A Hitherto Unknown Turkish Manuscript in "Uighur" Characters

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PLATES II AND III

BRITISH Museum MS. Or. 8193 was presented to the Museum on the 18th July, 1918, by one of our members, Mr. R. S. Greenshields (I.C.S., retd.). It had been purchased by him at a sale held on behalf of the British Red Cross Society in London on 22nd April, 1918. I understand that the MS. was presented to the British Red Cross Society by Sir Douglas Seton Steuart, in whose family it had been for many years. It was no doubt brought from India by one of the donors ancestors, whose name, "The Honble. A. Seton, Esq.," is written on the fly-leaf in a hand which recalls the late eighteenth century. A note in the same hand on the first folio of the MS. states that it is in the "ancient pehlawee character" (a statement apparently founded on a similar note in Persian on the margin of the recto of the second folio) and that "according to another information . . . a certain religious person, Mohummud Moostukeem of Nornawl, intimated that this book had been presented to him by one of his pupils in the reign of Mohummud Shah (i.e. between A.D. 1719 and 1748), but no one can read it. Also in the time of the Nawab Feiz Gullub Khan it had been presented to the inspection of a learned Molawee of Delhie, who could not read it, but judged the writing to be in the ancient Cuffic character." The only other evidence of the history of the MS. which appears to survive is a note in Persian written in the field of the miniature on folio 87v, as follows:

مولود فرزندی اُگری طولاله (sic) عمرها زینب سلطان خام شب شبه بیست ونجم شهر صفر سنه ألف یک انشا الله تعالى قدمش بر جميع دوستان محق محمد والله امجد مبارك باد

"Birth of a daughter, may God prolong her life, Zeinab Sultan Khanum on the night of Sunday, the 25th of Safar, A.H. 1001 (==A.D. 1593). If God pleases, may her steps be blessed among all the friends in the righteousness of Muhammad and his most glorious family."
The nature of the MS., but not its contents, was known to the original owner and since it reached the Museum it has been examined by Professor Barthold, who confirmed the statement that the MS. was in the "Uighur" script, and neither "pehlawee" nor "Cufic" and wrote a note of the contents (with certain minor omissions and inaccuracies) which is now attached to the fly-leaf.

The MS. is now, however, in a very different state from that in which it was when it left the scribe's hands. The first stage in its decline and fall was the destruction of the original binding, so that a number of leaves were lost or misplaced, and the whole book turned inside out. It is also possible that at this stage two folios from a completely different MS., written, however, by the same scribe, now numbered folios 179 and 180, found their way into this volume.

The next stage was when it was rebound, more or less in its present order, and used not as a Turkish MS. but as a book containing various suitable expanses of bare paper, on which were written the poems, in Persian, of one Kamāl Isma'īl.

I have not examined this later text in any way, and shall therefore not refer to it again.

The third stage was in more recent times, when the book was again taken to pieces, and each leaf was mounted carefully in the centre of a larger leaf of comparatively modern oriental paper, a good deal thicker and coarser than the original. It seems probable that after this, the book again fell into disrepair, as one of the series of numerations referred to immediately below, which is repeated both on the inner and the outer leaves, shows certain gaps. Since the MS. reached the Museum it has been rebound in the original covers.

In its present state the MS. contains 182 folios, of which the first bears the note in English referred to above, and is entirely of the later paper.

There are two earlier series of numerations in the MS., both in Indian Arabic hands. The shorter series is in black
ink in the inner upper corner of the recto of certain folios; the longer series is in red ink in the outer upper corner of the recto of the original folios, and in part repeated in the outer upper corner of the leaves in which they are mounted. Neither series represents anything like the original order of the folios.

It will be convenient to divide the description of the MS. into three sections: (1) the paper; (2) the illuminations; and (3) the text.

The paper is a good oriental paper with a slightly glossy surface. It was originally arranged in quires of eight, but has since fallen into considerable disorder. As each leaf is mounted separately, it is fortunate that the leaves are in some cases slightly tinted, so that the arrangement in quires can largely be reconstructed. The great majority of the leaves are a more or less yellowish white; a few are brown, buff, or pink of various shades. In their present state the original leaves measure about 8 in. by 4½ in., in some cases a little less. Most leaves have been slightly wormed, in some cases before they lost their original order. A certain number bear pricked designs, which appear to have been something in the nature of primitive tracing for the purpose of ensuring identity of outline between two designs. In all cases the pricking is accidental so far as our leaves are concerned, and was done before they fell into disorder, probably indeed before the text was written. As will be shown below, the illuminations are for the most part inserted on a systematic plan. By using all these items of evidence, therefore, (1) colour of paper, (2) worm-holes, (3) prickings, (4) arrangement of illuminations, and (5) the text, it has been possible to establish an order of leaves which is probably correct. I understand that the Museum authorities propose to reassemble the leaves in this order, but the original numeration will have to be preserved also for those students who are more interested in the works of Kamāl Isma‘il than in the Turkish text.

Though the MS. presents other points of great interest, the illuminations are perhaps the most remarkable feature. As
far as I am aware only one other MS. in the late "Uighur" character is illuminated, that of the Mi'raj Nâma in Paris, but there is no resemblance between the styles of illumination of the two MSS. If we examine the Persian MSS. of the Timurid School, parallels to details of ornament can be found, but there appears to be no close parallel either to the general arrangement or to the chromatic scale of the illuminations. The four MSS. known to me, which provide parallels of detail are the following: (1) B.M. MS. Add 27261, a Persian MS. of mixed contents written and illuminated for a Timurid Governor of Fars in a.h. 813-14 (A.D. 1410-11). An account of this unusually fine and famous MS. will be found in Rieu's Catalogue of the Persian MSS. in the B.M., pp. 868-71. Reproductions of pages will be found:

(a) At No. 49 in the Oriental Series of the Palæographical Society.
(b) In F. R. Martin's The Miniature Painting of Persia, India, and Turkey (London: Quaritch, 1912), vol. ii, plates 53 and 240. See also vol. i, p. 30.
(2) A MS., the ownership of which appears to be divided between Dr. Martin and M. V. Goloubew, of Paris, of about A.D. 1410, described as of the Herat school. Reproductions of pages will be found:

(a) In Martin, op. cit., vol. ii, plate 240.
(b) In P. W. Schulz's Die Persisch-islamische Miniaturmalerei (Leipzig: Hieremann, 1914), plate 35.
(3) A MS. in Dr. Martin's collection dated A.D. 1436, of which a page is reproduced in Martin, op. cit., vol. ii, plate 53.
(4) A MS. in M. V. Goloubew's collection dated about the end of the fifteenth century A.D., and described as of the Samarqand school, of which a page is reproduced in Schulz, op. cit., plate 35. In this case the resemblance is less close.

Although there is admittedly a variation in the practice of the scribes there can be no doubt that in the case of our MS.

1 A reproduction of a miniature from this MS. is to be found in Pavet de Courteille's Mi'raj Nâma; Paris, Loroux, 1888.
the illuminations were executed before the text, and have no reference to its contents. Indeed, it seems likely that they were executed by a different hand, for

(1) the speed with which the MS. was written, as shown by the dates in the colophons, seems to leave little time for preparing the illuminations, and

(2) on certain pages, e.g. 122r and 123r, a line of text is written actually on the miniature and not in the margin round it, an outrage unlikely to have been perpetrated by the artist himself.

The gilding of certain words in the text appears to have been done by the scribe himself.

However, whether or not the illuminator was the same as the scribe, he was a remarkable artist, and in particular he was a master of the difficult technique of illumination in gold.

The procedure was clearly as follows: The paper was first of all arranged in quires of eight folios, and elaborate frames were drawn on each page.

The frame is constructed of narrow lines with boundary-lines of black ink, the centre being filled with gold, or, occasionally, silver, which has now tarnished to a dull grey. The whole line is no more than half a millimetre broad.

First of all a rectangle was drawn about 194 by 119 millimetres. This is almost exactly the present size of the leaves, and in many cases this outer rectangle is wholly or partially cut away.

Next an inner frame was drawn to contain the text. The inner side of this frame, i.e. the side nearest the back of the book is the same as that of the outer frame, but the outer side, the top and the bottom are formed by two lines, about five millimetres apart parallel to the outer rectangle. This inner rectangle measures about 141 by 87 millimetres outside, and 130 by 81 millimetres inside. Single lines were then drawn,

(a) from the points where the outer line of the inner rectangle joins the outer rectangle, bisecting the angle so formed, to
the top and bottom lines of the outer rectangle respectively;

(b) parallel to these two lines from the centre of the outer side of the inner rectangle to the outer rectangle.

The effect of two pages together, if the book is opened at any given place, is that of an inner rectangle bounded by double lines poised within an outer rectangle on the apices of four triangles based on the centres of the top, bottom and sides of an outer rectangle. The base of the triangles measures about 55 millimetres.

Apart from title-pages, which received special treatment, a frame of this kind lends itself to three alternative methods of treatment:—

(1) The whole of the space within the inner frame may be covered with a design, the triangles in the margin sometimes being decorated in harmony with the design; or

(2) the centre space may be left free for the text, and the design confined to the margin, i.e. the space between the outer and the inner frame; or,

(3) the spaces in the triangles and between the inner and outer lines of the inner frame may be decorated and the centre and the rest of the margin left blank.

The arrangement of illuminations within the quire is systematic, the number of double page illuminations in each quire varying from two to four. The commonest schemes of illumination are the following (the dots representing the leaves and the x's double page illuminations or the verso of the preceding and the recto of the following leaf):—

. x . . x . . x ; . . x . . x . . x . . and . . x . . . . x .

A peculiarity of the MS. is that, as will appear below, the same design is used several times, sometimes with the same, and sometimes with different colouring.

Coming now to the colours used by the artist it will be convenient to refer separately to the outlines of the drawings, the backgrounds and the designs superimposed on the backgrounds.
The outlines are normally drawn in gold, sometimes in red or black ink, occasionally in silver.

Backgrounds are either in metal (gold or silver) or in colour (mauve, crimson, orange, brown, various shades of pink, and a much faded colour, which was probably originally green). It will be noticed that the choice of colours is peculiar, they might almost be described in modern phraseology as "lingerie tints". That the choice was deliberate and did not represent the full range of the artist's palette is shown by the fact that the geometric designs of gold lines on folios 87v-88r and 159v-160r are picked out with dots of blue and red. Another curious feature is that the colours are not laid on in flat washes but with a stippled effect, which makes them look as if they had been imperfectly ground.

The designs superimposed on the background are normally in colour, and not metal. Metal is, however, occasionally used for small motifs of conventional foliage, particularly when superimposed on a larger design.

In the case of folios 180 and 179, which appear to come from a different MS., the outline of the marginal decoration on the inner side of the two leaves is identical with that on folios 105v and 106r and the background is gold in both cases. On folio 179r the design is uncoloured, but on folio 180v the design is tinted green, blue, pink, and purple of shades not found elsewhere, and the colours are put on flat and not stippled, as if they had been prepared with a different medium from that used elsewhere.

We now come to the description of the principal types of illumination of the four classes referred to above.

A. Title pages. These are two:—

(1) Folio 159v-160r, the Muhabbat Nāma. In this case a broad label of the usual type surrounded by a very delicate frame in black and blue ink with bands of gold and green, the centre being left free for the title, is set at the top of the page, and the whole of the rest of the page and of 160r is decorated with a repetitive design of gold lines in bands. Each
band consists of a series of squares standing on their corners, the adjacent corners of each pair of squares being joined by a line. Bands consist alternatively of four squares and three plus two three-quarter squares, the squares of each band lying under the connecting lines of the band above and vice versa so that a blank space of zig-zag shape is left in which the text is written also in zig-zags. A small rosette of gold picked out with spots of red and blue is set in the middle of each square.

(2) Folio 173v. Qoshuqlar. The label designed to contain the title is of similar type, but without the band of green. The title, however, is written above the label, which contains the first qoshuq (quatrain). The rest of the page is occupied by an elaborate "all-over" pattern of interlaced gold lines centred upon one complete and three half hexagons; six lines of text (three quatrains) meander round these lines. The next leaf, which presumably bore similar decorations, is lost. See Plate II.

B. Designs covering the centre panel. These are of three main classes: (1) geometrical, (2) free-hand repetitive designs, (3) pictorial representations more or less conventionalized.

(1) Geometrical designs. There are six varieties:

(a) A simple repetitive design of gold lines in bands, similar to those on A. (1) but based on linked hexagons (alternately three complete and two plus two three-quarter hexagons) instead of squares; folios 87v–88r.

(b) A similar but more open design of squares on their corners with connecting lines, with an intervening grille of diagonals parallel to the sides of the squares, eight complete squares arranged 2, 1, 2, 1, 2, with six half and four quarter-squares in the margin, the squares tinted contrasting colours and surmounted with gold motifs, the triangles in the margin similarly decorated; folios 167v–168r.

(c) A similar but more complicated repetitive design of eight-pointed stars with encircling lines, four complete and
Brit. Mus. MS. Or. 8193; folio 173v.

(In face p. 44.)
four half stars to the page, with a cross with pointed arms between each four stars, the stars, crosses and intervening bands being tinted with two contrasting colours and left uncoloured respectively, and the former surmounted with small motifs in both metals; folios 34r-35r and 38r-39r.

(d) A similar design of six-pointed stars (five complete and two half stars) with hexagons (eight complete and twelve half hexagons) between them; folios 47r-48r and 65r-66r.

(e) A central band of two complete and two half diamonds joined by lines with six zig-zag lines above and six below, parallel to the sides of the diamonds, the diamonds and the spaces between the zig-zag lines being tinted in contrasting colours; folios 16r-17r, 20r-21r, 101r-102r.

(f) A central design in a square on its corner of an Arabic phrase in "quadrangular Cufic" script of the type illustrated in Bresnier's *Cours pratique et theorique de Langue Arabe* (Alger, 1855), p. 154, surrounded by a network of lines in geometrical patterns, the spaces between them and the triangles in the margin being tinted in contrasting colours; folios 95r-96r and 163r-164r. [In the latter case the phrase is على 'Ali four times repeated, in the former two different phrases which have so far resisted decipherment.]

(2) Free-hand repetitive designs. There are three varieties:

(a) Symmetrical curling floriated foliage covering the whole field, two varieties, one on folios 44r-45r, the other on folios 81r-82r and 109r-110r.

(b) Symmetrical curling floriated foliage in one diamond-shaped mass in the centre with subsidiary masses in each corner, the edge of these being roughly parallel to the edges of the central design, three contrasting colours being used for the central mass, the corner masses and the background, two varieties very similar to one another, one on folios 50r-51r, 92r-93r, 121r-122r, and 133r-134r, the other on folios 69r-70r, 90r-91r, and 98r-99r.
(c) A most curious and interesting design of conventional foliage with human and animal heads springing from it, the background green, the outlines gold and the foliage and heads uncoloured. This seems to have been a favourite Timurid theme. Examples will be found in:

1. B.M. MS. Add. 27261, folio 10b.
4. MS. of end of fifteenth century A.D. Schulz, op. cit., plate 35 (less close).

In the present case the design, which is identical in form on folios 14r-15r, is a single panel four times repeated, the lower two panels being inverted. In the inner corner of each panel is a human head of Sino-Mongol appearance, full face, and wearing a cap, cap to the centre; next come two half human heads, with caps, full face (making four similar heads for the whole design) with two wings springing from under the chin, which is pointed to the centre; next a wolf's head in profile, a bird's head in profile (cock or parrot?) and a fish in profile, head to the centre; next half a monster's head full face (the other half being cut off by the frame) a human head full face, and half a monster's head full face (making two complete faces for the whole design); next a wolf's head in profile, and a typical Chinese dragon's head, part profile part full face, both eyes being shown; in the outer corner a human head with cap full face, chin to the centre. The triangles are coloured pink and decorated with gold scroll work. See Plate III.

3. Pictorial representations. There are three principal varieties:

(a) A highly conventionalized flower-pot in silhouette, two varieties, one decorated with two fishes in profile, head upwards on a metal background on folios 6v-7r and 22v-23r,
Brit. Mus. MS. Or. 8193; folio 14r.
the other without this decoration on a plain background on folios 9r–10r.

(b) Several similar designs of which the central figure is a rose-bush with ten flowers on it:—

(i) A single rose-bush, folios 86v–87r (in the latter case two deer on a much smaller scale coloured mauve, are shown running up the trunk and five mauve or crimson birds sit in the branches.)

(ii) A rose-bush with a feathery plant at its foot, and two cypresses on a smaller scale beside it, folios 12v–13r.

(iii) A rose-bush between two cypresses with a feathery plant at the foot, folio 25r.

(iv) An exactly similar design except that the centre piece is not a rose-bush, but a conventionalized tall brown tree (? a pine or cedar) with a straight trunk dividing at the top into three curling branches with a few needle-like leaves, folio 21v.

(c) A highly conventionalized landscape, in the centre a bird's eye view of a hexagonal lake with a stream running through it, a meander pattern of Chinese appearance being repeated all over the surface. The subsidiary details vary:—

(i) Two cypresses and a conventional flower-pot, on the surface of the lake three gold ducks, folio 3v.

(ii) The same but five gold fishes instead of the ducks, folio 4r.

(iii) Three crimson shrubs and one faded green tree with a long trunk, on the lake two large white fish in profile, folio 178v (the accompanying leaf is missing).

C. Designs covering the margin. The basis in all cases except one is conventional floriated foliage.

Two varieties of pure foliage occur. In one which appears on folios 27v–28r, 61v–62r, 73v–74r, 84v–85r, and 177v (accompanying leaf missing) the triangles are coloured in contrast to the design, in the other on folios 105v–106r and 180v–179r (from the different MS.) the triangles are obliterated by the design. Another variety has bodies of birds in flight, growing from the foliage, a design which appears also on folio 406r of B.M.
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MS. Add. 27261, the triangles being coloured to contrast, folios 53v-54r and 113v-114r.

In the remaining variety the scroll work though reminiscent of foliage resembles rather a Chinese conventionalized cloud design, the triangles being coloured to contrast, folios 77v-78r, 117v-118r and 181v-170r. A similar design is found on folio 418r of B.M. MS. Add. 27261, reproduced in Martin, op. cit., vol. ii, plate 239, bottom right-hand corner.

D. Decorations of the triangles and the margin of the inner frame only. The spaces in question are tinted and in the case of one pair of leaves adorned with a spray of conventional foliage in gold, folios 58v-59r, 111v-112r, 161v-162r.

The quire consisting of folios 76-83 is unique in that both sides of the two outer leaves, 76 and 83, are decorated with conventional sprays of foliage in gold in the triangles.

We now come to the text. The script is that variety of the "Uighur" script which appears to have been used in Persia (including Afghanistan) in the fifteenth century A.D. It is only a little less removed from the prototype than the South Russian-Anatolian (?) variety represented by the MS. of the Makhzenul-Esrar from which extracts with a facsimile were published by M. Pavet de Courteille (op. cit.) and the MS. of the Hibatu'll-Hasâ'iq published in facsimile by Nejib Eff. Asim (Constantinople, 1334 Turkish Civil Era). It closely resembles the script of the Bodleian MS. of the Bakhtiyâr Nâmâ and the Paris MS. of the Mi'râj Nâmâ and Tezkere-i Evliyâ published by M. Pavet de Courteille (Paris, Lereux, 1882, and Imprimerie Nationale, 1889-90 respectively).

The actual hand is particularly clear, symmetrical, and, of its kind, calligraphic, but the alphabet is the most inconvenient ever tolerated by man. It contains no more than thirteen letters: three vowels-cum-semi-vowels (1) a, e; (2) ı, i, y; (3) o, u, ö, ü, w, and ten consonants, (4) b, p, f; (5) ch, j; (6) t, d, dh, t, and d; (7) s, sh, th, z, and z; (8) h, h, kh, g, q, 'ayn; (9) k, g; (10) l; (11) m; (12) n; (13) r. In three
of these cases the confusion is purely gratuitous; two signs which originally represented t and d respectively are used indifferently for any letter in (6), two signs which originally represented s and z respectively are used indifferently for any letter in (7) and the diacritical marks which were originally used to distinguish q from ḵh and gh are here used nearly always over the medial or final letter representing this group and hardly ever over the initial. To add to our difficulties it is often hard to distinguish between (i) initial (1) and initial (8), (ii) final (9) and final (13), (iii) medial (7) and an undotted medial (8) and (iv) medial (6), medial wa/re and medial un/iin. On the other hand we do get some help. Ṣh is nearly always distinguished by two subscript dots, andḥ, ḥ, ḵh, and ʿayn are frequently and gh (in Arabic words only) occasionally distinguished by writing the Arabic letters ݨ, ݝ, ݢ and ݝ respectively under the character representing them. Even with this intermittent help, however, conundrums constantly occur. It is not easy to recognize zulf in a word which at first sight looks like sulb, nor kāfīr in a word which might just as well be kabīr. Professor Barthold himself was so disconcerted by the script that he read Bāqīr for faqīr and failed to recognize the town of Yezd in “Yast (t)”. I cannot therefore guarantee that in the texts transcribed below I have always made the right guess. In some cases, e.g. as between the Persian words pas and bāz only personal preference, or a second text in Arabic characters, can decide.

In order to darken counsel as little as possible, I have generally spelt all Arabic and Persian words with full diacritical marks, including those over long vowels. In the case of pure Turkish words I have been in considerable doubt whether to use the voiced consonants d, g, b, q, etc., or the unvoiced t, k, p, ḵh, etc., particularly at the beginning of words, since we do not know to what extent these consonants had become voiced in the fifteenth century. In general I have attempted to follow the practice of the British Museum MS. Add. 7914 (dated A.H. 914 = A.D. 1508–9) referred to below, as this seems
likely to be the best guide; but that MS. is itself shaky in distinguishing between b and p and j and ch, and cannot distinguish between g and k.

Similarly I have been in great doubt as to the extent to which "soft" or "modified" vowels should be introduced into Arabic and Persian words. As the Dative of دیانا is دیانا we may be sure that it was pronounced *dunye*, perhaps even دُنْیَهُ; but the form دَهْمَنْ shows that دُهْمَنْ was pronounced *dushman* not دیشمن. I cannot, however, I fear hope to be entirely consistent since the practice of the period was probably fundamentally arbitrary and inconsistent. I have consistently refrained from using the "hard" Turkish i in non-Turkish words, other than those containing a "hard" guttural, except in the suffixes.

It should perhaps be remarked that the practice of writing ө/ү in the first syllables of words as өй/үй, which prevailed in the earlier period in Chinese Turkestan, and still intermittently survived in that area as late as the fourteenth century A.D., is entirely unknown in our MS.

In prose passages the text is written sixteen lines to the page, in verse generally eighteen half-couplets to the page. These figures do not, of course, hold for all the illuminated pages.

So much for the script, we now come to the contents of the texts.

There are three dated colophons in the MS., as follows:—

Folio 129v, l. 5.

Tamām boldī Sirāju'l-Qulūb kitābī. Qutlugh bolsun. Ti-rīk [i.e. تریک] sekiz yüz otuz bislede, Chıchıqan yıl Rajab ayıning yigırmı toquzıda, Yezd shührıda Manşur Bahkshı bitiidi.1

"Here ends the book Sirāju'l-Qulūb. May it be auspicious. Manşur Bahkshı wrote it in the town of Yezd on the 29th

1 The form is curious. Perhaps bititti "caused to be written" should be read.
of Rajab, a.h. 835, Mouse Year [= 29th November, A.D. 1431].”

Folio 135v, l. 8.

Tamâm boldî Mathalâ kitâbî. Tîrîkh sezik yüz otuz bishde, Çichqan yıl, Sha'ban ayining törtide Yezd shahrîda Mîr Jalâl Dînînîn suhbatînda bu faqîr Manşûr Bakhshî bitidi.

Here ends the book Mathalâ (“For example”). This poor Manşûr Bakhshî, of the entourage of Mîr Jalâlu'd- Dîn, wrote it on the 4th of Sha'ban a.h. 835, Mouse Year [= 4th December, A.D. 1431].

Folio 178* v. 1. 13.


“Here ends the book Muhabbat Nâmà. May it be auspicious! This poor Manşur Bakhshî wrote it on the 6th of Rajab a.h. 835, Mouse Year [= 6th November, A.D. 1431] in the town of Yezd at the order of Mîr Jalâlu'd- Dîn.”

It will be observed that the last colophon is dated about three weeks before the first, and it is on this fact that the main outline of the rearrangement of the disjecta membra of the MS. set out above is based.

The retention in the date of the year of the old Turkish twelve-year cycle is to be noted.

I regret that I have found no further information about the two personages mentioned in this colophon. If his own client can find no higher title for him than “Mîr”, Jalâlu'd- Dîn is not likely to have been very important. Manşur was a bit of a poet and two quite good poems by him, transcribed from this MS., will be found in the Appendix. Both names were very common at this period.

As these colophons indicate, we have a MS. of distinctly mixed contents. With folio 174, the earliest surviving folio of the MS., we are plunged into the middle of a series of fifty moral maxims, the earliest one surviving being the eighth.
The moral level, however, cannot be described as particularly exalted, we commence:

"8th. The work which is rightly yours do well, in order that God, exalted be He, may make your work good among men.

9th. Be chaste (parhizgar) that you may be respected ('aziz)". . . . and so on.

This section is followed by a few detached maxims of the Prophet on sumptuary questions and other similar matters. The whole ends on folio 159a with the colophon:—Kātibul-faqīr Mansūr Bakshī.

Folio 159v is the title-page, described above, of the Muḥabbat Naʿma. The text is, with the exception of the gap noted below, complete and covers the following folios: 159v, 160, after which two folios containing approximately 36 couplets are missing, 161–169, 181, 171, and 178v, ending with the colophon quoted above. Another text of this work by Khorezmī written in a clear nastā'liq hand and dated a.h. 916 is one of the items of B.M. MS. Add. 7914 and it is described at some length in Rieu’s Catalogue of Turkish MSS. in the B.M., page 290. The present text is very definitely superior to that of the later MS. In particular it omits the fourth Naʿma in the latter MS. which is clearly spurious as it is in Persian (while the whole point of the work is that the author wrote it in response to his patron’s request for a poetical composition in that patron’s own Turkish dialect), and raises the number of Naʿmas to eleven as against the number ten mentioned in the Introduction. It also omits the Persian Mathnawi at the end. Elsewhere single couplets are omitted and other variant readings occur. One variant of some interest is in the first couplet of the poet’s panegyric of his patron. Our MS. (folio 161v, ll. 4 and 5) reads:

Aya arslan yüreklig khan urughī.
Kichik yashdin ulughlarning ulughī.

Add. 7914 (folio 293v, l. 7) reads:

Zchi arslan yürek Qongrat urughī, etc.
Our MS. no doubt preserves the original reading, *arslan yürek* is hardly grammatical; *Qongrat* was probably introduced at a time when the identity of the Muhammad Khoja Beg addressed was beginning to be forgotten and a tribal name had to be inserted to give the necessary clue.

The folio following 178 and containing the counterpart of the miniature on the *verso* of that folio is lost, but it seems probable that there next followed a short anthology of which folios 172, 182, 177, 175, and 173 are surviving leaves. Folios 172 and 182 are consecutive and as they are both on pink paper it seems likely that they formed the centre of a quire. Folio 173, as its *recto* bears the text of a *ghazal* while its *verso* bears the title and commencement of a collection of *qoshuqs* (*quatrains*) is likely to have followed the other leaves. The contents of these leaves which are reproduced in the Appendix are as follows:—

(a) a *ghazal* and *bait* by Mansûr Bakhshî and the latter part of a third poem by him.
(b) three and a half *ghazals* by Luṭfî.
(c) two *ghazals* by Qambar oghlu.
(d) one *ghazal* each by Qâsim and Jauhari.
(e) four quatrains of the type called *qoshuq*.

Mansûr Bakhshî is, of course, the scribe of our MS. Luṭfî is a poet of whom something is known. An incomplete copy of his Divân is another of the items contained in B.M. MS. Add. 7914, and a notice of him will be found in Rieu’s Catalogue, p. 286. As he was personally known to Mir ‘Alî Shîr Nawâ’î he must have been alive after A.H. 844, and the present MS. was therefore written in his lifetime. The three complete poems, but not, unfortunately, the incomplete one, appear also in Add. 7914, and, as is shown by the collation in the Appendix, there are substantial divergences between the two texts.

I regret that I am not in a position to give any information regarding the other three poets mentioned. Their names do
not appear in Rieu's Catalogue, and time did not permit me to make my way into the uncharted seas of Nawā‘ī's Majālisu‘n-Nafā‘īs where the information may be forthcoming.

The Qoshuqs are of great interest. As far as I am aware, these are the only specimens surviving, but my researches have admittedly been incomplete and others may be known.

The word qoshuq is translated by Pavet de Courteille [Dictionnaire Turc-Oriental: Paris, Imprimerie Impériale, 1870, p. 432] "a sort of poetic composition or drinking song sung according to the principles of the orghushtek". He quotes three passages containing the word, two from the Abushqa and one from the Bābur-Nāma. One describes someone as not understanding the metre of the tuyuq or even of the qoshuq. The same quotation is given by Radloff [Opyt ii, 640].

The tuyuq or tuyugh was a quatrain verse-form based on the old Turkish system of parmaq hisābī, i.e. counting the syllables but disregarding the quality of vowels. Twenty tuyuqhs written by Qaḍī Burhānu‘d-Dīn survive, see Gibb's History of Ottoman Poetry [London, Luzac and Co., 1900], vol. i, p. 211.

Pavet de Courteille [op. cit., p. 55, s.v. orghushtek] quotes a passage stating that the qoshuq metre was ramal murabba‘ mahdūf and giving a couplet in that metre, a catalectic tetrameter of the measure — — — —. As will be seen from the Appendix, however, our qoshuqs are trimeters, and appear to be rather of the "parmaq hisābī" nature than strictly metrical.

The next part of the MS. in order of date is folios 2–129. The colophon on folio 129v, quoted above, gives the name as Sirājul-Qulūb, "The Lamp of Hearts," but mentions no author's name. The work was no doubt translated from a foreign language, presumably Persian, possibly by Mansur Bakhšī himself.

It is a kind of catechism, dealing with various points of Moslem theology and eschatology. Each section is introduced by a short question, to which a reply, generally lengthy, is
given. The words suwāl and jawāb ("Question" and "Answer") are gilded, and so too are some names of prophets, holy personages, etc. The name of God haqq (or tengri) ta'ālā is not gilded, but is normally put at the commencement of a new line, the remainder of the preceding line being left blank or filled by one, or two, ornamental flourishes.

As the beginning of the work is lost, the identity of the questioners (there was more than one since they say "tell us") cannot be determined. The respondent is Muḥammad himself (see folio 104r, 1. 14, where a reply begins "The Prophet peace be upon Him, said . . .").

The title Sirājū'l-Qulūb is not uncommon. One, in the form of a catechism, is mentioned by Haji Khalfa, see Fluegel's edition (London, Oriental Translation Fund, 1842) vol. iii, p. 588. Another, or possibly the same work, although the opening words are different, is contained in B.M. MSS. Or. 1231 and Add. 23,581, see Rieu's Persian Catalogue, p. 17, where reference is made to a similar work, with a different commencement, at Vienna, see Fluegel, Vienna Catalogue, vol. iii, p. 453.

The author of the work represented by the two B.M. MSS., of which Or. 1231 is an ancient copy dated A.H. 925 (A.D. 1519), is given in the former MS. as Imām Abū Mānṣūr Sa'īd ibn Muḥammadi'l-Qaṭṭānu'l-Ghaznavī and in the latter as Imām Abū Naṣr ibn Sa'd ibn Muḥammad. The title Ghaznavī indicates a connexion with the Turkish dynasty of Ghazna, and it is possible, indeed probable, that this Sirājū'l-Qulūb formed the foundation of our work. The order of sections is more or less the same and the contents of the various sections are more or less identical, but the translation is by no means close or exact and in particular the frequent Arabic quotations in the Persian text are completely omitted in the Turkish version.

The following is a summary of the contents with references to the Persian text of Or. 1231, here designated P.; in the first
two or three cases I have quoted the question in full, so as to
give an idea of the general form.

Folio 2r, l. 1-14. The end of a description of the Throne
of God = P. 10r middle—10v, I. 1.

Folio 2r, l. 15. "Tell us how many Prophets (payghambar)
God created; how many were Apostles (mursal), and how
many books came down from heaven to the Prophets" =
P. 10v, l. 2.

Folio 4v, l. 2. "Tell us who Azrayil is." The reply includes
an extract from the Prophet's account of his journey to
Heaven = P. 11v, l. 3.

Folio 5v, l. 14. "Tell us who Munkar and Nakūr are." The
reply includes an account of the interrogation of the dead =
P. 12v, l. 2.

Folio 11r, l. 15. An account of the Baitu'l-Ma'mūr = P.
14v, l. 7.

Folio 13v, l. 6. An account of Jabal Qāf = P. 15v, l. 4.

Folio 16r, l. 8. Šur and Asraf = P. 19r, l. 1.

Folio 18v, l. 2. The end of the world = P. 16r, l. 12.
(Note that these two sections are in reverse order.)

Folio 33v, k l. 3. The fastenings of the door of heaven and
the lock (qufl), P. 20r, l. 12.

Folio 33v, l. 12. The key of heaven = P. 20v, l. 5.

Folio 31r, l. 2. The Prophet Yūnus = P. 20v, l. 9.

Folio 28v, l. 2. The destruction of Pharaoh's host in the
Red Sea = P. 26r, l. 7.

The order of P. is slightly different here. The end of this
story is lost.

Folio 32 starts near the beginning of the story of Suleimān.
32r, l. 1 = P. 28v, l. 3; the question is put in P. 27v, last line.

Folio 37r, l. 6. The five beings who had no father or mother,
but walked on the earth = P. 21v, l. 2. The stories are those
of (1) Ādam and Eve (folio 37r, l. 7); (2) the Prophet Șāli'ī's
camel (folio 39r, l. 5); (3) the ram which Gabriel gave to the
Prophet Isma'il to be sacrificed in his place (folio 40r, l. 8);
and (4) Moses’ rod which became a serpent. The end of (3) and beginning of (4) are lost.

Folio 43r, l. 5. A pious interpretation of the cries of various birds = P. 30r, l. 9.

Folio 44r, l. 9. The Baitu’l-Ma’mûr again = P. 30v, l. 4.

Folio 46r, l. 4. The highest building in the world (i.e. the one built for Pharaoh by Hûman!) = P. 31r, l. 6.

Folio 48v, l. 4. The table sent down to the Prophet ‘Isâ = P. 31v, l. 7.

Folio 54v, l. 4. The visit of Shaddâd ibn ‘Ad, while still alive, to Paradise and Hell. Apparently not in P., the end is lost.

Folio 58r commences in the middle of the story of the Prophet Jirjîs which starts at P. 35r, l. 2.

Folio 72v, l. 9. The Prophet ‘Uzair (the father 40 years old, with a black beard, and the son 120 years old with a white beard) = P. 39v, l. 10.

Folio 75v, l. 7. Noah’s flood and the fate of the sea on the Day of Resurrection = P. 33v, l. 7.

Folio 78r, l. 13. Dhu’l-Kifl. Mentioned in P.’s table of contents, 2r, l. 7, but apparently omitted from the text.

Folio 83v, l. 6. Speech of the Prophet ‘Isâ in his mother’s womb. Not in P.?

Folio 84r, l. 3. The rock which Moses struck = P. folio 49r, l. 5.

Folio 86r, l. 1. The Aššâbu’r-Rass = P. 51r, l. 4.

Folio 91r, l. 8. The Aššâbu Ukbûdûd = P. 53v, l. 3.

Folio 100r, l. 1. The Prophet Ayyub. Not in P.?

Folio 104r, l. 10. Suleimân’s hidden sepulchre and Bulûqiyâ = P. 60v, l. 10. This is the last section both in our MS. and in P.

The Sirâju’l-Qulûb ends on folio 129v, the last folio of a quire, with the colophon quoted above.

Folio 130 begins most abruptly but appears to be the beginning of the next work which is called the Matûhâl Kîtâbî, “the Book of For Example.” It starts: “Do no
evil, for God, exalted be He, keeps you." and then plunges into a series of sentences each of identical form. All, except the first, begin with the word mathalā "for example" in gold and continue "if a man says . . . he is an infidel (kāfir)."

It ends on folio 135v with the colophon quoted above.

Folio 136v is completely blank except for the frame, and the late Persian text.

Folio 136v is not illuminated, but the whole of the text inscribed on it is in gold and is unusually large script. Were it not for the fact that it is undoubtedly the last and not the first page of a quire, folio 136 might have been regarded as the commencement of the MS. The text begins:

 Fol. 136v. 1 Al hamdu lillahi rabbi'l 'ālamīn 2 us-salātu us-salāmu 'alā 3 khairi khalqīhī Muḥammadīn: 4 wa ālihi ajmī'īn. 5 Bilgil kim bir neche 6 ḥikāyallar Raḥatul-Qulūb 7 kitābīdīn ikhtiyār 8qīlīp bitidir, and continues on the following pages.

The introduction to this section of the MS. may be translated as follows:

"In the name of God etc. Know that certain stories selected from the book entitled Raḥatul Qulūb are written here; also certain stories of prophets and sages, the questions put to the Prophet, upon Him be peace, by the king of the Yemen who came to him, and a few profitable words which the daughter of the King of China obtained by inquiry from the son of the King of the West have been collected and are written here in order that they may be profitable to those who read them. May it be that by the grace of God, exalted be He!, the book may be written to its end, if God, exalted be He!, pleases."

It will be seen, therefore, that this section of the MS. is a medley. It begins with the last item on the list:

"The maiden said 'Who first in the world spilt innocent blood?' The youth said, 'The first man in the world who spilt innocent blood was Qābil, who killed Ḥābil, and their story is as follows . . .'."
Folio 141\textsuperscript{r}, l. 8. The story of the Prophet Şāliḥ's camel.

Folio 144\textsuperscript{r}, l. 15. "The maiden said 'What are the two dead things which may be eaten (ḥalal turur) ?' The prince said, 'One is the fish, the other is the locust (čekürte).'

A number of shorter questions follow, some in the nature of riddles rather than religious questions.

Folio 145\textsuperscript{v}, l. 1. An anecdote of Loqman the sage.

Folio 146\textsuperscript{r}, l. 1. "The Companion named Wahb ibn Munabbih, may God be satisfied with him, says, 'In the Old Testament I found twenty sayings which are wise.'" The twenty are quoted.

Folio 147\textsuperscript{r}, l. 3. "Again the Prophet, peace be upon Him, says 'There are twenty things which, if anyone does them, alleviate poverty, distress and misery' . . . ."

Folio 148\textsuperscript{r}, l. 1. "The rules for eating food."

Folio 149\textsuperscript{v}, l. 9. "Aristotle the sage says that four things will make the eyes bright . . . and so on."

Folio 150\textsuperscript{r}, l. 6. "Again a Companion named Khalid Walid relates that one of the kings of the people of the Yemen came into the presence of the Prophet, peace be upon Him, and said 'Oh Prophet of God, I have come to ask you a few questions and to learn'. The Prophet, peace be upon Him, said 'Very good'. That person said 'Oh Prophet of God, I seek to be wiser than the people'. The Prophet, peace be upon Him, said 'Fear God' . . . .", and so on.

Folio 153\textsuperscript{v}, l. 17. "A Companion named 'Āmir-i Majnūn (?) asked the Commander of the Faithful 'Ali 'Who is wise (sirek) ?' . . . .''

Folio 155\textsuperscript{v}, l. 2. "Again, they asked a sage named Yahyā-i Muʿād-i Rāzī, may the mercy of God be upon him . . . ." and so the MS. ends in the middle of a story.

There remain to be described only folios 179 and 180, which belong to a work not represented elsewhere in the MS. The script is the same, and the illuminations are clearly by the same hand, since the outline of the design which decorates the margins of one side of each leaf is identical with the
outline of the designs on folios 105r–106r; the colour scheme, however, is, as stated above, different, and it is therefore probable that the leaves belong to a different book.

The text is continuous, but the two leaves in their present position are reversed, i.e. folio 180 precedes folio 179. The principal text is part of a Mi'raj Nâma which presents extraordinary coincidences with and divergencies from the text printed by Pavet de Courteille in his edition of the Paris "Uighur" MS. [Mirâdj-Nâmeh, Paris, Leroux, 1882]. The surviving fragment commences in the middle of p. 7, of Pavet de Courtelle's text with the description of the Prophet's visit to the lake of Kautbar [Kevser]. The first two sentences are almost word for word the same, the next contains the same sense in rather different words, and the next is identical. Our text then skips out a page and a half of the Paris text, rejoins it for a short time, and then departs once more and so on. The explanation of these phenomena is perhaps to be found in the fact that the four persons sitting round Kautbar distributing the water are stated in our text to be Muḥammad, 'Ali, Ḥasan, and Ḥusain, while in the Paris text they are stated to be Abu Bakr, Omar, Osman, and 'Ali; in other words our text is Shi'i, while the Paris text is Sunni.

As the Prophet could hardly have visited Kautbar and found himself sitting beside it, the assumption is that the Sunni version is the original one.

The text in the margin of the two unilluminated pages is even more interesting, as it belongs to a class of text hitherto unknown in "Uighur" script. It is part of a series of Arabic proverbs in gold, each proverb being followed by a paraphrase in Persian prose, and a Persian distich enlarging upon the theme. As may be imagined the decipherment of Arabic and Persian texts in this script was extremely difficult and I am much obliged to Mr. Fulton of the British Museum for his assistance. The full text will be found in the Appendix.

This article is already too long and there is therefore no
space to enlarge further on the many interesting points raised by this MS. I should, however, like to make one or two observations on the dialect employed. In so far as the texts are native to the Yezd district and not imported from Turkistan (as the Muhabbat Nama presumably was) they have a fair claim to represent the fifteenth century ancestor of the Azerbaijani dialect. The shibboleths which I have noticed point, as might be expected, to relationship with Kashgari’s Ghuzz group rather than his Türk group. “White,” for instance, is aq not ürüng; but the morphology is primitive rather than modern. Note, for instance, such forms as turur, tileben, aytmaq “to say”, the future in ghay, gey and the imperative in qhil, gil.

The poems of Qambar oglı contain one or two distinctively “Western” forms like qilan (for qilghan), menüm (for mening) and the verb eylemek.

Some individual words are of particular interest. For instance sirek “wise” is quoted by Radloff [Opyt iv, 702] from the Baraba dialect only, and chekürte “locust” corresponds neither to Kashgari’s chekürke nor to Osmanli chegirge. No doubt a careful study would disclose many other points of interest.

I should not like to close this paper without expressing to Dr. Barnett and Mr. Edwards of the British Museum my gratitude for the many kindnesses which I received from them in the course of my studies on the MS.

APPENDIX
(a) The shorter poems
Folio 172r, l. 1.

Lutfi
Ay latıfat bostānî iche serw-i khosh khirām,
Taṭī rukhsaring gilindin ḥusn-i bāgh-i ihtirām.
Ay yüzüngü künge okhshatsam, muwajjahir dalil;
Ab-i Ḥayvān disem irningi, irür mā là kalam.
Bolsa dúzakhta ḫayāling, tangha köymeklik īlāl;
Bolmasa jannatta yāding, jāṅgā ḗāṣāyish ḡarām.
Zar waraq teg bolmisham simin saqaqing shauqüdin,
Körki ne zard-u nizär itti meni saudäyi kham.
Wa’d-duha wa’l-layl ocurmen yüz-ü zulfungnî köprü
Keçti ‘umrum barcha-u Wardim irür bu subh-u sham.
Garchî mahrum dur raqibing haqqdin ozmazmen umûd,
Birdî kâfirîng murâdîn birmcegymü бизге kâm;
İlaringiz birle boldi Lutfî yârîm ishinê,
Jân qadamlarî fidâsi qilsalar ishinî tamâm.

Apparatus Criticus. Or. 7914 has this ghazal at folio 202r lines 11 following. The order here is 1, 2, 4, x, 3, 6, 5., v. 7 is absent, x is as follows:—

Qamatîng tòbi nihâli dur labbing Kauthar suyu
Yüzung ol hûr-i bihishti tutî bu ‘âli maşâm.

The following variants occur:
1. 2. gülîndin for gûlîndin.
1. 4. aqhîngnî (?) for irîngnî—
1. 5. tenge for tangha.
1. 9. zulf-u nîrînqî for yüz-ü zulfungnî.
1. 10. Lutfî ‘umri-u wardî for ‘umrum barcha-u wardîm.

Folio 172r, l. 16.

Lutfî
Ay âyat-i rahmat yüzungûz shânîda nâzîl
Bolghay qacharing birle qachan mihrı muqbil.
Sizîn kerek ökrense parî âadamînî
Yusuf daqlî tâ’îm kerek alsa shâmâyîl.
Yalghuz men imezmen hausing bile gigirstâr
Husnungqa irür hûr-u malik jân bile mâyîl.
Harût kozûng sihrini körde khajîl oldî,
Andin yashunub ikhtiyûr itti jah-i Bâbil.
Ol sâm mu turur subhâ yaqûn yâkhod uzun ton
Yû ghûliyadin dil-û köngiülgerê salâsîl?  
Jân mushaﬁî sîpûra bolur qayghuda her dam
Haikal ilîgi boynuma tabuldî hâmâyîl.
Hijringde tiler Lutfî quîlûng öz ajalinê
Sansiz keçhiyên ‘umûrdin ay dostînî hâsîl.

Apparatus Criticus. Or. 7914 has this ghazal at folio 199r lines 4 following in the order 1, 2, 4, 3, 5, 6, 7.
1. 6. turur for irür.
1. 9. dur for turur.
1. 11. jân omitted.
1. 12. boynuna for boynuma.
1. 13. reads Hijringde tiler her dam ajal Lutfi-yi meskin.

Folio 172r, 1. 13.

Lutfi sözi
Sening üsrük közungge ne khabar bar ?
Kim andin 'aql-u jän-gha küp khatar bar.
Munajjim qash-u közung körgen ay tur
Kim oshbu ay bashinda fi'nalar bar.
Qashim köz bahri üstü köprüküng dur.

Folio 182r, 1. 1.

Senge her neche kim mundin gudhur bar.
Qiran qildi közung ay teg yüzündede
Qiran dur anda arî kim nazar bar.
Qadâ kelgende Lutfi öz halakin
Tiler alningda kâmi bu qadar bar.

Apparatus Criticus. Or. 7914 has this ghazal at folio 175r lines 3 and following in the order 1, 3, 2, 4, 5.
Line 5 reads Yolungda qash irür köz bahrîna pul.
1. 8 kim ârî for ârî kim.
1. 9. kilgende for kelgende
1. 10. qâsingda for alningda.

Folio 182v, 1. 6.

Qambar oglî
Kök ichinde sizleyin bir sauk-i delber bolmaghay,
Sachî sambil yüzi gül qaddi senüber bolmaghay.
Chîn-u Müchîn-u Qilaysa bolmághay mânandîngiz.
Sizleyin bir qaddi sarkash zulfi jambar bolmaghay.
Ghamza-yi qhammâîngiz (?) teg tideyi nargis imez,
T[ur]ra-yi tarrâringiz (?) teg musâk-u 'anbar bolmaghay.
Yannmaghaymen 'îshqîngizdin gar meni yantursalar.
Khâira barqahlan ajab kim ähî-i Khâbar bolmaghay.
Şurâting wasfîn qilanlar körmeqen dür hunsungî.
Sıze ohshish rawdada bir hür-i paîkar bolmaghay.
Teki tekrâr eyledim klub şurâting majmû'asîn
Khâtirînda mundîn arluq nirse az bar bolmaghay.

Folio 182v, 1. 1.

Gar sening terking qilursam, ay dilârâmum menûm,
Pas mening adîm chîqanda Ibn-i Qambar bolmaghay.
Qambár oğlı

Diýpará zënîr-i zulfiqân shâna qûldîng; qîlmaghîl!
Sad hazârân 'aqîlî fitna qûldîng; qîlmaghîl!
Chîn kôngül shahrîn musakkîkar qûldîng; ay Türk-i qhatî (?),
Khûlâyî na'mûrumî wayrâna qûldîng; qîlmaghîl!
Gîj-u (?) bahrayn oldî şaşkîmîn, khûnî dîldîn maâj orar,
Qaṭra qaṭra ashkûmî dur-dâna qûldîng; qîlmaghîl!
Aşnâ qûldîng menê 'îshqî haqîqînî mâyû[r (?),
'Aqîlumî yeşparâqî paykânâ qûldîng; qîlmaghîl!
Bi tahashshi jâm-i may nûsh eyledîng akhyûr ile,
Garchi sen bu shîfâni rindânâ qûldîng; qîlmaghîl!
Shâmî-î rûkhûsârîng qatînda yüz tûmen parvûnâ bar,
Men da'îf-i yanghûcî parvûnâ qûldîng; qîlmaghîl.
Qambár oğlın bulbul-i dî qasdâ tâksar ayledîng,
Gûl yüzûngde sumberî dardânâ qûldîn,; qîlmaghîl!
Fol. 177r.

Qambêz oğlı

Te kim 2 ol serw-i sahî sumberîn gûl bosh eyledi,
Sad hazarûn bulbul gûlshân madhûsh eyledi,
Ghâyrat ildûrmên ki sahîr (? ) ne içhûn öptî labbârin,
Bağhûmûn ikanî mayî qumgûna teq josh eyledi.
Her nîchê faryûd iderîn yûd olûr yûd eylemez,
Dîlbar-i paymân-shîkân 'ahdîn farâmûsh eyledi.
Yannîsham bashdîn ayagqa shâmî teq içhû ofînâ,
Bilmezîm (? ) bu 'îshq otîn qaydîn menê teqû eyledi.
Qasd-i jânum qûldî dîlbar nûvâk-i mîchên (? ) bile,
Nîchê-kim nîsh ordî ol bu qasdâ dî nûsh eyledi.
Yârûmûn aqâmûn gashûnda mähî nau kûrdî felek,
Shol sâbabdîn dû hilêl-i halqa dûr gûsh eyledi.
Bulbul ayru tûshê gûldîn, lal olûr hich sözlemez;
Qambár oğlın yâr firâqî bile 3 khûmûsh eyledi.

Jauhari

Qasdâ kôngülûm ol shêker irîn tileb jân tartâ dur.
Arsulûq bîchûrûnî yâ rîzq yû qan tartâ dur.

Fol. 177v.

Dûnye de men dûr men-u (?) yalghûz kôngîl wây anû ham.
Zulfî wû közî qashî her bîri bîr yân tartâ dur.

1 The edge of this folio is clipped and the last letter of this and other lines is partly or entirely lost.
2 The first letter of this and some other lines is lost.
3 Text reads bayle, presumably in error.
Khūsh qashlīning yasini kirbik oqibirle közi
Gurchi ısriük tir körünqı yanglu esen tarta dur.
Te khayālī, keldi mihmān köz essiz mihmānīyga,
Gāh durr-i "Ūmmān-u gāh la'lı Badakhshan tartar dur.
Ay kishi tarttī madā'ın (sic) dilbarīning abnūda
Hīch neme läygīq yoqhūdīn Jauhari jān tarta dur.

Lutfī
Ghamzangiz khūnī wu her dam könglüm ol yan tarta dur.
Barmasam qashın chun meni qan tarta dur.
Tat közungdīn ki dingha (?) niche yüz orsam meni,
Kufr zar-i zulmile cl ne musulman tarta dur.
Khāk-i pāy-i kim anga zulfi teger kūp ihtirām,
Yā meni topraq yā rīz-g′ī parīshīn tarta dur.
Abnūda jān tarta durmen, te meger tūshqei qabūl
Hīch nazār qīhnaz bu miskīn zar-i kim jān tarta dur.
Qashlārī yasın golaqqa yitkūre tarta közi.

Fol. 175f.

Maṅsūr Bakhshi sözi
Ay khudāy-i lam yazal, ay pādshāh-i lá yazāl,
Barcha ‘ālamīng khudāwāndī irūrsen bi-zawāl.
Mithl-u mānandīng sening yoqtur, yana bolghusī yoq.
Kinse okhshamaz senge perverdigār-i bī-mithāl.
Mūlketingge yoq zawāl, ay havy-ū qayyūm-ū ahad,
Khāliqul ‘arsh-ū samūwāt, ay kerīm-ī bā-kamāl.
Yā qhiyāth-al mustaghiḥthānī, barchagha faryūd rās,
′Alimu′l āsrār-i ‘ālam, yā ′alim-i dhī′l jalāl,
Qudratīng birle yaratting ‘arsh-ū kūrsī wu qalam.
Hikmetingning ökmīne yūmek turur ′aqil-u khayāl.
Jinn-u ins-ū wahsh-ū tayr-ū mūr-ū māhī rīzqinī
Yelkūresen jūmāgha qudrat bile bi qīl-ū qal.
Kim ki ichti rahmatīng daryāsūdīn bir jur‘ayī,
Barcha ‘ālamīn munazzaḥ boldī wu boldī zulaāl.
Kim fanā boldī muḥabbat bahrīna, jāndīn kechib
Waṣīliyat mūlkide bāqi bolup taptī navāl.
Kimge kim qīldīng nazār, hird-ū havādīn boldī sāf,

Fol. 175v.

Diṅgīye-dīn kechī, kōrūnmez közige māl-ū manāl.
Mūlk-ū māl aulād-ū qatundīn munazzaḥ qīl köngūl,
Chūn hijāb irmish senge ḥaqq yoltā ahl-ū ′ayāl.
Mashicwalladin (?) kongül mülkinî khâli qilmaghân,
'Aqibat mardûd olup tektî anga sansîz mulâl.
Yâ ilahi! ol irenlerning haqqi kîm şidgîla
Wasl genjini tileben taptîlar sendîn wîsâl.
Barcha mu'mînlar gunâhin qîl kerem birle 'asû,
Hashr kûninde alargâa birmegîl sen insîl.
Bu faqîr Manşûr bakhshîning du'âsîn qîl qabûl,
Âkhîratta haqq Muhammad birle birgîl ittişâl.

Bayt

Sening dardîng menge ter mendîn artuq.
Senge qul boldughum sultânîn artuq.
Sening dhîkrîngni aysam chol uchinde,
Bolur ol chol menge bostânîn artuq.

Fol. 173v.

Ahsanu'l taqwîmî kören chûn Anâl-İ Haqq dimesûn.
Pas nêdîn bartin oluptur Manşûr-i divânâsî?
Sham'-i wâhdât dur jamâling suhbat-i rûşan qîlur.
Qarshuda kosh kosh yanadur Saiyidînîng parwânâsî.

Qâsim sözi

Ay şanam! Tengring üchün dardîngha qîlghîl chârânl,
Ghamza qûnî atîp qîldîng yûrêkke yûrânî.
Ishwalar qîlmaq bile baghùmînî pûra eyledîng.
Ne ziyân qîlghay senge sorsang bu baghûr pûrânî?
 Türkî dûnyc tauba (?) qîldîm, 'âshûq oldum hûsnûnqua,
Qîldîm erse men sening ay yûzûngê nazzaranî.
Ol kûghadî (?) teg iki yûzlüg mudda'tînî, ay şanam,
Bashînî kesgil qalâm teg. Sortayûn (?) men qûrânî.
Qâsim-i bîchhara ger ölse ishîgingde, bigim,
Öz qulung birle kötergîl sen oshol bichhârânî.

Fol. 173v.

Qoshuqlar

Te kongül ol bi-waftâ iliginde dur.
Jân quşqî dayîm jafa iliginde dur.
Nola? Iligîn qoysa qasda konglîrînê,
Anîng üchün kim dawû iliginde dur.

Ker chaman iechre khîrâmân boyle;
Gulshâni qîlghîl mu'attar boyle;
Andalib-u hūrūnī qīqlīl khajil;
Birni oyan-u birni kötū koyile.

Iki chashmūn bir biri rukhsārī dur.
Her (?) chamanda fitnay-i rukhsārī dur.
Te sanaqdin (?) almāsīnī körgeti
Akhratīndīn chūn bihi rukhsārī dur.

Te kōngīlge salī dilbar mihrini;
Mihrūme qīldī ziyāda mihrini.
Ol qamar teg yiizū, zuhra teg jafā,
Munfa‘il qildī felekning mihrini.

(b) The Arabic and Persian texts in the margins
of folios 180r and 179v

Bayt
Her ki bar ḥaqq buwa-red bā ard-u-jahān
Hāsil āraud bā jumlag-i a’rād.
Pas dar wartha-yi halak aftād
Ān ki az rāh-i ḥaqq kunad i’rād.

Tis‘ā’a thamānūn

Idha amlaqtum (?) fa-tājirū wallāhi bi’s-ṣadaqāti
Ṣadaqa sabab-i ziyādat-i māl ast wa saʿādat-i ḥūl ast wa her
ki ṣadaqa dihad tuwāngar ast wa ḥūl-i farāhat.

Bayt
Hīch chīzī ma-dān tu chūn ṣadaqa
Hast az ū māl chahra ṭīshī
Ū rasānad kasān ba-istighnā
Ū rahānad sarranj-i (?) darwīshī.

Tis‘ā’īn

Man lāna ‘ūduhu kathurāt akhsānūhu
Ar narm bāshad wa siyāsat ba-waqt na kunad wa marāsim-i
adab-rā mukhtār gudharad sar dastān-i ū kordan kasāh (?)
kunand wa ērā ērūmat na dārand wa bā murūd-i ū na rawand.

1 Sic here and in the Persian prose translation of Proverb 93 for uftād.
Bayt

Her ki bā kihtaran kunad narm
Mānad andar bašiyat-i ēshān
Na na andash (?!) ba dastī kardān
Na barandash ba-wājib-i firmān.

Iṭhā tis'īn

Qalbu'ī ḥumāqī fi fannihī

Her chi dil-i ḥumāq bāšhad ba-zabān bi-yūyad wa khalq-rā
az sīr-i khīsh ibhā kardā nad.

Bayt

Her ki ā hast bā ḥamāqat just
Jāyyāh-i dilāsh dahn-i vay ast
Her chi dārad zi nūk-u bad dar dil
Ān hama bar sar-i zabān-i vay ast.

Iṭhā-ṭis'īn

Liṣānu'ī āqili fi qalbihi

Her ki khirad bāšhad sīr-i khīsh dar dil nigāh dārad wa bā
hīch kas nāgūyad.

Bayt

Her ki ā hast bā-kumāl u khīrad
Hast panhān zābān-i ā ā dar dil
Na shawād hīch sīr-r-i ā paydā
Na būvad hīch guft-r-i ā bāṭīl.

Thalātha-ṭis'īn

Maḥ jarra fi ināni amalihi ʿaṭhra bi-ajalihi

Her ki inān ba-dost-i amal dīhad wa bar mojib-i hawā-yī
nafs rawad zūl bāšhad ki dar muqḥār-i hālāk asfād.

Bayt

Dar hama kārīhā ba-guftī hawā
Her ki bi-dīhad inān ba-dost-i amal
Bīm bāšhad ki ān amal nāgāh
Andar andāzadsh bi-jā-yī ajal.

Arba'āa-ṭis'īn

Idhā wasalat ʿalaykum ʿatrāfiʾn-niʿami falā tanfaru

1 The reading is uncertain owing to worm-holes.