

KULLIYYĀT OF SA'DĪ

EARLY 15TH CENTURY

The complete works of Sa'dī. (See no. 109 ante)

SUBJECT AND ARRANGEMENT. This collection of Sa'dī's complete prose and verse, written in both the body and margins of the pages, opens on fol. 2b with the

title: '*Divān* of that most eloquent of authors Shaikh Musharrif al-Dīn Muṣliḥ al-Sa'dī.'

MEASUREMENTS, ETC. 20.8 × 13 cm.; the written surface measures 15.7 × 9 cm.; 15 lines and oblique marginal text; 330 folios.

WRITING AND PAPER. The writing is a clear *Naskh* tending towards *Nasta'liq*. The paper is of an ivory tone, polished and thin.

BINDING. The outside of the cover is of brown leather with gilt sunk central medallions, with pendants and sunk corners, enriched with arabesques and floral ornament; the inside is of reddish-brown leather with centre and corners of gilt tracery over blue.

DATE AND SCRIBE. The manuscript was copied by Shams al-Dīn 'Alī, perhaps as early as 1434 (see below under 'Seals and Inscriptions'). An early 15th-century date may be in any case inferred from the style of the script, the illumination, and the format.

The date 725 (1325) on fol. 98b cannot be that of this copy, but was probably transcribed by the calligrapher from the model which he was copying.

ILLUMINATION AND ILLUSTRATIONS. Foll. 1b and 2, 2b and 3, containing, respectively, the titles of Sa'dī's works, and the openings of the Preface and the *Gulistān*, form two illuminated double-pages. In the first two pages (containing the titles), blue bands, with minute gold floral ornament, enclose gold cartouches on which the titles are written in gold on white and in white on gold alternately. These titles are arranged round circular medallions, three on each page. Foll. 2b and 3 are richly illuminated on a mainly rectilinear scheme in the same style.

The illumination is characteristic of one branch of early Timurid ornamental style. Its chief features are the prevalence of blue and gold (though other colours are also sparingly introduced—in this manuscript red and green, with black) and the minute gold naturalistic floral ornament. There are some grounds for believing that it originated at Shiraz, in which city most of the early manuscripts of this type were apparently made. (See under no. 114.)

The titles of the various works are written in gold on white grounds within illuminated rectangles; sub-titles are in gold, and there are corner-pieces in gold and colour throughout, in the triangular spaces left by the diagonal marginal writing.

There are no illustrations.

SEALS AND INSCRIPTIONS. A *turanj* with an inscription in five lines on fol. 1, which has been pasted over with paper, can still be read as: 'Made for the library of the august Sulṭān Abū'l-Izz al-Sulṭān 'Abd Allāh. . . .' This is in all probability 'Abd Allāh, son of Ibrāhīm Sulṭān, son of Shāh Rukh, son of Tīmūr. This prince ruled over Fars from 838 (1434) and over Transoxiana in 854 (1450) and died in 855 (1451).²

On foll. 19b, 30, 103b, and 124 is the seal of 'Abd al-Vahhāb ibn Luṭf Allāh with the names of the twelve Shī'ah Imāms in the field.

[E. B. and M. M.]