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در کتب
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در نظر ناکبریت زانوود - که در شصت و یکم المیزان

التاسعة والثلاثون

لا يشبع المؤمن من وجارته

سر که در خط میسالی

کسی که در خط میسالی

باشد رفتن درین گرانایه

بیشتر از کسب مایه

و شصت و یکم

ليس عن كثرة العرض انما الغني غني

نه تو اگر کسی بود مال

آن بود که شهود فضل خدا

کافی از زو جاره شود

از زور و طمان بی نیار بود

تمت ترجمه سند لارمین بتوفیق من موخر ناصر و معین سید پیت شایر با
مع الله بها كل سيرة و حقه و الحمد لله على الاقام و الصلوة والسلام على من لا ندره

جست نای میا بکمان جاسی

جست به وصول صابول

جست به وصول صابول

جست به وصول صابول

دستور

يَنْفَعُونَ إِخْلَ شُودِ وَفِرَابِ سَعَادَاتِ

جَزَاءِ بِعَثَدِ اللَّهِ يَوْمَ الْقِيَامَةِ

عَالَمًا وَاصِدٌ مِنَ اللَّهِ مَكُونِ الْكُوزِ وَالْعَصَةِ

الحديث الأول

بِغَيْرِ أَحَدٍ كَرِيمٍ حَيْثُ لَاحِظِيهَا لِنَفْسِهِ

كِرْبَةِ اَزِ سَبَّحَانَ تَرَكَا

سِرْ كِسِي رَابِقَبْ كُنْ مَوْسَى

اَجْمَلِ اَزْ مَرْخُو شِ تَرْخُو اَنَا

تَانْجُو اَحْمَدُ اَرْخُو اَنَا

الثانية

مَنْ اَعْطَى اللَّهُ وَمَنْعَ اللَّهُ وَاحِبٌ لِلَّهِ وَأَنْغَصَنَ لِلَّهِ

سَلْبِي

تقدیر
الایمان

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بعد شکر بگویش محرومان از سعادت

صحت وی رسانید و بنور علم باقی و

علم و وجوب علم از ظلمات ضلالتشان

رسانید صلی الله علیه و آله و اوصیاءه

نقله علوم و حفظ احادیث امام بعد

این چهار کلمه است از کلمات کبریه است

فهم و حفظ را بنظم فارسی زچهار کرد

مخایید امید و آری از آنرا که ناظر است بر امر

در شرط فرج حفظ علم امتی از بعین حدیثا

دکتر زکریا

صد مکن که خنده بسیار
صد دل در بر میسر اند

السابعة والثلاثون

الجنة تحت اقدام الامهات

پسر ز مادرش که باج شرف
کردی از راه مادران شرف

خاک شوزیر پای او که شرف
در قد های مادران شرف

الثامنة والثلاثون

البلاء فوق كل ما يظن صدق رسول الله

هر که شد بتلاپیر کویک
ببلائی عجب گرفتار پست

هر بلائی که میرسد بجان
پشت ترا ز هر کجاست

الثامنة والثلاثون

النظره سهم مسومون وهم اهل البئير

ویدان زلف و خانیان هم
انکه کند و او را هم پست

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در همه کار احتیاط کند
تا ز سر کید در امان باشد

الثالثون

وَمِنْ كَلِمَاتِهِ الْعِلْمُ لِجَلِّ مَنَعِهِ

ای که انجایه مرد دانشور
که ترا علم دین بود معلوم

میستعد را از آن شوماع
میستحق را از آن کن محروم

الرابعون

الْكَلِمَةُ الطَّيِّبَةُ تَصْدَقُ تَصْدَقُ

سخن نرم گوی با سپایل
کز ز ما شس نی دنی نفقه

زانکه در روی اهل حاجت
قول خوش از مقول صدقه

الخامسون

كَثْرَةُ الضَّحِكِ تَمِيتُ الْقَلْبَ

خوم انگیس که هر زنده در سب
ز ز لب خنده را بپیر اند

دستور

ده از دیدن بیایم

تا از آن بیشتر که حاجت تو

السابعة عشر

وَمِنْ كَلَامِهِ زُرْ غَبَابًا زُرْ حَبَابًا

همه دوستی پاراید

دیدن دوست که کدک

شوق کا هد طالت افزاید

ز اتفاق دوام صحبتش

الثامنة عشر

طَوَى لِي شَغْلِي عَنِ عَيْبِ النَّاسِ

پشوای سزوران کردد

ای خوش آنکو عیب پنهانی

پرد عیب دیگران کردد

عیب او پیش دیده دل او

التاسعة عشر

الغنى البائس مما في أيدي الناس صدق

که تو آنکزدی آنکو نرسیت

کردت را آنکری بیاید

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بازگشت دست است از چهری که دست تصرف کزیت

الثلاثون

مَنْ جَسَنَ إِسْلَامَ الْمُتْرُكِ مَا لَا يَعْينُهُ

شاهد دین تو جمال افزای

تا شود در جهان علم و عمل

ز آنچه لایق نباشد بازای

ز آنچه در خورشیدت بازای

الحادی الثمانون

لَيْسَ الشَّدِيدُ بِالصُّرْعَانِ الشَّدِيدُ الَّذِي

پهلوان در کز بسند آرد

پهلوان نیست آنکه در کشتی

نفیس آماره راز بون سازد

پهلوان آن بود که گاه غضب

الثمانون

وَمَنْ كَلَمَهُ الْجَزْمُ سَوَاءُ الظَّنِّ

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در حق خلق بدگمان باشد

هر که آن بود که در همه و

بگردد عند الغضب

فَضْلًا مِّنَ اللَّهِ وَرِضْوَانًا سِيمَاهُمْ فِي وُجُوهِهِمْ مِّنْ أَثَرِ

السُّجُودِ ذَلِكَ مَثَلُهُمْ فِي التَّوْرَةِ وَمَثَلُهُمْ فِي الْإِنْجِيلِ

كَزَّرَعٍ أُخْرِجَ شَطَاؤُهُ فَأَذْرَهُ فَأَسْتَعْلَظَ فَاسْتَوَى

عَلَى سُوْقِهِ يُعْجِبُ الزُّرَّاعَ لِيَغِيْظَهُمُ الْكُفَّارَ وَعَدَّ اللَّهُ

الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ مِنْهُمْ مَغْفِرَةً وَأَجْرًا عَظِيمًا

رَبِّ سَهْلٍ وَيَسِّرْ وَلَا تَعْسِدْ عَلَيْنَا • اَبْت

ث ج ح خ د ذ ر ز س ش ص ض ط ظ ع غ ف

ق ك ل م ن و ه ل ا ي +

اِعُوْذُ بِاللّٰهِ مِنَ الشَّيْطَانِ الرَّجِيْمِ

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يُظَنُّونَ بِاللَّهِ غَيْرَ الْحَقِّ ظَنَّ الْجَاهِلِيَّةِ يَقُولُونَ هَلَلْنَا

مِنَ الْأَمْرِ مِنْ شَيْءٍ قُلْ إِنَّ الْأَمْرَ كُلَّهُ لِلَّهِ يُخْفُونَ فِي

أَنْفُسِهِمْ مَا لَا يُبْدُونَ لَكَ يَقُولُونَ لَوْ كُنَّا نَسْمَعُ

مِنَ الْأَمْرِ شَيْءٌ مَّا قَاتَلْنَا هُنَا قُلْ لَوْ كُنْتُمْ فِي

بُيُوتِكُمْ لَبَرَزَ الَّذِينَ كُتِبَ عَلَيْهِمُ الْقَتْلُ

إِلَى مَضَاجِعِهِمْ وَلِيَبْتَلِيَ اللَّهُ مَا فِي صُدُورِكُمْ وَلِيُخَيِّرَ

مَا فِي شُؤْرِكُمْ وَاللَّهُ عَلِيمٌ بِذَاتِ الصُّدُورِ

حُجِّمْدُ رَسُولُ اللَّهِ وَالَّذِينَ مَعَهُ أَشِدَّاءُ عَلَى الْكُفَّارِ

رُحَمَاءُ بَيْنَهُمْ تَرَاهُمْ رُكَّعًا سُجَّدًا يَبْتَغُونَ

حَعَلْنَا مِنْ بَيْنِ أَيْدِيهِمْ سَدًّا وَمِنْ خَلْفِهِمْ سَدًّا

فَأَغْشَيْنَاهُمْ فَهُمْ لَا يُبْصِرُونَ ○ شَاهَتِ الْوُجُوهُ وَ

عَنَتِ الْوُجُوهُ لِلْحَى الْقِيُومِ وَقَدْ خَابَ مَنْ حَمَلَ ظُلْمًا ○

طِس ○ حَمَّ عَشَق ○ مَرَجَ الْبَحْرَيْنِ يَلْتَقِيَانِ بَيْنَهُمَا

بَرْزَخٌ لَا يَبْغِيَانِ ○ حَمَّ حَمَّ حَمَّ حَمَّ حَمَّ حَمَّ حَمَّ حَمَّ

حَمَّ الْأَمْرُ وَجَاءَ النَّصْرُ فَعَلَيْنَا لَا يُبْصِرُونَ ○ حَم

تَنْزِيلُ الْكِتَابِ مِنَ اللَّهِ الْعَزِيزِ الْعَلِيمِ ○ غَافِرٍ

الذَّنْبِ وَقَابِلِ التَّوْبِ شَدِيدِ الْعِقَابِ ذِي الطَّلَوِ

لَا إِلَهَ إِلَّا هُوَ إِلَهُ الْمَصِيرِ ○ بِسْمِ اللَّهِ بَابِنَا

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نَبَارِكْ حِطَانَنَا ○ لَيْسَ سَقْفُنَا ○ كَهَيْعَصِ كَفَائِنُنَا

حَمْرُ عَسْوِ حَمَائِنُنَا ○ فَسَيَكْفِيكَ هُمُ اللَّهُ وَهُوَ

السَّمِيعُ الْعَلِيمُ ○ سَتْرُ الْعَرْشِ سَبُورٌ عَلَيْنَا ○ وَ

عَيْنُ اللَّهِ نَاطِقَةٌ إِلَيْنَا ○ بِحَوْلِ اللَّهِ لَا يَقْدِرُ عَلَيْنَا ○

وَاللَّهُ مِنْ وَرَاءِهِمْ مُحِيطٌ ○ بَلْ هُوَ قُرْآنٌ مَجِيدٌ فِي لَوْحٍ

مَحْفُوظٍ ○ فَاللَّهُ خَيْرٌ حَافِظًا وَهُوَ رَحِيمٌ الرَّاحِمِينَ ○

إِنَّ وَلِيَّ اللَّهِ الَّذِي نَزَلَ الْكِتَابَ وَهُوَ يُنَوِّلُ الصَّالِحِينَ ○

حَسْبِيَ اللَّهُ الَّذِي لَا إِلَهَ إِلَّا هُوَ عَلَيْهِ تَوَكَّلْتُ وَهُوَ رَبُّ

الْعَرْشِ الْعَظِيمِ ○ بِسْمِ اللَّهِ الَّذِي لَا يَضُرُّ

دستور
ده

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

يَا اللَّهُ ^{سربار} يَا عَلِيُّ يَا عَظِيمُ يَا حَلِيمُ يَا عَلِيمُ

أَنْتَ رَبِّي وَعِلْمُكَ حِسْبِي وَغَمُّ الرَّبِّ رَبِّي

وَغَمُّ الْحَسْبِ حِسْبِي نَضْرُ مِنْ تَشَاءُ وَأَنْتَ الْعَزِيزُ

الرَّحِيمُ نَسَأُكَ الْعِصْمَةَ فِي الْحَرَكَاتِ

وَالسَّكِّنَاتِ وَالْكَلِمَاتِ وَالْإِرَادَاتِ

وَالْخَطَرَاتِ مِنَ الشُّكُوكِ وَالظُّنُوزِ وَالْأَوْهَامِ السَّائِقِ

لِلْقُلُوبِ عَنِ مَطَالَعَةِ الْغُيُوبِ فَقْدَابِنِّي الْمُؤْمِنُونَ

وَزُلْزِلُوا زِلْزَالَ الْأَشْدِيدِ وَإِذْ يَقُولُ الْمُنَافِقُونَ

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وَالَّذِينَ فِي قُلُوبِهِمْ مَرَضٌ مِمَّا وَعَدْنَا اللَّهُ وَرَسُولُهُ إِلَّا

عُرُورًا ۝ فَخَشِنَّا الْأَرْضَ بِنا وَسَخَّرْنَا هَذَا الْحَرَكَةَ

سَخَّرَتِ الْحَمَلُوسَى وَسَخَّرَتِ الرِّيحُ وَالشَّيَاطِينُ وَالْحَيَّ

لِسُلَيْمَانَ وَسَخَّرْنَا كُلَّ حَرِّ هَوْلِكَ فِي الْأَرْضِ وَالسَّمَاءِ

وَالْمَلِكِ وَالْمَلَكُوتِ وَبِحَرِّ الدُّنْيَا وَبِحَرِّ الْأَخْرَةِ

وَسَخَّرْنَا كُلَّ شَيْءٍ يَأْمَنُ بِيَدِ مَلَكُوتِ كُلِّ شَيْءٍ

كَمُعِصٍ ۝ أَنْصُرْنَا فَإِنَّكَ خَيْرُ النَّاصِرِينَ

وَأَفْجَعْنَا فَإِنَّكَ خَيْرُ الْفَاجِحِينَ ۝ وَأَغْفِرْنَا فَإِنَّكَ خَيْرُ

الْعَافِرِينَ ۝ وَارْحَمْنَا فَإِنَّكَ خَيْرُ الرَّاحِمِينَ ۝

دستور

حصص بر جمع مال طول ال

لیک دروی جوان بود دوست

السادسة

مَنْ لَمْ يَشْكُرِ النَّاسَ لَمْ يَشْكُرِ اللَّهَ

نه بمیدان شکر کو بی پای

تو نعمت زدیت سر کرد

تا که شکر بخدگان خدا

کی شکر خدا قیام کند

السابعة

مَنْ لَا يَرْحَمُ النَّاسَ لَا يَرْحَمُ صَدَقَ

در رحمت جزا تو نشاید

رحم کن رسم زانکه بر رخ تو

احس الراحمین بخشاید

تا تو بردیران بخشاید

الثامنة

الدُّنْيَا مَلْعُونَةٌ مَا فِيهَا إِلَّا ذِكْرُ اللَّهِ تَعَالَى

دنی در سرجه نیست در آساید

هرف لعنت خدای آمد

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برنگ قبول حق کامل

تدا ایمان نویسن رایا بد

الثالثة

المسلم من الميامون من لسانه وبيده

کر جمع می بود و ذکر عالم

مسلم انیس بود بقول رسول

باشد از قول و فعل او سالم

که پیر جا بود پیما سپی

الرابعة

خصلتان لا يجتمعان في مؤمن الخ

راه ایمان اگر می پویس

بدل کن مال و خوی نیکو درز

نشود جمع نخل و بدخویس

زا که در هیچ مومنی باس

الخامسة

انزل الله فيه نزل الوطو الاملا
يشيب ويشيب خصلتا الحرص

هر زمان در سنای هر خلل

آدمی از پستی از زاید

سوره اخلاقی

لا اله الا الله

دستور

پندیسرد و پنجمی و کران

پنجستی روز کار نایدید

الحاقی العشرین

گفتی یا مبر اثمان بحیث بکلام مع

از مفرانان نمد سپردن

مرد را بس عین کج که قدم

از ممر زبان دهن سپردن

سرجه آید درون روزن کوشش

الثانیة العشرین

و فر کلامه کفی یا بوقت اعظا

پای منس بر پی کر قش نپند

جند کیرنی بچس و اعظا

نعره نوحه کر بانگ نپند

و عظا نوبس برک همپایه

الثالثة العشرین

خیر الناس انفعهم للناس صدق

کویم از قول هست

ای که پرستی که بهترین است

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بهترین کسی بود که خلق پیشش باشد بخلق نفع رسان

الرابعة عشر

ان الله يحب السهل الطوق صدق

تا خدا دوست کس را خلق کند که زبانش را یکدلی زبانش را
شاد طبع و شکسته خاطری زرم خوی دشت و درویش

الخامسة عشر

وقلمه علی السلام ما اولوا تحابوا

دوستی مغرور دوست دشمنی
نماکی از مغرور دوست شویدی
بهدا بکنید و ادرست
م زمان و سپید دوست شویدی

السادسة عشر

اطلبوا الخیر عند حسن الوجوه

بر در خوی روی حسن کبر
چون بی حاسبتی بر روی کبر

3

4

دستور

فَلَا يَسْتَطِيعُونَ الْمَضَى وَلَا الْجَمْعَ الْبَيْنَ وَلَوْ نَشَاءُ

لَطَسْنَا عَلَى عَيْنِهِمْ فَاسْتَبَقُوا الصِّرَاطَ فَأَيْنَ

يُبْصِرُونَ ○ وَلَوْ نَشَاءُ لَمَسْنَا لَهُمُ عَلَى كَانَتِهِمْ

فَمَا اسْتَطَاعُوا مُضَى وَلَا يَرْجِعُونَ ○ لَيْسَ وَالْقُرْآنِ

الْحَكِيمِ ○ إِنَّكَ لِمِنَ الْمُرْسَلِينَ ○ عَلَى صِرَاطٍ

مُسْتَقِيمٍ ○ تَنْزِيلَ الْعَزِيزِ الرَّحِيمِ ○ لَتُنذِرَنَّهُمْ قَوْمًا

مَا أَنْذَرْنَا أَمْ يَهْتَمُّ بِهِمْ مِمَّنْ غَافِلُونَ ○ لَقَدْ حَقَّ الْقَوْلُ

عَلَى أَكْثَرِهِمْ فَهُمْ لَا يُؤْمِنُونَ ○ إِنَّا جَعَلْنَا فِي

أَعْيُنِهِمْ أَغْلَالَ فَمَا إِلَى الْآذِقَانِ قَوْمٌ مَقْمُوحُونَ ○ وَ

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الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ ○ الرَّحْمَنِ الرَّحِيمِ ○

يَوْمِ الدِّينِ ○ أَيْكَ نَعْبُدُ وَأَيْكَ نَسْتَعِينُ ○

اهْدِنَا الصِّرَاطَ الْمُسْتَقِيمَ ○ صِرَاطَ الَّذِينَ أَنْعَمْتَ

عَلَيْهِمْ غَيْرِ الْمَغْضُوبِ عَلَيْهِمْ وَلَا الضَّالِّينَ ○

لَمْ أَنْزَلْ عَلَيْكُمْ مِنْ بَعْدِ الْغَمِّ أَمْنَةً نِعَاسًا نَغِثَةً

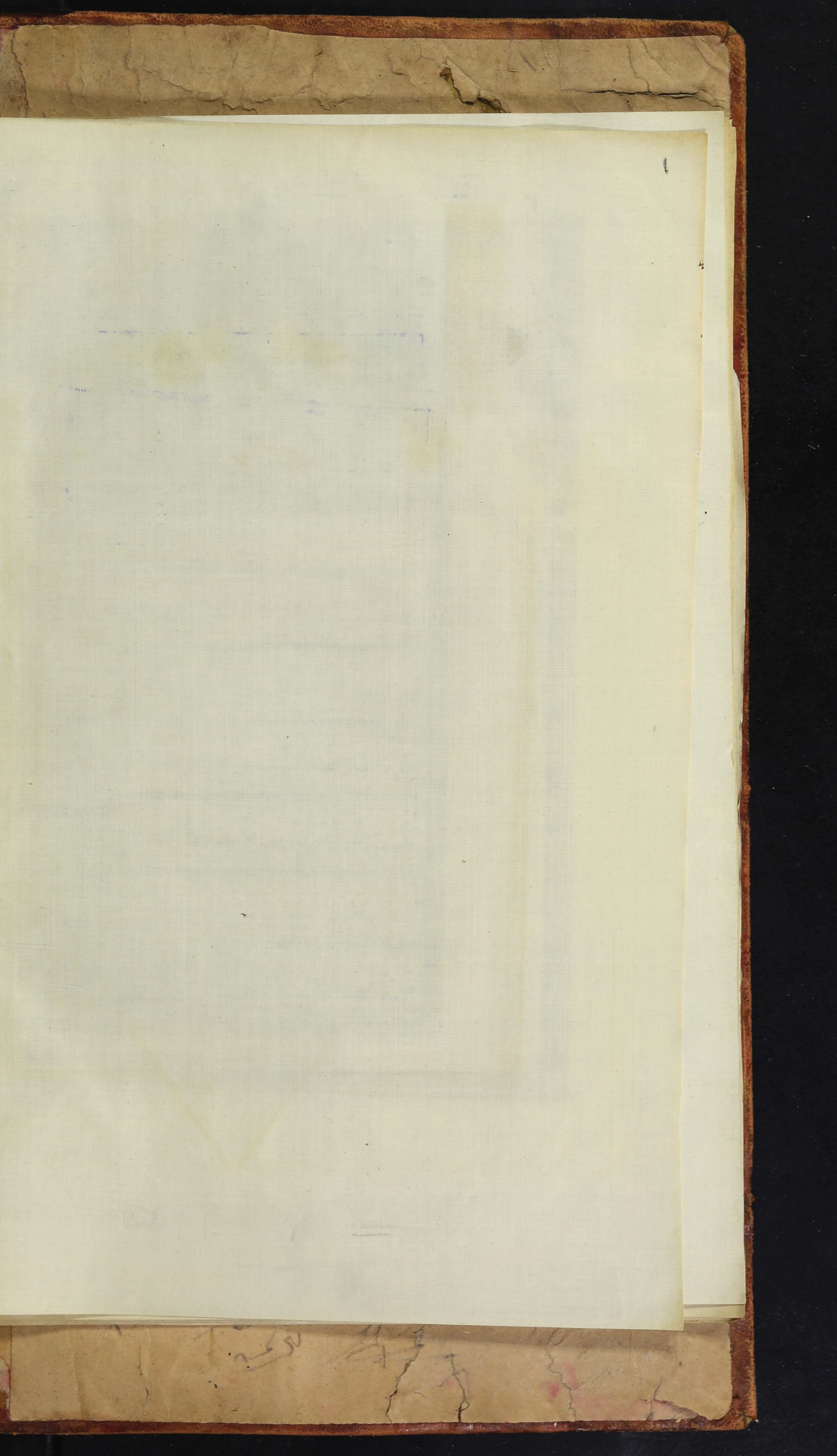
طَائِفَةً مِنْكُمْ وَطَائِفَةٌ قَدْ أَهَمَّتْمْ أَنْفُسُهُمْ

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دستور

مَعَ اسْمِهِ شَيْءٌ فِي الْأَرْضِ وَالسَّمَاءِ وَهُوَ السَّمِيعُ الْعَلِيمُ

وَلَا حَوْلَ وَلَا قُوَّةَ إِلَّا بِاللَّهِ الْعَلِيِّ الْعَظِيمِ ○ إِنَّ اللَّهَ

وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا

عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا ○ وَصَلَّى اللَّهُ عَلَى خَيْرِ خَلْقِهِ

مُحَمَّدٍ وَآلِهِ وَأَصْحَابِهِ أَجْمَعِينَ ○ يَا عَلِيمُ ○ يَا حَلِيمُ ○

يَا عَظِيمُ ○ اسْمِعْ دُعَائِي بِخَصَائِرِ لُطْفِكَ آمِينَ ○

سُبْحَانَ رَبِّكَ رَبِّ الْعِزَّةِ عَمَّا يَصِفُونَ وَسَلَامٌ عَلَى الْمُرْسَلِينَ وَالْحَمْدُ لِلَّهِ رَبِّ
يَا اللَّهُ يَا نُورَ يَا نَوَّارَ يَا مُبِينَ اكْسِنِي مِنْ نُورِكَ وَفَلِّئِي مِنْ عَمَلِكِ وَفَتِّئِي
عَنْكَ وَاسْمَعْنِي مِنْكَ وَانصُرْ بِيكَ اِنَّكَ عَلَى كُلِّ شَيْءٍ قَدِيرٌ يَا سَمِيعُ يَا عَلِيمُ
يَا حَلِيمُ يَا عَظِيمُ اسْمِعْ دُعَائِي بِخَصَائِرِ لُطْفِكَ آمِينَ سَهْ بَارِكُوْا بِحَسَنَاتِكُمْ
لِسَيِّدِنَا مُحَمَّدٍ وَآلِهِ الطَّيِّبِينَ الطَّاهِرِينَ الَّذِينَ كَانُوا لِلْعَالَمِينَ أَعْيُنًا وَمَا
سَلَّمْنَا مِنْهُمُ إِلَّا بِالْحَقِّ وَالْحَقُّ يَكْفِي عَمَّا كَانُوا يَكْفُرُونَ يَا عَظِيمُ يَا عَظِيمُ
اسْطَلِّمْ عَلَى قَدِيمِ الْإِنْسَانِ يَا دَائِمَ النِّعَمِ يَا بَاسِطَ الرِّزْقِ يَا وَاسِعَ الْعَطَاءِ يَا
بَارِعَ الْبِلَاءِ يَا سَامِعَ الدُّعَاءِ يَا حَاضِرَ الْغَيْبِ يَا مُجِيبَ الدُّعَاءِ يَا مُجِيبَ
الدُّعَاءِ يَا مُجِيبَ الدُّعَاءِ يَا مُجِيبَ الدُّعَاءِ يَا مُجِيبَ الدُّعَاءِ يَا مُجِيبَ الدُّعَاءِ

يَا جَوَادًا لَا يَجْعَلُ اقْتِرَافَ حَاجَتِي وَحَصَلَ
ضَرَابِي وَسَلَّى اللَّهُ عَلِي
سَلِّمْ وَآلِهِ
أَجْمَعِينَ

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

صحیح ترین حدیثی که مراویان مجالسین

محدثان مدارس یقین اهل کنند حدیثانا

که کلمات نافه جامع مدبر زبان معجزینان

خود گذرانید و انرا مالی کلام کامل و خطب

شامل خود گذرانیده و نقل کرده و تشریح



دستور

Some of the pages - as a rule -
Sometimes characters or signatures were foliated in
his fashion, the numbering beginning at the top of each page
and occasionally there was no pagination or foliation at
all; sometimes the leaves were numbered on the side, at the
bottom or even within the marginal lines.
With these characteristics, one may examine
the present manuscript as an example of the better class of
manuscripts of the seventeenth century.

First of all, it will be noticed that the pages are
made of two different portions and two "colours" of paper - an
outer, larger piece and an inner, heavier, slightly greenish tinted
piece. The lighter, outer part of the page is ruled in color
and the inner, heavier, tinted piece is ruled towards the top
and in the thicker part, bearing the text inscribed on both
pages. It was seen that the text is written on both sides
of the inner, heavier, tinted piece, and the outer, larger, blank
piece. The position of these two pieces is illustrated in
the accompanying diagram, but it is only by close observa-
tion and the use of a lens that one can make out the lines of
contact. Of course the overlapping ink and gold point still
further help to define the two papers - and the manuscript
does not look like a whole. In a number of places the two layers of
paper are separated in these examples, and the whole arrange-
ment is easily seen. There is reason to think that one must
examine the outer frame and the mechanical work of paper
in the two parts of the leaves with the artist and the
equipment construction. Still another worker did the sewing and
binding.

The inner, lighter, tinted piece was evidently the most difficult
and most valuable part of the MS. The color and tint
of the paper - many of them especially beautiful and extremely close-
ly matched - are sometimes noticed on separate papers, so that the
inner part, consisting of three or four sheets, an example of
which is seen in one of the present leaves. In the earlier
manuscripts the text was written in one or more colors. Then the text
was written by heavy ruling in one or more colors, and the space
between it and the marginal framework is sometimes
colored. On later pages the marginal framework is sometimes
colored to surround additional or other textual matter to which
the writer wishes to draw attention. One of the artistic touch-
es - and there are many such - in these MSS. is the almost invari-
able variety in the size of the script, its alignment, and in the
relation of the spaces, rulings and form of decoration. Each page
is a study in itself.

Princeton, New Jersey, May 22, 1926.

NORTH INDIA.

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top of the page - as a rule.

Sometimes chapters or signatures were foliated in this fashion, the enumeration beginning afresh with each division. Occasionally there was no pagination or foliation at all; sometimes the leaves were numbered on the side, at the bottom or even within the marginal lines.

With these introductory sentences, one may examine the present manuscript as an example of the better class illuminated MSS. of the seventeenth century.

First of all, it will be noticed that the pages are made of two distinct portions and two "weights" of paper - an outer, larger *frame* and an inner, heavier, upright panel fitted into it. The lighter, outer part of the page is ruled in color and its inner framework ^{is} gilded. Still further towards the centre is the thicker panel bearing the text inscribed on both pages. It has been deftly joined to the larger frame and fills exactly the slightly smaller parallelogram cut out of it. The junction of these two papers is ^{so well} disguised ~~by the~~ ~~the third frame so well~~ that it is only by close observation and the use of a lens that one can make out the line of contact. Of course the overlying ink and gold paint still further helps to weld these two papers - and the manuscript press does the rest. In a number of places the two layers of paper are separated in these examples, and the whole arrangement is easily seen. There is reason to think that one draughtsman made the outer frame and did the mechanical work of pasting the two parts of the leaves while the artist did the subsequent ornamentation. Still another workman did the sewing and binding.

The inner upright panel was evidently the most difficult and most remarkable part of the MS. The color and gilt patterns - many of them exquisitely beautiful and extremely elaborate - are sometimes depicted on separate paper, so that the inner panel consist of three or more insets, an example of which is seen in one of the present leaves. In the smaller spaces the text was first written and then separated (or vice versa) by heavy ruling in one or more colors. Then the lettering was outlined, ~~and~~ by a thin colored line, and the space between it and the cross-barrig painted in gold.

On important pages the marginal framework is sometimes extended to surround additional or other textual matter to which the writer wishes to draw attention. One of the artistic touches - and there are many such - in these MSS. is the almost infinite variety in the size of the script, its alignment, and in the relation of the spaces, rulings and form of decoration. Each page is a study in itself. ****MMMMM****C.A.W.****

Srinagar, Kashmir, May 23, 1926.

دکتر زور

... silver, copper foil, ochre, ...
... all prepared in such a fashion that when applied
... it would not work in and disturb the surface.
... it may be added that the oriental
... such as parchment,
... prepared palm leaves, although the
... other materials used by
... for the excellent paper
... they had been making for centuries. The name were commonly
... from a word 'palm', Persian, Pan-dof.
... The first page of the introduction and the table of
... contents and the foreword (when these were inserted) were
... in a rule slightly decorated. In this work not only was
... the rule employed but the metal figures and several forms
... of the page, such as of a camel hair, goat down and other
... materials. Usually was paper or vellum applied either in the
... nature or for the preservation of an illustrative picture.
... This method seems to have been reserved for Hindu and
... other Indian illustrations that, in the opinion of the
... and writer, follow a small form standard and exhibit a high
... and less varied, than the Persian manuscripts.
... In the early part of the work an orthodox follower of the
... method he has introduced into his drawings the lines
... of solid lines, curves, and the shading floral and conver-
... sional forms of the manuscript article; he leveled all the
... sections of his picture talent on portraying with
... facts as lines, curves, flowers, leaves and fruits, adding to
... them the intricate details that mark and characterize the
... golden age of Islam.
... The first page of the text forming the leaf in
... (manuscript and some Persian books) and the leaf (often with a
... colophon) were, as a rule, more elaborately written as well as
... more intentionally decorated than the intervening leaves; indeed
... the article in the first work into these leaves. The first page
... of a manuscript was also indicated by the superior illustrations
... and illustrations. Speaking generally, the more important
... the page accorded to the writing, the more care he took in
... writing and drawing it. However, similar decorations from
... the same, though of a different nature, the illustration of the
... pages, the names of God, etc. were nearly always indica-
... ted by well-embossed (often in arabic) script and
... elaborately colored letters. There are several examples of
... this rule among the pages of this manuscript.
... The first page is page one, read and written
... from left to right, after which each leaf was numbered at the

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dust, turquoise, quartz, gold, silver, copper foil, ochre, talc, etc. - all prepared in such a fashion that when applied to the paper it would not soak in and disturb the surface.

In this connection, it may be added that the oriental artist rarely employed a substitute - such as parchment, tanned skin, birch bark, prepared palm leaves, although the writer has seen all of these and other substitutes used by Mahomedan scribes and engravers - for the excellent paper they had been making for centuries. The pens were commonly made from a reed (calamus, hence KALAMDAN, Persian, Pen-box).

The first page of the introduction and the table of contents and the invocation (when these were inscribed) were, as a rule elaborately decorated. In this work not only was the red pen employed but the metal stylus, and several forms of the brush, ~~made~~ made of camel hair, goat down and other materials. Rarely was laquer or varnish applied either in the making or for the preservation of an illustrative picture.

This ^{latter} method seems to have been reserved for Hindu and other Indian illustrations that, in the opinion of the present writer, follow a much lower standard and exhibit a decidedly less exalted ^{art} sense than Islamic manuscripts.

If the scribe-artist were an orthodox follower of the Prophet he never introduced into his drawings the likeness of animal life; hence, perhaps, the charming floral and conventional designs of the Mahomedan artist; he lavished all the patient energy of his pictorial talent on portraying such objects as trees, shrubs, flowers, leaves and fruits, adding to them the intricate designs that adorn and characterize the golden age of Islamism.

The first page of the text (forming the last in Sanskrit and most European books) and the last (often with a colophon) were, as a rule, more elaborately written as well as more ingeniously decorated than the intervening leaves; indeed the artist put his best work into these leaves. The first page of a chapter was also indicated by its superior inscriptions and illuminations. Speaking generally, the more important the page appeared to the scribe, the more care he took in writing and adorning it. Prayers, familiar quotations from the Koran, theological canons, the ipsissima verba of the Prophet, the 99 names of God, etc. were nearly always indicated by well-executed (often microscopic) script and elaborate colored designs. There are several examples of this rule among the 23 pages of this fragmentary MS.

Mahomedan MSS. were foliated, not paged. What the European regards as the last page is page one, read and written from left to right, after which each leaf was numbered at the

دکتر...

THE MAKING OF AN ARTIST'S MANUSCRIPT
A manuscript by a dozen leaves from an old, damaged
but beautifully illuminated and carefully inscribed
PERSIAN MANUSCRIPT. Written in 1700, A.D.

The artist's work is a... of the golden age of
Persian culture - Persian, Arabian and Turkish -
essentially done at work in the 15th to the 18th
centuries - produced illuminated and illustrated man-
uscripts of the highest order. It is a question whether
the artist's work, however energetic or consistent, with
all the pains of his art and before him the best examples
of decorated medieval art, from the far East, ever pro-
duced in hours of the night or a life of a faint con-
stant artistic concentration, of ornament and beauty
of illustration with the means and techniques of the
East that are still exposed for sale in practically
every large bookshop throughout the world of Islam.
It is difficult to find the best of the methods
employed by these Persian artists that the following ex-
amples of their work - which have been damaged by rain's
water, and then by the ravages of two centuries of this
century, one part of the manuscript of this century is
that the work to which it has been subjected. These
leaves have been water-soaked, exposed to the ravages
of insects and eaten by the ravages of heat and light,
but the work is still in the original form, it has received by every kind of
labor in the long years. We have the leaves from the folio
of the great manuscript, the large things, and the dated to
about 1700. It is not to be seen again. One must
study it, and find the splendid coloring - the vivid blue
and red - the gold leaf, the rich, burnished gold leaf and the deep
black ink of the artist on the white-green gray of the
manuscript. These are the best of the artist's work.
It is a great work, and that is to be seen in his own hand.
The work is in the original form, for the majority of Oriental
manuscripts have been water-soaked and eaten by insects and
the work is still in the original form, it has received by every kind of
labor in the long years. We have the leaves from the folio
of the great manuscript, the large things, and the dated to
about 1700. It is not to be seen again. One must
study it, and find the splendid coloring - the vivid blue
and red - the gold leaf, the rich, burnished gold leaf and the deep
black ink of the artist on the white-green gray of the
manuscript. These are the best of the artist's work.

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THE MAKING OF AN ANTIQUE MAHOMMEDAN MANUSCRIPT,
as illustrated by a dozen leaves from an old, damaged
but beautifully illuminated and carefully inscribed
PERSIAN EXAMPLE. Written ca. 1700, A.D.

The chief scribes and MS. artists of the golden age of Mahommedan culture - Persian, Arabian and Turkish -- especially those at work in the 15th to the 18th centuries - produced illuminated and illustrated manuscripts of the highest order. It is a question whether any Christian monk, however energetic or competent, with all the tools of his art and before him the best examples of decorated mediaeval MSS. from the Far East, ever produced an Hours of the Virgin or a Life of a Saint comparable ⁱⁿ artistic conception, delicacy of ornament and beauty of illustration with the Korans and Teachings of the Prophet that are still exposed for sale in practically every large bazaar throughout the world of Islam.

It is briefly to indicate ^{one may examine} some of the methods employed by these Eastern Scribes that the following examples of their work - albeit badly damaged by man's neglect ^{or} rather than by the ravages of two centuries of time.

Indeed, one test of the endurance of this artistry is just the abuse to which it has been subjected. These dozen leaves have been water-soaked, exposed to the ravages of insects and acted on by the extremes of heat and light, not to mention the ^{smudging} ~~smudging~~ it has received by every kind of matter in the wrong place. Nor have the leaves been improved, from the expert viewpoint, by the several "cleanings" they have undergone; the indigo rulings and the painted scroll work always suffer from rubbing; the reds and gilding likewise, but not to the same extent. One must, therefore, visualize the splendid coloring - the vivid blues, and reds - the ^{original} brilliant, burnished gold leaf and the deep rich black of the script on the well-chosen gray of the hand-made paper. Fresh from the hands of the artist-monk - if one may properly ^{apply} ~~use~~ that term to an Islamic scribe working in a mosque where every worshipper is his own priest.

The paper used for the majority of oriental MSS. is generally tough and ~~comparable~~ quite equal in quality to our best "bond", and made, like it, from pure white or gray rag. The inks, unlike our modern supply, are almost everlasting. Black ink was made of the finest oil (generally sesame) lampblack, mixed with mucilginous or oily material;

blue was usually a solution or suspension in water of indigo, while red ink was made from the wood of the Jak tree or other plant. Of course, the pigments for some of the illuminations and most of the paintings, suspensions of such permanent agents as ground ores and powdered metals - cinnabar, marble

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دستور
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Persian 35

The Making of a Persian
Manuscript

1700 A.D.

with pages from an Example.

DR. GILBERT WOOD
HOUSE-BOAT "DENDEMBER"
SRINAGAR, KASHMIR,
NORTH INDIA.

Antique stamped, ^{Copper=} gilt Persian
Book - Cover.

May have been made in Kashmir
by a Persian workman.

The central gilded medallions
bear Persian mottoes.

Found in Srinagar, Kashmir,

May 6, 1926.

DR. CASEY WOOD
HOUSE-BOAT "BENDMEER"
SRINAGAR, KASHMIR,
NORTH INDIA.

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