of God the compassionate, the manuscript was finished at the time of his highness, sultan ibn sultan va khagan ibn khagan Naser al-Din Shah Qajar, may God perpetuate his kingdom."

Iskandarnama

Classification: [Manuscript, Print](#)

Keywords: [battle](#), [elephant](#), [epic](#), [Henri Vever collection](#), [Iran](#), [nasta'liq script](#), [Qajar period \(1779 - 1925\)](#), [rhinoceros](#), [shah](#)

Web resources: [Collections Online](#)

Not currently on view

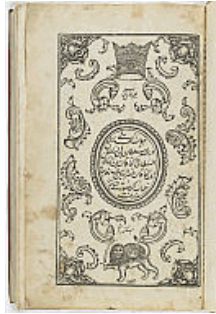
Provenance

Provenance information is currently unavailable



16 related media

folio 1 recto



folio 3 recto



folio 6 recto



folio 11 recto



folio 15 recto



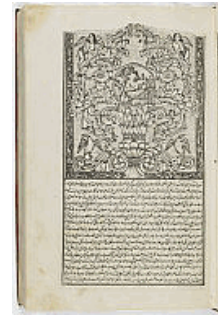
folio 21 recto



folio 38 recto



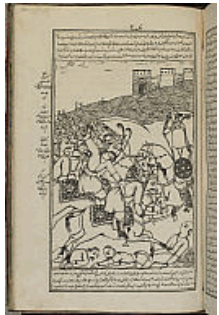
folio 45 recto



folio 353 recto



folio 355 recto



folio 357 recto



folio 363 recto



folio 365 recto



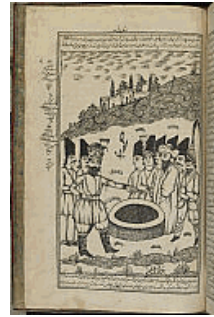
folio 367 recto



folio 369 recto



folio 370 recto



Shahnama (Book of kings) by Firdawsi (d.1020)

Safavid period, 1621?

Iran

Opaque watercolor, ink and gold on paper

34.8 x 20.6 cm

Purchase--Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler

Arthur M. Sackler Gallery

S1986.485

Description

Manuscript; Shahnama (Book of kings) by Firdawsi; Persian in black nasta'liq script; 633 folios with a double-page frontispiece (fols 7 verso, and 8 recto), one sarlawh (fol. 8 verso), one dated colophon (fol.633 recto), 44 paintings attributed to Muhammad Yusuf, and seals (fols. 12 recto, 366 recto, 633 recto/verso); inscriptions (fols. 633 recto/verso, 635 recto); 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); standard page: 4 columns of text.

Binding: The manuscript is bound in the late nineteenth or early twentieth century, the binding is of brown leather over paper pasteboards with block-stamped medallions, cornerpieces, and doublures of marbled paper.

Inscription(s)

Inscription(s): Fol. 633 recto: The book was finished with the aid of the munificent Lord, in the month of Jumada II in the year [A. H.] 103[0?]. May God forgive the scribe, the parents [?], and the owner; (fol. 633 verso) This book of the Shahnama of Hakim Firdawsi Tusi, God bless him, was written by the order of His Excellency....the noble dignified Asafjah Mwlana Ali...by the hand of the weak, the fearful, hopeful...Lord of the rich Shihab... of the believers, the merciful, the compassionate; (fol. 635 recto) In the presence of...His Highness the owner...I was in the room with a pool [hawzkhana] 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.] 129[0?]; seals: (fol. 12 recto, square) ... Fath-Ali; (fol. 366 recto, rectangular) the trusting, the hopeful; (fol. 633 recto, oval) seal [of] Fath-Ali, 1[?]56; (fol. 633 verso, square) [illegible].

Classification: [Manuscript](#)

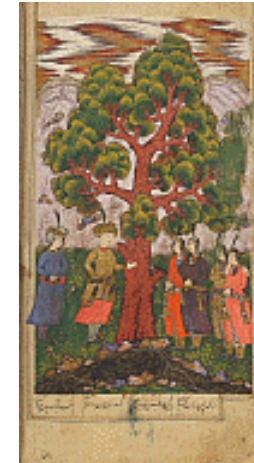
Keywords: [Henri Vever collection](#), [illumination](#), [Iran](#), [Islam](#), [Safavid period \(1501 - 1722\)](#), [Shahnama](#), [tree](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

Provenance information is currently unavailable



46 related media

folio 7 verso



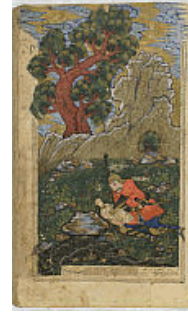
folio 8 recto



folio 8 verso



folio 125 recto



folio 126 verso



folio 131 verso



folio 141 verso



folio 141recto



folio 155 recto



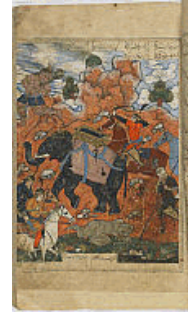
folio 161 verso



folio 164 recto



folio 168 recto



folio 187 recto



folio 215 verso



folio 222 recto



folio 228 recto



folio 241 recto



folio 257 recto



folio 265 verso



folio 276 verso



folio 285 verso



folio 289 recto



folio 336 recto



folio 353 recto



folio 366 recto



folio 378 recto



folio 379 verso



folio 381 recto



folio 385 verso



folio 391recto



folio 393 verso



folio 394 recto



folio 394 verso



folio 395 verso



folio 396 recto



folio 397 verso



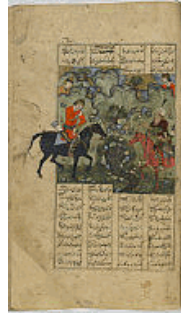
folio 399 verso



folio 415 verso



folio 419 recto



folio 424 recto



folio 425 recto



folio 435 verso



folio 443 recto



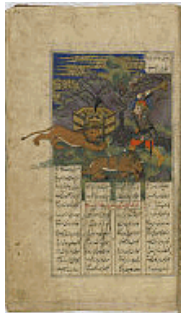
folio 459 verso



folio 474 verso



folio 485 recto



Folio from a *Khamisa* (Quintet) by Nizami (d.1209); verso: text

Calligrapher: Sultan Muhammad Nur (fl. as early as 1494)

Safavid period, 1513

Afghanistan, Herat

Ink, opaque watercolor and gold on paper

23.4 x 16.0 cm

The Catherine and Ralph Benkaim Collection

Arthur M. Sackler Gallery

S1997.106

Description

Detached folio from a dispersed copy of *Khamisa* (Quintet) by Nizami; Persian in black nasta'liq script; recto: couplets from chapter eight: In considering of good omen from the Khusraw u Shirin; verso: couplets from Iskandarnama, couplets from chapter nine: In considering proper advice from the Makhzan al-asrar, and couplets from Khusraw u Shirin; two columns, fourteen lines of text, headings in gold, red, and blue.

Border: The text is set in gold, blue, and black rulings with a turquoise floral scroll inner frame and an outer frame of gold floral scroll on blue paper with floral geometric motifs and marginal medallions.

Classification: [Manuscript](#)

Keywords: [Afghanistan](#), [illumination](#), [Iran](#), [Khamisa](#), [nasta'liq script](#), [Safavid period \(1501 - 1722\)](#)

Web resources: [Collections Online](#)

Not currently on view

Provenance

Provenance information is currently unavailable

1 related media

verso

