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The Miniatures and Texts in the E28 Album from the IOM, RAS

Abstract: The E28 Album is composed of five stray sheets from an unknown Persian manuscript datable by circumstantial evidence to the 17th–18th cc. The texts contained therein are for the most parts accounts pertaining to the activities of the Sufi fraternities in Central Asia in the period from the 11th to the 15th c. The five miniature paintings illustrate the stories told.

Key words: Abu Said Abu-l-Khair, Herat, Khorezm, Amu Darya, sheikhs, mysticism, boat.

An album code-named E28 (inv. No. 10371) is kept in the Arabic-script section of the Department of Manuscripts and Documents of the IOM (Institute of Oriental Manuscripts) of the RAS (Russian Academy of Sciences). It is made up of five stray sheets from a medieval Persian manuscript purchased from an antique shop in Saint-Petersburg on 18 January, 2016. One side of each sheet carries a text accompanied by an illustrating miniature painting (or, conversely, each miniature is explicated by a text), while the other side carries a text only. Incidentally, the miniature with its text can appear both on the obverse and reverse side of the leaf, in which case the illustration-free text and that with a miniature change places.¹ A watchword (*custoda*) is invariably located below the text on the verso, denoting as it does the end of the narrative and determining the initial word on the recto of the next sheet. Judging by its sporadic pagination, the entire manuscript might have comprised a total of 290 to 300 sheets. On circumstantial evidence (such as the state of paper preservation, the content of the text and the writ-

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¹ In the present album, this is observable in sheets E28 2 and E28 4.

ing manner), it is datable to the late 17th or 18th c. The different pagination markings in pseudo-Arabic, as well as the Arabic figures in the upper right corners of the sheets indicate that the manuscript was already in quires as early as the 20th c. or the early 21st.

The scarcity of sources available makes it impossible to make assertions about the content of the manuscript, but even the little that the writer has gleaned from the fragments of its five tales suggests that the genre dealt with was an entertaining story, which was so richly represented in medieval Central Asian literature in the Persian and Tadjik languages.² In the fragments dealt with in this publication, the key role belongs to narratives connected to a greater or lesser extent with the activities of the Sufi sheikhs of the Central Asian area. The main shortcoming of the passages is the absence of the beginnings and endings of the stories recorded on the stray leaves of this small album, but the clarity of the texts in combination with the lifelike quality of the miniatures facilitates understanding the content.

What follows is a description of the material and its characteristics in the same order as the pagination of leaves in the E28 Album.

E28 1R (Pl. 1)

The leaf measures 13 cm (w. width)×22.3 cm (h. height).

On the recto a miniature and a text appear inside a frame.

The frame measures 10.8 cm (w.)×16 cm (h.)×0.4 (th. thickness).

Figures ۱۱۷ (117) are placed left above the frame and the Latin letter M appears in the upper right corner of the page.

Most of the space within the frame is occupied by the miniature painting. A group of four conversing men is shown against a blue ground interspersed with a summarily treated plant motif. One of them, in the centre of the composition, asks the others some questions and the three say something in reply. There are three others in the pale pink background (two on the left and one on the right), watching the first group.

A glued-on rectangle over the picture carries four lines of Persian script, the three first ones being lyric distichs (*beits* or *baits*), the fourth line a marker in prose indicating transition to a new episode of the narrative. Two more lines are inscribed in a glued-on rectangle in the lower part of the miniature.

² A catalogue of manuscripts from the RAS, IOM collection that included tales in this genre was compiled in her day by N.N. Tumanovich (TUMANOVICH 1981).



Pl. 1: recto of sheet E28 1R

۲۶۱ - ۲۶۰

نصبت

ده گونی کم کرد و وقت ان را اول
 کفته بودم بر بنای جان که ندونم
 در پی او چشم بر خون ز سر کردن
 بر بنای آنجا خون از برج جریان
 عاقبت به بحر عشق افت دو دریای بی گنا رو در سر کوشه
 گشتی تکتخته صد هزار سر زمان موج آن دریا پشته میکند
 وان گشتی شکسته ز رو بر میکردید آن سحاره در زو
 نیست و باد بان صبر را بطاب تخن رست در سورش
 دریا عو خط خورده و ز جمت بسیار سر از کوشه بر آورده
 جبر است افتاد و میدانت که راه که امت و سر که ناما
 بر سر جبار را می رسید جبر ان سر کرد ان کردید درین صحر
 که اورا واقع بود ناما که دید که از جاب مشی شخصی سید عالم
 هم شتقد علم بپسته بر سر هم جامه حکم کرده در
 چشم او خون بر رخسار سپه افتاد چشمهای خون از زمین

Pl. 2: verso of sheet E28 1V

Here are the upper texts:

چشم کو تا باز بینم روی یار	پای کو تا باز پویم کوی یار
یا ز زیر خاک و خون سر بر کنم	دست کو تا خاک ره بر سر کنم
دوست کو تا دست گیرد یکدمم	یار کو تا دل دهد در یک غمم
این بگفت و روی در صحرا نهاد و مجنون وار در آن جست و جوی	

The lower text reads:

بسی شتافت اثری از سفر کرده خود نیافت بدین طرف
و بدان طرف می نگریست و سنگ بسینه میزد و در عشق او میگفت

And this is their translation into English:

“Where is that trace to find my friend’s street with?
Where is that eye to let me see my friend’s face with?
Where is that hand to sprinkle my head with road dust?
Or drag my head out of the blood-soaked earth?
Where is the friend to sympathise with my sorrow?
Where is the beloved one to lend a hand at once?”
Saying that, he made way into the wilderness [desert] and,
like Majnun,³ began a search [for his friend].

Hard as he searched, he found no trace of his friend on his sojourn. He would now peer in one direction, then in the other, and would pound himself on the chest with a rock, repeating in romantic despair.

E28 1V (Pl. 2)

The reverse side contains a text within a frame and a watchword below it.

The frame measures 8.3 cm (w.)×16 cm (h.)×0.5 cm (th.).

Inscribed in the upper right of the page, is the number 60 in words (شست), within a smaller later-date polychrome frame; next to it appears a pencil mark: 241–20.

³ Hero of *Layli and Majnun*, a poem by Nizami Ganjavi (1141–1209).

Confined within the frame are 12 lines of Persian text in the *Nasta'liq* hand,⁴ two of which make, in terms of content, a romantic *ruba'i* quatrain, whereas the other ten describe the hero's adventures in his quest of the person he deified.

The texts are as follows:

وہ کہ پی گم کرد و رفت آن یار و دل بیجای ماند
در پی او چشم پر خون باز سرگردان ماند
گفته بودم بر نیاید جان کہ بینم دیگرش
بر نیاید آنچنان و دل درین حیران بماند

عاقبت بہ بحر عشق افتاد و دریای بی کنار و در ہر گوشہ
کشتی شکستہ صد ہزار ہر زمان موج آن دریا بیشتر میگردد
و آن کشتی شکستہا زیر و زبر میگردد آن بیچارہ در زورق
نشست و بادبان صبر را بہ طناب تحمل بر بست در شورش آن
دریا غوطہ خوردہ و بزحمت بسیار سر از گوشہ بر آوردہ در وادی
حیرت افتاد و نمیدانست کہ راہ کدامست و سر کدام ناگاہ
بر سر چہار راہی رسید حیران و سرگردان گردید درین حیرانی
کہ اورا واقع بود ناگاہ دید کہ از جانب دمشق شخصی رسید نام او عسق؟

ہم شفقہ علم بستہ بر سر ہم جامہ حلم کردہ در بر
چشم او چون بر رخسار پسر افتاد چشمہای خون از دیدہ بگشاد

Their translations into English are as follows:

[Ruba'i]:

"Crying shame every trace has been lost. My friend missing, my heart's
ever restless.

Searching for him, I suffer again no end, weeping torrents of bitterest
tears.

I was right when I said he would never come back t' let me see him again
even briefly.

As he fails to return, my forlorn broken heart is in sorrow plunged and de-
spair.

⁴ One of the four main hands in Arabic calligraphy, which combines the stateliness of Naskh and roundness of Ta'liq. It became established in Iran in the 14th c. For varieties of this hand and its creators see: YUSOFI 1990, 696–699 and 709–714; Qazi Ahmad (AKIMUSHKIN) 2016, 162–174.

[Narrative]:

That way he drowned himself in the sea of love. Meanwhile the boundless sea around him kept breaking the ship (*keštī*). Every time hundreds of thousands sea waves grew more powerful, scattering the fragments of the vessel all over the sea surface. The seafarer went over into a *zawraq* boat, fastening its sail of patience with a rope of endurance. In the middle of the stormy sea, he suddenly plummeted into an abyss and only with great difficulty was able to surface from the depth. Suddenly he found himself in a wonderful valley and could not see where it led or where terminated. Unexpectedly, he reached an intersection of four roads and halted in great amazement and confusion. Lingering in that state, he saw somebody named Love⁵ making a sudden appearance from the direction of Damascus.

[Distichs]:

Wearing the same headband of scholarship,
The same aura of modesty round his head.
When his eye fell on the young man's face,
Hot tears streamed down his cheeks.

Clearly discernible near the bottom left edge of the page is this watchword: از هر ("from every/each...").

Comment: The beginning and end of the narrative are missing, yet the purport is not hard to perceive: the passage is about the mystic Sufi love by the worshipper for God as supreme object of veneration. In Sufi literature, the boat the dervish takes implies estrangement from daily life needs and concerns, i.e. asceticism.⁶

E28 2V (Pl. 3)

The sheet measures 12.8 cm (w. top) and 13 cm (w. bottom)×22 cm (h.).

The recto carries a text inside a frame.

The frame measures 8.2 cm (w. bottom) and 8.1 cm (w. top)×15.7–15.8 cm (h.)×0.4 cm (th.).

⁵ The text erroneously has عشق in lieu of عشق .

⁶ For more details on mystic love see: BARTHOLD 1966, 114–120; BERTELS 1965, 181–184; SCHIMMEL 2012, 138–156.

No Persian pagination appears in the upper left corner of the sheet. The upper margin over the frame is inscribed with Figures 241–16 in pencil and 09.20 in ink.

The space within the frame is inscribed in the *Nasta‘liq* hand with 12 lines of Persian text.

The text follows.

بغایت شکیل بود و خدمت آنحضرت کما ینبغی میکرد
و آنحضرت بسیار شیفته او بودند آن جوان ماه منظر
در بیرون خلوت سرای آن شیخ بزرگوار بسر میبرد
و ابریق آبی که شیخ از آن وضو می ساخت مهیا می
داشت شبی آن جوان با طلعت چون قمر در خواب خوش
بود جمعی از ستمکاران بر بالین آن سرو خرامان آمدند
و سر آن جوانرا از قلعه بدن جدا ساختند در روی
سینه اش گذاشتند دروغ آن سر که تیغ از تن جدا کرد
جون صبح کاذب رخ نمود آن جوان ابریق آب حاضر
نگردانید آنحضرت از آن بارگاه متوجه درگاه احدیت
بودند و میخواستند که بگذارند نماز نوافل اشتغال نمایند
که تا دمیدن صبح صادق نعره زدند جواب نیامد

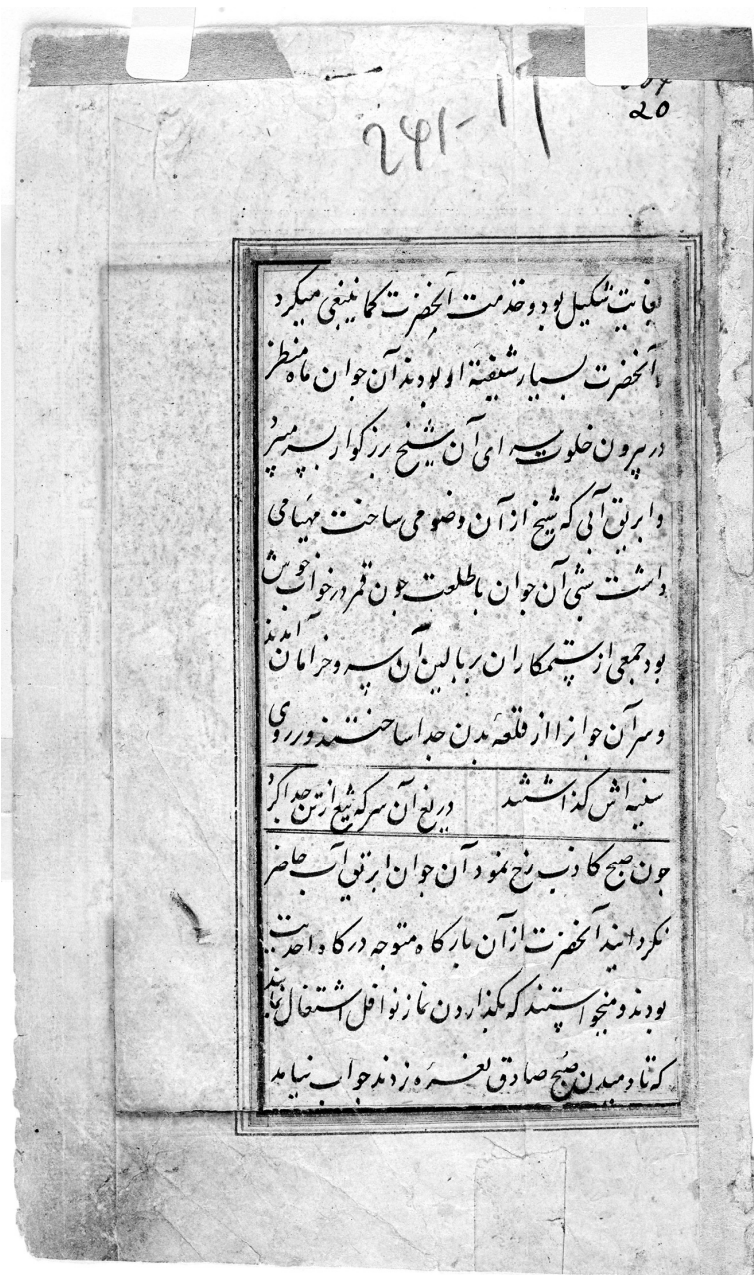
This is its translation into English:

...He was very well-built and served His Holiness properly. And His Holiness was literally enchanted by the moonfaced young man that lived behind the solitary cell occupied by the great sheikh. The youth would usually prepare a jug of water the sheikh made ablutions with. One night, when the handsome moonfaced youngster enjoyed his sleep, some villains stole to the pillow where that graceful cypress of a man lay, severed his head and laid it on his chest:

I feel so much pity for that head the sword cruelly severed from its body!

When the dawn cracked (lit. “revealed its face”), the youth had not delivered his jug of water. His Holiness made way from his cell to the secluded worship place and wanted to have optional prayers (*namāz-e nawāfil*)⁷ first. He went on calling for the [servant] until daybreak [lit. until morning proper], but the call went unanswered.

⁷ “Optional” is used here for prayers that supplemented obligatory ones that lay worshippers said. It cannot be ruled out, however, that in this particular context *hadīs an-nawāfil* was implied, which promised the presence of God in loving slaves for their pious deeds (SCHIMMEL 2012, 276, 496).



Pl. 3: recto of sheet E28 2V



Pl. 4: verso of sheet E28 2R

E28 2R (Pl. 4)

The reverse side carries a miniature with a text within a frame, a watchword below the latter.

The frame measures 11 cm (w. bottom) and 10.8 cm (w. top)×15.8 cm (h.)×0.4 cm (th.).

The upper left corner, above the frame, is inscribed with a washed-out number, ٢٨٤ (284), with another number, ١٥ (15), and with the Latin capital letter M in the extreme right corner.

The miniature depicts the aftermath of the murder: seven men stand round the beheaded body appalled by the horrific crime. Two glued-on lines of text continuing the narrative appear right under the upper edge of the frame.

در خلوت باز گردند دیدند که جوان را کشته اند و سرش را
بر روی سینه اش نهاده اند شیخ چون دید که جنان حالی

Here is the English for them:

“People gathered in the cell and saw the youth had been killed and his head had been laid on his chest. When He (the sheikh) saw that something unexpected...”

In the bottom part of the frame, under the picture, the two last lines of the text appear. Here they are:

طاری شده مطلقان اظهار نفرمودند و کسی از ایشان
اصلاً فهم نکرد و در همان زمان حضرت سلطان ابو سعید ابو الخیر

Their translation into English is as follows:

“...had happened, He [the sheikh] said nothing at all. None of them [none of those present] understood anything. Immediately His Majesty Sultan Abu Said Abu-l-Khair [arrived].

Comment: The person referred to is Abu Said Abi-l-Khair Maikhani (967–1049), one of the founders of the Eastern (Khorasan) school of mysticism and the head of the Sufi centre in Nishapur, (RYPKA 1959, 216–217; BERTELS 1965, 47–50; BÖWERING 1983, 377–380; O.A. 1991, 10–11; SCHIMMEL 2012, 243).

A watchword, رسیدند (“arrived”), appears under the frame near the lower left edge of the page.

E28 3R (Pl. 5)

The sheet measures 13.5 cm and 13.4 cm (w.)×22 cm (h.).

The recto is occupied by a miniature and a framed text inscribed in rectangles glued onto the image.

The frame measures 11.4 cm (w.)×15.8 cm (h.)×0.4 cm (th.).

Arabic numbers, ٥٦ (56) and ٦٠ (60), appear on the left above the frame.

The upper right corner of the sheet is inscribed in ink with an Arabic number, ٧٧ (77), and the Greek letter delta (δ).

Inside the frame there is a miniature depicting a drunk attacking a sheikh and breaking his head with a musical instrument. The four witnesses shown condemn the pugilist.

The text over the miniature (4 lines) opens with a short poetic maxim on the advantages of voluntary privations and hardships for the sake of attaining the ultimate goal of unity with God, illustrating the dicta with examples from the sheikh's pious life. Another text (2 lines), under the miniature, records the fact of the bodily damage sustained by the sheikh.

Here is the text appearing over the miniature:

زان درد طلب که علت بی درد یست درد یست که هیچگونه درماتش نیست
فقر و فنا و اخلاق آنحضرت بمرتبه بوده که اکثر اوقات
هر روز پیاده سیر میفرموده و مردم خوارزم او را فرشته
روی زمین می گفته اند روزی یزدان بخش مست در کوجه ای

Translations into English follow.

This is the distich in English:

“Summon pain that rids of pain [lit. “is the cause of pain’s absence”],
That pain for which no remedy exists”.

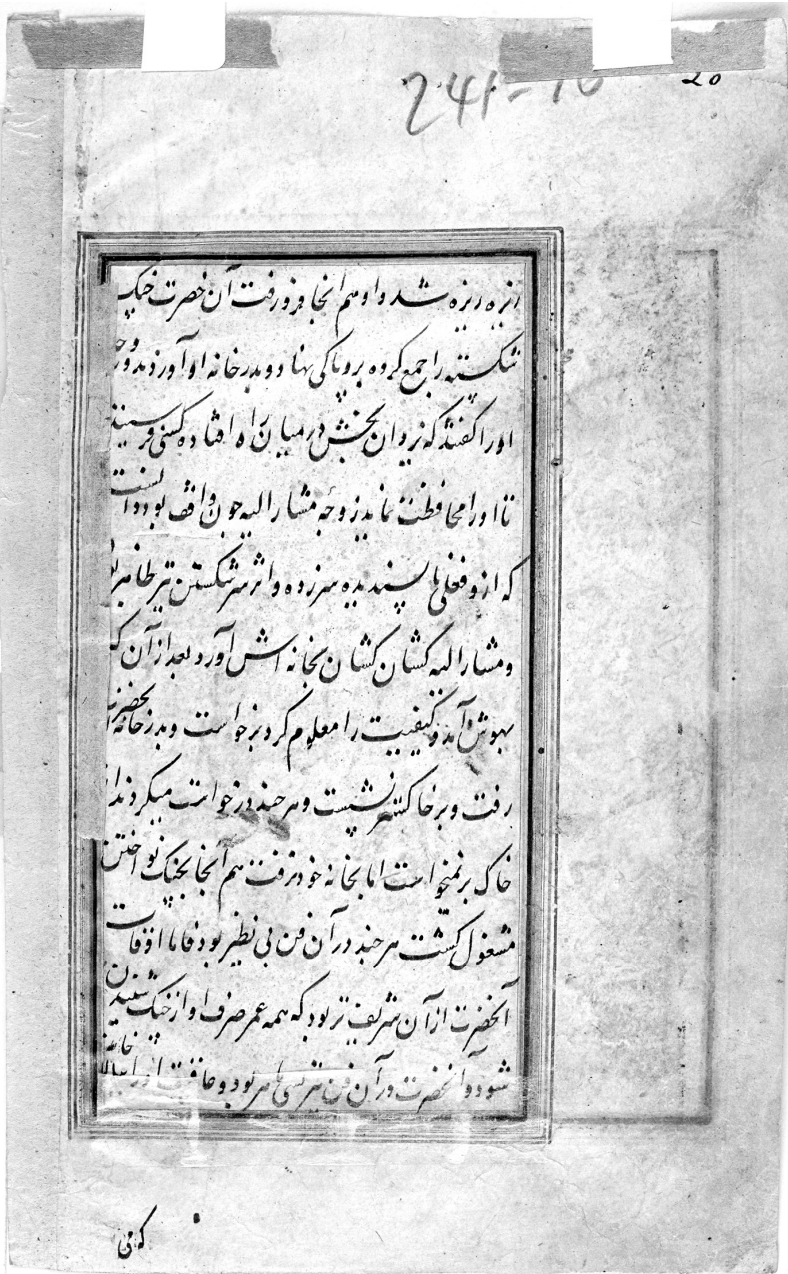
The self-imposed poverty, asceticism and piety of His Holiness reached a degree enabling the man to spend most of his time walking on foot daily and the residents of Khorezm would call him a terrestrial angel. One day in a street in that city a drunkard named Yazdanbakhsh...

This is the text appearing under the miniature:

بآن حضرت رسیده در مستی در مرتبه بود که چنگ را جنان
بر سر مبارکش زد که سر آنحضرت بشکست و چنگ نیز



Pl. 5: recto of sheet E28 3R



Pl. 6: verso of sheet E28 3V

And this is the English for it:

...came up to His Holiness. The fellow was so drunk and he hit His Holiness' blessed head so hard with a *chang*⁸ that His Holiness's head was broken. And so was the *chang*..."

E28 3V (Pl. 6)

The verso contains a text within a frame and a watchword below the frame.

The sheet measures 8.4 and 8.3 cm (w.)×15.8 and 15.9 cm (h.)×0.4 cm (th.).

Above the frame runs a later-date pencil note: 241–70; 20, in ink, is in the top right corner.

Within the frame appear 12 lines of Persian text in the *Nasta'liq* hand, which continue the narrative.

This is the Persian text:

ریزه ریزه شد و او هم آنجا فرو رفت آنحضرت چنگ
شکسته را جمع کرده برو پاکی نهاد و بدر خانه او آوردند و زوجه
او را گفتند که یزدان بخش در میان راه افتاده کسی فرستید
تا او را محافظت نماید زوجه مشار الیه چون واقف بود دانست
که ازو فعلی ناپسندیده سر زده و اثر سر شکستن نیز ظاهر بود
و مشار الیه کشان کشان بخانه اش آورد بعد از آن که
بهوش آمد و کیفیت را معلوم کرد درخواست و بدر خانه آنحضرت
رفت و بر خاکستر نشست و هر چند درخواست میکردند از
خاک بر نمیخواست اما بخانه خود نرفت هم آنجا بچنگ نواختن
مشغول گشت هر چند در آن فن بی نظیر بود فاما اوقات
آنحضرت از آن شریف تر بود که همه عمر صرف او از چنگ شنیدن
شود و آنحضرت در آن فن نیز بس ماهر بود و عاقبت او را ببالا خانه...

⁸ *Chang* is a variety of the harp (GAFFAROV 1976, I, 239). The article in the Encyclopedic Persian Dictionary is hardly more exhaustive, but the drawing next to the text shows beyond doubt that it is a harp of sorts (MUHAMMAD HUSAYN TABRIZI (MU'IN) 1963, 664). The miniature itself depicted the two surviving facets of the broken instrument. The *chang* in action can be seen in a miniature in the hand-written copy of Nizami Ganjavi's *Hamce* manuscript dated 1431. It shows a hunt by Bahram Gur and his beloved Fitne strung the *chang* (ADAMOVA 2010, 142–143, pl. 28). The difference of the Oriental *chang* from the European harp is the smaller size of the former.

Its translation into English follows:

...smashed into smithereens. The man himself [the assailant] fell down next to it. His Holiness gathered the broken *chang*, cleaned and took it to the man's house. He said to his wife, "Yazdanbakhsh has had a fall and lies on the road. Send somebody to guard him." When the aforementioned man's wife heard what was up, she realized something vicious had been done, as was evident also from the wound on the head [of His Holiness]. The woman dragged the aforementioned husband to their home. After he [Yazdanbakhsh] came to [lit. "after regaining consciousness"] and appraised the circumstances, he got up and went to the doorstep of His Holiness. In front of the entrance he sat down on the ground [lit. "on the ashes"] and would not stand up no matter how much they asked him to; nor did he go back home. At last he began playing the *chang*. As he [Yazdanbakhsh] was unequalled in this art, the mood of His Holiness grew increasingly high-minded, willing to listen to the sound of the *chang* all his life as it were. His Holiness, too, was well versed in this art. Finally, he [invited] the musician into his room upstairs..."

A watchword appears near the bottom left edge of the sheet: **که می** ("in order to...").

E28 4V (Pl. 7)

The sheet measures 13.5 and 13.6 cm (w.)×22 cm (h.).

The recto only contains texts within a frame.

The frame measures 8.3/8.4 cm (w.)×16 cm (h.)×0.4 cm (th.).

In the top left corner two numbers in ink, 764 and 20, appear inside a small polychrome frame.

A pencil mark, 241–10, appears in the upper central part.

The margin next to the left side of the frame is inscribed with an Arab number, ٥٤ (54), which probably denotes the ordinal number of the story in the manuscript. Inscribed inside the frame in the *Nasta'liq* hand are 12 lines of Persian text providing the ending of one story and the beginning of the next one.

۲۴۱ - ۱۵

46H
20

که بدو دینار مژین بقعه سپه و ن کردی آنجا که قسم میسازیم
 میدهند که بجای دیگر رود و در دست بول بنکین ملک بختید و گفت
 ز نهادن پستانی که به بیچاه و نیار راضی خواهند شد حضرت
 مولانا محمد شار الیه در تاریخ متصد و نو و یک عالم
 زفته اند و قرآن حضرت در خیابان مره است

۵۲

صدر شین بارگاه امینا خواهر عبداله
 متعلق مولانا شیخ ابوسعید مجله بوده اند که از بنا کردان مولانا
 حاجی محمد پیر مری غریز بوده و خواهر عبداله را برادر حضرت
 ز می گفته اند و با حضرت خواهر سالها مصاحب و با او از
 حالانی که در ایام مصاحبت آن حضرت مشاهده کرده بوده پان

بر بوده و این رباعی خوانده	با بر که نشستی و نه حج و است
در تو ز مبد رحمت آید و	ز نهادن که در صحبتش باز کرد

Pl. 7: recto of sheet E28 4V



Pl. 8: verso of sheet E28 4R

This is the Persian text:

که بده دینارم از این بقعه بیرون کردی آنجا که هستم بیست دینارم
 میدهند که بجایی دیگر رود من قبول نمیکنم ملک بخندید و گفت
 زنهار نستانی که به پنجاه دینار راضی خواهند شد حضرت
 مولانا محمد مشارالیه در تاریخ هشتصد و نود و یک از عالم
 رفته اند و قبر آن حضرت در خیابان هراة است
 صدر نشین بارگاه انبیا خواجه عبد الله
 متعلق مولانا شیخ ابو سعید مجلد بوده اند که از شاگردان مولانا
 حاجی محمد بس مردی عزیز بوده و خواجه عبد الله را برادر طریقت
 خود می گفته اند و با حضرت خواجه سالها مصاحب بوده اند از
 حالاتی که در ایام مصاحبت آنحضرت مشاهده کرده بوده بیان
 میفرموده و این رباعی میخوانده با هر که نشست و نشد جمع دلت
 و ز تو نرمید زحمت آب و گلت زنهار بگرد صحبتش باز مگرد

Its translation into English follows:

For those ten dinars of mine that you earned from this abode [version: “plot of land”] I will be given twenty dinars where I live. If it goes elsewhere, I will disagree [lit. will not accept that]. The Shah laughed and said: “No need to apologize, they will agree for fifty dinars”.

Their Holiness, our aforementioned Lord Muhammad departed from this world in 891 AH (1486 AD). The grave of Their Holiness is in an avenue/alley of Herat.

54 Khoja Abdallah, the head of Prophets’ Hall, a relative of our Lord Abu Said, in his days of working as a bookbinder, used to be one of the most favourite disciples of our Lord Hajji Muhammad, who called Hajji Abtallah his spiritual brother in *tariqat* (the mystic way to truth comprehension). For years he was an interlocutor of His Holiness Khoja [Abdallah].⁹ Of the mystic fervour that he witnessed on the occasions of his communion with His Holiness, [Hajji Muhammad] would often reminisce, citing the following quatrain:

“Beware of each one you have talked with [lit. “sat with”] and your heart
 Not turning more attentive [lit. “not concentrating”, “not getting composed”] for that talk.

⁹ Judging by the mention of kinship between Khoja Abdallah and Abu Said Maikhani, the episodes took place in the 11th c.

Nor did you feel any concern as a result — about your nature/ego.
Beware then, and don't restart conversing/debating with them any longer.

E28 4R (Pl. 8)

The verso includes a miniature and a text (inside a frame), with a watchword below. The frame measures 10.8/10.9 cm (w.)×16 cm (h.)×0.4 cm (th.).

A number in ink, ۶۸ (68), appears on the right above the frame; the upper right corner is inscribed with the Latin M in pencil.

Two thirds of the space within the frame is occupied by the miniature, which depicts a young man in a bookbinding workshop, who hands a book to a Shaikh. In front of the shop stand two passers-by, talking, a mounted horseman and a young man wearing a turban, with a cane in his hand. Over the miniature run three lines of Persian text, continuing the narrative; two concluding lines appear under the miniature.

Here is the original text:

ور نه نکند خون عزیزان بخلت آن حضرت اکثر اوقات بدکان
صحافی می آمدند و می نشستند و با او ببهانه کتاب دیدن سخن
می گفتند و کتبی که در آن دکان بوده یک بیک از آن نو جوان
مد حیین (؟) می گرفته اند و در پهلوی خود می گذاشته اند و در وقت
رفتن همراه می برده اند و روز دیگر مولانا حاجی محمود آن جوانرا

Its translation follows:

Associate otherwise your Saints'¹⁰ blood won't forgive your.

His Holiness spent most of the time in the bookbinding shop, where he sat and talked with the young craftsmen under the pretext of choosing books. One by one, the books from the shop were picked up from the friendly young man and stocked near the guest's seat, to be taken away when leaving. The next day His Holiness Hajji Mahmud [invited] the young man [to his home].

A watchword, منزل ("home"), appears near the lower left edge of the page.

¹⁰ GAFFAROV, 1976, II, 557.

E28 5R (Pl. 9)

The sheet measures 13.6 cm (w.)×22 cm (h.).

The recto contains a miniature and a text (inside a frame).

The frame measures 11.3 cm (w.)×16 cm (h.)×0.4 cm (th.).

The upper left corner, outside the frame, is inscribed in gouache with 2 figures: ۱۳۷ (137) and, slightly lower, ۵۳ (53). The upper number pertains to general pagination, the lower one may indicate the ordinal number of the narrative.

The miniature depicts a wrestling scene, the outcome of which is keenly watched by a mounted horseman and by seven unmounted men. Inscribed over the miniature are six lines of Persian text in the *Nasta'liq* hand, one line appearing under the miniature.

Here is the text in the Persian original:

احسان که با آن نمود و دل اورا و مادر پیرش بدست آورد
حضرت و اهب العطایا پرده حجاب از پیش دیده پهلوان
زمان برخاسته شد و تا پای عرش پروردگار معاینه
بدید و چون بر زمین نگریست تا پشت گاو و ماهی ملاحظه نمود
و بعد از آن پادشاه را میل شکار شده پهلوانرا همراه برده
و در عقب آمویی تاخته و بلری رسیده میخواست که از لر بجهد
پهلوان از اسب خود بزیر آمده و دو پای اسب پادشاه گرفته و نگاه داشته

Its translation into English is as follows:

By virtue of magnanimity [towards the defeated fighter] he captivated his heart and the heart of his elderly mother. His Majesty, who had brought lavish presents, was hiding behind the curtain. The knight Zaman stood up and eyed everything up to the Creator's Throne. And when he looked at the ground, he took note of the cattle and fish. Then the padishah fancied a hunt, and he took along the knight with him. They galloped to the other side of Amu Darya and reached a canal. The padishah was about to jump over the canal. However, the knight dismounted from his horse, lifted [lit. "took"] the padishah's horse by two legs and held it like that.

E28 5V (Pl. 10)

The verso carries a text (within a frame) and a watchword.
 The frame measures 8.5/8.2 cm (w.)×16 cm (h.)×0.4 cm (th.).
 Inside the frame appear three lines of Persian prose text in the *Nasta'liq* hand and nine lines of distichs.

Here are the Persian texts:

پادشاه ازین معنی بیخود شده و چون بحال خود آمده گفته ای
 پهلوان کاری کردی که مقدر بشر نیست آن کشتی گرفتن
 بدان نوع چه بود و این چه حالتست پهلوان گفت
 ما نیم که سل بر نتابد لت ما بر جرخ برین زنند این شوکت ما
 گر مورچه بیاید اندر صف ما آن مورچه شیر گردد از همت ما
 ما سنگ نیستی بتر ازو نهاده ایم سود و زیان خویش بیکسو نهاده ایم
 سرگشتگان بادیه محنت غمیم نی در ره وصال همی رو نهاده ایم
 چشمی رسیده باز که نماید کار خود دیگر بدان ده بر کس جادو نهاده
 رفتیم ما بحسرت و غم آه چون کشتیم با این دلی که بر سر آن کوه نهاده ایم
 دستی نمیرسد جو نیابی بر زلف یار قوت ز پا و زور ز بازو نهاده ایم
 و این رباعی تیر فرموده که بر سر نفس خود امیری مردی
 گر بردگری نکته نکته نی مردی مردی نبود فتاده را پای اذن

Their translations into English follow:

All that literally made the padishah faint. When he came to, he said to the hero, "Hey, giant! What you have accomplished is beyond human ability. The way you wrestled, and what you have done this time." The knight replied:

"We are those whose vessel/raft (*sal*)¹¹ will not turn into our wreckage,
 Our gallantry looms heaven-high.
 If an ant should join our ranks,
 Our grace will convert the tiny thing into a lion.
 We laid the stone of non-existence worse than the ant did,
 We have placed our benefits and harm on the same side.
 We are wanderers in the wilderness of worry and sorrow,
 Our eyes not fixed on the path of communion [with God].

¹¹ GAFFAROV 1976, II, 469.



Pl. 9: recto of sheet E28 5R

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پادشاه ازین معنی سنجیده چون بجال خود آمد کشفی
بهلوان کاری کردی که مقدر شمرست آن گشتی گرفت
بدان نوع چه بود و این چه حالتیست بهلوان گفت

ما ییم که پیل ربتا بدلت ما	بر صبح برین تدا بیعت ما
کر مورچه بسیار نصف ما	آن مورچه شیر کرد و آفت ما
مانگنیتی تیز رو نهادیم	سود و زبان خویش کنساده
سر کشکان با دو محنت غنم	فی ذره و حساب همی روز ما
چشمی رسیده باز که کما و	دیگر بدان ده کس جا و
ز قتم با محبت و غم آه جونیم	با این دلی که بر سپهر آن
دستی غیر سپه جوانی بفریاد	قوت ز پا و زور ز بازو و
و این رباعی تیر سه موده	کر بر نفس خج و امیری مرد
کر و کردی که یک بیت هر دو	مردی نبود خفا ده را پانی

کادت

Pl. 10: verso of sheet E26 5V

He who suffered from the evil eye will not return to his pastime.
 For he had handed over his calling to the abode of the wizard.
 We went in gloom and great sorrow as we wandered,
 With our heart left behind on the peak of that mountain.
 Happiness will become unattainable unless you find a friend in a lock of
 hair.
 We have contributed to this end the strength of our legs and the might of
 our hands”.

Besides, he extemporised (lit. “shot forth”) this quatrain (*ruba‘i*):

“He who manages his passions is a real man.
 He who rules over the others is a middling man.
 A man will never ask permission from a defeated one...”

The fourth line is missing. It might have been carried over to the sheet that followed, as indicated by the watchword, **گردست** (If the hand...).

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